

February 1967 Vol. XXIV No. 2 One Dollar

TELEVISION



Foundation

There's a Ford [↑] in your future!

"We love you, B-ir-dee
oh yes, we d-oo

We love you, B-ir-dee
and we'll be tr-oo

When you're not w-ith us
we're blue

Oh, B-ir-dee, we love you
Yeah, yeah, yeah"



Dick Van Dyke, Janet Leigh, Ann-Margret and Maureen Stapleton star in this color musical adapted from the Broadway hit, "Bye Bye Birdie." One of Screen Gems' Post-1960 Feature Films for Television, Volume II.  Screen Gems



THE CRAFT THAT GAVE BIRTH TO AN ART

In the early days of television, most music was truly incidental. Hastily assembled, it was intended to be unobtrusive. Today, the creation of music for television is an art. The makers of television programs have learned that music is as much a part of comedy as funny lines, as moving or exciting in drama as visual action, as important to romance as a close-up embrace. Original music, which is so thoughtfully integrated into virtually every phase of television, is the product of men of talent, skill and

taste. Most of the music created for television is licensed through BMI. The themes and/or scores for 40 series produced for this season's prime-time viewing are written by BMI-affiliated composers. And the music of BMI composers also is used regularly on 21 other prime-time programs. What began as a craft is now a recognized art that transcends the television screen to become a major factor in the music of our time.

ALL THE WORLDS OF MUSIC
FOR ALL OF TODAY'S AUDIENCE

BMI
BROADCAST MUSIC, INC.

First of all.

WNBC-TV is number one across the board in New York. Have a look at the latest of Nielsen's twice-a-year "sweep" reports (November 1966 NSI):

Prime Time: WNBC-TV holds a 19% lead over the second station. This marks the fifth straight "sweep" period in which WNBC-TV has attracted the largest nighttime audience.

News: WNBC-TV draws the largest audiences in all major Monday-through-Friday news areas—both in evening and late-night time periods.

Daytime: WNBC-TV attracts more adult viewers during the average quarter-hour between 7:00 am—5:00 pm than any other New York station. Which all adds up to the largest *Total-Day* audience in the market.

When you think of New York television, think of WNBC-TV—*first of all.*

WNBC-TV 4  **New York**
OWNED Represented by NBC Spot Sales

All figures based on November 1966 NSI average quarter-hour estimates for New York. Audience and related data are based on estimates provided by the A. C. Nielsen Company, and are subject to the qualifications issued by that rating service. Copies of such qualifications available on request.

**PRIME
TIME
HOMES**
7:30-11 pm
7 days

**PRIME
TIME
ADULTS**
7:30-11 pm
7 days

**PRIME
TIME
ADULTS
18-49**
7:30-11 pm
7 days

**LATE
NEWS
HOMES**
11-11:30 pm
M-F

**EARLY
NEWS
HOMES**
M-F*

**NETWORK
NEWS
HOMES**
M-F**

**DAYTIME
ADULTS**
7 am-5 pm
M-F

**TOTAL
DAY
ADULTS**
7 am-1 am
7 days

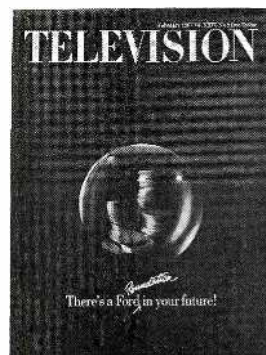


**% Lead Over
No. 2 Station**

| | | |
|-----------|-----------|------|
| WNBC-TV | 1,068,000 | +19% |
| Station X | 897,000 | |
| Station Y | 864,000 | |
| WNBC-TV | 1,650,000 | +16% |
| Station X | 1,420,000 | |
| Station Y | 1,262,000 | |
| WNBC-TV | 1,052,000 | +26% |
| Station X | 810,000 | |
| Station Y | 838,000 | |
| WNBC-TV | 804,000 | +34% |
| Station X | 599,000 | |
| Station Y | 413,000 | |
| WNBC-TV | 631,000 | +37% |
| Station X | 461,000 | |
| Station Y | 194,000 | |
| WNBC-TV | 773,000 | +35% |
| Station X | 572,000 | |
| Station Y | 229,000 | |
| WNBC-TV | 277,000 | +9% |
| Station X | 255,000 | |
| Station Y | 119,000 | |
| WNBC-TV | 646,000 | +10% |
| Station X | 585,000 | |
| Station Y | 459,000 | |

*WNBC-TV and Station X 6-7 pm; Station Y 5-5:45 pm. **WNBC-TV and Station X 7-7:30 pm; Station Y 5:45-6 pm.

TELEVISION



COVER: Noncommercial television has been the beneficiary of \$130 million in Ford Foundation grants since the philanthropic organization was established. And more funds seem in store for ETV as Ford finds new projects to pour its money into. It may not be the U.S. Treasury, but the giving is easy.

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WASHINGTON

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THE INDIRECT SELL

More and more advertisers are kicking the hard-sell approach out of their television commercials. Does the indirect sales appeal create the desired effect at the cash register?

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THE SOUND OF TV MUSIC

Music is becoming an increasingly important part of the television commercial. The sound is as important as sight in creating the buying mood.

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A PRO TAKES A DIM VIEW

Martin Ransohoff of Filmways Inc. makes movies and TV programs. He's seen the first made-for-TV movies and he has qualms about them.

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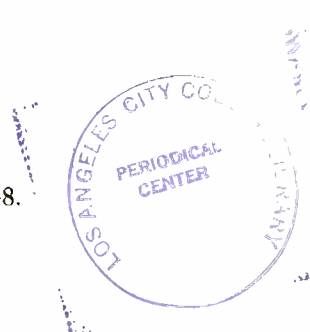
THE END OF THE TRAIL

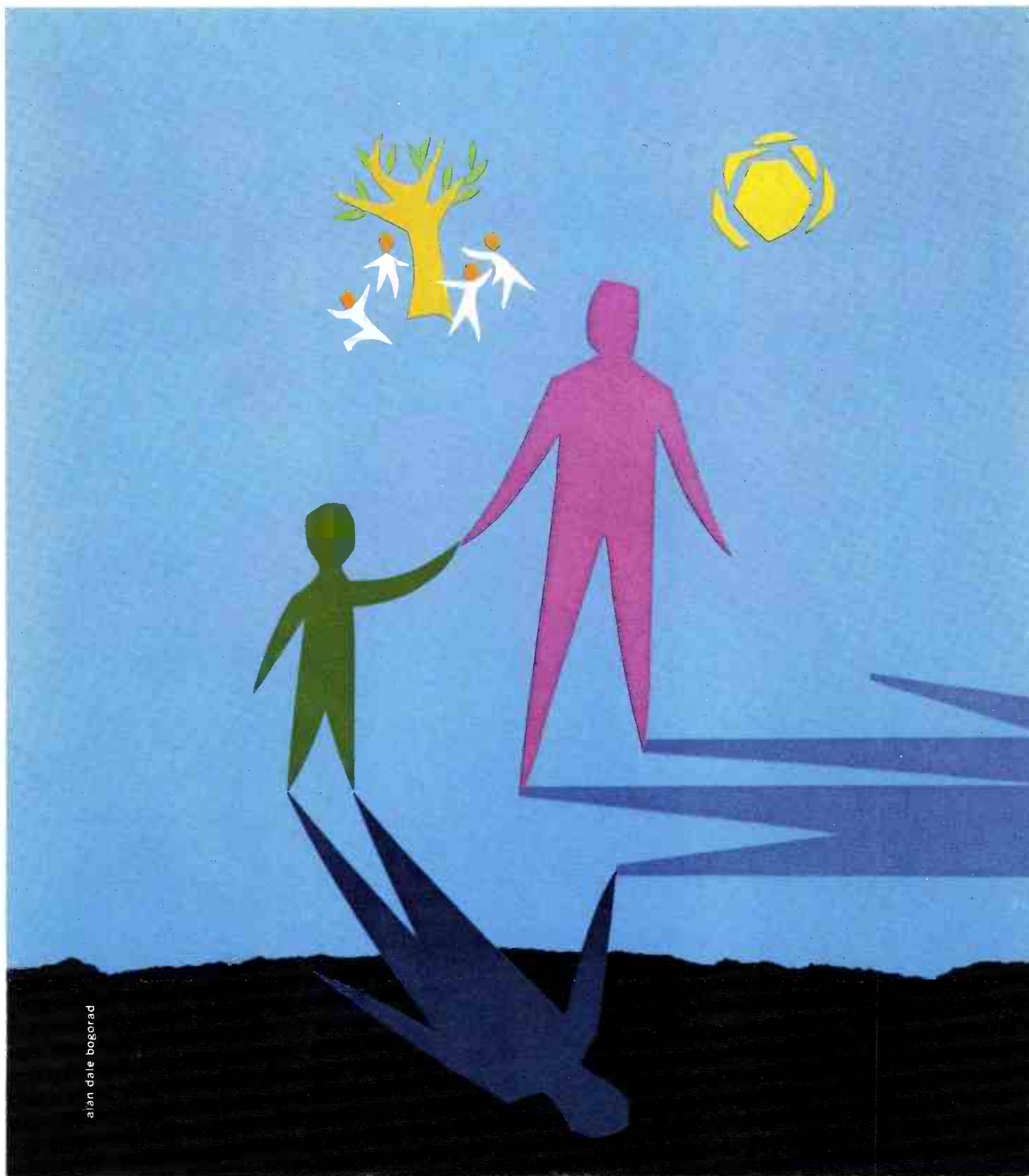
The network and the producer had high hopes for 'Shane.' And both have their own ideas on why the program failed.

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alan dale bogorad

8,885,763,000 TV IMPRESSIONS

For The Problem Of Mental Retardation

25 Years of Advertising For The Public Good

That's the coverage the Petry represented TV stations delivered for this Advertising Council campaign last year. They believe in service as well as sales.

THE ORIGINAL STATION REPRESENTATIVE



THE PETRY REPRESENTED TELEVISION STATIONS—
—RESPONSIBLE AND RESPONSIVE

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SEVEN ARTS TELEVISION PRESENTS

Johnny Cypher in Dimension Zero



NEW!
in color



SOLD!

TRIANGLE BROADCASTING for:

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New Haven, Conn. (WNHC-TV)
Binghamton, N.Y. (WNBF-TV)
Lebanon/Lancaster, Pa. (WLYH-TV)
Altoona, Pa. (WFBG-TV)
Fresno, Calif. (KFRE-TV)

AND,

Chicago, Ill. (WGN-TV)
Bay City-Saginaw, Mich. (WNEM-TV)
Charlotte, N.C. (WSOC-TV)
Dallas-Ft. Worth, Tex. (KTVT)
Denver, Colo. (KWGN-TV)
Norfolk, Va. (WVEC-TV)

130 six-minute science-fiction cartoons *in color*

Johnny Cypher, a brilliant scientist, becomes man's greatest hope to save Earth by discovering the incalculable power of Dimension-Zero, enabling him to travel through time and space in superhuman form.

The fantastic Dimension-Zero is an indestructible force that defied science and nature. It is Johnny's ultimate weapon against treachery and injustice.



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LOS ANGELES: 9720 Wilshire Blvd. • GRestview 3-3600

TORONTO: 11 Adelaide Street West • EMpire 4-7193

Seven Arts Productions International Limited

Roberts Bldg., East St., Nassau, Bahamas • Cable SEVINT

© 1966 Oriolo Film Studios, Inc.

THE MONTH IN FOCUS

**Last-minute Justice
Department move
delays ABC-ITT merger;
second season starts**

THE bride and groom are at the altar about to exchange their vows when the minister asks if anyone knows a reason why the wedding should not be consummated. To the surprise of everyone concerned, Donald F. Turner, chief of the antitrust division of the U.S. Justice Department, jumps to his feet and shouts "I do."

Two days before the FCC's order approving the merger of the American Broadcasting Companies Inc. and International Telephone & Telegraph Corp. was to become final, the Justice Department asked the commission to reopen the case and hold a hearing in which it would be allowed to participate.

ABC and ITT announced that they would "vigorously" oppose the department's request for reconsideration, but that they would not attempt to complete the merger before the close of business on Feb. 2.

■ The Carnegie Commission on Educational Television in late January assured that 1967 will be the year of the great debate on noncommercial TV's future. The commission called for a 2% to 5% manufacturers' excise tax on TV sets, which along with federal appropriations of from \$68 million to \$91 million a year through 1980, would finance an ETV system of 150 stations in 1969, 240 stations three years later and 380 by 1980.

The plan calls for an average outlay of \$178 million a year during the first four years with the total reaching \$270 million by 1980. These sums would finance programing, equipment, operating and other costs.

Central feature of the commission's proposal is the establishment of the Corp. for Public Television, a nonprofit, nongovernmental body that would commission and buy programing, arrange for interconnections to distribute programing and provide "effective leadership" for ETV stations. To guard the corporation from congressional political in-

fluence, its income from the excise tax would come to it from the U.S. Treasury through a trust fund and would not be subject to congressional appropriation and review. Half of the corporation's 12-man board of directors would be appointed by the President with the Senate's consent, and these six would elect the other half.

■ Professional football's so-called "Super Bowl" game has come and gone, and with it went a promotional barrage that occupied practically every unsold second on the schedules of two TV networks.

For not only were two football teams competing for points on the scoreboard, but two networks were also competing for points on Mr. Nielsen's and Mr. Arbitron's ratings boards. Final score in the sports extravaganza, for which the networks paid the football leagues \$1 million each, was CBS-TV 24.8-NBC-TV 17.4, according to ARB.

Next year, CBS-TV alone will have the big show and NBC-TV will have exclusive rights in 1969.

■ It's a new ratings game as the three networks started their "second seasons" in January. But, in the eyes of the critics, it's generally termed the same old, tired programing.

Mr. Terrific (CBS) and *Captain Nice* (NBC) were seen as carbon copies of *Batman* (ABC), or in the eyes of one, a "joke about a joke." ABC's *Invaders* was criticized as a science-fiction version of *The Fugitive* (both programs are produced by the same production company) and the same network's *Rango* was criticized as a one-joke show. *Dragnet '67* (NBC), of course, is a revival of *Dragnet*, circa 1954. More second-season shows had their debuts through early February.

■ A national news event had live coverage on four television networks, as non-commercial National Educational Television provided coverage of President Johnson's State of the Union message to a network of 70 ETV stations.

The event marked the first coast-to-coast interconnection of the nation's non-commercial stations, and NET plans at least five more interconnected presentations in the coming months.

NET's coverage ran from 9 p.m. to 12:25 a.m., and included pre- and post-speech pickups from five cities.

ABC-TV covered the speech only, CBS-TV had a postspeech discussion by its correspondents and NBC-TV had both prespeech and postspeech sessions. The NBC-TV postspeech program included comments from London by the Early Bird satellite.

■ Television spokesmen can look forward to spending some time in the witness chair on Capitol Hill in 1967. The first session of the 90th Congress is

expected to investigate the right of stations to editorialize, and endorse political candidates as well as methods of reporting election returns.

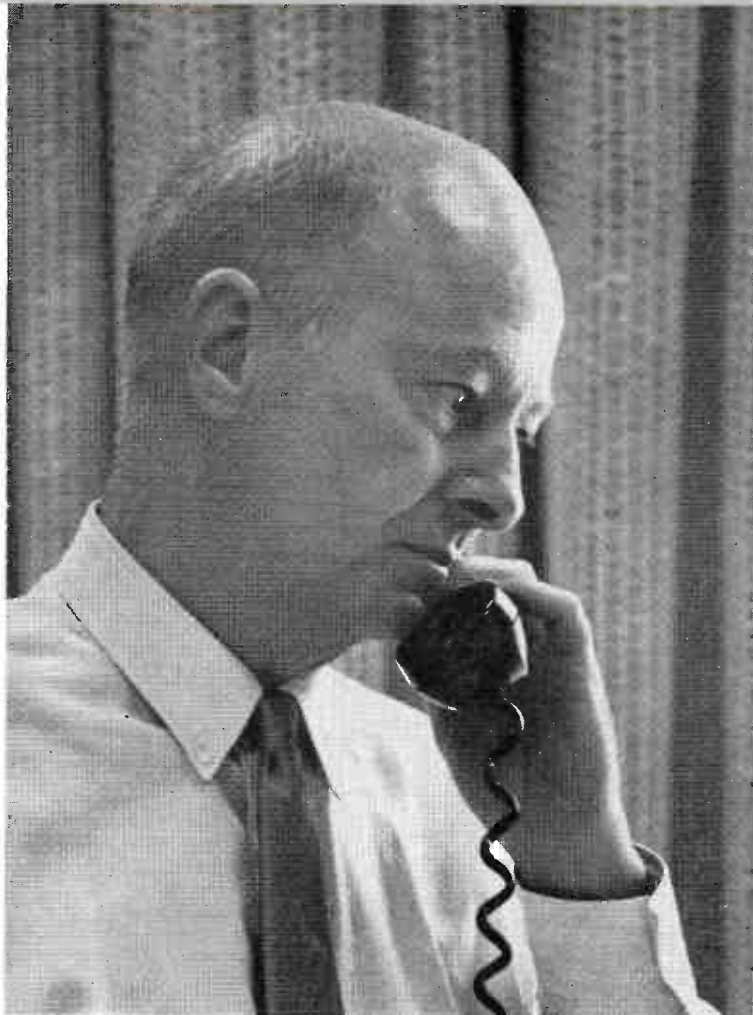
Officers of the National Association of Broadcasters urged members to contact their congressional delegation as a counteroffensive against the promised attacks on television practices.

It seemed almost inevitable that congressmen would return from home with the memory of the recent campaign fresh in their minds and with thoughts of retaliating against broadcasters who had threatened their political existence by supporting their opponents. Several congressmen, including House Speaker John W. McCormack (D-Mass.) and House Commerce Committee Chairman Harley O. Staggers (D-W.Va.) had already complained about station endorsement and Chairman Staggers had promised an inquiry into the practice. Committee staff members have been busy gathering data about editorializing and endorsement, and the investigation has all but been announced.

This action on top of the already announced Senate Communications Subcommittee inquiry into public-affairs programing heralds a thorough airing of the field, but legislation impairing freedom of the press in broadcasting seems remote.

However, what possibly may be the most far-reaching area of congressional activity could be the discussions over the financing of educational TV. The act that set up the mechanism for government grants to ETV will be up for renewal this year and Senators Warren G. Magnuson (D-Wash.) and John O. Pastore (D-R.I.), chairmen of the Senate Commerce Committee and its Communications Subcommittee respectively, have said more funds must be found for ETV. Bolstered by the encouragement of President Johnson in his State of the Union Message and the Carnegie Commission on Educational Television's report, their deliberations on the subject should arouse national attention.

Senator Magnuson and other congressional leaders have also been showing growing interest in consumer protection and the role of advertising. Of particular interest to Senator Magnuson is the impact of TV advertising on cigarette smoking. In one of the early sessions of Congress he spoke forcefully about the need for some action. He said the cigarette industry "must either give up television advertising or work with the networks to provide public-service time for smoking-and-health education so that there will be some counterbalance in this matter." Aided by an endorsement by the secretary of health, education and welfare, Senator Magnuson has promised to re-introduce a bill to require the posting of tar-and-nicotine contents on packages and advertising as a start. END

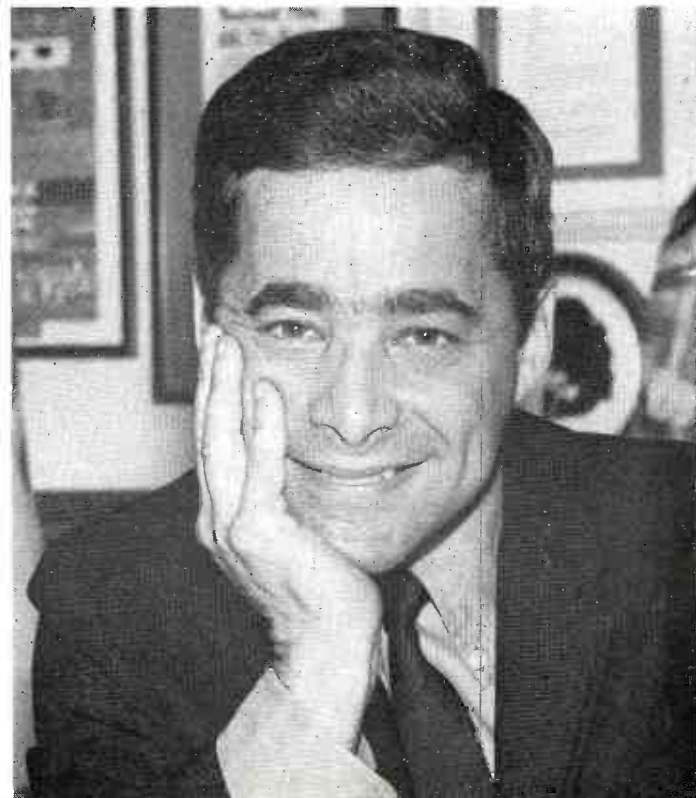


FOCUS ON PEOPLE

THOMAS H. DAWSON His appointment as president of the CBS Television Network made reverberations within the company, among its affiliated stations and along Madison Avenue. The reverberations were caused by cheering, for Tom Dawson, buoyant, hard working, unaffectedly effusive most of the time, could easily win an industrywide popularity poll. He inspires instant loyalty in his subordinates, immediate affection among his friends. He is a dedicated company man. "I always thought I could be a good president," he said in response to a question, "and I hoped one day management would agree with me. But you must remember, I'm a CBS employe, I like the company, I'm steeped in it, and I'm glad to have my turn at bat." Dawson has had his turn at bat in a variety of lesser posts at CBS since 1938. He was named vice president-sales of the television network in 1957 and last July was appointed senior vice president. In his new post Dawson must make important immediate decisions and also take a long-range view of trends in the business. He was asked what, in his opinion, was of paramount concern today. "Well, I don't think anyone in network television or critics of TV expected what has happened this year—the unusual success of the movies and the lack of enthusiastic acceptance of regular programing. I'm not sure what form television programing is going to take. It may be we'll have to wait and see if the movie phenomenon is going to stick before we make moves as a result of what they've shown us."

RICHARD W. TULLY At 49, the new chairman of the board of Foote, Cone & Belding may be one of the youngest men to hold that title among major advertising agencies. But that distinction doesn't particularly impress Tully, for in a major shift of executive responsibilities he finds two still younger men immediately below him—Charles S. Winston Jr., 47, new president and an FCB director, and William E. Chambers Jr., 47, a director, executive vice president and general manager of the New York office, who has been named chairman of the agency's operations committee. (Tully succeeds Robert F. Carney, who continues as chairman of the finance committee; Winston succeeds Rolland W. Taylor, who succeeds Fairfax M. Cone as chairman of the executive committee; Cone now devotes his full time to creative aspects of the business.) This cult of youth among top executives is deliberate at FCB, for the realignment is described as "part of an orderly transition from the 'second' to the 'third' generation management." Tully, however, can hardly be described as a novice. He has been with FC&B for 20 years, beginning in research after the war and then moving on to marketing and then into account work. He was made an account supervisor in 1953 and three years later was appointed general manager of the Chicago office. He was made a senior vice president in 1959 and a year later was named to head the agency's western offices: Los Angeles, San Francisco and Houston. He watches a lot of television "and I like it, unlike some people I know." A science-fiction buff, he says his favorite program, not surprisingly, is *Star Trek*.

CHUCK BARRIS If the broadcasting business followed such silly pursuits, he undoubtedly would be "the rookie of the year" in television production. Little more than a year ago, he was spending his days in a \$25-a-month rented office in Beverly Hills, alternately reading a book about President Kennedy and dozing. Then ABC-TV knocked. Now he's producing eight-and-a-half hours of network television every week. And still dangling in the realm of possibility is another series of five half-hours a week. Is all this quick success likely to spoil Philadelphia's 37-year-old, young-in-everything Chuck Barris, who prefers to wear polo shirts and boots and who hop-scotched through a dazzling array of jobs in the past? Decidedly yes, if you ask him. He's still pinching to see if what's happened is real. The only thing that really gives him confidence, that he believes in and enjoys, is *The Dating Game*, the simple variation on the Cinderella theme that was his establisher in the business. It was quickly followed by two more daytime strips, *The Newlywed Game* and *Dream Girl 1967* and suddenly Chuck Barris, Mr. Nobody of 1965, was the hottest thing going in Hollywood in 1966. Now the pre- and postmarital game shows also are being programed back-to-back on ABC-TV's Saturday night schedule and a fourth daytimer called *Here Comes Mother-in-Law* is waiting to be picked up. It's gotten a little frantic for Barris. For a guy who never had anything steady going for him, acceptance is a many splendored but bewildering thing. He's going to take time off to think about it and maybe, too, to consider the four different offers he has had to sell his 50-man Chuck Barris Productions at fancy prices.



SOMETIMES AT CAPITAL ...IN MIAMI



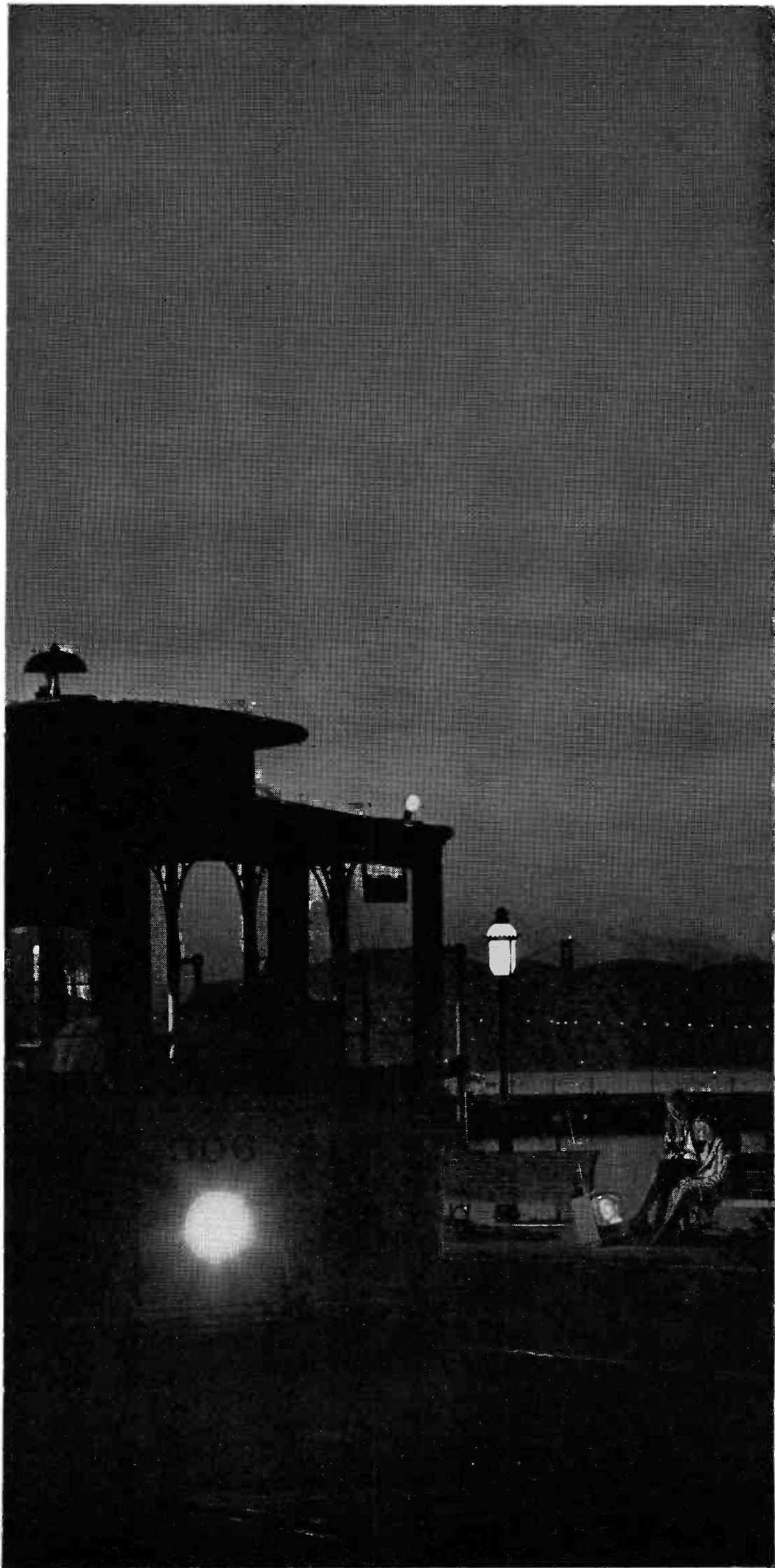
Our lab technicians take a little time out

But not very often. Usually they're busy fulfilling your 35MM color lab requests on a two and three shift basis. Here's the schedule: (1) Original film processing and one light color dailies at night; out to you in the morning. (2) 35MM color release printing during the day. That doesn't leave them much time to fool around.

