

DOREYMAN CBS

World Radio History

DOREYMAN

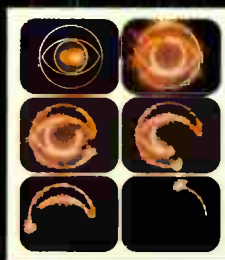
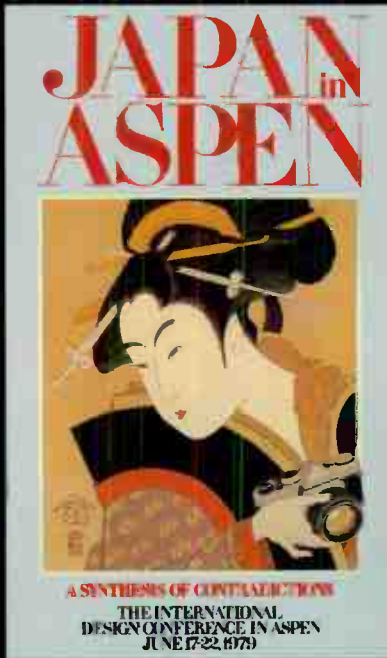
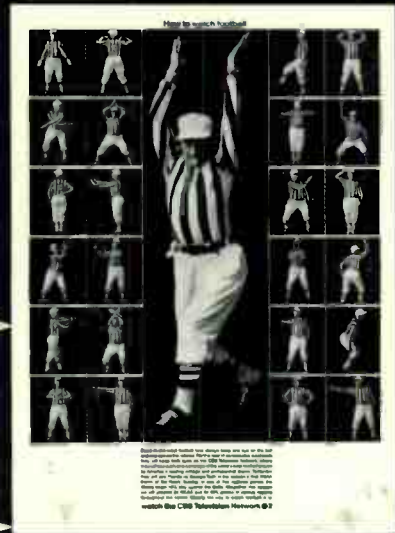
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DORFSMAN & CBS



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DORFMAN & CBS

By Dick Hess and Marion Muller

American Showcase, Inc., New York

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— *Dick Hess and Marion Muller*

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RICHARD HESS

Richard Hess, one of the world's most acclaimed graphic designers and art directors, has never attended art school and is self-educated.

Over the years, he has worked as an art director for J. Walter Thompson and N.W. Ayer and as a creative group director for Benton and Bowles. In 1965 he opened his own design and consulting office in New York City, and has since worked with a variety of corporate editorial and broadcasting clients, including Time-Life, McGraw-Hill, Random House, CBS, Xerox, IBM, General Motors, Ford, AT&T, MGM, Esquire and Playboy.

An internationally acclaimed painter and illustrator, he has been widely exhibited in the United States and abroad, including one-man shows in New York, Philadelphia, Paris, and Tokyo. His work can also be found in the permanent collections of several museums.

He is a past director of the American Institute of Graphic Arts, the Society of Publication Designers and the Illustrator's Guild, and has taught at the Philadelphia College of Art, Syracuse University and the University of Michigan. He lectures frequently in both professional and educational forums.

He lives in, and sometimes works out of an 18th century farmhouse in Connecticut.

MARION MULLER

Marion Muller has been a longtime friend and occasional collaborator with Lou Dorfsman on freelance advertising projects. In addition to her advertising and copywriting experience, she is a painter with a Master's Degree in Studio Arts from NYU. In recent years she has concentrated on writing about both fine and graphic arts. She was co-author of *Museum Masterpieces in Needlepoint*, wrote art criticism for *The New Leader* and, since 1980, has been feature writer and associate editor of *Upper & lower case*. Mrs. Muller is married to Larry Muller, advertising and marketing executive, formerly of Warren, Muller & Dolobowsky and I.M. Towers.

DEAN MORRIS /Assistant Designer

Attended the Cooper Union School of Art, and has worked with Hess on various projects including the premiere issue of *Channels* magazine. Dean has art directed television commercials for The New Yorker, Sony, and the Smithsonian Institution. His work has appeared in the New York A.D.'s Annual.

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LOU DORFSMAN

How did CBS earn such accolades as "the Tiffany of the networks" and "the corporation with class?"

Over and above its history of savvy showmanship and its esteemed news division, CBS has consistently wrapped itself in an aura of elegance. Sophistication permeates the company's physical environment, its advertising, its design projects, and every form of communication that bears its name. And the man who has coordinated, projected and polished that image for the past 40 years is Lou Dorfsman, Vice President and Creative Director of Advertising and Design. In the words of William Paley, founder of CBS:

"CBS has a corporate commitment to excellence in design, and Lou Dorfsman is the one whose genius has translated that commitment into reality. Deservedly, he has become a legend in the annals of commercial design."

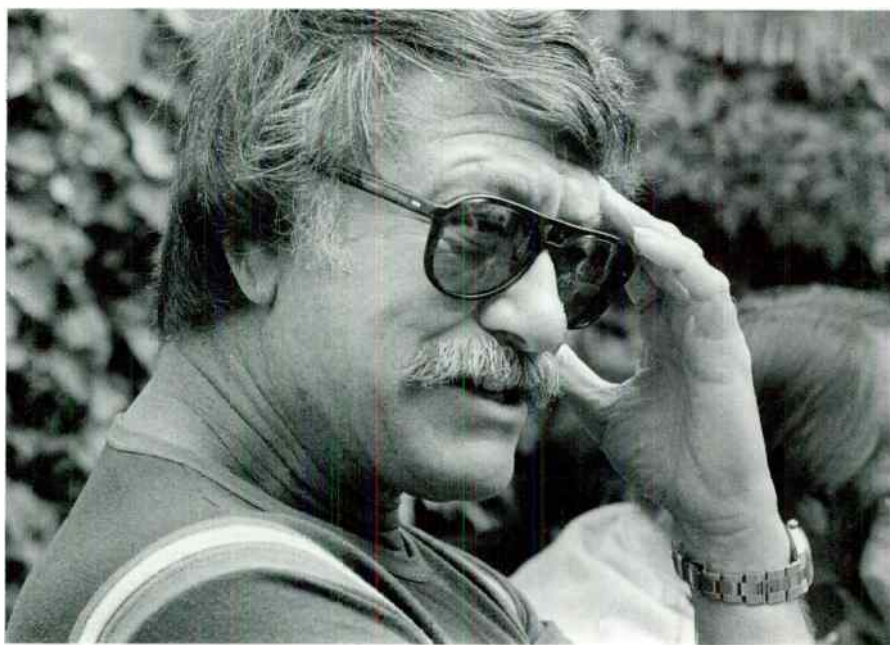
Lou Dorfsman has been studied, exhibited, published, and honored with just about every award invented by the international graphic arts community. His work for CBS and other corporate clients has raised the business world's consciousness on the whole subject of corporate design.

This retrospective of Dorfsman's career at CBS documents 40 years of memorable historic events and entertainment, from epic news features like the moon landing to inspired promotions for the NFL. Above all, the book demystifies the broadcasting and advertising business with some straight talk from this master designer.

DORFSMAN AND CBS is packed with hundreds of ads, promotional packages, books, brochures, on-air promotions, exhibits and design projects that demonstrate Dorfsman's all-encompassing talents as an advertising man and a creative director.

This is a book for everyone interested in visual communication. It is for professionals and students, executives of large corporations and managers of small businesses, art directors, and everyone else curious about CBS and the worlds of advertising, television and design.

Jacket design by Lou Dorfsman and David Suh
American Showcase, Inc., New York
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*to Ann, Elissa, Mitchell and Neil
who didn't have half as much fun as I did.*

— Lou



World Radio