CAPITAL

FILM LABORATORIES, INCORPORATED

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a minute in
San Francisco
tonight?

Call KTVU! There are plenty of "good times" available in the important San Francisco-Oakland market — independent of network commitments. For your date, call KTVU. And soon you'll be keeping company with the Bay Area's only unduplicated programming — with full one-minute spots in prime time — on the Nation's LEADING Independent Television Station.

KTVU
2

SAN FRANCISCO-OAKLAND
Represented by H-R Television

 Cox Broadcasting Corporation stations:
WSB AM-FM-TV, Atlanta; WHIO
AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte;
WIOD AM-FM, Miami; WIIC-TV, Pittsburgh;
KTVU, San Francisco - Oakland

FOCUS ON FINANCE

**TV and allied stocks
join upward trend
on Wall Street**

MOST television and allied stocks followed suit when the market as a whole took a turn for the better as the new year came around. The laggards were CATV, whose shares dropped an average of 4% from mid-December to mid-January, and manufacturing stocks, down 5.4% in the same period. There was supposition on The Street that what depressed manufacturing shares was a feeling that color-TV sales haven't been going quite as well as expected. Even RCA was off 5% in that period, despite its year-end statement that it had achieved in 1966 the largest sales and profit increase for a single year in its 47-year history.

RCA said its sales for 1966, subject to final confirmation, will surpass \$2.5 billion and profits will exceed \$130 million. The comparable figures for 1965 were \$2,093,685,000 and \$102,541,000. Earnings per share will approximate \$2.20, as compared with the previous record of \$1.73 in 1965. Sales of RCA's broadcasting division, NBC, were reported to have reached more than \$500 million in 1966, an 11% increase over 1965.

The corporation reported that last year it undertook the largest capital-expenditure program in its history, amounting to a more than \$200 million domestic investment. Eleven new manufacturing plants were either obtained or built, and 15 existing plant locations were expanded. RCA predicted that it "will emerge at the end of 1967 with significant further increases in both sales and profits, an even more diversified base of operations, and an organization that is increasingly international in outlook and technology."

Meanwhile, the Electronic Industries Association reported that 4.7 million color-TV sets were sold last year out of a total of nearly 12 million units. While color has increased about 370% since 1956, black and white has stabilized at about 7 million sets. The EIA said the the outlook for 1967 was color-TV sales of over 7 million units, with black and white at a slightly lower level than last year.

Also, among manufacturing shares, Westinghouse Electric Corp. announced

THE TELEVISION MAGAZINE INDEX to 69 television-associated stocks

| | Ex- change | Clos- ing Jan. 13 | Clos- ing Dec. 13 | Change From Dec. 13 Points | % | 1966-67 Highs- Lows | Approx. Shares Out (000) | Total Market Capital- ization (000) |
|--|---------------|----------------------------|----------------------------|-------------------------------------|------|---------------------------|-----------------------------------|---|
| TELEVISION | | | | | | | | |
| ABC | N | 90 $\frac{1}{4}$ | 77 | +13 $\frac{1}{4}$ | +17 | 90-62 | 4,682 | 422,600 |
| CBS | N | 66 | 60 $\frac{5}{8}$ | + 5 $\frac{5}{8}$ | + 9 | 66-42 | 21,277 | 1,404,300 |
| Capital Cities | N | 36 $\frac{3}{4}$ | 31 $\frac{3}{4}$ | + 5 | +16 | 38-23 | 2,746 | 100,900 |
| Cox Broadcasting | N | 31 $\frac{5}{8}$ | 38 $\frac{1}{4}$ | - 3 $\frac{5}{8}$ | - 9 | 43-28 | 2,655 | 91,900 |
| Gross Telecasting | O | 29 $\frac{1}{2}$ | 24 | + 5 $\frac{1}{2}$ | +23 | 33-24 | 400 | 11,800 |
| Metromedia | N | 42 | 38 | + 4 | +11 | 56-25 | 2,157 | 90,600 |
| Reeves Broadcasting | A | 5 $\frac{1}{4}$ | 5 $\frac{1}{4}$ | — | — | 8-4 | 1,807 | 9,500 |
| Scripps-Howard | O | 30 | 27 $\frac{3}{4}$ | + 2 $\frac{1}{4}$ | + 8 | 35-23 | 2,589 | 77,700 |
| Subscription TV | O | 2 $\frac{5}{8}$ | 1 $\frac{1}{4}$ | + 1 $\frac{3}{8}$ | +110 | 5-1 | 3,029 | 8,000 |
| Taft | N | 32 $\frac{3}{8}$ | 32 $\frac{5}{8}$ | - 1 $\frac{1}{4}$ | - 1 | 36-19 | 3,295 | 106,700 |
| Wometco | N | 23 $\frac{5}{8}$ | 21 $\frac{1}{4}$ | + 2 $\frac{3}{8}$ | +11 | 30-19 | 2,223 | 52,500 |
| Total | | | | | | | 45,860 | 2,376,500 |
| CATV | | | | | | | | |
| Ameco | A | 10 $\frac{1}{4}$ | 10 $\frac{5}{8}$ | - 3 $\frac{3}{8}$ | - 4 | 38-7 | 1,200 | 12,300 |
| Entron Inc. | O | 6 $\frac{1}{2}$ | 5 $\frac{1}{2}$ | + 1 | +19 | 15-4 | 617 | 4,000 |
| H&B American | A | 4 $\frac{7}{8}$ | 5 | - 1 $\frac{1}{8}$ | - 3 | 9-4 | 2,581 | 12,600 |
| Jerrold Corp. | O | 21 $\frac{3}{8}$ | 24 $\frac{3}{4}$ | - 3 $\frac{3}{8}$ | -14 | 27-15 | 2,199 | 47,000 |
| Teleprompter | A | 16 | 15 $\frac{3}{8}$ | + 7 $\frac{1}{8}$ | + 6 | 29-11 | 822 | 13,200 |
| Viking Industries | A | 15 | 16 $\frac{1}{4}$ | - 1 $\frac{1}{4}$ | - 8 | 17-12 | 1,289 | 19,300 |
| Total | | | | | | | 8,411 | 108,400 |
| TELEVISION WITH OTHER MAJOR INTERESTS | | | | | | | | |
| Avco | N | 24 $\frac{7}{8}$ | 23 $\frac{7}{8}$ | + 1 | + 4 | 32-20 | 13,810 | 343,500 |
| Bartell Media Corp. | A | 4 $\frac{1}{4}$ | 4 | + 1 $\frac{1}{4}$ | + 6 | 7-4 | 1,985 | 8,400 |
| Boston Herald-Traveler | O | 72 | 72 | — | — | 76-54 | 540 | 38,900 |
| Broadcast Industries | O | 2 $\frac{1}{8}$ | 1 $\frac{5}{8}$ | + 1 $\frac{1}{2}$ | +31 | 7-2 | 632 | 1,300 |
| Chris-Craft | N | 28 $\frac{1}{8}$ | 22 $\frac{1}{2}$ | + 4 $\frac{5}{8}$ | +21 | 29-14 | 1,663 | 46,800 |
| Cowles Communications | N | 15 $\frac{1}{8}$ | 13 $\frac{1}{2}$ | + 1 $\frac{5}{8}$ | +12 | 20-13 | 2,944 | 44,500 |
| General Tire | N | 32 $\frac{1}{4}$ | 32 $\frac{3}{4}$ | - 1 $\frac{1}{2}$ | - 2 | 37-28 | 16,719 | 539,200 |
| Meredith Publishing | N | 31 $\frac{3}{4}$ | 25 $\frac{3}{4}$ | + 6 | +23 | 36-22 | 2,662 | 84,500 |
| Natco Broadcasting Inc. | N | 29 $\frac{1}{2}$ | 29 | + 1 $\frac{1}{2}$ | + 2 | 31-12 | 706 | 20,800 |
| The Outlet Co. | N | 15 $\frac{1}{2}$ | 16 | - 1 $\frac{1}{2}$ | - 3 | 22-14 | 1,033 | 16,000 |
| Rollins Inc. | A | 28 $\frac{1}{8}$ | 25 | + 3 $\frac{1}{8}$ | +13 | 47-18 | 3,087 | 86,800 |
| Rust Craft Greeting | O | 30 | 27 $\frac{1}{2}$ | + 2 $\frac{1}{2}$ | + 9 | 43-24 | 727 | 21,800 |
| Storer | N | 43 $\frac{3}{8}$ | 40 $\frac{1}{4}$ | + 3 $\frac{1}{8}$ | + 8 | 49-28 | 4,154 | 180,200 |
| Time Inc. | N | 93 | 92 | + 1 | + 1 | 107-73 | 6,560 | 610,100 |
| Total | | | | | | | 57,222 | 2,042,800 |
| PROGRAMING | | | | | | | | |
| Columbia Pictures | N | 34 | 34 | — | — | 39-23 | 1,966 | 66,800 |
| Desilu | A | 11 $\frac{1}{8}$ | 7 $\frac{3}{4}$ | + 3 $\frac{3}{8}$ | +44 | 11-7 | 1,047 | 11,600 |
| Disney | N | 79 $\frac{1}{8}$ | 68 $\frac{1}{2}$ | +10 $\frac{5}{8}$ | +16 | 85-40 | 1,998 | 158,100 |
| Filmways | A | 14 | 16 | - 2 | -13 | 27-12 | 696 | 9,700 |
| Four Star TV | O | 2 $\frac{1}{8}$ | 1 $\frac{5}{8}$ | + 1 $\frac{1}{2}$ | +31 | 6-2 | 666 | 1,400 |
| MCA Inc. | N | 41 $\frac{1}{8}$ | 37 | + 4 $\frac{1}{8}$ | +13 | 62-28 | 4,707 | 197,100 |
| MGM Inc. | N | 34 $\frac{3}{8}$ | 36 $\frac{1}{2}$ | + 2 $\frac{1}{8}$ | + 6 | 39-25 | 5,286 | 181,700 |
| Screen Gems | A | 23 $\frac{5}{8}$ | 22 | + 1 $\frac{5}{8}$ | + 7 | 29-18 | 4,002 | 94,500 |
| Seven Arts | A | 22 $\frac{5}{8}$ | 21 $\frac{1}{4}$ | + 1 $\frac{3}{8}$ | + 6 | 34-13 | 2,542 | 57,500 |
| Trans-Lux | A | 13 $\frac{3}{4}$ | 12 $\frac{1}{2}$ | + 1 $\frac{1}{4}$ | +10 | 16-10 | 718 | 9,900 |
| 20th Century-Fox | N | 34 $\frac{7}{8}$ | 36 | - 1 $\frac{1}{8}$ | - 3 | 39-25 | 2,886 | 100,600 |
| United Artists | N | 29 $\frac{3}{4}$ | 27 $\frac{1}{8}$ | + 2 | + 7 | 33-21 | 4,240 | 126,100 |
| Walter Reade-Sterling | O | 2 | 2 $\frac{1}{2}$ | - 1 $\frac{1}{2}$ | -20 | 3-1 | 1,583 | 3,200 |
| Warner Bros. Pictures | N | 17 $\frac{3}{4}$ | 17 $\frac{7}{8}$ | - 1 $\frac{1}{8}$ | - 1 | 18-12 | 4,878 | 86,600 |
| Wrather Corp. | O | 2 $\frac{3}{8}$ | 2 $\frac{1}{4}$ | + 1 $\frac{1}{8}$ | + 6 | 7-1 | 1,753 | 4,200 |
| Total | | | | | | | 38,968 | 1,109,000 |
| SERVICE | | | | | | | | |
| John Blair | O | 17 | 14 $\frac{3}{4}$ | + 2 $\frac{1}{4}$ | +15 | 29-15 | 1,056 | 18,000 |
| C-E-I-R | O | 8 $\frac{1}{4}$ | 5 $\frac{1}{2}$ | + 2 $\frac{3}{4}$ | +50 | 15-6 | 1,555 | 12,800 |
| Comsat | N | 48 $\frac{3}{8}$ | 42 | + 6 $\frac{3}{8}$ | +15 | 65-35 | 10,000 | 483,700 |
| Doyle Dane Bernbach | O | 29 $\frac{1}{4}$ | 24 $\frac{1}{2}$ | + 4 $\frac{3}{4}$ | +19 | 36-23 | 1,994 | 58,300 |
| Foote, Cone & Belding | N | 13 $\frac{7}{8}$ | 13 $\frac{3}{8}$ | + 1 $\frac{1}{2}$ | + 4 | 19-11 | 2,146 | 29,800 |
| General Artists | O | 3 $\frac{7}{8}$ | 4 | - 1 $\frac{1}{8}$ | - 3 | 6-4 | 600 | 2,300 |
| Grey Advertising | O | 17 $\frac{3}{4}$ | 14 $\frac{1}{4}$ | + 3 $\frac{1}{2}$ | +25 | 30-15 | 1,231 | 21,900 |
| MPO Videotronics | A | 6 $\frac{7}{8}$ | 5 $\frac{3}{4}$ | + 1 $\frac{1}{8}$ | +20 | 17-6 | 469 | 3,200 |
| Movielab Inc. | A | 10 $\frac{1}{8}$ | 10 $\frac{1}{4}$ | - 1 $\frac{1}{8}$ | - 1 | 11-7 | 908 | 9,200 |
| Nielsen | O | 29 | 28 $\frac{1}{2}$ | + 1 $\frac{1}{2}$ | + 2 | 31-24 | 5,130 | 148,800 |
| Ogilvy & Mather Int. | O | 10 $\frac{3}{8}$ | 10 $\frac{1}{8}$ | + 1 $\frac{1}{4}$ | + 2 | 23-8 | 1,087 | 11,300 |
| Papert, Koenig, Lois | A | 6 $\frac{7}{8}$ | 6 $\frac{3}{8}$ | — | — | 14-5 | 791 | 5,400 |
| Total | | | | | | | 26,967 | 804,700 |
| MANUFACTURING | | | | | | | | |
| Admiral Corp. | N | 30 $\frac{1}{2}$ | 33 $\frac{5}{8}$ | - 3 $\frac{1}{8}$ | - 9 | 56-28 | 5,062 | 154,400 |
| Ampex Corp. | N | 25 $\frac{3}{4}$ | 24 $\frac{7}{8}$ | + 7 $\frac{1}{8}$ | + 4 | 28-17 | 9,473 | 243,900 |
| General Electric | N | 87 | 97 | -10 | -10 | 120-80 | 91,068 | 7,922,900 |
| Magnavox | N | 37 $\frac{7}{8}$ | 42 $\frac{1}{4}$ | - 4 $\frac{3}{8}$ | -10 | 57-38 | 15,400 | 583,300 |
| 3M | N | 80 $\frac{1}{8}$ | 84 $\frac{1}{4}$ | - 4 $\frac{1}{8}$ | - 5 | 87-61 | 53,466 | 4,284,000 |
| Motorola Inc. | N | 98 $\frac{1}{8}$ | 109 | -10 $\frac{7}{8}$ | -10 | 234-90 | 6,097 | 598,300 |
| National Video | A | 38 $\frac{3}{8}$ | 48 $\frac{1}{8}$ | - 9 $\frac{3}{4}$ | -20 | 120-41 | 2,761 | 106,000 |
| RCA | N | 43 $\frac{7}{8}$ | 46 $\frac{1}{8}$ | - 2 $\frac{1}{4}$ | - 5 | 62-37 | 58,372 | 2,561,100 |
| Reeves Industries | A | 2 $\frac{5}{8}$ | 2 $\frac{1}{4}$ | + 3 $\frac{3}{8}$ | +17 | 5-2 | 3,327 | 8,700 |
| Westinghouse | N | 50 $\frac{1}{4}$ | 54 | - 3 $\frac{3}{4}$ | - 7 | 67-40 | 37,571 | 1,887,900 |
| Zenith Radio | N | 53 $\frac{3}{4}$ | 53 $\frac{3}{8}$ | + 3 $\frac{1}{8}$ | + 1 | 88-46 | 18,751 | 1,007,900 |
| Total | | | | | | | 301,348 | 19,358,400 |
| Grand Total | | | | | | | 479,776 | 25,799,800 |

N-New York Stock Exchange
A-American Stock Exchange
O-Over The Counter

Data compiled by Roth, Gerard & Co.



You're only HALF-COVERED in Nebraska...

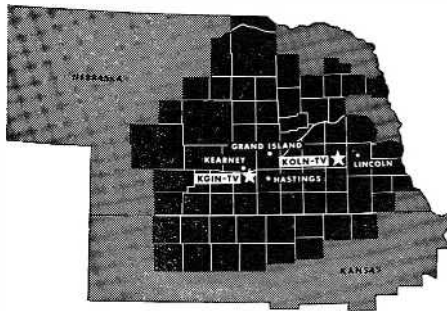
if you don't use
KOLN-TV/KGIN-TV!

KOLN-TV/KGIN-TV delivers the greatest share of audience for *total day viewing* of any VHF station in the country's three-station all-VHF markets.*

More conservatively, we're Number Four in total ranking of stations delivering greatest share of audience. Number Five in Prime Time and Number Two CBS affiliate in delivering greatest per cent of total homes.

It all adds up to proof you need KOLN-TV/KGIN-TV to cover Nebraska effectively. KOLN-TV/KGIN-TV gives you rich Lincoln-Land—Nebraska's *other* big market—with more than half the buying power of the entire state.


Ask Avery-Knodel for complete facts on KOLN-TV/KGIN-TV—the Official Basic CBS Outlet for *most* of Nebraska and Northern Kansas.



*Source ARB March, 1966, 84 three-station markets. Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

New 1,500-foot tower is tallest in Nebraska!

Now KOLN-TV beams its signal from a new 1,500-foot tower—the tallest in the state. The new structure represents an increase of 500 feet (50 per cent) in tower height. Measurements and viewer responses indicate a marked improvement in KOLN-TV/KGIN-TV's coverage of Lincoln-Land.



The Feltzer Stations

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

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

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1500 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
 Avery-Knodel, Inc., Exclusive National Representative

Is This Child Marked For Mental Illness?



You helped build a future for children without the fear of polio, diphtheria and smallpox. Your support of scientific research helped conquer these dread diseases... but what of mental illness? Mental illness strikes more children and adults... it creates more tragedy and waste of human lives... than all other diseases combined. Help science conquer mental illness.

Support Your Local Chapter of the National Association for Mental Health



FINANCE *continued*

formation of the Westinghouse Learning Corp., a subsidiary with broad activities in the field of education. Chairman of the new company will be Donald H. McGannon, who continues as president and chairman of Westinghouse Broadcasting Co. The Westinghouse Learning Corp. will have its headquarters in New York, with additional research, training and service operations in Pittsburgh; Albuquerque, N.M.; Washington, and San Francisco. It will be involved in the training of government personnel as well as training business and industrial employees.

In another development affecting manufacturing shares, Ampex shareholders were told that the corporation's sales for the second quarter of fiscal 1967, ended Oct. 29, 1966, totaled \$55,204,000, up 44% from \$38,442,000 in the second quarter of fiscal 1966. Net earnings after taxes were \$2,566,000, or 27 cents a share, up 26% from \$2,029,000, or 22 cents a share.

The greatest percentage increase in share prices was registered by purely television stocks, which rose 17.7%. Of these, Subscription TV did the best, moving up 110 percentage points. The rise followed the announcement by STV directors that F. L. Ohrstrom & Co., New York investment management organization, and some of its associates had bought 40% of STV's common stock from principal shareholders.

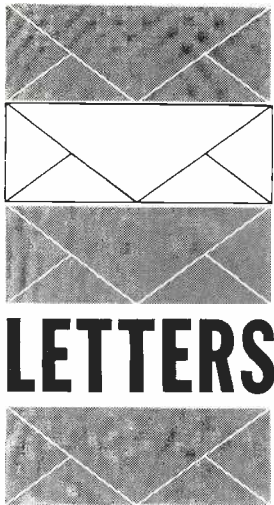
NETWORKS UP

Among the networks, ABC shares were up 17% and CBS 9%. Acquisition of Bailey Films, Los Angeles, producer-distributor of educational films, was announced by CBS. It will operate as a unit of the CBS Educational Services Division. Bailey distributes its own films and those of independent producers to colleges, schools and libraries.

Programming stocks increased on average 7.2%. Leading the rise was Desilu (up 44%), which reported a gross income for the first six months ended Oct. 29, 1966, of the current fiscal year of \$13,159,428 as compared with \$9,667,193 for the same period of the previous fiscal year. However, net income for the first half of the current fiscal year was \$425,981, contrasted with \$476,669 for the preceding fiscal year's first half.

Disney Productions, reporting on its fiscal year ended Oct. 1, said gross revenue was up some \$6.6 million, while net profit increased by \$1 million, or almost 8%. Income from all Disney entertainment activities increased over the previous year. Television contributed \$7,902,000 to over-all revenues. Earnings per share were \$6.34 in fiscal 1966 compared with \$6.08 in fiscal 1965. The 1966 net profit was \$12,392,000, up from \$11,379,000 the year before.

END



READABLE McLuhan

I just wanted to tell you that not only was your article on McLuhan the best thing done in the trade, but as far as I'm concerned the best thing done anywhere on the new medium ("McLuhanism: Is the Medium Getting the Message?," TELEVISION, December 1966).

It is also the first time that I have ever been quoted correctly. I appreciate it. PAUL L. KLEIN, *vice president, audience measurement, NBC, New York.*

Please send us a review copy of the December issue. We are interested in the "readable" article on Marshall McLuhan. Miss LEE NOSEWORTHY, *secretary to L. E. Spivak, Meet the Press, Washington.*

The McLuhan piece was just great. His theories plus the use of them by practicing fanatics makes for good sense. We need more of the same in other media. There is an outside chance that Marshall will be spending more time in New York. I hope that we will be able to rope [your writer] in on a project or two. We need simultaneous translators and a crew of researchers. THE REV. JOHN M. CULKIN S.J., *chairman of the department of communication arts, Fordham University, Bronx, N.Y.*

JAPANESE REPRINT

I am a steady reader of your distinguished magazine for more than 15 years. I think your magazine is playing an important role for the Japanese broadcasting industry. . . .

In your January issue of the TELEVISION Magazine, there is an article called "How the Networks Cover D.C. News." I think the article is very interesting and useful to the Japanese broadcasting industry. So I would like to reprint the article in the publicity magazine called *Hoso Asahi*, which is published by the Asahi Broadcasting Co. and distributed to major advertising agencies and broadcasting stations. Would you mind if I

reprint the article? TSIUNEHURO FUJIWARA, *Kubota Advertising Laboratory, 5-1 Higashi-Ginza, Tokyo.*

Editor's Note: Permission granted.

A DEFINITE END

You took a complicated and already over-covered subject—the New York gubernatorial campaign—and turned it into a useful and highly professional piece ("How TV Turned a Race Around," TELEVISION, December 1966).

As one who ran the television campaign for three candidates in three states, I extend my congratulations on a first-rate job. The nicest thing about working on political campaigns is that they come to a complete and definite end.—LAWRENCE K. GROSSMAN, *Lawrence K. Grossman Inc., New York.*

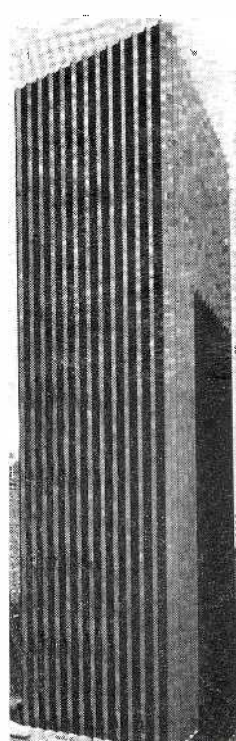
You did an excellent job, particularly in covering the television phase of the contest. WILLIAM J. RONAN, *secretary to Governor Nelson A. Rockefeller, Albany, N.Y.*

OH, NO

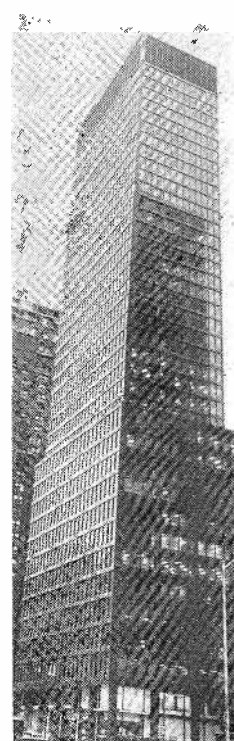
What did I ever do to you? FRANK STANTON, *president, CBS Inc., New York.*

Editor's Note: Nothing as unkind as TELEVISION inadvertently did to Dr. Stanton in its January issue. The printer transposed pictures of the new headquarters buildings of CBS and ABC, and proof readers failed to catch the printer's error. Herewith TELEVISION restores to CBS the landmark tower designed by Eero Saarinen (below left) and to ABC the commercial skyscraper it now occupies.

CBS



ABC



Your help goes where hunger is

Famine victims in India. War victims in South Vietnam. Millions racked by hunger in countries from Latin America to Africa and Asia. The food you give through CARE saves lives, gives the hungry hope and energy to work to feed themselves. Every dollar sends one package. Your money is used to deliver U. S. donations of farm abundance, or to buy foods to match local needs. Your gifts are personal miracles of kindness, presented with your name and address. And your receipt shows where your help went. Mail your check today.

CARE

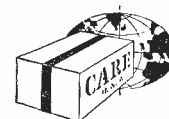
FOOD CRUSADE

660 First Av., N. Y. 10016

or your local CARE office

• Here is \$_____ for food packages.

• From _____



Make checks payable to CARE. Contributions are tax-exempt.

SPACE DONATED BY THE PUBLISHER

PLAYBACK

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

LOST WEEKEND

The *Washington Evening Star* editorialized in its Jan. 4 issue on the long New Year's weekend of television football:

"Roses are red.

"Sugar is slick.

"But Rose, Sugar, Orange, Cotton and Gator, with an East-West Shrine game and a couple of pro championships tossed in for good measure is enough to make a strong man sick.

"Or as the Hindus are wont to say: 'Nectar, taken in excess, is poison.'

"The subject under discussion is, of course, the great football glut of the New Year's weekend—eight major games in three days, all of them televised. It is doubtful that ever before has there been an equivalent strain on the male population's eyesight or the institution of marriage. Something must be done. . . .

"Perhaps the best solution would be to have the games played at the same time throughout the nation with the broadcasting rights divided up among the networks. That would, of course, present the viewer with hard choices to make, and might produce some family problems where there is more than one fan in the house. But anything would be preferable to what the nation has just gone through.

"Meanwhile, we urge husbands to rest their eyes and repair their marriages in preparation for the five major bowl games still to come."

An ad in the Jan. 3 issue of the 'Nashville Tennessean' read: "Husband and TV set. Cheap for quick sale."

A MATTER OF ACCURACY

William S. Paley, chairman of CBS Inc., wrote as follows in a letter to the editor of the *New York Times*:

"In your editorial 'Election Night Rivalry' criticizing the network news organizations for their election night reporting, the *Times* in its eagerness to reaffirm its devotion to what it calls 'those dull virtues, restraint and caution,' manages to avoid both.

"Had it practiced restraint and caution the *Times* would have found out that in the only seven states where CBS News projected the outcome 'while the polls are still open,' the overwhelming percentage of the voting precincts were already closed. . . .

"The *Times* also scolds the networks for erring in announcing some probable winners after the polls closed. CBS News called one probable and two winners incorrectly, but made corrections in two cases within a matter of minutes. The longest time CBS News took to correct an error was seven hours, in the still unresolved Georgia election.

"On Nov. 10 the *Times* reported on the front page that Lester Maddox and Howard Callaway each had 47% of the Georgia vote, and a tabulation on page 34 of the same issue that Mr. Maddox had 49.5% of the vote and that Mr. Callaway had 50.5%—this two days after the election. On the same day the *Times* made other errors in reporting other elections. The *Times* sees fit to remind me that 'speed and accuracy do not always go together.' Neither apparently do slowness and accuracy, or, for that matter ponderousness and consistency. . . ."

Lawrence Laurent, TV critic of 'The Washington Post,' in a column devoted to the made-for-TV movies (see page 30), commented on the 'World Premiere' of 'The Longest Hundred Miles' on NBC-TV: "It was, in all, the kind of low level of involvement so dear to television executives; the kind of production that can hold an audience without causing anger for the commercial interruptions. Artistically and creatively [it] was highly forgettable."

A VOICE IS FOUND

In an article in *New Yorker* magazine, Michael Arlen, wrote:

". . . And I switch back to CBS, and there—and there is Morley Safer, CBS's man in Vietnam, standing in front of a thicket of trees, soldiers moving all around him, the camera taking his picture jiggling slightly, Safer not standing tall and staring purposefully into the camera, the way he's supposed to, but instead with his hand on his hip, out of breath, telling us about an action that some American troops have just been engaged in, a smallish encounter, two or three men killed, nothing extraordinary, but *Morley Safer is out of breath*, he is not reading from a little notebook, he has not written anything down, he is speaking with pauses, changes of direction in mid-sentence, occasional gaps between words, he is rubbing his face

and moving his microphone about as if he'd just as soon not have to hold it, and pausing again, and going on, doing just fine. He does more than he thinks he's doing, because in addition to providing a good piece of news reporting he is providing the first sound of an individual human voice that many of us have heard on television for days and days. . . .

"Across the length and breadth of television, one almost never hears a living, breathing, real, first-hand, individual human voice. One hears a lot of other kinds of voices: the institutional voices of show-business people, the stylized voices of actors acting, the funnied-up voices of the people who provide dialogue for cartoons, the voices of quizmasters, announcers—the omnipresent voices of Hugh Downs, in fact, and of all the hundreds (or is it millions?) of people who sound like him (or is it he who sounds like them?), so nearly classless, regionless, moderate, 'well modulated,' no sharps, no flats, no tricky chords, no tears, no fits, not even anger (you have to watch British television to see and hear people showing anger), a perfect middle C once struck and now reverberating gently and genteely into time and space. . . ."

Art Buchwald, syndicated humor columnist, began a recent column: "Every time you think television has hit its lowest ebb, a new type of program comes along to make you wonder where you thought the ebb was.

"The latest in TV wrinkles is what could be termed the 'insult interview show' in which the interviewer spends two or three hours insulting his guests.

"Joe Pyne is probably the master of this type of program, though, unfortunately, he now has many imitators. . . ."

MORE VIGOR

Jack Gould, TV critic of the *New York Times*, writing in a column on the anti-Vietnam editorial stand taken by a West Coast telecaster, said:

"As a licensed medium not immune to real or imagined pressures from politicians, there is a disinclination to stir up Washington tempers. Before editorials are to be expected, the straight reportage of the Washington scene requires far more vigor and incisiveness."



When to cover?

This can be a tough decision for a deskman... but not for Lederle's Emergency Coordinator. Her job is to "cover" each and every request, whether on the job or at home enjoying a leisure hour. Her assignment sheet involves the shipment of urgently needed life-saving drugs to all parts of the nation and the world. It could be antirabies serum, botulism antitoxin or gas gangrene antitoxin, but whatever it is, it has to get there fast. Every such request received at Lederle Laboratories at any hour of day or night sets emergency

procedures into motion. Lederle's Emergency Coordinator, who keeps a set of airline schedule books by her kitchen telephone, checks routing possibilities and makes arrangements for the fastest possible shipment to the trouble spot. In the meantime, Lederle physicians and other personnel are carrying out their assigned tasks. This emergency shipment program operates around the clock, day and night seven days a week. Unlike the news media, the question "when to cover?", is never a problem.

LEDERLE LABORATORIES • A Division of American Cyanamid Company, Pearl River, New York





**Every week
new G-E live-color
cameras bring
Grand Ole Opry
to millions of homes
all over America.**



**WSM-TV in Nashville
owns four
General Electric PE-250's.**

Grand Ole Opry, for 41 uninterrupted years the country music sound heard 'round the world, is now delighting millions on color television.

For the first time, all the rhythm, character, and brilliance of this truly American musical spectacular are being captured in full color — for 14 major markets — by new G-E PE-250 live-color cameras.

A prestige program — a prestige station. A natural for G-E PE-250's, with their modern four Plumbicon* tube pickup, all-transistorized circuits, compactness, and light weight.

These are just some of the reasons why G-E PE-250's are used for Grand Ole Opry — and why they're on the air for other major stations and group ownerships across the country.

See for yourself. Watch the colorful Grand Ole Opry — in color — this week from Nashville. General Electric Company, Visual Communication Products Department, Electronics Park, Syracuse, New York 13201. GE-39

*Registered Trademark of N. V. Philips' Gloeilampenfabrieken of The Netherlands.

GENERAL  ELECTRIC

ARB'S 1966-67 TELEVISION AUDIENCE REPORTS

tell you more of what you need to know
about today's television audience

9:30-11
AVERAGE QUARTER HOUR ESTIMATES

| TIME AND PROGRAM | STATION | METRO AREA | | TOTAL SURVEY AREA, IN THOUSANDS (ADD 000) | | | | | | | | | | | | | | | | |
|--------------------|---------|------------|-------|---|------------------|------------------|-------|-------|-------|-------|------------|----------|---------------|-------|-------|-------|------|-------|----------|------------|
| | | RATING | SHARE | HOMES | | Total Adults 21+ | WOMEN | | | | HOUSEWIVES | | | MEN | | | | TEENS | CHILDREN | |
| | | | | Total | % HOH Same Coll. | | Total | 18-34 | 35-49 | 50+ | Total | Under 50 | Fam. 5+ Pers. | Total | 18-34 | 35-49 | 50+ | | 12-17 | Total 2-11 |
| 5.00 PM EARLY SHOW | WKYC | 10 | 34 | 138.8 | 11 | 152.0* | 87.1 | 26.6 | 31.8 | 28.7 | 74.1 | 47.1 | 15.1 | 74.7 | 18.9 | 34.1 | 21.7 | 31.1 | 49.2 | 15.1 |
| COMEDY CLUBHOUSE | WENG | 11 | 38 | 117.2 | 25 | 33.9 | 21.3 | 15.6 | 4.0 | 1.7 | 19.6 | 19.6 | 5.4 | 12.6 | 6.6 | 4.3 | 1.7 | 23.7 | 181.9 | 100.7 |
| ADVENTURE ROAD | WJH | 7 | 24 | 114.6 | 32 | 167.2* | 97.1 | 3.4 | 22.6 | 71.1 | 86.9 | 22.6 | 71.6 | 3.0 | 6.2 | 62.4 | 7.1 | 3.3 | | |
| TOTALS | | 29 | | 370.6 | 22 | 353.1 | 205.5 | 45.6 | 58.4 | 101.5 | 180.6 | 89.3 | 20.5 | 158.9 | 28.5 | 44.6 | 85.8 | 61.9 | 234.4 | 115.2 |
| 5.15 PM EARLY SHOW | WKYC | 11 | 37 | 143.1 | 11 | 158.3* | 90.6 | 27.6 | 34.3 | 28.7 | 76.7 | 49.7 | 16.2 | 77.5 | 20.0 | 35.8 | 21.7 | 31.1 | 49.2 | 15.1 |
| COMEDY CLUBHOUSE | WENG | 11 | 37 | 116.5 | 28 | 33.9 | 21.3 | 15.6 | 4.0 | 1.7 | 19.6 | 19.6 | 5.4 | 12.6 | 6.6 | 4.3 | 1.7 | 23.7 | 177.4 | 97.2 |
| ADVENTURE ROAD | WJH | 8 | 27 | 121.2 | 32 | 182.0* | 107.0 | 6.4 | 26.1 | 74.3 | 93.5 | 26.1 | 76.8 | 3.0 | 6.2 | 67.3 | 7.1 | 3.3 | | |
| TOTALS | | 30 | | 400.8 | 23 | 374.2 | 218.9 | 49.6 | 64.4 | 104.7 | 189.8 | 95.4 | 21.6 | 166.9 | 46.3 | 90.7 | 90.7 | 61.9 | 229.9 | 112.2 |

THREE geographic reporting areas—**Metro Area, Total Area and the new Area of Dominant Influence (ADI),** an unduplicated television market definition based on specific and exclusive county groups where more people watch more hours on home market stations.

SEPT/OCT 1966
MONDAY

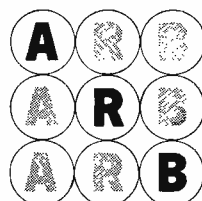
| ADI RATINGS | | | | | | | | | | % TOTAL VIEWING HOMES | | | | STATION |
|-------------|-------|------------|----------|---------------|----|-----|-------|----------|----------------------|-----------------------|----|----|----|---------|
| HOMES | WOMEN | HOUSEWIVES | | | | MEN | TEENS | CHILDREN | ADI % of Total Homes | ADJACENT A.D.I.'S | | | | |
| | | Tot. | Under 50 | Fam. 5+ Pers. | | | | | | #1 | #2 | #3 | #4 | |
| 11 | 6 | 6 | 5 | 4 | 5 | 6 | 5 | 93 | | | 2 | 2 | 4 | WKYC |
| 10 | 1 | 2 | 2 | 2 | 1 | 4 | 20 | 98 | | | | | 2 | WENG |
| 9 | 7 | 7 | 3 | | 5 | 1 | | 98 | | | | | 2 | WJH |
| 30 | 14 | 15 | 10 | 6 | 11 | 11 | 25 | 95 | | | | | 2 | TOTAL |
| 11 | 6 | 6 | 6 | 5 | 5 | 6 | 5 | 93 | | | 2 | 2 | 4 | WKYC |
| 10 | 1 | 2 | 2 | 2 | 1 | 4 | 19 | 98 | | | | | 2 | WENG |
| 10 | 7 | 7 | 3 | | 6 | 1 | | 95 | | | | | 5 | WJH |
| 31 | 14 | 15 | 10 | 6 | 11 | 11 | 24 | 95 | | | | | 3 | TOTAL |

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TELEVISION

THE INDIRECT SELL

BY RALPH TYLER

ALL television commercials set out to sell something—don't they? They must, since they cost more than anyone would be likely to pay to indulge a whimsy. And yet fairly often nowadays, a commercial will live its brief moment on the screen and leave a puzzle. Obviously it was intended to sell a certain product, but the virtues of that product are mentioned not at all, or scarcely at all, or in such an offhand and even depreciatory way as to appear self-defeating to the casual viewer.

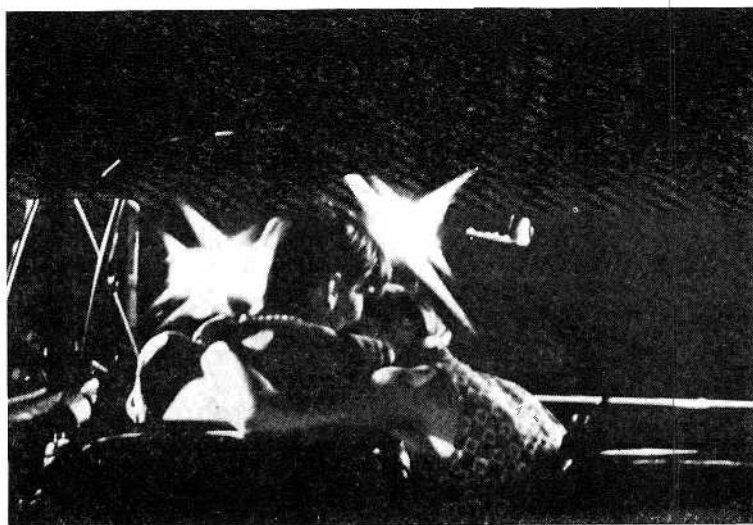
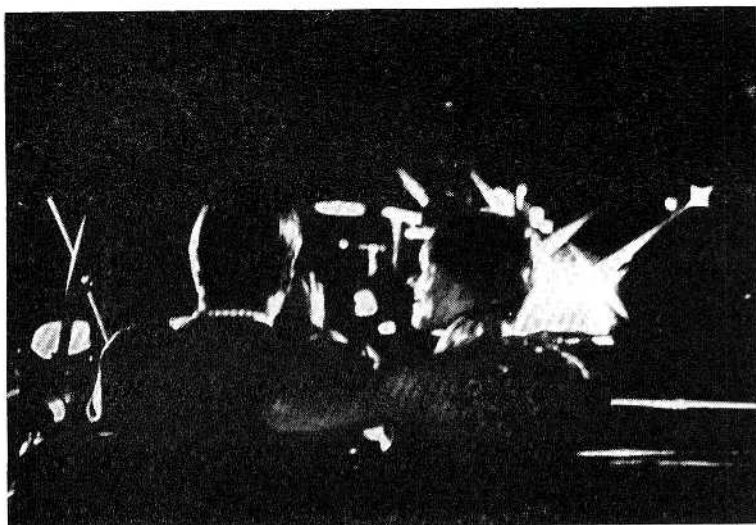
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But that would be more difficult than it seems at first glance. A product's record in the market place is the result of a play of forces, of which the skill of its commercial campaign is only one. A brilliant commercial can do only so much for a lousy product—customers may be induced to try it once but never twice—while a poor campaign may fail to hinder the spectacular rise of a genuinely innovating item. Not only is meaningful measurement difficult, but the facts that would have to go into such measurement, like sales figures, are something many companies prefer to conceal from their competitors.

The truth is that not only will these seemingly enigmatic commercials go on winning prizes, but they are not the "nonsell" ads their critics call them. They are selling hard, but by indirection. Manning Rubin, VP and associate creative director at Grey Advertising, likens them to the woman selling across the counter who tells her customer: "You look beautiful in that." Manning comments: "That's soft sell but it's also really pretty hard sell when you get right down to it." He suggests that perhaps hard sell should be redefined as effective sell and thus cover a wider range.

The indirect approach in television advertising (indirect

MOBIL OIL SELLS SAFETY IN ITS CURRENT AD CAMPAIGN



THE INDIRECT SELL *continued*

in the sense that it doesn't concentrate on the palpable product) is called many different things along Madison Avenue: the concept sell, the image sell, the human sell, the emotional sell. All these forms have kinship with corporate and institutional advertising, categories that traditionally are unburdened with making an immediate sale and that, therefore, have pioneered the art of indirection.

A significant trend in television today is the blurring of the long-established boundary line between corporate and product advertising. One reason for this: As technology advances it becomes more and more difficult to come up with a product a competitor won't duplicate in a matter of months. Thus rival products tend to grow alike, and the copywriter has to look for something else besides a concrete material advantage to pin his purple passage on.

One road open to him is the corporate route: Make the consumer like the company that puts out the product and you've made a sale. It has gone almost unnoticed how much of Doyle Dane Bernbach's often-praised campaigns are partly corporate in feeling. DDB's clients are nice people to know: this Avis who owns up to being Number Two but tries harder; Levy, this frankly Jewish rye bread proud of its origins in a world where anti-Semitism is still a lingering malaise; Rheingold, a beer not afraid to love everybody in a city often divided against itself; the modest Volkswagen crouched over the word "Lemon;" Orbachs, whose customers are unabashedly penny-pinching but high-style, and Gillette, who introduced its new blade as the "spoiler" with a relaxed aplomb that bespeaks a company so supremely self-assured that it can afford to spoof its own campaign. You could invite any one of them along to pot luck in the basement game room. There's not a stuffed shirt among them.

In a speech a little more than a year ago, William Bernbach, president of the agency, told the western regional annual meeting of the American Association of Advertising Agencies: "Certainly one of the things we must do in our advertising for our client, or we're shortchanging him, is to create a personality—an individuality. Without it, whether you're a person or a department store or an airline or any other business, you're not going to make it."

It was Doyle Dane Bernbach that invented a personality,

Juan Valdez, in an institutional campaign to put Colombian coffee on the map. And it was DDB that recently came up with a suggestion for a corporate campaign with so much potential that Mobil took all its money out of its product advertising to back the corporate drive, severing its relations with Ted Bates & Co. in the process.

According to William Jann, supervisor on the Mobil account at DDB, the oil company came to the agency with a concept of its own. It had reached its 100th year in business, and was interested in taking note of that fact through a corporate drive celebrating its centennial.

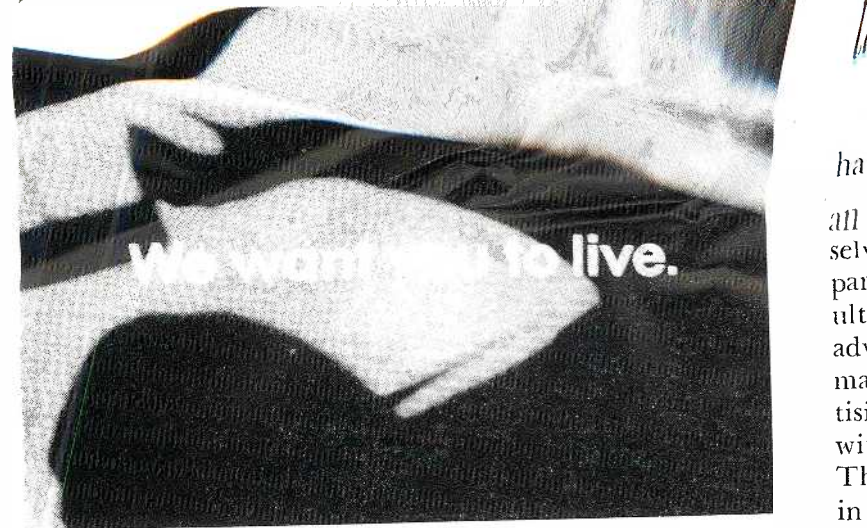
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It's not unusual, of course, for an oil company to mount a corporate drive. In fact, it's a commonplace, since the average consumer is likely to think that gasoline is pretty much the same no matter what brand name is on the pump. There is all the more reason, therefore, to launch a drive that stresses feeling good about the company. What was new about the Mobil campaign and what is proving controversial is its rawness, its realism, its willingness to say right out: "You can get killed."

Of the four commercials done to date, one of them is a fairly mild explanation of what to do if your car starts to skid—nothing too unnerving there. But there is a commercial that showed a car dropped from a 10-story building to illustrate what happens when you crash at 60 miles an hour. Another one gives a view of 700 persons who stretched out on a bridge in Portland, Ore., to protest the high death rate from traffic accidents in that state. Each person represented a fatality in the year past. (Doyle Dane heard about the demonstration and asked that it be restaged for its commercial.) The latest in the group is the strongest, most involving of all: a young man necking with his girl friend as he drives at night. It is a commercial compounded of the black night, their mounting passion, a sudden glare of oncoming headlights, a shattering . . .

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AND HOPEFULLY GASOLINE, TOO



the message. The campaign seems a far cry from the typical corporate drive with its high gloss (to imply quality), its likableness, its eagerness to please. And yet what is more likable than to tell somebody: "We want you to live"? And what can convey quality more genuinely than a campaign that really rolls up its sleeves to do a safety job?

At Benton & Bowles, Alfred Goldman, senior VP and creative director, says: "I look upon the Mobil campaign as an excellent institutional campaign and a lousy selling campaign. If our friends at Doyle Dane forwarded this as the staff of life of Mobil's advertising, it is a mistake. But put this on top of a selling campaign, and I'd say, 'fine'. I say this with a great deal of respect and awe. I'm delighted to have my son watch the Mobil commercials. But I don't think institutional advertising can be substituted for product advertising. It seems to me that the best institutional advertising is product advertising that promotes the good and welfare of the company. Take the current advertising for Ford—and I'm not talking about its specifically corporate campaign. Each ad is trying to upgrade the Ford image. It says, 'Ford has a better idea.' Ford is a modern, progressive company."

At Doyle Dane, writer Bob Levenson says the Mobile campaign wasn't designed to sell gasoline, but is strictly a corporate drive and as such has succeeded beyond expectations. He says awareness of Mobil as a company "has roughly tripled" since the campaign began Jan. 25, 1965. Early in the drive, letters about it were coming in at the rate of 3,500 to 10,000 a week, almost all favorable. One lucky plus: Interest in car safety spurred by the Ralph Nader crusade arose independently but at the same time as the campaign, helping to give it wider currency.

The agency did a commercial for the promotion of a consumer-... tone.

ing, since he is a powerful, independent salesman who has a great deal to do with how much gasoline is sold. This sort of esprit de corps that the right kind of corporate or corporate-product commercial can engender is an important side benefit. John Crichton, president of the 4A's, called this the "Pygmalion effect" in a speech he made before the Manhattan College School of Business. He said:

"It is a simple fact of business life that many companies have tried to present to the public through advertising an idealized picture of their enterprise, and were themselves so fascinated with the possibilities of making the company into the image conveyed by that advertising that they ultimately transformed the company into that which the advertisements portrayed. This might be called the 'Pygmalion effect.' In a good many other instances, all advertising did for the companies was to bring out qualities within the company which had not before been publicized. This might be compared to the kind of buffing and rubbing in hand-finishing furniture which brings to the surface the sheen and beauty of the grain: qualities which are innate but unappreciated."

Another job Benton & Bowles did with image very much in mind was its stylish campaign for the Chemical Bank & Trust Co. of New York. The name of the bank has a heavy, masculine ring to it—a liability in this age when women make up a sizable portion of a bank's potential customers. In one stroke, the agency took the word "chemical" and transformed it from a liability to an asset—from the forbidding world of heavy industry to the seductive world of narcissism. The catch phrase was: "The New York woman, when her needs are financial her reaction is Chemical." The commercials showed images of beautiful women of almost animal grace, and by saying they were representative of New York, flattered every woman in town.

MARBLE PALACE IMAGE

Banks, heavy local advertisers in television, have been active as a whole in revamping their images. The general effort is to convince the public they are no longer imposing marble palaces that stand on their dignity while rattled customers wait to be humiliated. The desired image is that of an approachable next-door neighbor only too willing to lend a cup of sugar or a helping hand. It is almost axiomatic that the bigger the bank, the more it cuts itself down to human size in its advertising. "You have a friend at Cit Manhattan" is a campaign that comes immediately to mind. Doyle Dane Bernbach, always skillful at clothing corporate clichés in fresh garb, is doing a job for New York's Bank Trust Co. that gives the friendly look a hyperbolic twist featuring a bank manager who cuts the desk pens from their chains and makes sure customers are welcome even if they arrive at closing time.

Not humorous but human and involving is the commercial BBDO created for First National City Bank of New York. For example, here's the visual of a one-minute commercial that sells the bank's auto loans so softly you can't hear it drop:

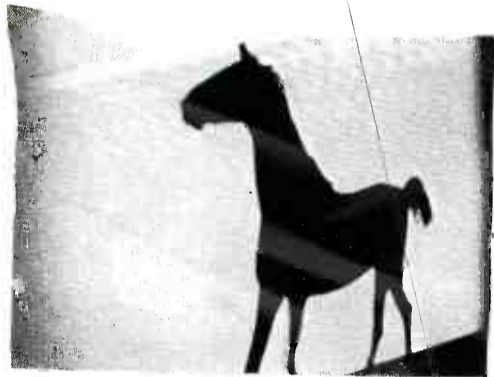
It opens on a close-up of a dirty New York license plate on an old-fashioned car bumper (circa '58 or '59) and rusted here and there. Man... budget. He tries again... grunt.

**CAN YOU
IDENTIFY
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PRODUCTS
IN THESE
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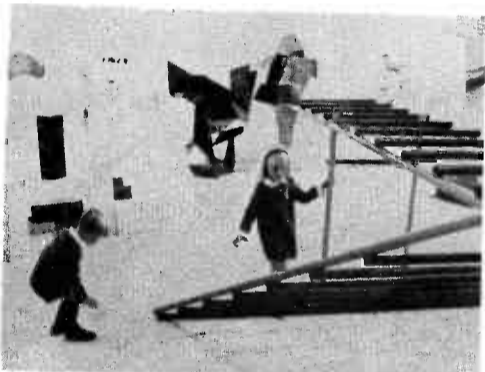
ANSWERS ON PAGE 36



1. TRAVEL SOFT DRINK REMEDY



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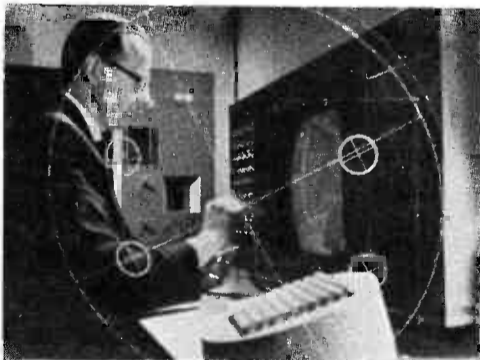
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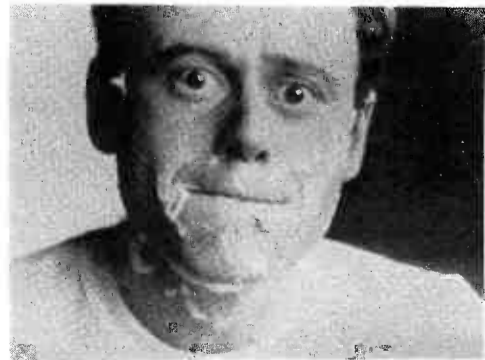
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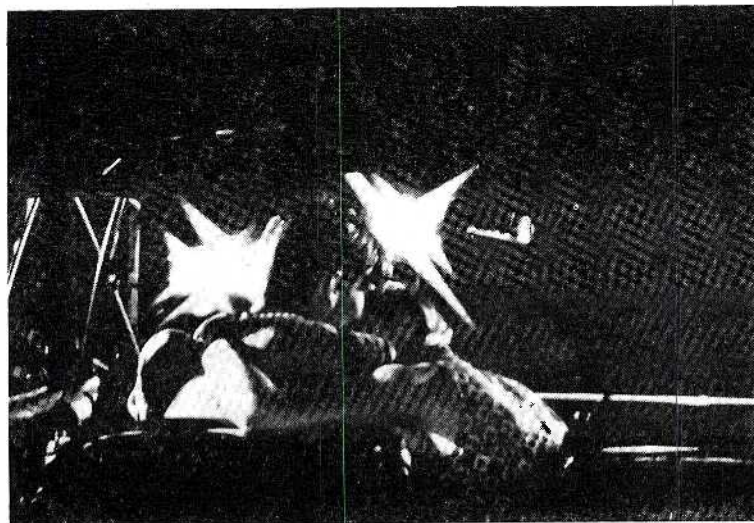
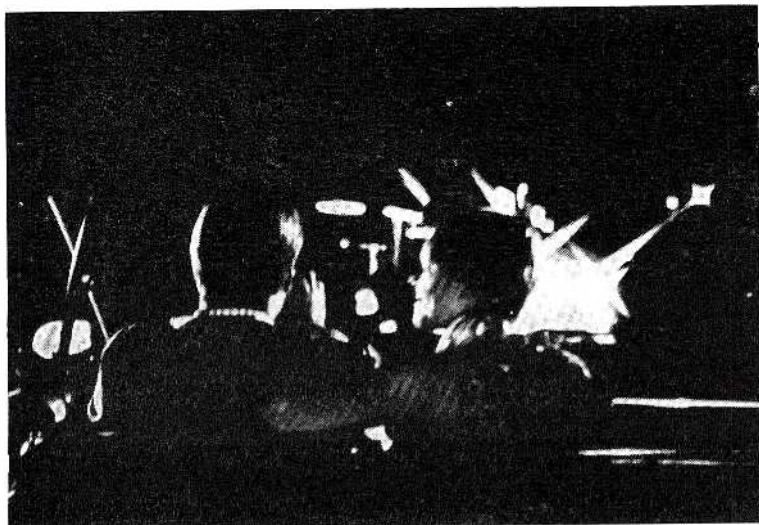
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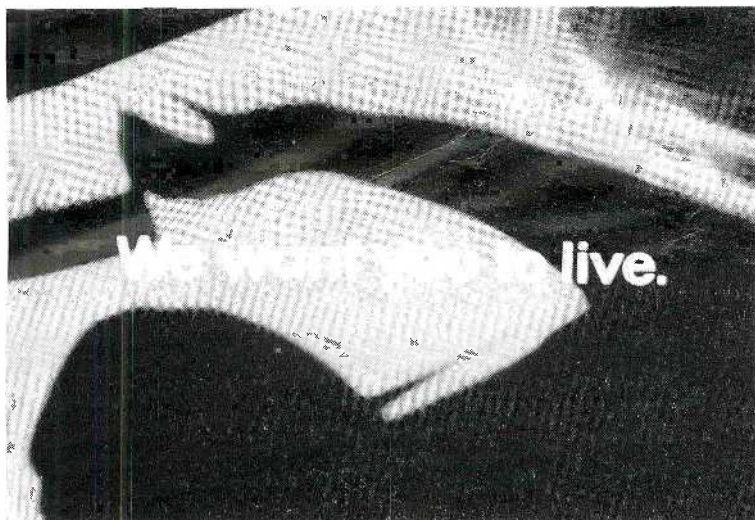
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At B&B, Goldman says the agency did a commercial for Texaco that he feels is a good illustration of a consumer-benefit commercial that has a corporate-institutional tone. It tells the story, in semidocumentary terms, of a woman in Louisville, Ky., who is caught in a snow storm without any tire chains for her car. The Texaco serviceman scours around town and an hour later comes back with the chains. "You get a nice, warm feeling about the service station," says Goldman. "This is what we're trying to sell."

Goldman also says it is important, in the gasoline business, to have the dealer responsive to a company's advertis-

ing, since he is a powerful, independent salesman who has a great deal to do with how much gasoline is sold. This sort of esprit de corps that the right kind of corporate or corporate-product commercial can engender is an important side benefit. John Crichton, president of the 4A's, called this the "Pygmalion effect" in a speech he made before the Manhattan College School of Business. He said:

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Not humorous but human and involving is the campaign BBDO created for First National City Bank of New York. For example, here's the visual of a one-minute commercial that sells the bank's auto loans so softly you can hear a pin drop:

It opens on a close-up of a dirty New York license plate on an old-fashioned car bumper (circa '58 or '59) that is dull, pitted and rusted here and there. Man turns screwdriver in bolt. It won't budge. He tries again with great pressure. (Here the sound is a soft grunt. He had been whistling before and resumes whistling later when he frees the plate from the car. Accompanying sounds are the natural noises his tools are making.) Hand reaches behind license plates, tries loosening nut. Appears somewhat awk-

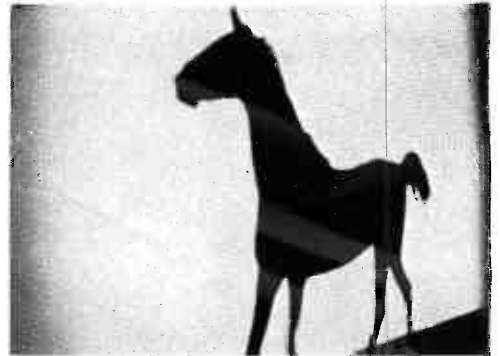
To page 23

CAN YOU IDENTIFY THE PRODUCTS IN THESE COMMERCIALS?

ANSWERS ON PAGE 36



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2. CIGARETTES FLOOR WAX AUTOS



3. METALS DRY CEREAL FASHIONS



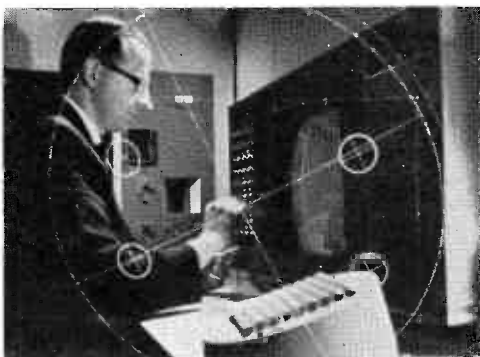
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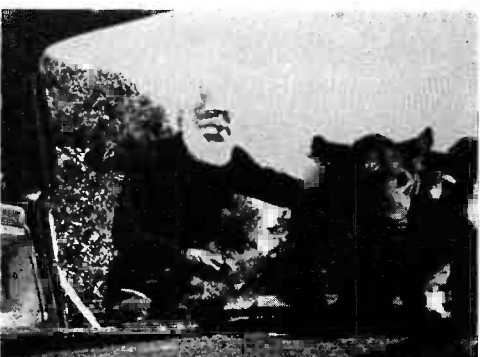
10. DETERGENT BANKING PERFUME



11. SHAMPOO MOUTHWASH BLADES



12. PAPER GREETINGS COMPUTER



13. TRAVEL AUTOS RAZOR BLADES



14. AUTOS CAKE MIX BANKING

ward to get at. Nut won't budge. He again tries screwdriver on bolt with still greater pressure. He uses pliers on nut behind the plate. Nut loosens suddenly. With screwdriver, he moves on to next bolt. Dissolve to pliers removing second nut. He removes license plate from old bumper, revealing shiny chrome beneath it. Dissolve the license plate being washed. Dissolve to close-up position for license plate on sparkling chrome bumper of new model.

At this point, for the first time, an announcer's voice is heard, although the whistling and natural sounds continue under his words. He says: "Getting a new car. There's nothing like it. We know. At First National City we make more auto loans than any other bank around. New cars and used cars alike. We'll even approve the loan *before* you go shopping. That can give you real bargaining power. Rates? A First National City Auto Loan (here the whistling ends) can save you a lot of money over a lot of other financing plans."

While the announcer is talking, the visual continues to stick in close to the car bumper, this time showing the hands putting on the new plate. The job done, a hand runs a rag over the plate to polish it. Then, at the very last, the car is seen driving off, with the seal of the bank superimposed. Then there is a dissolve to just the seal and the legend: "The only bank your family ever needs." Meanwhile, the announcer has been saying: "Come in and talk. Tell us how much you want, when. We'll come through. First National City . . . the only bank your family ever needs."

IDENTIFICATION

The commercial combines a literalness so intense that it becomes, at least in its early stages, the opposite of literalness: mystery. It's a long time, as commercials measure time, before the viewer hears any words at all, and he never sees the man who is changing his plates. He could be anyone. He could be the viewer himself—and thus identification sets in. It is a good example of the kind of unstuffed-shirt commercials now being turned out for institutions like banks that used to pride themselves on their starched collars.

The growth of the service industries, like banking, in the American economy is another reason (beside the increasing sameness of competing products) for the new stature of the indirect, corporate-type sell. By and large, good will is what makes the public beat a path to the door of a company in a typical service industry, and therefore good will is what the commercials in this field seek to engender. A man with a product to sell may be able to risk irritating viewers while he drums into them the fact that his headache remedy can kill pain faster. But the man with good will to muster hasn't this option: He must woo the public not only with his message but with his manner.

There are other reasons for the growth of the skewed, slightly-off-the-product-mark sell. For one thing, the public, or most of it, has been sitting in front of the set for many evenings now and is more sophisticated and less willing to be lectured. Then there is the nature of the medium, itself. If theorist Marshall McLuhan is on the right track, television works best when it involves the viewer by addressing him squarely with a message that leaves nothing to the imagination.

Then, too, as the cost of television has risen, there are fewer outright corporate programs around, like the old

General Electric and U.S. Steel hours. There has probably been, therefore, a relative decline in the purely corporate commercial and a consequent increase in the number of product ads that also shoulder a corporate task.

Take, for example, two American Motors commercials that Benton & Bowles created, "Red Carpet Ride" and "Noah's Ark," which premiered on a Jack Benny special last November. B&B's Goldman says that people had come to think of American Motors as a staid, conservative company so everything possible was done to create what he calls a "two-level" commercial: one level selling the new cars and the other level presenting the company as modern, forward looking, with it. Contemporary music and a contemporary look was used for both commercials. In one, a red carpet unrolls magically in front of an Ambassador wherever it drives. In the other, a station wagon fills up with animals in pairs under the guidance of a bearded ancient. He's Noah, of course, but the commercial flatters its audience by not saying so. Only at the final moment when the station wagon drives off into the distance do the skies open up and the rains come. (The Dodge Rebellion campaign solves a somewhat similar image problem. See page 34.)

All this is not to imply that the straight product sell is in any way vanishing from the American television scene or is even becoming a minority among commercial ploys. Stanley Tannenbaum, VP-creative director at Kenyon & Eckhardt, says, for example, that when RCA came up with a portable radio with an unbreakable case, the only thing necessary to do for the commercial was to drop the radio 12 feet and show that it didn't shatter. Says Tannenbaum: "If you have something to say, damn it, say it. Don't fool around."

THE IMAGE

Kenyon & Eckhardt has been noted for stressing emotional benefits in its advertising for Brylcreem, a hair-grooming aid, and MacLeans, a toothpaste. The MacLeans ads never show anyone brushing his teeth, or even squeezing a ribbon of toothpaste on a brush. What they do show as a rule are frolicking couples in the freshness of out-of-doors, smiling at each other. Images of refreshment, excitement come to the fore. The Brylcreem ads were predicated on the theory that the reason a man uses a grooming aid is to make himself attractive to women. This was the emotional benefit each commercial promised. But recently Brylcreem reversed its field and has come out with a strictly competitive product-demonstration commercial of the hard-sell breed. Its theme is "I came back to Brylcreem." Tannenbaum says such switches in emphasis, usually determined by the marketing situation, are what makes advertising fascinating. "I think any advertising agency that makes hard-and-fast rules deserves to be drummed out of the corps," he says.

In Tannenbaum's view, commercials that are more look and feel than substance are in a dangerous area. "The emotional approach is not usually enough. It's got to be wrapped around a selling point. The most powerful weapon is the power of emotion but too often agencies get carried away and go completely emotional, forgetting the message for the product."

At K&E, before an ad is written the creative strategy is determined. Why do people need the product, what is its rational benefit and what is its emotional benefit? A good example of a K&E commercial that blends emotion and image into nearly every frame is one of the series the agency did for the Mercury Cougar, which this year is piling up the best sales record of any of the cars in the Mercury division. The commercial interplays pictures of a real cougar on the

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THE FORD FOUNDATION: WHERE THE GIVING IS EASY

BY RICHARD DONNELLY

It's the biggest fountainhead of funds for ETV — and the gusher gives no signs of abating

IF the Ford Foundation wanted to, if it were really serious about the plight of educational television in the United States, it could buy out the three commercial television networks, and convert them into missionaries carrying culture and uplift instead of *Lucy* and *Bonanza*.

Or, if it wanted to go further, it could simply liquidate its current assets of approximately \$2.4 billion and buy up just about every TV facility in the nation.

It could, but it won't, for ETV is only one of many enterprises that have benefitted from the handouts of the world's biggest philanthropy. If the Ford Foundation were to divert its total resources to noncommercial TV, scientists around the world would be thrown out of work and college programs coast to coast would come to a dead halt. The effect could not be more disastrous if Ronald Reagan were given budgetary control of all the good works in the country.

But even though ETV may only dine at the nickel slot in the Ford money machine, it has still collected more funds from the foundation than from any other source. If this is the year of crisis and decision for educational TV (and there are signs that it is), the Ford Foundation may be said to be responsible. Without Ford money, many of the ETV stations now in operation would never have gone on the air. Without Ford money there would be no National Educational Television network. All told, the foundation has poured \$130 million into noncommercial television, and it is stepping up its contributions.

The foundation's interest in television was dramatized recently when it made its proposal to the FCC that the costs of ETV could be met through income from a non-profit satellite system. Actually, Ford has also been interested in commercial television as well, for it was in TV production once (with *Omnibus*) and today has investments in a number of broadcast-connected operations, from Capital Cities to Westinghouse (see table, page 27).

What is the nature of this money-giving beast that shuffles over the globe in search of problems, eager to offer or at least pay to find, solutions? There are many complicated answers to this relatively simple question, answers that must go back to 1913 and the beginning of the personal income tax, back even farther into the tradition of philanthropy in the English-speaking world and forward into the messianic nature of the first Henry Ford himself and his desire to keep family control of the Ford Motor Co.

First, a look at FF as it exists today. Its market value is approximately \$3 billion, but because of unpaid grants and appropriations its net asset value is roughly \$2.4 billion. In its 16 years as a national philanthropy, and in its earlier years as a local Detroit charity, the foundation has made grants totaling its current market value of \$3 billion. In 1966, income from its diversified portfolio of stocks and bonds was \$157 million, a healthy increase over the previous year's income of \$147 million, but that is the sort of thing that can nettle a philanthropoid (the man who spends the philanthropist's money), who can sometimes find himself in the embarrassing position of not spending enough.

Nothing like that happened at FF in 1966, because grants and other expenditures amounted to \$307.7 million, or \$150 million more than it took in. Frenzy would have seized any other organization, but losing \$150 million a year, while rare, is not a new thing at Ford. The other important thing to remember about the foundation is that although it will always remain Ford in name it is determined not to remain Ford in income only. When it first went big time (around 1950) FF had 90% of the Ford Motor Co.'s nonvoting stock; by the end of 1966, by selling it publicly, placing it privately, exchanging it for other stock and giving it away as grants, the foundation had left only about 30% of Ford Motor Co. stock. ("We don't want all our eggs in one basket, in one company, in one indus-

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PROGRAM ACTION

PROGRAM: **Special Programs**

PLANNING BUDGET

REGULAR

RESERVES:

TENTATIVELY DESIGNATED - C(2)

UNDESIGNATED

PROGRAM ACTION NO.: 66-450

MODIFICATION NO.:

RELEASE DATE: Oct. 21, 1966

ENTERED (DATE): Sept. 28, 1966

See FILE NO. 65-368 for previous information

| | | | | | |
|--|---|------------------------------------|------------------------------------|------------------------------------|--------------------------------------|
| 1. <input checked="" type="checkbox"/> GRANT <input type="checkbox"/> FELLOWSHIP PROGRAM <input type="checkbox"/> FOUNDATION-ADMINISTERED PROJECT-NO. | | | | | |
| 2. EXACT LEGAL TITLE OF GRANTEE AND CURRENT ADDRESS (USE ONLY FOR GRANTS): National Educational Television and Radio Center 10 Columbus Circle New York, New York 10019 | | | | | |
| 3. CONCISE DESCRIPTION (APPROXIMATELY 10 WORDS; IF AN INCREASE, USE CONCISE DESCRIPTION OF ORIGINAL ACTION) Informational, cultural, and educational program service for noncommercial television stations in the United States | | | | | |
| 4. AMOUNT: \$ 6,000,000 <input checked="" type="checkbox"/> NEW ACTION <input type="checkbox"/> INCREASE <input type="checkbox"/> DECREASE --- <input type="checkbox"/> REINSTATE IN APPROPRIATION <input type="checkbox"/> RETURN TO GENERAL FUNDS | | | | | |
| 5. PERIOD: APPROXIMATELY <u>one year beginning January 1, 1967</u> SOURCE OF AUTHORITY: <input checked="" type="checkbox"/> BOARD ON <u>September 28-29, 1966</u> <input type="checkbox"/> EXECUTIVE COMMITTEE ON <input type="checkbox"/> PRESIDENT ON UNDER APPROPRIATION NO. OF \$ <input type="checkbox"/> AS OFFICER GRANT APPROVED BY <input type="checkbox"/> BOARD ON <input type="checkbox"/> UNDER PRESIDENT'S AUTHORITY <input type="checkbox"/> EXEC. COMM. <input type="checkbox"/> SECRETARY (AS AUTHORIZED BUDGETARY INCREASE) ON | | | | | |
| 7. TAX STATUS OF GRANTEE (USE ONLY FOR GRANTS): GOVERNMENT OR AGENCY THEREOF: U. S. -- <input type="checkbox"/> FEDERAL <input type="checkbox"/> STATE <input type="checkbox"/> LOCAL FOREIGN -- <input type="checkbox"/> CENTRAL <input type="checkbox"/> STATE <input type="checkbox"/> LOCAL <input type="checkbox"/> INTERGOVERNMENTAL BODY AS NONPROFIT BODY UNDER: <input checked="" type="checkbox"/> SECTION 501 (C)(3) OF THE I.R.C. <input checked="" type="checkbox"/> PERMANENT RULING <input type="checkbox"/> TENTATIVE RULING <input type="checkbox"/> EQUIVALENT FOREIGN LAWS <input type="checkbox"/> OTHER PROVISIONS (SPECIFY): | | | | | |
| 8. COMMENTS, EXPLANATIONS, SPECIAL TERMS, AND CONDITIONS (IF ADDITIONAL SPACE IS REQUIRED, USE REVERSE SIDE): MATCHING REQUIREMENTS: <input type="checkbox"/> MODIFICATION <input checked="" type="checkbox"/> NONE <input type="checkbox"/> ONE-TO-ONE <input type="checkbox"/> FOUNDATION AMOUNT SMALLER <input type="checkbox"/> FOUNDATION AMOUNT LARGER | | | | | |
| 9. INSTRUCTIONS FOR PAYMENT: <input type="checkbox"/> LUMP SUM <input type="checkbox"/> EQUAL INSTALLMENTS <input checked="" type="checkbox"/> DECLINING INSTALLMENTS <input type="checkbox"/> OTHER Payment in installments upon requests and in accordance with the following schedule: \$1,000,000 in October, 1966 and \$500,000 monthly for the period November, 1966 through August, 1967. | | | | | |
| 10. ESTIMATED PAYMENT DATES (AMOUNT, MONTH, YEAR): \$1,000,000 October 1966; \$500,000 monthly November 1966 through August 1967. | | | | | |
| 1. <i>[Signature]</i> DIRECTOR | 2. <i>[Signature]</i> VICE PRESIDENT | 3. <i>[Signature]</i> SECRETARY | 4. <i>[Signature]</i> PRESIDENT | 5. <i>[Signature]</i> TREASURER | 6. <i>[Signature]</i> COMPTROLLER |

DISTRIBUTION: 1. COMPTROLLER 2. SECRETARY 3. RECORDS CENTER 4. OFFICE OF REPORTS 5. Mr. Dressner
OTHER (SPECIFY):

try," said a foundation spokesman unfeelingly.) Such a sentiment would have enraged Henry Ford, whose lust for immortality was at least as strong as Carnegie's, Rockefeller's, Guggenheim's and other late-blooming philanthropists. But then again, the Ford Foundation of today would probably have made him apoplectic.

There is no point in playing the "would-Henry-have-liked-it?" game in looking at the programs of the Ford Foundation today; the times have so changed that Henry Ford seems to belong to some other century. Also, despite a small, undeserved notoriety during the McCarthy heyday in the early fifties, the foundation's programs have been so sound, so safe that FF has made few if any enemies. Who is to find fault with a selfless, disinterested distributor of money who wants to advance human welfare? The area it continues to be most concerned with is education (which is how it got into ETV in the first place) and it is out to improve the system, get talented people through the schools and get schools through their many crises. The foundation is also interested in international affairs, in domestic social problems and in the arts. Some indication of the scope of its grants in the past year: The Harvard-Massachusetts Institute of Technology Joint Center for Urban Studies, established with a foundation grant in 1958, received \$1.4 million to expand its research and training in domestic and international urban problems over the next

seven years; in Africa, a \$140,000 grant was made for development of the West African Linguistic Society, which would like, among other things, to link linguists of that region through professional meetings, publish a journal on African languages and improve the teaching of English and French as second languages.

The foundation has come a long way from its small beginning in Detroit 30 years ago, when its original endowment was a \$25,000 check from Edsel Ford, Henry's son, and its interests related to local things like the Detroit Symphony and the Henry Ford hospital. In that early phase it resembled most of the other philanthropic endeavors that had been set up in this country and in England: It had modest means and modest aims (of the thousands of foundations around, only a few have global pretensions). The Ford Foundation is unique now not only in size but in its scope, for its only explicit reason for being is to "advance human welfare." Only the animal kingdom presumably is safe from its ministrations (although to help the National Audubon Society preserve southwest Florida's Corkscrew Swamp Sanctuary, FF made a \$232,000 grant; the money is not spent simply to save the alligators and other wild life from the real-estate developer, but to save the alligator and his friends *so that people can enjoy them.*)

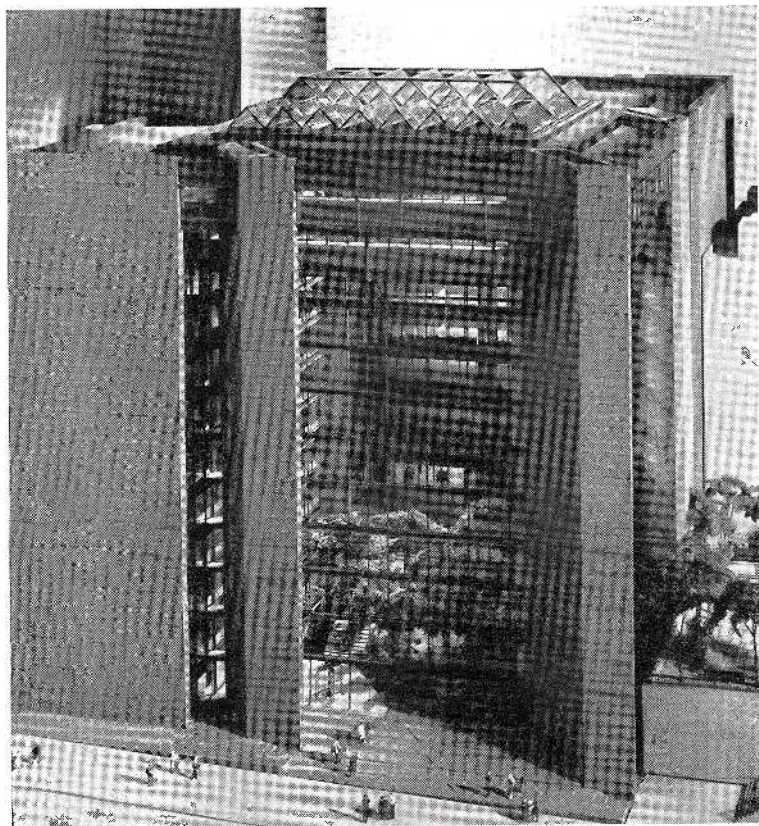
Historically speaking, most foundations were given a specific purpose in the life and afterlife of the founder. The private, nonreligious charitable foundation had become an established feature in England by the time of the Revolutionary War—setting up a trust or endowing a foundation (described by Edmund Burke as "the useful fruit of a late penitence") had become the thing to do among men of wealth.

It was in that tradition that most American philanthropies were set up. But then along came complicated taxes on income and inheritance, and foundations developed a practical fiscal appeal. The Ford Foundation is the classic example of the tax-exempt foundation that inherited a fortune that would have been drained by the government if the money had been passed along to other heirs.

Henry Ford and his oldest son, Edsel, together owned almost all of the stock of what was then the country's largest privately owned corporation. It's estimated that if Henry and Edsel had left their Ford stock to Edsel's children instead of to the tax-exempt foundation they had created, the inheritance taxes alone would have come to over \$300 million, forcing the heirs to sell off part of the stock and thus bringing strangers—the public—into the company and running the risk of losing control of it. Between them, the two Fords left 90% of Ford Motor Co. stock—all of it nonvoting—to the foundation. In the years that followed, Ford stock went public, rose enormously in value, and the foundation—playing the market with a canny touch—built its huge portfolio of diversified holdings.

The foundation had been perking along with approximately \$1 million a year, until, in 1948 and 1949, it found it had received in dividends the sum of \$50 million, as a result of bequests from the estates of Henry and Edsel Ford. The trustees were only able to spend about a tenth of that when, in 1950, the booming Ford Motor Co. threw off another \$87 million in dividends. Literally driven to it, the foundation that year became a national and an international philanthropy.

Paul Hoffman was its first president and Robert M. Hutchins, who was later to become president of a Ford creation, the Fund for the Republic, was an associate director. Those two men and the rest of the staff operated out



The Ford Foundation granted itself an estimated \$10 million for its very own building to be located on Manhattan's East 42d Street. Scheduled to be completed by the end of this year, the building's unique feature is its greenhouse effect—the plant-filled lobby is topped by a skylight 12 stories above and is left open to the street and on one side by glass walls. Designer is Kevin Roche, a colleague of the late Eero Saarinen, architect of the CBS Inc. building in New York.

FORD'S COMMUNICATIONS INVESTMENTS

BONDS AND NOTES

| | |
|---|--------------------|
| American Telephone & Telegraph | \$6,200,000 |
| Capital Cities Broadcasting Corp. (promissory note) | 7,500,000 |
| Chris-Craft Industries and Chris-Craft Corp. (joint promissory note) | 5,000,000 |
| Kaiser Aluminum & Chemical (first mortgage) | 1,500,000 |
| United Artists Corp. (subordinated note) | 1,500,000 |

COMMON STOCKS

| | |
|--|------------------|
| Avco Corp. | \$759,000 |
| General Electric Co. | 5,500,000 |
| Holt, Rinehart & Winston (CBS 11%) | 1,400,000 |
| International Telephone & Telegraph | 4,600,000 |
| Westinghouse Electric Corp. .. | 3,800,000 |

of an estate in Pasadena, Calif., that was dubbed "Itching Palms." ("If you have to give money away, this is a wonderful place to do it in," said Samuel Goldwyn.) The foundation moved to New York in 1953 to operate out of a building that has a five-and-dime store on the ground floor. It hopes to move into its very own building in midtown New York later this year.

In that same year the Fund for the Republic got started and it was to put Ford on the map and on the firing line. Since the fund was commissioned to help uphold civil liberties at the very time McCarthyism was at its height, it was inevitable that it get in trouble. For years, and perhaps even to this day, the foundation and the fund have been confused in the public mind. Actually, the fund has been disassociated from Ford for a decade and is, in the words of its president, Hutchins, "a wholly disowned subsidiary."

The tumultuous four-year Hoffman regime was followed by a relatively calm one under the leadership of H. Rowlan Gaither who was chairman of the Rand Corp. and a director of Chromatic TV Laboratories, a California company that was then developing a new television color tube invented by physicist Ernest O. Lawrence. Gaither had organized that company and had sold a half interest in it to Paramount Pictures for \$1 million. (Reportedly, the tube is now ready for, but has not yet been placed in, production.)

The businessman Gaither was followed in 1956 by educator Henry T. Heald, former president of New York University, who retired last year. Under the businessman and the educator the foundation seemed to settle down. If it was less visionary and bold, as its detractors began to complain, it was also more practical and effective. And it was certainly busy: In its first decade of life as a national institution it made grants totaling \$1.3 billion.

In the next five years it spent at least that much money

on project expenditures, administrative expenses and approved grants. Last year's total \$307 million was the highest on record for any given year but that could easily be exceeded in 1967. The upbeat in Ford disbursements in recent years has left some of its trustees a little breathless. Mark Ethridge, retired publisher of the *Louisville (Ky.) Courier-Journal and Times* (which owns WHAS-AM-FM-TV Louisville), once arrived 10 minutes late for a meeting of trustees to discover his colleagues had already given away \$12 million.

Under its new president, McGeorge Bundy, things are expected to be in continual ferment at FF. The former special assistant to President Johnson on security affairs is known for his administrative skills and an incisive mind. His credentials for the job are impeccable. Prior to joining the Kennedy administration in 1951 he had been dean of the faculty of arts and sciences at Harvard and before that a profession of government a specialty in foreign affairs. He was, going into the job, everything most revered at Ford: a foreign-affairs specialist, an educator, an educator-administrator, and he knew his way around Washington.

It was only coincidence that he comes from one of the best of establishment backgrounds (he is related to the Massachusetts Lowells and the poet Amy on his mother's side) and that he went to school (Groton) with Henry Ford II. It is also only coincidence that while at Harvard Bundy got to know neighboring MIT's provost, Julius A. Stratton, who is now the chairman of the board of trustees of the Ford Foundation.

At 46, Bundy is one of the younger men around FF. He is described as a doer, someone who likes to keep things moving. "When was the last time you saw Heald's name in the papers," asked a grantee recently. The grantee was noting that Bundy, and the man Bundy picked to be his television consultant, former CBS News President Fred Friendly with their imaginative satellite proposal and then with a \$10 million grant for an ETV laboratory at Columbia University, have been getting a good deal of attention. One staffer confessed recently that after many years he had finally met the cleaning woman. It was on a Saturday and the cleaning woman was as astonished as he was chagrined. Bundy wants action. In him the Ford Foundation may have found a spending machine of higher productivity than its income machine.

Income has grown at a rate that astonished even the money-savvy trustees. For the first 15 years of its existence, prior to going national in 1950, it had received a mere \$116.2 million, considerably less than it overspent in 1966 alone.

For the years 1951 through 1955 its income total was \$303.8 million, for an average of a little better than \$100 million a year. Almost every year since then FF income has climbed (and spending has done more than match it): In 1961 income was \$130.5 million; in 1962 it was \$136.6 million; in 1963 it was \$140.3 million; in 1964 it was \$147.0 million; in 1965 it fell to \$145.4 million because of the disposition of securities to pay for grants that exceeded income; in 1966 income rose to a new high of \$157 million.

How is it possible to continue to make more money? The *Weekly Bond Buyer* a year ago offered an explanation. It noted that over the past decade the foundation had disposed of Ford Motor Co. stock as best it could, but that the value of Ford motor holdings was almost as great as it was after the first big public offering only 10 years ago.

Originally, said the *Bond Buyer*, "the foundation held 46,348,320 Ford shares. It sold 10,200,000 in that famed

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THE SOUND OF TV MUSIC

*Creating music for commercials
is a big business today.*

*The sound of a commercial
is as important as the sight
in creating the buying mood.*

BY EUGENE FEEHAN

MMUSIC on television has come into its own. After years of serving as a handmaiden to the salesman's booming pitch, the pretty housewife-model holding a box of detergent up to her ear and the inevitably jangling sing-song jingle, specially created scoring has won an important place for itself.

The jingle is far from dead, but it has been supplemented and improved by subtly created themes that have an almost subliminal effect on the television viewer. Today's TV music men are well trained and often have years of performing experience everywhere from concert halls to Basin Street East, from big dance bands to string quartets to country-and-western banjo bands.

Clients, agencies, film producers and, most significantly, the viewing public, are digging the new sounds and buying the products they advertise. The kids, who constitute a billion-dollar spending group, react to the swinging "rock" sound of some of the newer commercials, and in some cases have even opened the door to an extension of television music by accepting it in the form of popular music. Older groups can detect anything from Brubeck to Bach, blues to Bernstein, all served up in a tasty, professional manner that is meant to communicate one big word: "Buy!"

TV commercial music is a growing business. Last year, the industry laid out an estimated \$25 million, with another estimated \$75 million going for all other kinds of TV music. Projections are that the over-all music expenditure for programs as well as commercials will jump to \$250 million within five years.

Not only is TV music selling products more effectively today, but its quality is of high caliber. Sometimes it goes far beyond its original purpose and becomes a popular song hit.

A case in point is "No matter what shape," which derived from an Alka-Seltzer commercial originally titled, "No matter what shape your stomach is in." The ad displayed a wide variety of stomachs, ranging from fat men to chic secretaries, lissome bathing beauties and undulating dancers. The music was appropriately insinuating.

Sascha Burland, creator of the theme, got the assignment through Jack Tinker and Partners in 1964. "They wanted nothing but stomachs to be shown on the film, so I figured out a relaxed rock 'n' roll concept, done in a humorous way. As I sensed it, the ad really was an episodic movie, but I felt the musical theme had to unify a group of largely divergent frames. It was the theme that led later into the popular recording."

He continues: "It had a kind of 'now-it's-happening' feeling, which I guess is why it took off as a pop hit. We used our own version of the 'Mersey Sound,' which had done so well for the Beatles. However, the factor that really established it as part of the popular music scene was the counterline. It had a Bob Dylan harmonica sound done by 'Toots' Thielemans, backed by Fender bass, guitar and drums.

"It came out in the summer of 1964, and, in its own way, created a revolution in business. Liberty Records contacted Jack Tinker and Partners and indicated that a popular single of it could go. A group called the T-Bones recorded it after I'd worked out the details of who would get the rights and the division of profits. The theme was released in three key record-selling markets, and did phenomenally well in Detroit. By fall, 1965, it moved to number three on national charts and stayed up there for 12 weeks. At least three other groups recorded it as well.

"From there, the record went on to sell at least a million

copies in this country. Eventually, it moved abroad to such markets as Japan, where it went to the top of the hit parade in a matter of weeks."

Another popular success has been the "Teabury Shuffle," used in an ad for Clark Gum, a subsidiary of Philip Morris. The ad, originated in 1964 by the Leo Burnett agency, was in turn based on a tune called "Mexican Shuffle," recorded by the then little known Herb Alpert and his Tijuana Brass. Philip Morris's John Guthrie, assistant manager of public relations, relates: "We had a tremendous response to the ad. We received at least 25,000 requests about how to do the 'Teabury Shuffle,' and then decided to turn out 100,000 reprints of instructions for it. Not only is the ad an award-winner, but it has shown us the effectiveness of music in television as a selling factor."

A conspicuous example of a TV commercial being closely related to a popular tune is that of Lennen & Newell's campaign for Kent cigarettes. The man at its genesis was Ed Flynn, the agency's music director, who started at L&N as a radio-TV copywriter in 1952. Earlier, he had experience in various aspects of music production and radio-station management, including sportscasting and a stint as program director at WSNY Schenectady, N. Y.

"The entire idea for the Kent commercial," Flynn recalls, "came from a song I happened to hear on a local New York radio station in the fall of 1965. Ray Conniff and his group were the performers, and the tune was called 'Happiness Is.'

"I checked on it and found out it was the property of Mills Music, and had been written by Paul Parnes and Paul Evans. I liked the sound that Conniff had created, and was particularly fascinated by the lyric line. At that time, we were searching for a new commercial angle for Kent.

"Everybody in the cigarette field was concentrating then on the therapeutic aspect in their ads, formulated along the lines of better filtration. In fact, our own spokesman for Kent, Bob Wright, was still selling that theme."

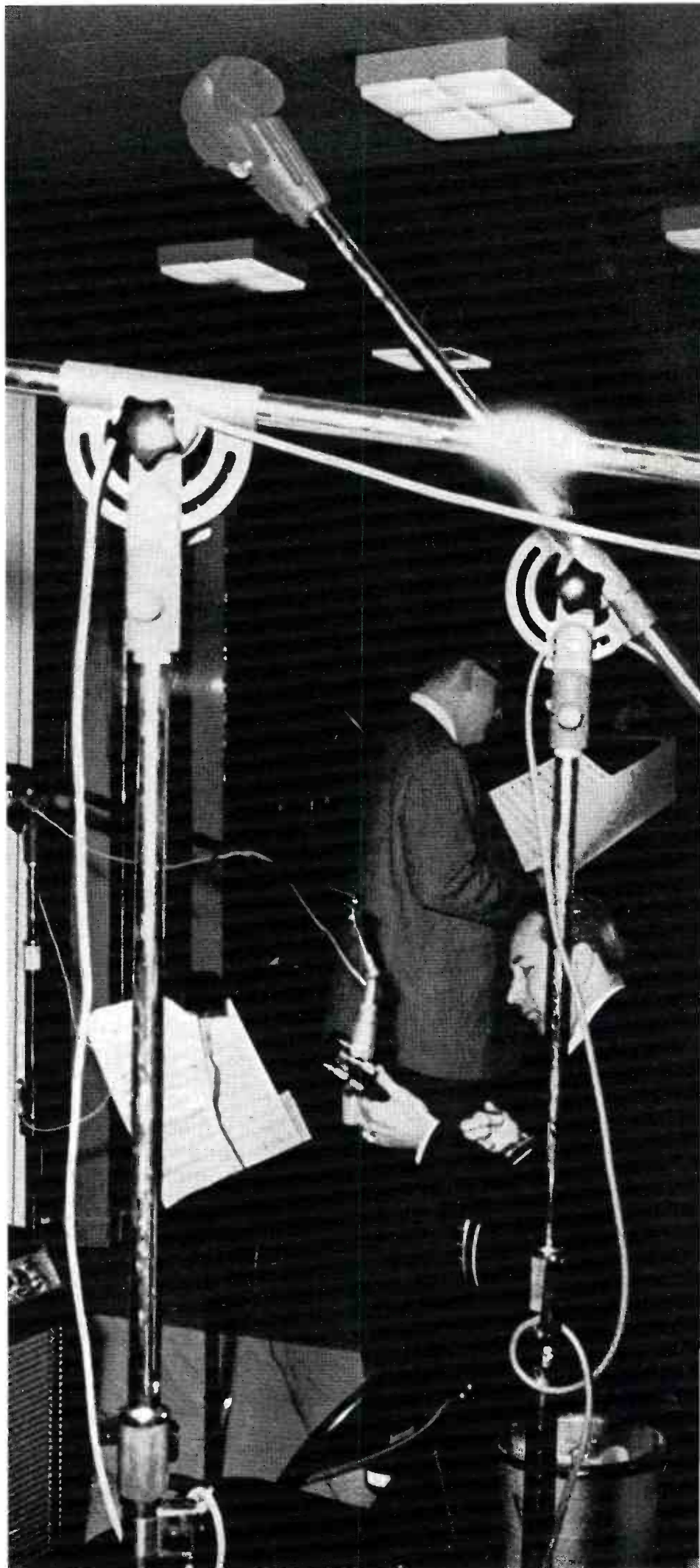
Flynn, attracted by the possibilities of the Parnes-Evans tune, mulled it over for awhile. "Then I sat down and wrote what I guess could be called a parody of it, utilizing the words I thought we should stress for a Kent commercial. It took only an hour. Then I did a rough storyboard to fit the concept. The next day I showed it to Dick Mancini, in charge of our art department. He looked over my sketches and came up with a finished version, with some additions and variations of his own."

The idea was further developed at Lennen & Newell in conference with Charles Feldman, who heads the copy group, and George Wolf, TV production head. ("Each of us is free to come up with an individual idea, so we tend to work together on all creative aspects," says Flynn. "In this case, it was my baby, but everybody contributed ideas to the project.")

After a meeting with P. Lorillard's chief executive, Manny Yellen, chairman of the board, Peter Levathes, director of advertising, and Arthur Toft, now assistant director of advertising, to discuss the new approach, the consensus was that the idea was "it." For the presentation, Flynn had played the Conniff record under the film. "Then I sang the lyric in my Three-Star Hennessy voice. They loved it—not my voice, but the commercial. In fact, rarely have I seen a situation where a new concept for a commercial was so enthusiastically and rapidly approved."

Because of the restrictions on implying a pleasure concept in smoking, it was decided that the "Happiness Is" wording should be dropped. "So we ended up using a

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A PRO'S DIM VIEW OF



BY MARTIN RANSOHOFF AS TOLD TO MORRIS GELMAN

I HAVE qualms about the so-called movies made for television. I think that these films, by and large, are not theatrical-quality motion pictures. My basic objection is that the \$700,000 or \$800,000 feature for television is not, in fact, a motion picture but an expanded television show.

In all likelihood it has been hyped-up by one or two personalities and made in a period of from 16 to 18 days. Instead of paying from \$150,000 to \$250,000 for the story and screen play, as is done with a theatrical feature, the producer for television will pay \$20,000 to \$25,000. Instead of the star budget being \$500,000 to \$1,500,000, it's \$100,000 to \$125,000. They're just simply not motion pictures in scope, size or caliber of talent. More accurately they're expanded, beefed-up TV films.

A fear of mine, one that I think is a valid one, is that the public is in for a disillusionment. People have come to accept the various network nights at the movies. They tune in expecting to see the kind of pictures they see in theaters. But very shortly they're going to wake up to the fact that the caliber of these movie nights has changed. No longer will they be seeing the \$2-million and \$3-million productions with a sprinkling of lower-budget pictures of special interest. They'll wake up and find they're really not even getting motion pictures any more. How far this disillusionment will go before it affects the entire movie structure is something that I'd like to know.

I can't conceive of planning a program of films looking for fluke hits or counting on the maybe 1% of the entire movie production output of pictures that have been made for anywhere from \$150,000 to \$750,000 and have caught on. I could cite eight or 10 pictures in this category with-

Martin Ransohoff knows both sides of the fence—television production and movie-making—but doesn't sit on it. He talks outspokenly and wields a big stick. As chairman of the board and chief executive of Filmways Inc., he controls a company that produces four prime-time television series and has released seven motion pictures theatrically. In the last 14 years he has ramrodded the company into an aggressive independent production force in Hollywood.

It all started on a \$200 investment. First Filmways made television commercials in New York. Then came Mr. Ed and The Beverly Hillbillies. Then Filmways—and Ransohoff most particularly—made it in movies. "The Americanization of Emily" was the big one and it was followed by "The Sandpiper," "The Loved One" and "The Cincinnati Kid." Coming are such promising productions as "Ice Station Zebra," "Catch-22" and "Tai-Pan."

The muscle behind all this activity is Martin Ransohoff, 38, producer, some-time writer, all-the-time activist. To some he's a pushy promoter. To others he's a talented realist who gets things done.

His company says that he doesn't pussy-foot, steps on toes, deflates egos. There's no question that he has definite opinions and isn't shy about expressing them. What Martin Ransohoff thinks about the relationship of the two businesses he's ripped out for himself follows.

out thinking very hard. There was "Marty," "Never On Sunday," "David and Lisa," "Morgan" and now "Georgy Girl." But these are the rare exceptions and for every "Marty" that's made for \$400,000, there are 30 other films made for the same amount that don't get back their expenditures for prints and advertising. So you could hardly hope to turn out a program of such hit films, particularly for television, which gobbles up product at a faster rate than was ever dreamed of by theaters.

We could have made "The Cincinnati Kid" for television if television wanted to come up with \$3 million. And I could have made it on less of a budget without Steve McQueen, Eddie Robinson, Karl Malden or without Ann-Margret. You know, I could have gotten a lower-priced director than Norman Jewison and I could have done without the writing services of Paddy Chayefsky and Terry Southern and Frank Gilroy. I could have gotten rid of various other people who worked on the project and helped to generate its \$3 million cost.

But if I could have made the picture for less than \$3 million in the first place, whether it was first for theaters or television or for home movies, I obviously would have done it for less money. I didn't spend in excess of \$3 million on the picture because I wanted to. It was necessary to spend that money to get the quality result that went up on the screen.

I don't think there are too many movie-makers who are spending more money than they honestly have to spend. I think most of motion picture's extra cost is in added production value and production time. Yet, I also feel there's no question that further economies could be affected. There's

MOVIES MADE FOR TV

no reason theatrical features can not be made in 25 days or 30 days if their directors could reorient themselves to shooting five or six pages of script a day instead of three pages a day. Why in television, directors shoot from 10 to 11 pages a day. It all really gets down to time.

But as a director gets more successful, he gets more and more offers. I think there's a definite policy among distributors and the major studios to cater to these people and consequently to their demands, if not their whims. The time they require, the elements they require, all add to making theatrical pictures more expensive. But everybody's looking for hits, and hits come from talent. So the wheel goes round and round.

As long as you have so much demand for product and so little real talent in all departments available, you'll have a problem. The people financing theatrical films, and who are bidding for the services of these talented people, have no choice. Part of the price they have to pay is the so-called indulgence or permissiveness that has contributed to pushing the normal motion-picture schedule today to 10 or 12 weeks.

Still many major pictures, ones that have been successful in theaters and are being run on television now, were produced in 18 to 24 days in the late thirties and early forties. There's an enormous question as to whether or not you really get the value in relationship to cost from a 24-day shooting schedule as compared to a 60-day schedule. It's very questionable.

So we'll grant that movies could be turned out at a faster clip and some economies effected this way. But that still doesn't make television pictures, motion pictures.

Again, we'll grant that these pictures represent superior television fare if nothing else. A film made for \$700,000 has more ingredients—more time put into it, more production values—than a one-hour show made for \$140,000 or two one-hour shows put together, which would be \$280,000. It's obvious that by spending \$700,000 you're going to get greater value on the screen than by spending approximately \$300,000.

Whether or not the more expensive show is the more entertaining one, once again is a question of what's the story, who's in it, how well is it made? Is it a motion picture in terms of what the public expects and anticipates of a motion-picture production?

By injecting more and more of these television pictures into the network's nights at the movies, the nights at the movies are going to become "almost-nights" at the movies. I don't think the ratings being generated by the nights at the movies now are going to be sustained by the low-cost television features. The movie ratings were pulled in by star power, by the reputation of the film, by over-all production values and because people were seeing something they didn't have to pay for and which they weren't getting before on television.

If a studio wants to make pictures for television then let their output become another movie night. Call it "Low Budget Feature Night at the Movies." Program these movies on a separate night. If the public takes a distaste to them or doesn't really feel they are movies, well then they could

always regard them as they would any other one-hour or 90-minute or two-hour television show.

I don't think the network movie nights have been promoted as showing anything but top quality films. I'm not saying that you can't have a small fraction of lower quality product in the package but if pictures haven't been released theatrically and haven't had the advance of advertising, publicity and word of mouth, they don't qualify as movies in terms of what the audience expects. There is a distinction. And when you set up two years of movies with major productions and then start dropping in movies that aren't movies you stand in great danger of diluting the whole concept. You can't fool people. They'll catch on and turn against you.

I know there's a problem of diminishing supply. This problem exists because the networks insist on running six nights a week of movies when there are not enough good movies available to program six nights a week. Is the solution to this problem to dilute the movie nights or is it to cut down to three nights of movies and try to use more imaginative, creative programming?

It's the same old story. The networks are getting ratings with the movies so rather than each network having one very successful night, each network is going to have two nights a week. If this pattern of producing specifically for television is established and continued, the networks may find that they have compromised their movie nights by adding half-movies.

It would be unwise and certainly unfair for me to say flatly that Filmways would not make movies for television. We would not like to make these films; that's definite. We don't believe that they are beneficial to the producer, to the network, or to really anyone involved. We'd much rather make television films for television and motion pictures for theatrical release and derive the benefits from both. However, if I'm wrong about all of this and a year from now it's proved that the public is buying these television pictures and will accept them and it seems to be the only game in town, how can I say we won't play that game? We're in business and we're equipped to play but we'd rather not unless the table shrinks down to that game.

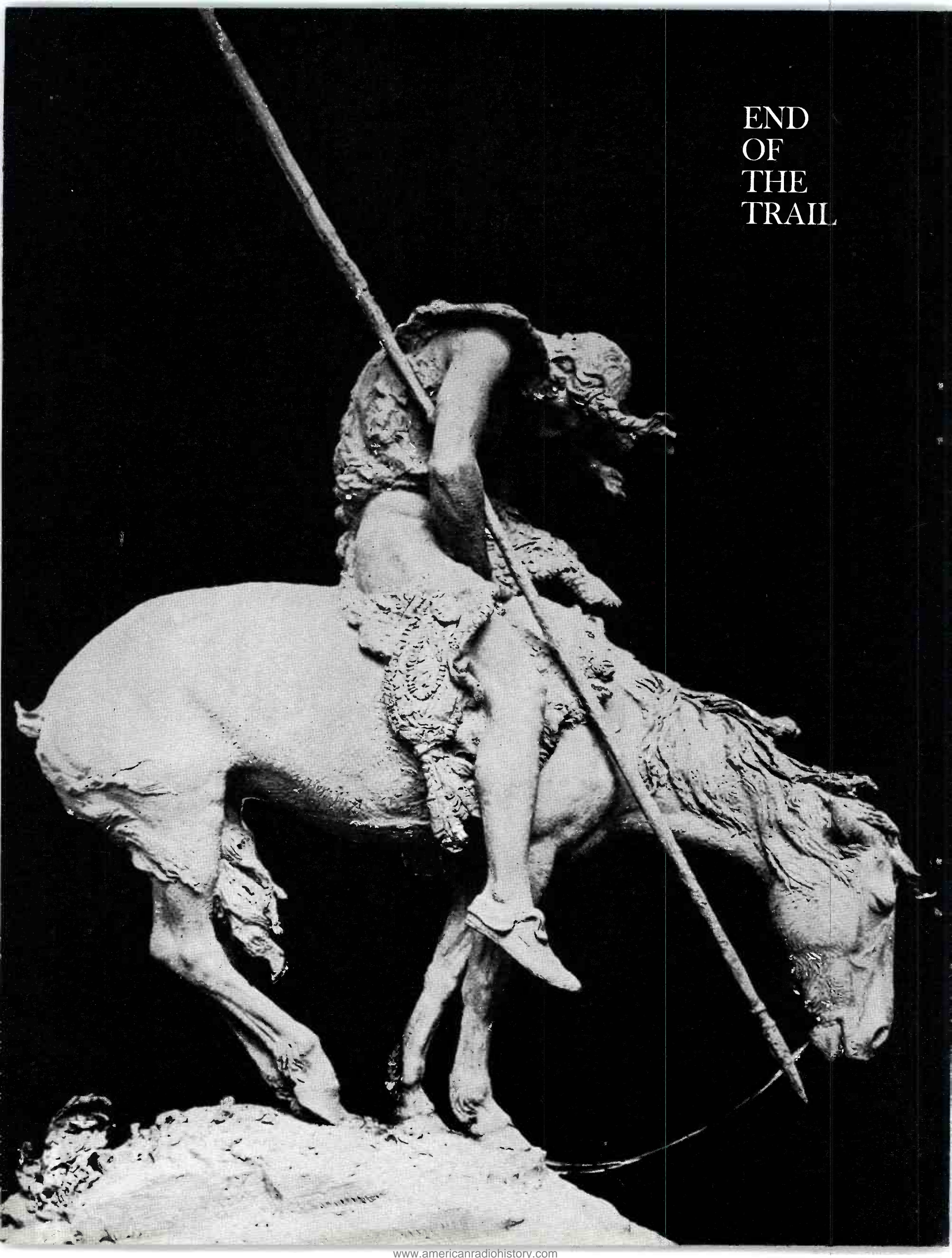
I would rather do an hour-and-a-half show that's designed for television than make movies for television that are really television shows for television to put in a movie night. On the other hand I'd rather do three half-hour shows for television than one 90-minute show for television. Your chances for a hit and for big syndication value later on are much better with three shows than one show.

Let me make it clear that I'm not entirely against movies playing on television. I think that the obvious million-dollar potential for films on domestic television represents something tangible that certainly gives assurance to the bankers and financial people who are putting money into movie production. One would hope that all the pictures that I've made will eventually play on television.

Yet the first time that I saw one of my pictures on television—which I believe was "The Wheeler Dealers"—I was pretty badly shaken for the first 10 minutes. It was a shock to see the "shrinkage" in values, to see how some elements

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END
OF
THE
TRAIL



*'Shane' struck out after
17 times at the plate. Why couldn't this
series, based on a serious motion picture, make the TV grade?
There are two answers to that question.*

THE last words of a classic western were *Shane, Shane, come back Shane!* Heeding, ABC-TV and one of television's better writer-producer teams got together and brought *Shane* back. They tried to make a serious TV series this season out of a serious motion picture of a decade and a half ago. After 17 weeks *Shane* went away again. It was cancelled in November and its last episode played on New Year's Eve. *Shane* wasn't just another casualty, it was meant to be something. Even now its blasted hopes arouse emotions.

"We hardly got up to the plate and we were out," says David Shaw, who was the program's executive producer. "It would have been much to ABC's surprise if the show made it."

"Of all the programs that were my responsibility, none received more attention than *Shane*," says Harve Bennett, ABC's vice president, West Coast. "I knew it could make it, I desperately wanted it to."

What follows are two eyewitness accounts of the same accident. They vary considerably.

David Shaw, a friendly, middle-aged writer-producer, a brother of novelist Irwin Shaw, is the creative man who made the program for the network. He witnessed *Shane's* entire life cycle—labor pains, short, weary struggle for existence, melancholy death throes. Last month, on Paramount's Sunset Boulevard lot, he sat in his office—the denuded quarters of a transient—and talked about why something of value fails.

"Everybody at the network kept saying 'more incident, you've got to put in more incident.' They kept saying that," he recalled. "The thing is we were in at 7:30 and we were never meant to be a 7:30 show. It was the wrong time period for us."

There's no whine to Shaw's remembrance. In his experience he's heard many losers cop a plea based on the wrong time period. David Shaw goes back to 1949 in television. They mention him when they talk about the "golden age" of the medium. He wrote for the *Philco-Goodyear Playhouse* and other high-class dramatic shows of the day. He was story editor for the much-honored *The Defenders* series. And then, too, he has had his flops on television before. When he mentions the time period it comes out the way a doctor diagnoses an illness.

"Even before we started on the air, we hoped they'd move us. We wanted them to try us in a different spot."

In different entertainment form, *Shane* made it big once. In 1953, released by Paramount Pictures as a movie starring the late Alan Ladd, Jean Arthur, Brandon de Wilde and Van Heflin, the property chalked up impressive artistic and box office scores. *Shane*, subsequently, took a somewhat circuitous route to television.

Paramount, which owned the property, was a never-been in television. Its position was roughly comparable to Japan and the western world until Admiral Perry paid his visit. Then, in 1964, Paramount acquired 100% of Herbert

Brodkin's Plautus Productions and *Shane* found a new direction. The story of the former gunfighter and his hero-worshipping, tag-along young friend soon went on Plautus's development schedule for the 1966-67 television season.

Shaw, whom Brodkin knew from long association, was called in to adapt the story for home screens. A year ago last summer, Shaw wrote a pilot script. He had never written a western before but did not acknowledge this as a handicap. He set out to do a good drama, cautioned people that the show would often be "a little cerebral."

By mid-March of last year, ABC-TV picked up an option for 17 programs in the series without the benefit of a pilot production. The network, by virtue of a previous agreement, was somewhat committed to Brodkin. It could have chosen *The Happeners*, another Plautus project, but decided on *Shane* instead.

By June 1, the series was ready to roll before the cameras. Four scripts had been written and many others were in the works. A cast had been picked and signed.

David Carradine, son of long-time character actor John Carradine, was to play the title role. He came to the attention of the Brodkin office when cast for a small part in *Coronet Blue*, a series that once appeared headed for CBS-TV but never survived Jim Aubrey's removal as network president. Plautus casting director Edith Hamilin reportedly took one look at young Carradine and suggested him for the part of *Shane*.

But not everyone connected with the production, particularly some of the programming people at ABC, were of the same immediate mind. For Carradine, though he'd made a number of guest appearances in major TV dramas, was largely an unknown commodity. In addition, with his hang-dog look and thick features, he was either going to turn viewers all the way on or all the way off. There was nothing bland, average, safe about him.

Some of the program decision-makers went to see him on Broadway where he was playing an Inca king in "The Royal Hunt of the Sun." In the exotic role of a God-like character he looked as much like a fast-shooting western gunman as Krishna Menon; yet still, with the steadfast backing of the Brodkin office, he got the television part. More surprisingly, perhaps, Carradine, a serious actor, gave up his co-star billing in the play to do *Shane*, a move only partly explained by his remark that the role "turns me on."

The other regular cast members were selected with equal care. The grandfather was to be played by Tom Tully, a respected movie actor, known for his honest characterizations. Jill Ireland, an English girl with fresh, warm appeal, was signed for the female lead, and veteran character actor Bert Freed was to play Rufe Ryker, the heavy in the series.

It is here that two versions of reality collide. The producers think that ABC decided to limit its liability by throwing *Shane* in at 7:30 on Saturday night. But network programming officials had felt for years that this time period—against a variety show like *Jackie Gleason* on CBS and what

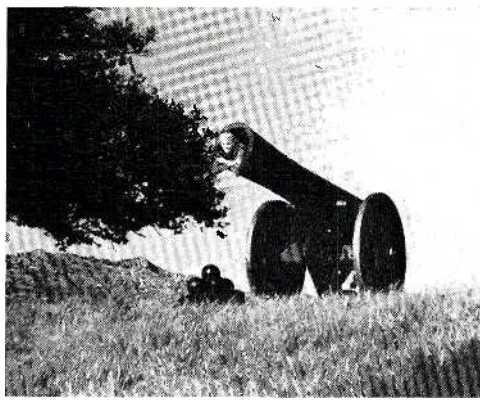
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16

TH IN A SERIES
ABOUT THE
CREATION OF
TV COMMERCIALS

NO ONE GETS HURT IN THIS REBELLION,

1. Ominous military music is heard as camera provides establishing shot of rebellion girl in cannon.
2. Now a close-up of the girl, Pam Austin. Off-camera, she says: "Oh, I'm not trying to be a big-shot or anything, but if you want to zero in on a compact car that's really loaded . . . we've got it!"

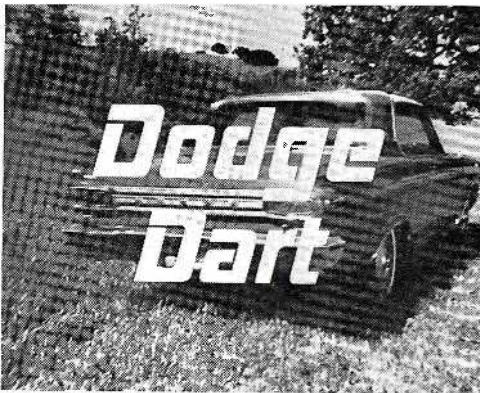


1



2

5. "New Dodge Dart GT," the announcer says as the camera picks up the car in a running shot.
6. "Bringing a new caliber of performance to the compact car field." The camera roams around the car, inside and out, as the voice-over continues:



5



6

9. The announcer winds up with: "Set your sights on the new Dodge Dart GT." The camera moves up for a longer shot of the car.



9



10

10. Music swells as the new car is followed over the landscape.

PAM AUSTIN is a rebel with a cause: youth. That's what she gives Dodge, a car long associated with the term "dependability." Now dependability is a nice word, but for some it had begun to conjure up the wrong image at a time when half the U.S. population is under 30. Dependability can project to the more switched-on among us a picture of a middle-aged dentist driving to the grocery store in Oskaloosa to buy Wonder bread, Jello and Geritol for a wife he refers to as "mother." That sterling but not swinging image was smashed forever when Miss Austin donned her go-go boots, turtle-neck sweater and stretch pants to launch the Dodge rebellion.

According to John F. Bergin, VP-creative director and plans-board chair-

man at BBDO (agency for Dodge cars and trucks), there has been "a significant shift" in attitudes toward Dodge since the campaign began with a cannon blast in the fall of 1965. (The initial commercials were slotted in World Series coverage to introduce the 1966 Dodge line). "Dodge suddenly emerged as a younger, more exciting, more appealing car in image studies," he says. "At the same time it hasn't really lost any of the valuable aspects of its reputation as a substantial performer."

Bergin stands in awe of the marketing phenomenon that youth represents today. "There's never been such a unified, homogeneous mass of people in the same age range, and with rather similar education, in similar economic circumstances and with enormous, unbelievable

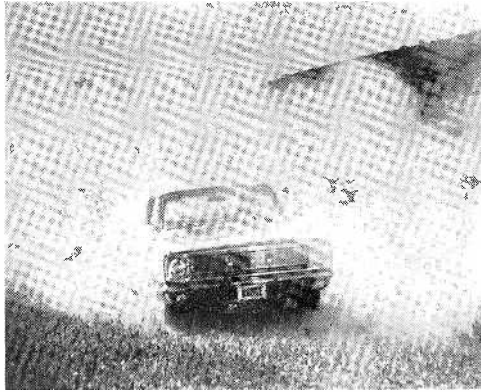
marketing power," he says. "It represents almost every product's prime target."

Bergin had this target in mind when he went to Detroit to attend the unveiling of Dodge's '66 models. These debuts, he says, are handled very seriously with an audience of insiders and the cars concealed behind drapes. As the drapes are pulled aside, the spectators applaud for each car and cheer its designer. "This was my first experience at this kind of event. I'm not a car buff, but these cars really dazzled me. I thought they represented a real shift away from what might have been thought of as a stodgy Dodge, a shift to almost 'custom' cars. It struck me right then and there that they were designed to give you a big kick. They would

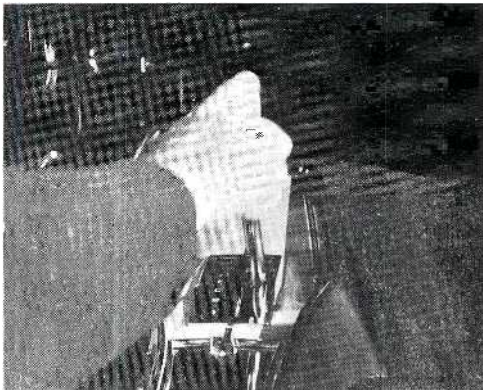
BUT DODGE AUTO GETS SWINGING IMAGE



3



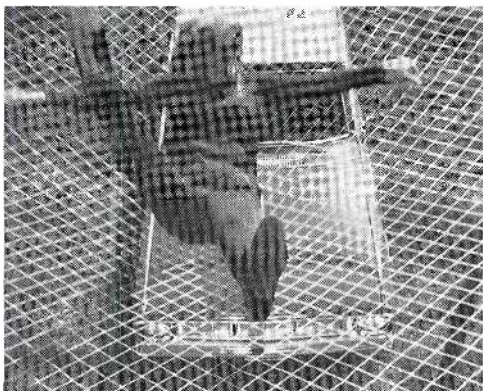
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7



8



11



12

3. "Just aim for new heights! Join the Dodge Rebellion!" The cannon moves upwards and fires. The screen fills with smoke.

4. An announcer, voice over, says: "Direct hit! With everybody." The car zips out through smoke.

7. "Here's all the luxury, all the hustle all the others are still gunning for. Here's comfort in big, roomy bucket seats. Padded dash. All-vinyl trim. And it's all standard equipment. Power."

8. "The full thrust of a 273-cubic-inch V-8 engine." The camera cuts to an outside shot of the car.

11. The car rolls underneath the net just as Pam falls into it.

12. Pam is now seen through the underside of the net. She says: "Have yourself a blast. The Dodge Rebellion wants you!" Corporate titles are superimposed on the scene.

make it fun even to drive to the corner drug store for a pack of cigarettes. As I said later in a rationale for our campaign, the new Dodge reflected a rebellion in driver attitude."

After the unveiling, Bergin, along with the copy chiefs from BBDO's Detroit office, headed a creative team that went to a secret, out-of-season motor lodge in St. Claire, Mich., which they called Shangri-La. There were some 24 agency people in the team, made up largely of artists and writers. The aim was to generate a volume of ideas for the Dodge campaign, just as many professional photographers nowadays will take hundreds of pictures on the supposition that at least a handful will be excellent. Bergin says "everybody went off like monks" to think. There were

plenty of sharpened pencils around. The first thing Bergin put down on his drawing pad was an Uncle Sam type poster bearing the legend: "The Dodge rebellion wants you."

The word "rebellion," to Bergin, neatly encompasses two concepts. "Its primary motive was to get the young on our side," he says. "The spirit of youthful rebellion is about as traditional as Christmas. It also ties into the market itself: People were demanding more power, more luxury features, more personality in their automobiles. There was a period when Detroit went overboard for the stripped-down, plain-Jane kind of car. You can almost say people rebelled."

Some 100 ideas for advertising the 1966 Dodge came out of Shangri-La. These were narrowed to six finalists and

the client ultimately chose the rebellion approach. It differs from the one-year slogans that Detroit turns out with as much facility as it turns out cars, Bergin says, by representing "a marketing posture." (The current campaign for Mustang also conceivably shares this trait, Bergin says.)

The rebellion idea went through much pretesting and some modification before it saw the light of day as a finished commercial. The major problem was to make clear that this was designed to be, in Bergin's words, "a fun rebellion, not a bloody rebellion." Out of this problem came the notion of having the rebellion led by a blonde girl who, if she does blow up a bridge, does it by misadventure. Before she was thought of, suggested commercials simply showed

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Ford's corporate commercials attempt to turn company into a human being

prowl with pictures of the car. The words also tend to be the sort used about an animal. The announcer says:

"Something new is on the prowl. Cougar, just unleashed from Mercury. Cougar, cool, poised, aloof, luxury with claws. Cougar tracks like a cat. A big V-8 is standard. Deep padded bucket seats. Eyes that shine by night, hide by day; a tail that flicks brightly. Better ideas all standard with Cougar. Pound for pound, inch for inch, the most completely equipped luxury sports car ever offered at a popular price. You've probably over-guessed it by a thousand dollars. Mercury Cougar-r-r-r-r brings new excitement to a full line of Mercurys for '67. See your Mercury man, your Mercury dealer."

THE AUTO ANIMALS

This metamorphosis of car into animal and back to car again is not only reflected in the names of these automotive beasts, but in their commercials. Take this opening from a commercial by J. Walter Thompson for Mustang, another car that has nosed ahead of the general herd of Fords in the marketplace. It begins with the surge of a wave and then the camera pans to the shadow of a horse at the edge of the surf. There is a dissolve to the shadow of a galloping horse and as the camera pans upward the viewer sees that the shadow of the horse is being made by the Mustang hardtop. Amid the sound of waves and hooves, the voice-over says: "Ride Ford's new wave for 1967." The same switch from horse-shadow to car-substance is repeated as two other Mustangs are shown, a convertible and a fastback. The accompanying words are: "Three new ways to answer the call of Mustang!" The commercial, which was shown on that ratings success, *Bridge on the River Kwai*, last September, ends with a corporate tag: "Ford has a better idea. A tilt-away steering wheel that adjusts to nine different positions." The Mercury Cougar commercial, which also premiered on the same special, includes the words "Better ideas all standard with Cougar" for a tie-in with the better-idea theme common to all Ford products.

In addition to image-making commercials that turn cars into animals and, by association, drivers into masters, Ford mounts an outright corporate campaign via Grey Advertising that accomplishes the traditional objective of turning a corporation into a human being and, by implication, a customer into a friend. The corporate "history" commercial that also was shown on *Bridge on the River Kwai* has a lot going for it: nostalgia, Americana, even a country doctor. It is generally clear from the voice track what the visual is. Additional sound effects

are in parentheses:

"(Model T chugging along.) Every once in a while a better idea comes along. How do you know it's a better idea? When lots of people tell you it is. Like Doc here, if he had the time. (Ahh-oo-gah Ahh-oo-gah.) Through snow, through mud, through ruts, bumps, bronchitis and babies . . . Doc depended on Henry Ford's Model T. Because it was a pretty darn good idea. One of Ford's first better ideas. Then there was the Model A . . . Some of you weren't around—(Charleston music) but hey, Dad, remember the hoo-hah there was when Henry came up with his stick shift 40 horsepower Model A? Better idea? (Chuckle) There's a million Model A's still runnin' around America today! 'Course all the better ideas weren't Henry Ford's Fords. Take Henry Ford's trimotor. That one was built in 1928 . . . and Ralph Dietrich is still flying it—in and out of Port Clinton, Ohio. Another *better* idea from Ford. (Beep Beep) In '32 . . . first mass produced automobile with a V-8 engine. Then, came . . . Lincoln Continental. It was by way of being classic. Still is. People

said: (whistle). But they didn't say that about everything we tried (here there's a brief shot of the Edsel) . . . and you wouldn't believe some of the things we tried. But you live. And you learn. First thing you know there was Mustang runnin' alongside T Bird. Why, if every one of you people out there who drive one of those better ideas switched us off right now (click) be 'bout two million people wouldn't see the end of this show. But that . . . was yesterday. What's Ford got for you tomorrow? Why, that's what you're here to see tonight. The better ideas . . . big and little . . . for our new . . . 1967 cars. And when you're looking, see if you don't say to yourself . . . I'll be darned: Ford has a better idea."

The corporate commercial formed a security umbrella over the ads for the cars that followed. It reassured the customer that Ford has been around for a long time, building those better mouse-traps.

BIRDS, TOO

As cars become animals, an airplane becomes a bird in an Eastern Air Lines commercial out of Young & Rubicam. Here the association is of perfect safety. Who ever saw a bird fall in flight (unless, of course, it was shot down, an unlikely event for a domestic airplane)? Here are the pertinent words, over a musical background:

"To fly. To rush at the wind, and, having caught it, to climb as high as the wind itself. To soar. To hover serenely beyond reality. To look out . . . to a horizon without bound. To come home. To return to the world again. For the people of Eastern Air Lines, the miracle, the exultation, the serenity of flight are a ceaseless wonder. Come and share it with us."

This flight of fancy stays well off the ground. But there are other image commercials that do the reverse: attempt to ground their product in day-to-day reality. McCann-Erickson, for example, has done a series for Coca-Cola that reflects this down-to-earth tone—a surprising approach in soft-drink advertising, which usually emphasizes youth at its most care-free. It would seem that as coffee commercials try to get a youthful look to lure customers away from soft drinks, a soft-drink company is doing the opposite: giving a more mature, coffee-drinker appeal to its product. The Coca-Cola commercial is called "School Teacher" and it is part of a series of semidocumentaries featuring real people in their daily, and rather hectic, lives. The voice-over says:

"Keeping 25 curious minds on the same track is a fulltime job in itself. But

PICTURE QUIZ

The answers to the picture quiz on page 22:

1. Soft drink. Coca-Cola, through McCann-Erickson.
2. Autos. Ford Mustang through J. Walter Thompson.
3. Metals. American Iron & Steel Institute, through Sullivan, Stauffer, Colwell & Bayles.
4. Chemicals. 3M Co., through BBDO.
5. Toothpaste. MacLeans, through Kenyon & Eckhardt.
6. Home heating. American Gas Association, through J. Walter Thompson.
7. Computer. IBM, through Ogilvy & Mather.
8. Cameras. Eastman Kodak, through J. Walter Thompson.
9. Autos. Mercury Cougar, through Kenyon & Eckhardt.
10. Banking. Chemical Bank & Trust Co. of New York, through Benton & Bowles.
11. Razors. Gillette, through Doyle, Dane, Bernbach.
12. Computer. RCA, through J. Walter Thompson.
13. Autos. American Motors, through Benton & Bowles.
14. Banking. First National City Bank of New York, through BBDO.

for Carolyn Olds the school bell doesn't mark the end of anything. Just the middle. There are still papers to correct. Lessons to plan. Then a hurried trip on the rapid . . . and a half-hour bus ride. Just about an hour to make the transition from teacher to graduate student. Quite a grind. And so it goes. From the first week in September to the middle of June. That works out to a lot of Coke. Does Coca-Cola really have a taste you never get tired of? Do we mean it when we say that Coke is always refreshing? Is 'Things go better with Coke after Coke after Coke' just an empty claim? Write Miss Carolyn Olds, Box 20066, Shaker Heights, Ohio. She'll tell you."

THE CAMERA'S ROLE

Another example of a "human" but less documentary and more emotional commercial is the "Sunrise, Sunset" ad J. Walter Thompson did for Eastman Kodak. Here again nothing is said about the specific virtues of the camera, but the audience is involved in a story in which the camera plays a role. The visual starts with a wedding and then cuts to the face of the father who starts remembering the years in which his daughter grew to be a woman. The father is heard voice-over: "Is this the little girl I carried? Is this the little boy at play? I don't remember growing older . . . when did they? When did she get to be a beauty? When did he grow to be so tall? Wasn't it yesterday when they were small? Sunrise . . . sunset . . . sunrise, sunset . . . swiftly fly the days. One season following another . . . laden with happiness . . . and . . . tears." Here the scene dissolves to a full-screen snapshot and pulls back to reveal other prints of the couple at various stages of their growing-up years. Then, and only then, does the sell begin as an announcer says, voice over: "Keep the days you want to remember in pictures. All you need is a Kodak camera, Kodak film and a little thoughtfulness."

Robert I. Bergmann, president of Filmex Inc., took note of the Eastman Kodak campaign in a speech last December before the Advertising Club of New York. He said:

"We are in a world, like it or not, where we are sheep for the most part. The big, on-the-spot decisions are not yours or mine. We need friends, we need status with them and our group or community. We need reassurance that the things we believe in or thought we did have value; that the world of automation or change is not going to close in without warning. We need relief and release from our work—from the violence of headlines, even the violence of television programming, and so the soft commercials, the soft sell, and the ones with some humor that make us smile have a meaning far beyond the appeal to our

pocketbooks. They sink way down to our roots. The commercials for Eastman Kodak show this. They use great tracks, haunting songs, great photography, about our families and our loved ones. They soothe even as they sell, and how they do sell product!"

At the same time that consumer advertising is entering the era of good feeling and taking on many attributes ordinarily associated with institutional advertising, there appears to be something of a creative stir going on in the outright institutional sell. It too is shaking off clichés. The lecture is out. Banker's gray has been retired to the moth balls. Because it is a quality sell, it is often longer than the usual one-minute commercial, making it seem almost Proustian in the leisure it has to devote to its tale. Then, too, it often appears in splendid isolation in a special wholly sponsored by a corporation or an industry, free from the clutter of other products crying their wares. It is part of a package and the package is a unity.

MODERN STEEL

A good example is a group of commercials Sullivan, Stauffer, Colwell & Bayles did for the American Iron & Steel Institute. Henry R. Bankart, senior vice president at SSC&B, says the objective of the advertising "is to present steel to the average person as a modern, versatile, economical material to counter the impression research had turned up that people viewed steel as old-fashioned and heavy. There are so many contemporary ways of using steel that people aren't even aware of. These commercials are not designed to sell an extra pound of steel but they might influence people who could specify steel in one way or another, perhaps in building, to think, 'maybe I ought to look at steel.'"

One of the commercials in the group uses two young children who walk through a culvert in a hillside into a wonderland of fantasy objects made of steel. They run from one object to the next, making a playground of the scene. Bankart says the remarks of the children when they first were taken through the set were taped by a recorder so that their natural reactions could be caught. The image of the commercial is freshness, a wide-eyed look at the new world of steel.

Another example of the light approach for something that could be heavy is a BBDO corporate commercial that uses humor to explain the workings of certain 3-M liquids without being too dully technical about it. The commercial is a takeoff on a James Bond thriller. Where the fictional Bond has a superior known as "M", the commercial hero has one named "3-M." The musical background, of course is "suspense-style."

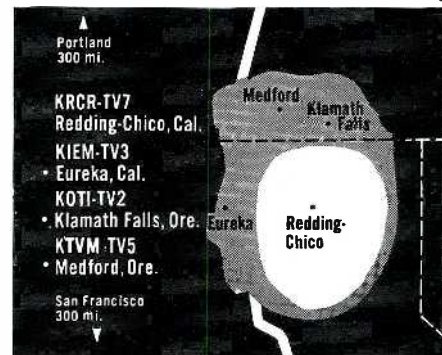
"HERO: You sent for me, 3-M?"

"3-M: Come in Double-O. Want to

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KRCR-TV, CHANNEL 7



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New York, Chicago, Atlanta, Boston, Dallas, Detroit, Los Angeles, St. Louis, San Francisco

8 out of 10 people have iatrophobia.* It is easy to overcome.

*Iatrophobia is fear of going to the doctor. The cure starts when you lift your phone and make an appointment with your doctor for a complete physical checkup.

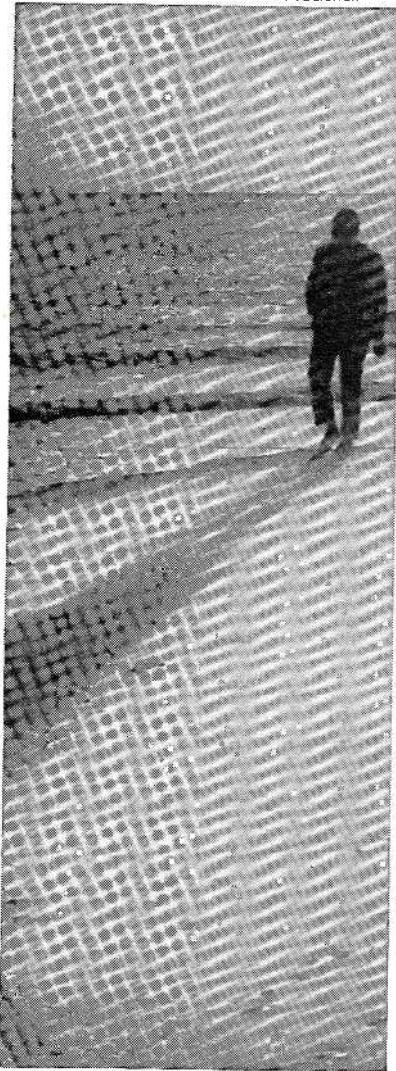
Half the cases of cancer could be cured, if they were diagnosed early and treated promptly. Your best cancer insurance is a health check-up every year.

Make that phone call now. It might save your life.

AMERICAN CANCER SOCIETY



THIS SPACE CONTRIBUTED BY THE PUBLISHER



His lifetime gets longer every minute

It's a good deal longer than it used to be, ten or twenty or thirty years ago. And it gets longer every day, thanks in large part to medical research. Over a million men and women are alive today, cured of cancer. Research helped find the answers that saved their lives. Research takes time. And money. The American Cancer Society spent over \$12,000,000 last year alone, to find still more of the answers. Yet \$2,000,000 in research applications, approved by the Society, could not be financed for lack of funds. Your dollars are desperately needed to help speed the day of victory over this dread disease. Send your check today to **CANCER**, c/o Postmaster.



AMERICAN CANCER SOCIETY

THE INDIRECT SELL *continued*

show you some new things we're doing with liquids. You may need them some day. Try this on for size. Now . . . (As 3-M snaps fingers, cut to nearby door which opens and beautiful girl enters carrying submachine gun which she points at hero. The snap of fingers is heard.)

"HERO: I say, this isn't armor, you know. (3-M makes gesture and girl squirts from water gun onto hero's coat.)

"3-M: Isn't it? Fire, Langley. That's wine, Double-O. (Cut to hero as he scrapes wine from shoulder with finger and tastes it.)

"HERO: Mmmmm

"3-M: Your suit won't even be spotted.

"HERO: Mouton Rothschild '56, I'd say. (Cut to closeup of suit as 3-M pulls "Scotchgard" tag from under lapel.)

"3-M: Scotchgard Rain and Stain Repeller protected it . . . Dry him off Langley. Scotchgard Repeller protects against wine, water, oil . . . almost everything. (Cut to closeup of hero being dried off by Langley. Hero and Langley begin to embrace.)

"3-M (voice over): Imagine what it can do for upholstery fabrics and . . . please, Double-O. You may go, Langley. (3-M and hero walk over to auto-light mock-up in mouth of tunnel.)

"3-M: Here's a new idea to mark road hazards. Ordinary paint on top . . . 3-M Codit Reflective Liquid below. . . Torch, please. (3-M shines flashlight into tunnel where we see word 'DANGER' painted on rough wall. It reflects brightly.)

"HERO: Can't see the ordinary paint.

"3-M: Of course not. (3-M pours glittering glass beads in Codit can.)

"3-M: The tiny glass lenses—a billion a gallon—make Codit a hundred times more reflective than any paint.

"HERO: Very illuminating. (Dissolve to 3-M with spray can in hand next to different wall.)

"3-M: Here's something else—(3-M turns and sprays on wall.)

"3-M: Your Beretta, please. (Hero hands 3-M gun from shoulder holster. 3-M slaps it on wall.)

"3-M: Makes a lovely wall decoration . . . thanks to 3-M's powerful No. 77 adhesive. (Cut to closeup of hero with can.)

"HERO: Rather sticky business. (Men move to another section of lab.)

"3-M: And now . . . the piece de resistance: Microencapsulation!

"HERO: Beg your pardon?

"3-M: Microencapsulation. Liquid encased in plastic spheres smaller than grains of salt!

"HERO: (incredulous) Really, 3-M! (Closeup of capsules in 3-M's hand.)

"3-M: See for yourself. You can actually blow the little beggars away like

dust. (3-M turns and throws them into fire. Fire flames up.)

"3-M: Now watch this! Those capsules contained kerosene . . . look under this microscope. (Cut to microscope view as a capsule is punctured.)

"HERO: Touche! (Cut to 3-M holding blank paper.)

"3-M: When they're filled with ink and embedded on this Action paper, the . . . (Cut to closeup as he writes with fingernail.)

"3-M: . . . pressure of my nail breaks them . . . and lets me write without a pencil, and makes copies without a carbon. (Closeup of 3-M as he separates sheets showing copy. Follow paper as he sets it down beside spray can, Codit can and coat with "Scotchgard" tag.)

"HERO: Clever things these liquids . . . Scotchgard Repeller . . . Codit Reflective Liquid . . . No. 77 Spray-on Adhesive . . . and ingenious Action paper. (Company logo is seen and 3-M musical theme is heard.)

"HERO: (voice over) 3-M, what won't you think of next!"

THE SPACE AGE

Because many of the big corporations these days are up to their necks in the space age, one positive thing these corporate commercials often have going for them is an interesting story to tell: at least more interesting on the face of it than the prowess of soap powder. A corporate series that Ogilvy & Mather did for IBM, for instance, is made up essentially of brief documentaries on the role of the computer in modern life. People are rather uneasy nowadays wondering what the social impact of the computer will be, and these commercials show the computer actually at work in such institutions as hospitals and police stations.

The viewer often benefits from corporate advertising because quality showcases are sought for these message. Institutional and corporate advertisers are heavy sponsors of specials. According to Schwerin Research Corp., this pays off, since viewers do, in fact, associate quality products with quality programs. Such audience responses were volunteered as: "Always feel favorably toward sponsors who give me something worth watching." Apparently, a sponsor can't lose with this approach. Schwerin says even when a special turns out to be a turkey, viewers will give the sponsor an "E" for effort.

The actual product the customer goes out and plunks his money down for may never disappear from television advertising. But in a complex world where appearances sometimes carry more weight than the underlying reality, you can be sure the advertiser will hedge his bets with other appeals besides the direct virtues of the item he sells. In the game of the market place, nice guys can finish first.

END

Broadcasters are on the scene . . .
where disasters are . . .
where our servicemen are .

So is the Red Cross .

March is Red Cross Month .
Two million Red Cross Volunteers
need your help
in interpreting the work they do
in disaster, and for our servicemen.

TV spots, radio ET's, and copy-kits
are available now to help you do it.



And . . . if you're covering Vietnam
or the next major disaster

SEE YOU THERE

help
us
help



For public service material, call your
local Red Cross or telephone the
American National Red Cross:
In Washington, D. C. (202) 857-3407
In Hollywood, Calif. (213) 384-5261



This space contributed as a public service



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RCA
TK42

"BIG TUBE" COLOR



The Secret's in the "Big Tube"

STUDIO CAMERA

... Makes Every Picture Sparkle



SPECULARS WITHOUT LIGHT STREAKS—Reflections (speculars) are handled without halo or flash. Jewelry, sequins, crystal, lighted candles are pictured as they actually appear.

The big 4½-inch image orthicon in the luminance channel of this live color camera makes a spectacular contribution to color performance. Its large image is the secret of the TK-42's greater sparkle and brightness. This has been proved in demonstrations and in actual use by broadcasters.

WORLD'S MOST EXCITING CAMERA

The combination of the "big tube" with three color tubes leads to sharper pictures, purer colors, more exciting contrasts. This provides unexcelled dynamic range, from hot reds to cool blues. It adds color dynamics to programs and commercials . . . gives production people a more versatile tool for creative effects.

TECHNICAL LEADERSHIP

With the TK-42 you get the benefits of RCA's technical advances: Self-correcting circuits, which permit it to operate for days without picture deterioration; transistorization for top reliability; modular design for highest performance and easy maintenance.

See your RCA Broadcast Representative for complete details or write to RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J.



LIVING FLESH TONES—Flesh tones are vibrant and realistic in widely varying light levels. Color tracking is accurate down to subtlest shades.



DRAMATIC EFFECTS—The camera responds to mood lighting for highly dramatic effects. Silhouettes, for example, no longer present a problem.



SNAP AND SPARKLE—The "big tube" imparts high-definition brightness to produce a sharply defined color picture.



The Most Trusted Name in Electronics



(Our April Marketbook will
share the same fate.)

That's what happens when you publish the most up-to-date, comprehensive, nationwide TV coverage analysis available — it really gets a going over. The scope of our April Marketbook makes it "must" reading for all. The first major redefinition of audience-marketing since 1961, it will include the latest TV-home data for every county in the U.S.; a completely new county-by-county break-down of every television market; plus an up-to-the-minute comparison of television markets vs. standard metropolitan markets.

The exhaustive research necessary for an in-depth study of this nature pays extra dividends to you as an advertiser . . . prolonged and repeated exposure to the pivotal decision makers vitally concerned with the flow of expenditures in *your* market. The specialized format provides you with a singular opportunity to present your facilities in the perspective of your immediate market conditions. Call or wire us today and reserve your space opposite your own market listings. Don't miss out — it may be some time before such an opportunity presents itself again.

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FOCUS ON COMMERCIALS *continued*

young, fresh people driving Dodges. But the agency decided that using an inept blonde would take the onus off some of the negative aspects of rebellion by making it humorous. The campaign went through some six presentations at various levels of the Dodge management and its parent corporation, Chrysler.

"Each time, the agency explained that what it was presenting might seem to be an almost revolutionary move that could run into some criticism and flak," Bergin says. "But after the showings, someone usually said: 'I don't see anything that scares me. Go ahead.' Of course there were people on the fringes who said the campaign would stir up unrest at a time when there was rebellion all over the world. But the public is never as nervous about advertising as it's expected to be. It understands this is a joke."

Kong Wu, a TV art director at BBDO, drew up a series of storyboards in color from which the agency made 16-mm test commercials. "The girl he drew was literally a picture of the girl, Pam Austin, we later cast for the commercials. She was discovered by Don Schwab, TV producer in our Hollywood office, playing a part (blonde entertainer with a heart of gold) in a segment of *My Three Sons*. The thing that dazzled everybody—the writers, television director, the client—was she was the exact person drawn on the storyboard. She got instant approval."

STUNT GIRLS

During the first year of the campaign, another girl, New York model Connie Snow, posed for the print ads while Miss Austin did the commercials. This year, for the sake of greater unity, Miss Austin is doing both the print and television campaigns. However, this year she is assisted by stunt girls, while last year she did it all herself.

All the commercials are done in Hollywood, where the weather is right and where they know how to rig for difficult derring-do. VPI did the first group of commercials and Columbia Screen Gems others in the series. Eighteen were turned out for the 1966 campaign and the same number for operation 1967. The format changed a little this year. Originally, whatever was going to happen to Pam happened in the first few seconds and then the commercial focused on the car. "This year," says Bergin, "we use one of the devices of the old-time movie serial. We open with Pam getting into trouble and as the trouble develops we freeze the frame. Then we cut to the car and then unfreeze to resume with her. You've got to stay with it to see how she came out of it. At the same time we're selling the hell out of the car."

For the 23-year-old Miss Austin, married to Hollywood public relations man Guy F. McElwaine and mother of a young son, the campaign has paid off. She got a handsome raise last year, and although her pilot for a projected TV series, *Perils of Pauline*, didn't make it, Universal-International, which owns it, is expanding it for feature distribution. Trailers for the movie tie in with the Dodge rebellion theme, which makes BBDO and client happy.

"We find an occasional customer here and there who doesn't like Pam Austin," Bergin says, "but the giant majority does, and that happily enough includes women. Here you have a little gal with clear and obvious sex appeal who is

fresh enough and charming enough to appeal to women as well as the major car buyers, men. And it's quite a trick when you can get women watching car commercials."

When A. C. Thomson, manager of Dodge car advertising, announced that the rebellion theme would be renewed for the 1967 cars with an increased budget, he reported that a study last April disclosed that public recognition of the theme had risen above 71%. He also said that this recognition ranged from 24% to 64% better than for the campaigns of competing cars.

More successfully than many dowagers, Dodge has dropped a few years from its image. END

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This single source reference to the CATV field will include the following data:

- Location • name of system • address • date started
- Principal officers and stockholders
- Population of community served • Number of subscribers
- Channel capacity • Channel of CATV carriage
- TV stations carried on system, originating channel numbers
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PLUS . . . a complete list of multiple CATV owners, and CATV owners having interests in radio or television broadcasting and microwave services.

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BY ALL MEANS, start my TELEVISION subscription immediately to include the March issue containing the CATV Directory.

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My check is enclosed Please bill me

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Music for television commercials a much better organized procedure than a decade ago

piccolo playing the four notes, and it came off well.

"Then," adds Flynn, "I hired Pat Williams, a very talented arranger, composer and conductor who has worked in the jingle business for years and has arranged for such top stars as Eydie Gorme and Steve Lawrence, among others. We knew that Ray Conniff had used 25 singers on his record, but because of the cost factor in making a commercial, we settled for nine voices. I believe we got as good a sound as we could possibly get. We hired a nine-piece band and achieved a light, swinging sound that seemed just right for the concept of the lyric."

The first of the Kent series was recorded in late December 1965, and was on the air by the second week of January 1966. Willard Downes of Lennen & Newell drew the cartoon figures. "The art work was no problem. We ran it before an animation camera in no time at all, it seemed. It was so easy that we did our first three versions of it at less cost than we've laid out in the past for one live, color commercial."

Each commercial averaged about \$3,600. According to Flynn, it tended to run about a third apiece for art, sound (production, creation and performance of music) and camera work (film production, processing and direction).

THE FINEST MUSICIANS

To perform the music for the now-famous "Goalie" commercial ("To a goalie, it's a save, save, save, to a surfer, it's a wave, wave, wave . . ."), the agency lined up some of the finest studio men in New York. In addition to arranger/conductor Pat Williams, there were pianist Derek Smith, guitarist Barry Galbraith, bassist Ben Tucker and drummer Mel Lewis, among others.

"We figured on 15 salaries at \$72 each for the session," notes Flynn. "So, we began right away with \$1,080, then allowed for such additional as pension, welfare and taxes. You pay for a copyist, who translates the arrangement into writing for each instrument, the arranger/conductor, who thereby draws double pay, and a contractor, the man who handles the actual hiring of each musician."

Since the commercial opened in January 1966, Lennen & Newell has produced five versions, all using the same basic theme. The series is still running, although the account is now being handled by Grey Advertising. Each of the ads has been scheduled to run 13 weeks. Since P. Lorillard splits its buys for various brands, the second 13 might go to Newport, for example. Meanwhile, numerous shorter versions of the Kent

commercial, usually 20-second bits, will be appearing.

The Kent theme has now made the full round of pop tune to successful commercial and back again to more attention as a pop hit. "This is the first time I've seen an ad created directly from an external music impression," says Flynn. "I know of several firms in this field who claim that music is their major concern in an ad, but in this case, I know it's true."

The Kent jingle has been translated into Spanish for exposure to audiences in Puerto Rico and Mexico, and is currently being shown in England.

Asked about the sales impact of the ad, Flynn stated: "No one can ever chart the actual response to music in a commercial, but we know it has been significant in this instance. In fact, I'd go so far as to say it was a trendsetter in boosting our sales. In a sense, you might say it changed the image of the brand and made it more acceptable to a wider audience than ever before. That was exactly what we wanted to achieve, and we believe we did it in the most effective way possible."

'ESTABLISHMENT' SOUND

Such well-organized creation of a TV commercial has not always been the case.

"A decade ago, only 1% of all TV music could really be called original. Just about everything then sounded like it was machine-made. The overwhelming percentage of it had an 'establishment' sound, cooked up by writers with little training and even less freshness of approach." The words are those of Mitch Leigh, founder and creative director of Music Makers Inc., reputed to be the largest music maker in the nation.

"In those days," he continues, "occasionally you could find little attempts at cleverness which usually came out like fourth-rate versions of Downstairs at the Upstairs routines. But today, nearly 90% of what you hear on a TV commercial track is original music. The reason? Because TV is a 'follow' medium, with a lot of bright new creators along Madison Avenue providing the lead. Now, too, clients are starting to realize the selling power of fresh, exciting music, and that's what Madison Avenue is at last producing."

Granville (Sascha) Burland, head of C/Hear Services Inc., regarded as one of the most influential packages of commercial TV music in the country, takes a somewhat mixed view of the current scene.

He is, first of all, enthusiastic about the challenge: "Only in commercials can

you find a real opportunity to expand yourself as a creative musician or composer. For example, we employ some of the most unusual instruments in the world to achieve the effects we want. I find the discipline of working within a limit of 60 seconds is tremendous. It forces you to cut away all the fat, because every bar and note must count. I firmly believe all composers and musicians should have to train on commercials. As it is, there are too many composers turning out 'fill' music for movies and certain TV shows who should have learned how to develop their creativity."

RAPIDLY CHANGING ROLE

Burland, a husky crewcut of 38, is a Yale man (as is Leigh, incidentally), an ex-Marine and a one-time jazz vocalist ("Believe it or not, Leonard Feather lists me in his 'Encyclopedia of Jazz!'). Like most leaders in the field, he thinks music's role in TV commercials is changing more rapidly today than ever before. "The communicators in some cases have lost touch, because they don't realize you can shout with a whisper now. Americans have become very intelligent because of their long exposure to radio and TV.

"But because TV ads cost millions of dollars a minute, too many clients try to scare viewers with yak, charts and phony doctors. These are commercials for cretins, made by older men who still believe George Washington Hill's theory that the only way to impress the average mind is to hit it with a sledge hammer. Fortunately, more and more clients are becoming sophisticated enough to prefer a more subtle approach."

Of the approximately 25 companies in New York that provide musical services, one of the best known is Phil Davis Musical Enterprises. Davis has handled such clients as Zest, Alberto VO5, 7-Up, Beneficial Finance, Champale Malt Liquor, Pennsylvania Railroad, Coca-Cola and Atlantic Motor Oil.

He got his start as a musical director for Paramount in an era when big bands were hired to do on-stage presentations. He moved on to radio in 1932, joining WLW Cincinnati, and worked with such stars as Doris Day, Fats Waller and the Mills Brothers. The emergence of television gave him a bigger opportunity. N. W. Ayer commissioned him in 1949 to create musical packages for a variety of clients. He promptly gathered a group of people well-versed in radio music and launched himself in business.

Davis feels that clients are becoming increasingly aware of the newer music trends, and finds this reflected in the

ever-improving caliber of commercials on television. "In fact," he says, "clients want us not only to stay abreast of them but to keep far ahead of them. So it works out that we're writing not just for the teen-agers but also for the older set at the same time. This business is truly a diversified one. Some say it's a little crazy, but I like every minute of it."

Watching the changing currents of contemporary music is one of his greatest challenges. "This is an 'ape' business," he maintains. "As soon as someone comes up with a hot idea, everyone else leaps on the bandwagon until the idea is done to death. That's why we try to be as original as possible. If one of our commercial tunes starts to make it big, then we feel we're ahead. You never know what will work. Once, on an assignment for Altantic gasoline, we tried everything from old-style oompah-pah through Dixieland until we found the right formula."

Randy Van Horne, president of the production firm that bears his name, is one of the small community of music houses now growing up in Hollywood. He sees music as absolutely essential in moving a product. "If we didn't have music in commercials, the advertising would be dull, sweet and reduced to a lot of adjectives."

MUSIC'S IMPACT

He maintains that music has great sales impact. On one beer-account campaign, he noted that sales jumped 30% after three of his spots appeared. He notes wryly that his musicians do even better than he does financially on a commercial gig. "They get residuals, but all the writer gets is a flat fee."

Nevertheless, he indicates that he grosses about \$200,000 annually, even though his musicians skim off about two-thirds. For a six-to-10-hour writing stint on a jingle assignment, Van Horne picks up \$1,000. Years ago, when he was composing music for record albums, he would earn \$750 for an entire LP, after six weeks' work.

"Commercials are particularly valuable to a sponsor for a reason that many people overlook," he claims. "Clients like to spend money on ads because they influence stockholders who watch TV. Commercials give the shareholders an image of stability."

"Everybody and his brother wants to sing on ad jingles," according to Edward Thomas, president of Forrell & Thomas Inc., a leading Madison Avenue music house. "One singing commercial can pay a singer from as little as \$50 to as much as \$25,000 for a few hours in a recording studio, thanks to residuals."

The key to the big money in the field, from the standpoint of unionized performers to a much greater degree

than to the composer, is residuals. Some performers pull down \$150,000 a year. Among the big earners are Darlene Zito, who has been on Winston cigarettes and Ballantine beer commercials, and Rosemarie Jun, who has worked on ads for Kent and Newport cigarettes.

Thomas, a composer, singer and musician in his own right, feels that there should be a much wider appreciation of the complex work that goes into making successful commercials. "On one jingle campaign, for example, as much as several million dollars can be spent over an extended period. Constant performance of his jingle, the client feels, will sink the tune into the average listener's ear, and, hopefully, lodge it there firmly."

He adds: "This being the case, the client may want the composer to come up with a bass-drum beat, a whistle, a hand-clap or some kind of peculiar memorability gimmick that will penetrate the listener to the extent that he will go out and buy the product." He made no comment on the listener's "annoyability tolerance," as some observers have termed it.

THE COMPETITION

Everyone in the business of making music for TV is quick to say that it can be a very profitable one, but slow to answer the question of his own firm's fees or over-all income. Says Burland: "No one in this field will come forward to reveal how well he's doing financially. There's simply too much competition, and nobody wants to oversell or to be undersold. Creative fees range so widely that nothing can be said to be a set fee. I never know until I get a call, analyze the problem and then start trying to figure out an estimate. However, I will say this: I'm not yet in the multi-million-dollar class."

Kermit Levinsky, president of MBA Inc. (Marc Brown Associates), sounds a similar theme: "No one really has any idea about just how much the television industry is spending annually for commercial music. All we can do is guess. So if someone says the figure is \$25 million or more, you shrug your shoulders and say: 'That must be it.'"

Competition is the adrenalin that drives the music men. "That's why it's extremely difficult for any one music house to get all the business on any one account," says Levinsky. "It's just like shopping for ties. You keep on hitting different stores until you've found the selection that's right for you. Frankly, I don't blame any client for doing the same thing when it comes to landing the right musical sound or style."

Phil Davis is even more succinct. "You simply can't get any facts about the operation of anyone in this business other than a quoting of the standard rates for singers, arrangers, musicians,

composers and copyists. Everyone knows them anyway."

The least reticent of all is Mitch Leigh. His fees start at \$1,500, he states unequivocally. "Sometimes they can run up to \$15,000 for a really special campaign, such as the package we put together for American Motors." On the average, he claims he takes in between \$5,000 and \$10,000 for a 60-second commercial.

"Let's face it: Thematic material demands more work than a simple jingle, so it can be billed at about \$10,000 per assignment. A special job, such as the recent Benson & Hedges ad, will go to \$15,000, especially when the client is enthused about it. In fact, that Benson & Hedges theme has become so widely accepted that it's now being released as a popular record. So, too, will our Stella d'Oro theme."

This gets back to the extension of commercial music into the popular music field with themes for single records. "Actually," maintains Leigh, "we saw the trend coming four years ago. We had just introduced a Thom McAn commercial which had a catchy thing going for it. A few weeks later, we got a call from radio station WHK in Cleveland asking us if they could get a pressing of it. It seems they had received so many calls for it that it had become third in request popularity. Then a Miami station called, and we realized we had a hit on our hands—even though we'd never dreamed of making a pop record of it."

THE TEENYBOPPERS

Leigh is convinced, as are others in the business, that there is a strong connection between the stylings of television music themes and their ready acceptance by the record-buying public, which is, as studies have shown, quite often composed largely of the teenybopper set.

He explains: "The reason is that today's kids are almost guileless about what they hear. They don't care if the tune they hear is a commercial or not. To them, the term 'commercial' is just a name used rather disparagingly by 'the establishment,' namely the adult world. All the kids care about is that the tune hits them where they live, something they can hum, sing and dance to. The point is, this is the trend that's already well on its way."

Inevitably, there will be attempts at sociological explanations. Leigh claims that it is because TV music is more and more going for the "young sound." Combining elements of rock 'n' roll with its solid, twanging, guitar beat, bits of modern jazz and country-and-western sounds, it adds up to an expression of rebellion against the world.

Oddly, this strange melange of contemporary sounds must be appealing

Music has to keep improving because the daily demand is for a fresh, new approach

to older consumers as well, the ones who lay out large chunks of their salaries for cars, appliances, furniture, insurance, beers, wines, cosmetics and clothes, plus billions of aspirins and other pain relievers. "This music *must* be saying something to us and about us," he muses.

"The new trend in commercials and commercial music is all around us. Bill Bernbach is really the dean of this new thing. True, Doyle Dane and its Freedom March have now come full circle. The Carl Ally group, Jack Tinker and Partners, the Papert, Koenig bunch and, now, with spectacular success, Wells, Rich—they've all developed a new approach and a new sound. They've taken a hot technique and polished it to a high degree.

"The trend to new directions will accelerate," says Leigh. "It simply has to, because the demand for a fresh approach is in front of you every day. Madison Avenue now offers so many opportunities for musically creative people to spread out that if you don't leap at the chance, you're left behind.

"This, unfortunately, is not the thinking at all agencies, because you still run into some of the status-quo types whose attitudes dominated advertising all through the thirties and forties. But, on the other hand, even in the more conservative agencies, there is evidence that a new wave is on the rise."

OPEN EAR POLICY

At J. Walter Thompson, Hal Taylor, musical producer for TV and radio, finds the "open ear" policy the best in selecting the music to be used on commercials. "We may try anything from a swing waltz to a humorous, semi-rock thing for the very same commercial. When we have a client assignment, we go to a music house and let them run with any ideas they have. Similarly, when a commercial film producer has what we feel is the right concept, we put no restrictions on what can be done with it. Usually we see a number of ideas submitted by various film producers. Producers generally have a pretty good idea of what could be the right music for a particular ad, but we leave that decision up to the music house."

Taylor continues: "As to the technical details about the sound track, we always figure on doing a 'three track,' that is, a 35-mm film with the rhythm, the brass and the woodwinds recorded separately and then mixed as we see fit. The film producer and I have to come to a final agreement as to the effectiveness of the merging of the music and the filmed message. Luckily, it always seems to work out well. I guess it's because we are

all so familiar with both the conceptual and operational aspects that there is a sort of instant understanding of each other's needs and directions.

"We work, of course, from a rough cut, add the announcer's voice, and then set about solving whatever problems there may be with the music. This is one of the few jobs I know of where solving problems has a great satisfaction in itself."

At BBDO, music director Lloyd Openheim's tasks are similar. Currently, he's concentrating his attention on commercials for both Pepsi-Cola and Schaefer beer. "My basic function is to oversee the production. On my part, there is relatively little creativity involved, except for that which occurs during the original conferences with the specific storyboard creator and the account man, who is Hilary Lipsitz in this instance. After approval of the new TV ad concept and the production of the film, done here at BBDO, I make immediate contact with the New York office of Sianna Productions. Primarily, I deal with Dick Duain and singer Ann Phillips, the Sianna partners, who also happen to be very talented musicians. If it is simply a jingle that is required, either I or our two jingle writers here will fill the bill."

THE COST OF MUSIC

Openheim adds: "The music house provides vocal and musical background based on its own viewing and analysis of either the storyboard or the film that has already been produced by BBDO. Originally, the radio track was the one we used on the very first of the TV commercials issued for new campaigns. We always try to use top studio musicians such as Clark Terry, the trumpeter who has so frequently been featured on *The Tonight Show* and trombonist Eddie Bert, who has had an impressive range of big band experience and commercial credits."

Openheim laid out the cost figures as follows: "Just for the TV sound track, which in itself can vary enormously in expense, we figure on a basic cost of \$2,500 to \$2,800 for a 60-second commercial. There are, of course, many other factors to be considered.

"But, for the moment, let's say this cost range could be the basis for hiring and utilizing four singers, 10 musicians and an announcer. That in effect, is my job: To hire the right people for the job, the musicians, the music writers, the actors—if needed—and the announcer who has the kind of sound we need. Since the basic idea for each ad is actually created long before I get to it, my assignment is to handle the execution

of an effective commercial," Openheim concludes.

The top music makers are geared for instant action when an assignment arrives. Says Sascha Burland: "We're off and running with a commercial as soon as an agency drops a storyboard on us for a new campaign.

"Our first task is to estimate what the cost will be. We have to decide how many musicians and arrangers and for how long, whether a film projection will be required and how many creative hours will be spent even before we start taping. If it is unnecessary to have the film shown while we record, I screen it beforehand so I can time the sequences where various types of music will be most effective."

One problem he had to solve occurred when McCann-Erickson gave him a go-ahead on a new commercial for Coca-Cola, and then asked him to come up with six different musical approaches.

Burland recalls: "We did just that. We tried a big band with good section work by the trumpets and trombones, then a string quartet, then a rock 'n' roll thing, then an all-girl trio backed by Fender bass, guitar and drums, a Latin sound and, finally, what I would call a semi-rocking piece."

THE SLEEPERS

He lit a cigarette and went on: "It's funny, but sometimes the one presentation you really feel tells the story best is the one that bombs with a client—and yet a 'sleeper' may reach him." He switched on a tape, played a number of selections that had been created for another client, and asked the interviewer which one seemed the best as a "sell." He hit on one that "couldn't miss," but Burland said ruefully: "It did." It featured exciting brass and a striking choral interpretation. "We thought that was just the right effect to reach a young audience without alienating an older group," he says, "but apparently it failed to register."

C/Hear, Burland's company, lists many major names among its 50 or more clients. In addition to Coca-Cola, it has created music for Chevrolet, Alka-Seltzer, Contac, Speidel, Zest, Esso, Yardley, Nabisco, AT&T, Savarin, Ben-Gay, Manufacturers Hanover Trust, Wisp and Kool-Aid.

Burland expresses the thoughts of many in his business when he says: "Even before any client makes up his mind as to which approach he will select for a sound track, we have one great thing going for us. That is freedom. No restrictions are put on us whatsoever. So you try several different slants, and if your best one gets a

thumbs-down, you figure that's part of the ball game."

The unlimited rein given to expression in creating commercial music has some peripheral satisfactions as well. During the past three years, Burland has already won two awards for his scoring of ads for Contac. The latest entry features a strolling couple in a misty countryside setting, then cuts to the package, then depicts pills falling through black space. It uses four French horns, 16 strings and a jazz guitar played by Barry Galbraith.

"The possibilities of applying music to ads is endless," he maintains. "Take a bread ad. Bread is to enjoy, not to safeguard your health. So we'll compose a flute passage and perhaps some rhythm and strings and come up with a message that will be giddy, such as 'Caraway seeds are better than vitamins.' If it's a gasoline spot, we'll give it a jazz orchestration with 35 musicians because you want a 'go' feeling. To achieve a sense of dignity or stature, we'll use French horns. For excitement, it's brass and polyrhythms. If we want to communicate the sensual delights of travel, we might abstract the folk music of the region to give the audience the feel of the place."

THE SOUND OF SILENCE

A more recent and undoubtedly more subtle innovation is the application of silence as a kind of musical background. In one of his more impressive ads, Burland showed a summer rainstorm in which everyone opened umbrellas. "The sound of raindrops falling on silk was a lovely one," he recalls. "It gave everyone a sense of security."

Kermit Levinsky at MBA also welcomes the freedom from restriction in creating TV music. "It starts when we are contacted by the film producer. He asks our impressions about a specific film approach and then we kick it around for awhile. In our setup, we work only with the film makers, not the client or the agency people. The only pressure we ever get happens when they have a special new feature which they want stressed in the campaign.

"If it's a car manufacturer, it may be a new safety angle, a bigger windshield, a quieter engine, perhaps a new suspension system. Once we've hit that point with the right amount of impact and the musical concept is acceptable all around, our only problem is the timing of the music."

An effective TV commercial depends on a very delicate marriage of film concept and musical image, Levinsky says. "When you hear really fine music with an ad, it's a pretty good indication that the film itself is a superior one. It's almost impossible to write good music for an incompletely conceived film. That's why we believe two of the most

important elements in doing a good commercial job are (1) a good film and (2) a budget that isn't too restrictive."

Another trend in today's TV commercials is not only to more music being heard on TV but also to more lengthily developed themes for commercials. Considerable attention in industry circles attended reports that CBS has plans to extend the length of commercials in certain of its special programs. The minute-plus commercial has now become a relatively familiar occurrence. Xerox, Chevrolet, Hallmark, Timex and others have been using 1½-minute and longer ads for years. Their basic motivation is concern about annoying the viewer with a continuing barrage of shorter spots.

To the music houses, the move to lengthier commercials will allow them greater opportunities for developing themes that are artistically whole. "You really get a chance to stretch out esthetically," says Levinsky. Some observers have suggested that the longer commercials don't have to be used only with specials, but that they can sell virtually any product. So far, no strong affirmative reaction from the packaged goods clients is evident. It seems unlikely at this point that they will go in for anything longer than the traditional one-minute spot.

Endemic to any business is cost cutting, and the music makers are fully aware of this. According to Phil Davis, probably the biggest cause of unnecessary costs in commercial TV production is the lack of communication between music writer and film producer.

To prevent misplaced effort and delays, Davis has worked out a system involving a master layout chart, a film-footage and timing breakdown sheet, with a conversion sheet to eliminate guesswork, time and wasted footage. "We believe these steps are absolutely requisite to cutting costs on the production of TV commercials," he says. "Budgets always seem to be too tight, at least when you have to get involved with revising. The cost of synchronizing revised storyboards, announcer copy and music for a one-minute spot could well be prohibitive if an agency submits a script with time discrepancies to a film producer. Believe me, it does happen, although not too often."

The Davis method is a complicated combination of preplanning with his master layout chart before the film is shot or the sound track is recorded; then preshooting the film according to the time limitations indicated on the chart; and finally, postscoring the music and sound effects to the exact frame count and footage of the film with his conversion chart, worksheet and the master layout chart.

There are, naturally, a number of other possible suggestions about ways to reduce costs besides Davis's comprehensive plan. Some producers use preplanning or scoring for a limited number of instruments and add a tone-colored instrument such as a harp to produce a full sound.

A relatively unknown but nonetheless vital part of the TV music scene is that of signature music. It is designed



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"We can always hope they'll all come up with a third season soon."



"It's good business to help colleges"

"Our colleges and universities must have enormous quantities of new money almost constantly if they are to be enabled to serve society as it needs to be served. Every business institution benefits today from the money and labors that those now dead have put into the building of these institutions. We are all dependent upon them for future numbers of educated young men and women from which to choose, and for the continued expansion of man's knowledge of the world he inhabits.

"We owe these institutions a great debt, and we can pay this debt in two ways: By supporting them generously with contributions of money and time, and by upholding their freedom to remain places of open discussion, and to pursue truth wherever it is to be found.

"Last year our company contributed to colleges and universities more than \$310,000 which represented 1.2% of profit before tax."

**J. Irwin Miller, Chairman
Cummins Engine Company**

A major problem in the education of students is rising costs. If companies wish to insure the availability of college talent, they must help support colleges with financial aid.



SPECIAL TO CORPORATE OFFICERS—A new booklet of particular interest if your company has not yet established an aid-to-education program. Write for: "How to Aid Education—and Yourself", Box 36, Times Square Station, New York, N.Y. 10036

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SOUND OF TV MUSIC *continued*

to give a subconscious identification of a product by a combination of a few notes or even electronically created sounds.

During the thirties, everyone knew an NBC station was on the air when that familiar "bong, bing, bong" sounded. It was one of the first nationally recognized bits of signature music. But today, a swinging little tango underneath Maxwell House's bubbling percolator on the TV screen is an example of instant identification. The master of the short but subtle pitch, such as the Maxwell House theme, Eric Siday, is a 61-year-old graduate of London's Royal Academy of Music. He first sensed the value of music as a mood-creator while playing violin for silent movies. After gaining experience as an arranger for Ray Noble and Fred Waring, he moved into commercial music writing by co-authoring the now-legendary "Pepsi-Cola hits the spot" jingle.

Today, TV audiences hear his eight-note theme for the slogan, "You're in a Ford all the way," and recognize the message even if they are momentarily not watching the screen. With just seven notes, Siday has established "You can be sure, if it's Westinghouse," as a progressive, constructive image in the American consciousness. Themes such as these for the nation's top corporations have made Siday one of the highest-paid and most often-played composers in the world.

CORPORATE PERSONALITY

Signature music is not limited to the sounds of traditional musical instruments. As Siday explains it: "The ear of the world is satiated by conventional music. To grasp a listener today, you have to give him something new." The trick, he believes, is in "the art of miniaturization—saying something that instantly stands for a corporation's personality."

He blends music with compositions of electronically produced signals that can be put together in an infinite variety of ways. For instance, when taking on an assignment for American Express, he was told to express three ideas: "America, business and travel." He solved the first part by recording six notes of the national anthem, and then worked out the other concepts by juggling a number of tape-recorded sounds.

Specialized as he is, Siday is one of the most successful of all TV commercial music makers. His signature themes, when ready for airplay, run only seven seconds—but he receives approximately \$5,000 for each second. "It sounds like difficult work," he smiles, "but it comes easy to me."

The number of approaches to creating an effective TV commercial has been

growing even faster than the arrival of new music houses. In 1951, when the American Federation of Musicians temporarily ruled out the use of musicians on certain types of commercials, the sound of the whistler was heard in the land. Hand-clapping, toe-tapping, finger-snapping and a host of electronic effects became the order of the day. Single and choral voices creating the sounds of instruments communicated clients' messages.

Today, certain of these hastily improvised solutions to the since-suspended AFM restriction are very much with us. The Swingle Singers, who rose to fame in the past few years by wordlessly imitating the highly complex contrapuntal forms of Bach, are now being imitated on TV commercials. The "almost silent" ad has come into its own. The classic Dreyfus Fund ad picturing a lion strolling out of a subway and on to the Wall Street scene is a case in point. Several of the Buster Keaton commercials used rapid, 1920's-style camera action over a sprightly music score, but with no voice-over. Cleveland Trust employed a chorus underneath a one-word line, "Yes!" which is heard 21 times in a 60-second commercial, ends up with a short punch: "At Cleveland Trust, we like to say 'yes.' Just ask us."

SHOUTING UNNECESSARY

As Burland puts it: "You don't have to yell today to sell your product. Today's audience has been battered on the eardrums too long. They'd rather be nudged by a whisper than shoved by a shout any time. So long as the music and the film are combined effectively, all you may need is a line or two of copy to wrap the package. The big thing is to communicate a feeling."

Other knowledgeable people in the field sense the improving quality of music in the field. Says J. Walter Thompson's Hal Taylor: "Considering all the creativity in today's music world, one has to admit that some of the most stimulating work to be heard is on TV commercials." BBDO's Lloyd Openheim concurs: "The talent of the writers and the musicians is top flight."

Broadcast Music Inc., which licenses most of the music created for television, sounds a similar chord. Russ Sanjek, BMI vice president, states: "The range of talent, training and imagination among today's TV music men is extraordinary."

Jack Shaindlin, a composer with three decades of writing credits, takes this view: "There's a new wave, and it's welcome." Many others voice parallel sentiments, but the consensus could be summarized in this way: Commercials for TV are being composed with honesty, flair, a tautness that says more than less, and, most significantly, with a feeling for the sensibilities of the audience. **END**

A summary of Ford's stakes in ETV

HERE is how the Ford Foundation has spent \$13 million in educational television over the past 15 years.

The Ford people were initially interested in the possibilities for in-school television, and in the years 1958 through 1961 spent approximately \$3,136,229. In those early years it was especially important to gain the support and cooperation of the teaching fraternity and so Ford granted \$1,887,077 to pay for release time of faculty members to participate in or study ETV programing. To help pay for the filming, taping, and televising of courses, the foundation granted \$1,814,638, most of which went for *Continental Classroom*.

For what were essentially experimental projects in instructional educational television, Ford spent \$16,479,399, most of which (over \$14 million) went to airborne television in the Midwest. More typically, grants went to such places as the University of Alabama for a statewide experiment in elementary and secondary classroom instruction by television (\$105,000).

As community ETV stations got on the air, Ford found it necessary to help keep them going. To provide matching grants and for "general support" Ford invested \$16,407,189 to help along 27 different community stations. Grants in 1966 ranged from \$50,000 to \$1.7 million.

In a category casually described as "other" ETV projects, FF spent \$45,121,932. This includes \$34,265,390 that went to National Educational Television, \$3.6 million for the cost of *Omnibus*, \$4.6 million for video-tape installations for ETV stations.

Just to talk things out, that is, money spent for evaluations, conferences, studies and workshops, Ford spent \$228,282. Faculty travel expenses for various experimental ETV projects amounted to \$62,596.

The foundation spent another \$497,089 in trying to get ETV started from the legal and technical ends. International projects, such as a grant for a pilot project in ETV in the Philippines, cost another \$1,776,009.

Grants made through the Fund for the Advancement of Education that relate to ETV amounted to \$6,734,227. For the most part, these went directly to schools and colleges to develop their own ETV programs. Another Ford creation, the Fund for Adult Education, made grants in ETV of \$11,811,828. It was through this subsidiary that Ford helped to bankroll actual construction of ETV stations. Some 50 outlets received grants ranging from \$34,000 to \$150,000 each.

Since the above breakout was compiled in June 1966 (it totals over \$105 million) Ford has granted another \$26.2 million to ETV. Of that total, \$10 million went to community ETV stations and another \$10 million is for demonstrations of a national educational television service that would broadcast by interconnection a series of special weekly programs in the news and informational areas. The remainder of the money went to NET (its \$6 million annual grant) and for Ford expenses (\$250,000) in putting together its communication-satellite proposals and studies.

END

FORD FOUNDATION from page 27

1956 secondary at 64½ each, leaving it with Ford stock worth some \$2.3 billion.

"By the end of the foundation's fiscal year last Sept. 30, it had disposed in one way or another of 53,335,175 Ford shares, adjusted for a 2-for-1 split in 1962. Its holdings represented 88% of Ford stock in 1956 and 33.5% last September.

"But the market price of Ford adjusted for the split had risen in that time from 32¼ to 55⅞. So the value of the foundation's remaining 39,361,465 shares last September was nearly \$2.2 billion, scarcely changed at all in 10 years. The stock market has indeed been a money machine."

To cope with this machine, the foundation has a trustee finance committee of eight that sets general policy on investments and an investment staff that does the actual buying. The hard part of the operation, dispensing the money that comes back as a result of these investments, is handled by the program staff numbering nearly 250, who must evaluate and recommend people and ideas to the board of trustees.

How does one get a grant? First of all, it helps if one is an educator or is associated with an educational institution

because that is where approximately half of all foundation money has gone and a good deal of foundation thinking has centered. ("All we can say about American education," said Hutchins several years ago, "is that it's a colossal housing project designed to keep young people out of worse places until they can go to work.") But officials will insist that a successful applicant need not be a specialist or a name.

"Let's take a proposal, an idea, a need, a notion," said one FF official. "A professor from the University of Vermont, let's say, has something interesting. He calls a trustee, or he writes the president. It can be that informal. The response may be, from the appropriate person here, 'can we talk about it?' Or sometimes it can be a long and rather formal 20-page proposal with all conceivable details worked out. But more often than not, the informal approach works best."

It takes the foundation anywhere from several weeks to many months to act on an application. It receives 5,000-6,000 requests a year, and annually makes between 400 and 500 grants.

Is there some sort of foundation racket going, whereby the grantee, forever dependent on the grantor, lives from grant to grant and never really accom-

plishes anything? A foundation spokesman allowed that such a situation was possible, but noted that FF went to great lengths to insure that grantees, whether institutions or people, realized they were not forever locked in a marriage of convenience. Columbia University *can* survive without Ford, and Ford *can* survive without Columbia.

The fleeting, ephemeral nature of Ford money can be impressed on a grantee in many ways, usually through a terminal grant (which means the money will stop on a given date) or through insisting that money be raised to match the grant (which forces the grantee to cast about for other funds and makes him less dependent on Ford) or by simply telling the dependent organization that it is all over, here is X amount of money, good luck and goodbye. This has happened to several Ford-created organizations, including the Fund for the Republic, which still exists as the Center for the Study of Democratic Institutions in Santa Barbara, Calif., and the Fund for Adult Education, which no longer exists.

Ford-created organizations still very much around include the Fund for the Advancement of Education (which has its own board but uses the FF staff), the Center for the Advancement of

NET is good example of what happens to an outfit when Ford gets interested

Behavioral Sciences at Palo Alto, Educational Facilities Laboratories (established for research and experimentation in the design and construction of school and college plants and equipment), the National Merit Scholarships (a joint venture with the Carnegie Corp.), a national Woodrow Wilson Fellowship program (designed to attract able college students into teaching careers), the Council on Library Resources in Washington, and National Educational TV.

The last organization offers a perfect example of what happens when foundation interest is really aroused. Initially, NET floundered along with less than \$1 million a year. Several years ago John F. White, dynamic NET president, drew up a proposal to Ford for a \$5 million terminal grant over the next five years. White knew the grant would not be enough, but he also knew, in March of 1959, based on what he'd written over the Christmas holidays, that he had it. "When I met with NET affiliates in April of that year I was able to tell them that 1) I had the grant, 2) it was terminal and 3) it was for five years."

NET would go for broke, White told affiliates, in that "1) I could demonstrate that they [FF] couldn't walk away from us [the terminal aspect of the grant, the great bugaboo of all grantees] and 2) a lot more was needed to get the job done.

"In early 1963 I went to Ford and said, 'look, we've got two years left. Either you consent to a new grant or I'm going to close this place. Just let

me know so I've got time to give it a respectful burial.' As a result, we got two or three supplementary grants while a special Ford study was conducted about our future. The study concluded that Ford wouldn't back out and that it would expend \$6 million a year on NET." White thinks that as many as 50 to 75 people, from the late Ed Murrow to Jack Gould of the *New York Times*, wrote think pieces to supplement that study. "I should be candid: What did come out of the study most of us here could have done over the weekend."

But White concedes that the Ford study changed NET profoundly. "NET was a wet nurse for the stations—but at that point, we got out of the welfare business, we no longer were a lobby in Washington, we no longer were in instructional TV, and we were out of radio. We limited our activities to a national program service and became a producing organization."

THREE STIPULATIONS

Obviously, the substantial Ford Foundation grant completely redirected the activities of NET. "We became a general cultural and informational programming service at that point. Ford had only three stipulations: In return for the \$6 million they said we should deliver to stations a minimum of five hours each week of programming. Second, half of the money and half of the air time should be devoted to informational and public affairs programming. And third, 80% of the annual \$6 million should be spent for programs themselves." Those, says White, were the only ground rules.

Thus, NET, a sort of all-purpose, all-things-to-all-educated-men organization with the best of motives and hopes, found its focus narrowed as it found itself wealthier with Ford money. "It's fair to say," says President White, "that we did deliver some payload in programming. But doing that is not enough. Right now we're at another crossroad: The question is how *big* will we be, not *what* will we be."

For many other organizations, however, the question is more basic: It is not what will we be, or how big shall we be, but will we exist at all? A Ford official concedes that the big foundations have been accused of favoring only the big universities, but he says that isn't the real point at all. "The real question is, how do you improve? From the top graduate schools, with the trickle-down theory, or with direct action at the grade-school level, the boot-strap theory or right-now theory, or should you use the strategic-point theory, where you award money where you think the need or the weakness lies?"

"Let's say you want to improve television repairmen. Well, you can send money to 500 different schools, or you can scout around and find that most repairmen come from Zilch Institute. Well, you can invest all that money in Zilch, or you might want to go further and see who produces all those defective instructors for Zilch and begin there by improving the teaching."

If that official sounds as though he is in immediate need of a right-now theory or at least a strategic-point theory himself, it's because people tend to get that way in the money-giving business. People churlish enough to criticize the foundation center their fire on the jargon staff members tend to use (a peculiar combination of the language of professional educators and the language of social workers) and on what seems to be a corresponding penchant to over-research all problems to the point of initiating research in the hope of *finding* a problem.

Other criticisms are that it tends to favor the establishment type of institution over the unknown or untried, that even in its belated but substantial backing of the arts it seemed to confuse the building of theaters (it was a main contributor to the much-criticized Lincoln Center) with the development of the theater as an art, that the money it spent on the training of museum personnel would have better been spent on painters, that you need the grounds before you need the caretakers.

But it is difficult to find critics of the foundation. One reason is that almost



FRED FRIENDLY



McGEORGE BUNDY

everyone of consequence either has had the indirect benefit of FF money or could have in the future. "The most important and difficult thing that you can seek out in the foundation business is absolutely honest advice," said President Bundy. "The old story that a foundation officer never gets a bad meal or hears the truth is not entirely true, but there is enough truth in to make honesty in counsel a very rare commodity."

Another reason for the lack of criticism is that it does seem unmannerly to lecture or poke fun at earnest, sincere, do-gooding people. If one is to criticize Ford's arts program, one must also remember that in 1966 alone 61 American orchestras received \$80.2 million in grants. If one is to criticize the foundation for not being daring or venturesome in its ideas, one must also ask, as compared to what? It has gotten deeply involved in a program in population (a foundation euphemism for birth control); it has supported efforts to improve the administration of justice, including a major legal-defender program for indigent persons that preceded the Supreme Court's Gideon decision on the right to counsel; it has supported civil-rights organizations, has given money to Negro colleges and has supported efforts to expand business and career opportunities for Negroes; it initiated back in 1957 the exchanges of scholars between the U.S. and Western Europe and the Soviet Union and other East European countries; it actually preceded the poverty program in the early sixties by getting involved in a number of experiments designed to improve the lot of inhabitants of depressed urban neighborhoods (a foundation euphemism for Negro ghettos).

THE NEED FOR BOLDNESS

A perfect example of FF attitude, thinking and style is this quote from outgoing president Henry Heald last year: "To be sure—at the risk of being trite—foundations need to be bolder in the face of growing public philanthropy. But while a changing society certainly must feed on new ideas, they are not so plentiful as many speeches about 1984—or the year 2000—would suggest.

"And some excited calls for innovation assume that yesterday's innovation, though barely affirmed on a pilot basis and hardly impressed on the whole of a given field, is an accomplished fact. A vast amount of social change consists of skillful, painstaking introduction and perfection of ideas already articulated—processes that do not attract brilliant spotlights. Foundations need to resist ventures that are exciting at the surface but hollow at the core."

How resistant President Bundy will be to hollow but exciting ideas is yet to be seen (although there are some in commercial networking who think he's

shown no resistance at all in getting involved in the ETV-satellite proposal). It is clear that his style is dramatically different from his predecessor's in that it is more personal and more direct. Administratively, he tends to run a one-man show, observers say, whereas Heald tended to run the foundation as though it were a university.

Mark Ethridge, the former Louisville publisher who reached the Ford trustee mandatory retirement age of 70 last year, is all for Bundy. "I think the trend of foundations is to get bureaucratized," says Ethridge. "I think Bundy has shaken that out of them." Ethridge, who is now teaching a three-hour course once a week at the University of North Carolina on newspaper management and public affairs, says that all "foundations tend to get into a routine. But the function of a foundation is to be a catalyst, to stir things up, not just support things. My God, even the United States government can't support all the schools."

Ethridge says that if "you just support something, you're not doing much." He recalls that from the very beginnings of ETV he had "extremely serious doubts about instructional television, that it was ever going to replace the classroom instructor." But Ford went ahead and spent a great deal of money in this one area of ETV, and, implies Ethridge, has little to show for it. "Take that plane business [airborne TV for Indiana schools]. We backed it on the assumption that local boards of education would pick up the tab after we'd demonstrated it would work. Well, they didn't, and we're still supporting it."

Ethridge is quick to insist he doesn't regret tests of this nature. He is convinced that Bundy "and the far reach of his imagination" are what the Ford Foundation and the country need today.

Although what Bundy does and what he thinks are of great importance to the entire foundation trade, it should be

emphasized that he has a board of trustees (of which he is a member) to contend with. John J. McCloy has retired as chairman, and was succeeded by Julius A. Stratton, president of MIT. The other trustees are Stephen D. Bechtel, board chairman, Bechtel Corp., San Francisco; Eugene R. Black; John Cowles, president, Minneapolis Star and Tribune Co.; Benson Ford and Henry Ford II; Alexander Heard, chairman of Vanderbilt University; Roy E. Larsen, chairman, executive committee, Time Inc.; J. Irwin Miller, chairman of the board, Cummins Engine Co., Columbus, Ind.; Bethuel M. Webster, partner, Webster Sheffield Fleischmann Hitchcock & Chrystie, New York; and Charles E. Wyzanski Jr., judge, U. S. District Court, Boston.

These are the men who, along with the staff, have to resolve two nagging questions: Isn't the Ford Foundation in competition with the government as it increasingly expands into areas hitherto thought in the private sector? In brief, won't the government make the private foundation unnecessary? The second question is: Won't all that money dry up some day, won't the foundation grant itself out of existence?

The answer to both questions is yes—but.

If FF continued to overspend at its present rate of approximately \$100 million a year it will work through a billion capital in a decade, and in 25 years it would all be over. It seems inevitable then that Ford will contain its spending in the future to a level that at least approximates income. This relates to the first question. Ford cannot hope to match government spending and will be less able to do that in the future. It will probably limit its grants to special projects, fresh ideas, be a goad to government rather than a competitor.

It has a lot of money, but it isn't the U.S. Treasury. END



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"I act in this daytime serial five days a week. When the weekend comes around, I can't seem to adjust to my real life."

was essentially a kid's program like *Flipper* on NBC—was an ideal place for a western. "Any time you can get action-drama against no competition you're doing fine," one top network official confided before the season started last fall.

But *Shane* wasn't doing fine. One ABC executive thought the scripts being turned out for the series were excellent: "better than for any of our other hour shows." After all, people like Ernest Kinoy were writing for *Shane* and they don't come any better in the television field. But ABC didn't figure it was going to attract many *Defenders*-type viewers in the early evening. It was all for action-drama, but hold down the drama, please, and a little more emphasis on action.

Shaw was adamant. "I'm not going to do a kiddie show," he made clear. The best he could do was offer a "thinking episode with lots of activity."

It wouldn't make any difference. Advertisers weren't buying. David Carradine? Who's he? Herbert Brodtkin with his all-too-real people and their depressing problems? Forget it.

Brodtkin knew the score. He apparently never did throw body and soul into a rescue effort. Instead, for the most part, he stayed in New York and sent his top hand, Buzz Berger, to oversee production in Hollywood.

ABC, of course, wasn't happy over the turn of events but there was no disaster flag flying at the network. In the producers' eyes, the network thought of *Shane* as just another, never more than flickering, light that failed. It might go out but the rest of the carefully wired programming circuit would not be affected. For *Lawrence Welk*, next up in the Saturday night lineup, was virtually indestructible. He would come rolling in

with a plus 30 share of audience no matter what the lead-in.

It was decided to give *Shane* a head start. The series was picked to be one of the 12 advance premiere shows opening ABC-TV's new season, with a debut date of Sept. 10. By air date the program was not completely sold. There's some question about its over-all sales performance but apparently it never was to sell out. Many advertisers bought participations, with Miles Laboratories Inc., through Jack Tinker and Partners, probably winding up as the major sponsor.

A synopsis of the premiere episode, written by David Shaw, gives a fairly good indication of the things that were to come: "The homesteaders welcome school teacher Amy Sloate to the valley. But rancher Rufe Ryker, fearing that establishment of a school will strengthen the settlers' determination to stay in the valley he considers his, burns down the barn which was to be used, and the intimidated Miss Sloate leaves the area. Ryker stymies another attempt to set up a school, so *Shane* decides to take hand."

Surely this was a strange kettle of fish to serve to the children who had to make up the basic audience. Most of those who watched probably were rooting for the school-burner. What the synopsis did not indicate was the warmth and honesty exuded by the characters, the intelligent and affecting relationship established between *Shane* and the family. Again, these tenuous qualities had to be lost on most viewers used to seeing *Flipper* clap his flippers.

The first national A. C. Nielsen report came in and the worst apprehensions were realized. *Shane* was down near the bottom of the list, the 87th rated network program, with a dismal 12.4 score. Meanwhile, *Gleason* had soared in with a 22.4 rating, good enough for the top-10 bracket, while *Flipper* did a passable 17.1.

Gleason's performance was a shock. The *Shane* people knew he'd be tough competition, but they weren't counting on a powerhouse. The addition of Art Carney and return of "The Honey-mooners" was acting like adrenalin to an already robust specimen.

Still, *Shane* had a flicker of hope. The reviews were a disappointment, with just as many negative votes cast across the country as there were affirmatives, but Jack Gould in the *New York Times* liked the show. Then even better notices were filed in the *New Yorker* magazine, *TV Guide* and *National Observer*. Now, if only the program could show any kind of strength there might be a chance. Indications were that ABC would continue it if viewer interest could be sparked even a little.

"All we were asking for was a slight jump in the ratings and then we had a feeling the network would move us to another time period," Shaw recalls. "Our hope was to get picked up for nine more shows so that we could finish out our 26 for the season."

The date for ABC to pick up the show's option came and went. The decision was extended for a time. It was Indian summer in bleakest winter. It ended in a smothering frost.

FROZEN RATING

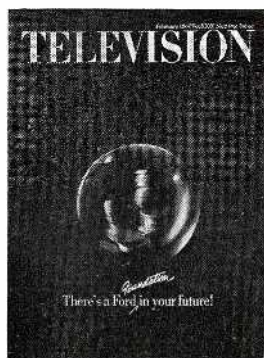
The third Nielsen report came out and *Shane* was struggling in 85th position among 97 shows, with a static 12.5 rating. By that time the word from New York was in. *Shane* was to be replaced by *The Dating Game* and *The Newlywed Game*.

There was little bitterness among *Shane's* people. In professional style they picked up the pieces and finished the rest of the shows they were to do under the original 17-program commitment. There was no letdown in quality. The last show, a two-parter written by Ernest Kinoy, was perhaps the best in the series. It was scheduled for the holiday season when *Shane's* normally small audience would shrink to the bed-ridden and the bored.

Afterwards David Carradine got a movie test for the big part as one of the killers in the coming major production of "In Cold Blood." At last report he was being passed over.

Buzz Berger departed for London, where he's now keeping a watchful eye on a Brodtkin movie being filmed there. Denne Petittlerc, the producer of *Shane*, supposedly has settled down to write a book. David Shaw slowly is making his way back to New York, where he'll be available for a movie, play, new TV series, anything that calls for a wise and talented pen.

Harve Bennett is still at his job at ABC's Television Center, overseeing the many programs that are produced on the West Coast. He remembers *Shane*



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with regret, and speaks of its producers with respect.

"We thought *Shane* would be excellent against *Gleason*. We thought it had potential for the young marrieds and even for the sub-teen-ager, involving as it did a young child. We were convinced a western would do well in that time period—it was the one thing that hadn't been tried."

Shane wasn't simply thrown to the wolves as the producers imply, he says. "In its time slot, leading off an evening, it was too important. But I must confess we began to get a little nervous as the season progressed."

Specifically, Bennett says that the ambivalence of the characters, especially of the heavy Ryker, who sometimes came through as a good guy, "caused confusion. The audience at 7:30 had to be confused by this. Even an adult likes to see the bad guy wearing a black hat, just so he can hiss. *High Noon* is a perfect example of what I mean."

"*Shane*" the feature film "leaned toward the western cliché, but it was brilliantly executed; Brodtkin and Shaw leaned away from the cliché." Bennett notes that dramatic form and tradition

have their place in the arts, that "they're the ground rules of the game.

"If I had to say in one sentence why *Shane* failed on television I'd have to say it was because Brodtkin and Shaw avoided the western cliché as if that in itself were somehow tasteless. It was as though they wanted to avoid the familiar elements of a western as if those elements would contribute to something less than a Brodtkin."

Bennett feels that if you deviate in an important way from the rules of the game—"if you sell tickets to a football game and you play it with a round ball"—the audience won't quite accept it, and he thinks that's what happened to *Shane*.

He says the first real problem began to emerge when the producers worked at making a rounded, human being out of the heavy, Ryker. Bennett was of the opinion that a complicated heavy would tend to destroy the conflict; Shaw and Brodtkin apparently felt that their artistic concept would be violated.

Bennett resents being cast in the heavy's role in the story of the rise and fall of the second *Shane*. "I have my own standards of what's good and what's

bad. But if you're in television, you've got to accept some sort of artistic boundary lines—*Bonanza* has its, *Big Valley* has its—they're ballets of style."

The "talkative, psychological approach" was perfect for *The Defenders*, says Bennett, but not too appropriate in a western that wasn't a western. Would a different time period have helped? "I can state categorically that *Shane* as it was executed would have failed at 10 p.m.—it was endless talking, endless character exposition."

Yes, says Bennett, he wanted more incident, "not violence but the thing the western draws its strength from—action. Instead, we got endless character conflict around the kitchen table—at all times excellently executed, brilliantly produced, right down to the final script.

"It failed because it refused to stay within the physical limitations of its field—the western. They wanted another field."

Thus ended the bittersweet story of a program that failed. Maybe another writer-producer, Leonard Stern, said it best for all concerned. Talking about his own casualty, *The Hero*, he said: "It's not a credit that I would mumble." END

MARTIN RANSOHOFF from page 31

played a certain way on a wide screen in a theater, and to see the contrast on the tube. The problem is that any of us intimately involved in any function of picture-making feel these things 100 times more than any viewer. I believe that if a picture is good in a theater it will play well on a television screen. People obviously enjoy seeing movies at home or the ratings wouldn't be as good as they are.

Actually both of my first two pictures, "Boys' Night Out," as well as "The Wheeler Dealers," have played television. I'm basically unhappy with the way television handles any movies so therefore I'm unhappy with the way these movies were handled. But on the other hand there's no other way television can handle the movies.

Any movie mood—particularly in a comedy—is destroyed by taking a series of scenes that are designed to build to a special moment and have them broken up by a beer commercial. It just doesn't enhance the dramatic values that are in the material.

But I don't have any real complaint because it seems to be the only way that films can be shown on television and revenue gained from their presentation. For the most part I think television does a good job of breaking up the films that are played. I think the placement of commercials is done with a reasonable amount of intelligence. I think they really make an effort to insert the pauses

and breaks where they are least offensive. I believe they are doing the best they can.

Then, too, viewers are used to having all of their home programs interrupted by commercials. I'm sure the mechanics of commercial breaks is no more disruptive with a motion picture on television than it is with a half-hour or hour series.

There is still, however, another big, as yet unanswered question regarding television and movies. Sure television is maybe a million dollar asset in the future for anyone making a movie for theatrical release today. But the catch is how much is the domestic theatrical gross of that picture going to be hurt by the other films that are now playing on television. In other words, it could be that the potential theater gross of a movie is shrinking more from the competition of other movies on television than is offset by the eventual television gross it commands.

This is a monkey chasing its tail game. When 65 million people are looking at *Bidge on the River Kwai*, how many of these people didn't go to the theater that night? We're talking about Sunday, which has been a pretty good movie night in theaters. Let's estimate that 10 million of those 65 million viewers may have gone to the movies on that Sunday night had they not been able to sit home and watch *Bridge on the River Kwai* for nothing. Your average ticket in the United States today is something like 90 cents. Take 10 million people and multiply those 10 million by 90 cents and you

get \$9 million.

You have to wonder. That's \$9 million that didn't go into the theaters across the country that night. It's very unlikely that movie people will get more than about 15% to 20% of those dollars back some other day of the week or some other time. Thus the potential loss theatrically may be much greater than the momentary gain from television.

It's a serious problem. Nobody can convince me that *Bridge on the River Kwai* didn't cause damage to box offices all over the country on that Sunday night ABC put it on. And if we're going to get more and more of this kind of big hit on television it doesn't take a genius to start adding things up and figuring out what the potential loss is to theatrical distribution.

I think that theater business could be affected drastically by a series of these pictures being shown every other week on television. I believe that's what is going to happen. Movie-makers are dreaming if they think that some of the people watching an even like *Bridge on the River Kwai* were not potential movie patrons who stayed home and didn't go down to the box office and pay their \$2.

Any way you look at it what we're going to see in the near future is more movies on television and they'll cost more. But I'm talking about theatrical motion pictures. Movies made for television? I don't know. The jury isn't in yet. I feel that in terms of quality, a movie for TV represents a potential dilution of the entertainment form. END

EDITORIAL

CPTV or GI TV?

ON this page last month we expressed misgivings about the direction that the then forthcoming report of the Carnegie Commission on Educational Television might take. Since then the report has been issued, and, alas, our misgivings are confirmed.

The Carnegie Commission—15 distinguished leaders in various callings—has produced a plan for a noncommercial television system of considerably larger dimension and capability than the one in being now. It foresees, as anticipated, heavy federal support (\$195 million a year out of total income of \$270 million once the system reaches maturity). It foresees a total of 380 noncommercial stations (there are 124 now). And it foresees a noncommercial superstructure that it calls the Corp. for Public Television, a body that would acquire and distribute programs of national significance, arrange interconnections among the stations, support experimental programming and technological research, recruit and train talent, assist in establishing program libraries and archives and in general supply “effective leadership” for the whole noncommercial system.

All of the CPTV's basic operating expense, \$104 million a year after full development, would come from federal excise taxes on the manufacture of television receivers. The 380 stations would operate on an annual budget of \$166 million, \$91 million of it in federal funds to be disbursed by the U.S. Department of Health, Education and Welfare and the other \$75 million to come from state and local grants and private contributions.

In sum, the federal government would provide more than 70% of the financing of this system. Is it realistic to expect the federal government to bear so large a portion of public television's support without demanding a proportionate authority in the operations of the system?

The Carnegie Commission, acknowledging the threat—and undesirability—of federal influence over public television, has sought to insulate its system from direct federal supervision. The proceeds from the excise tax would go automatically into a trust fund on which CPTV could draw, thus sparing CPTV the need for annual congressional appropriations and reviews of CPTV's performance. That, in the view of the Carnegie Commission, would put CPTV beyond the reach of frequent meddling of the Congress.

The Carnegie Commission has tried to keep CPTV from falling under the influence of the executive branch by giving the President the authority to appoint only six of the CPTV's 12 directors. The other six would be elected by the presidential appointees.

We are not at all sure that the commission has provided a thick enough layer

of insulation. A CPTV that depended wholly upon federal underwriting and a CPTV directorate that owed its appointment directly to the President will hardly be totally immune to pressure from political strong points, especially if the pressures are subtly applied.

The Carnegie Commission is probably correct in its assumption that the noncommercial system can be expanded into meaningful size only by the regular injection of federal money. The trick, however, is to avoid the creation of a noncommercial system that is responsive to the whims of the politicians who are in power.

Perhaps the better way is to distribute all the federal support to the stations, according to the populations that they serve. If there is to be a CPTV, let it be created by the stations and supported by station purchase of its shows. □

Two articles in this issue suggest that there may be more creative ferment these days in the production of television commercials than in the production of television programs. “The Indirect Sell”, beginning on page 19, and “The Sound of TV Music”, beginning on page 28, are surveys of the rising incidence of excellence in television-advertising content.

This phenomenon is occurring as television programmers are finding it harder and harder to come up with new series of popular appeal. There has not been an outstanding hit among the new entries in the 1966-67 schedule of regular programs. *That* phenomenon will be examined in detail in an article in next month's issue.

There is of course a very big difference between the creation of a one-idea sales message to be conveyed in, say, one minute and the creation of a television series that will hopefully sustain attention a half hour or an hour at a time, week after week after week. Still it does seem pertinent to note more and more willingness among advertising agencies to try, and advertisers to accept, experimentation in commercials.

One example that comes instantly to mind is the change in advertising of Miles Labs' Alka-Seltzer. The retirement of that insufferable little all-purpose helper, Speedy Alka-Seltzer, and the introduction of a new campaign that started with that classic on stomachs must be called a discernible point of advance in the evolution of television. The same sort of daring disengagement from the past is taking place in other agencies serving other clients.

There are still traditionalists who think that the highest form of the advertising art is a square-jawed announcer pointing a finger at the camera. Their numbers will diminish as the word gets around that Alka-Seltzer sales have increased with its venture into creativity. □

Art in commerce

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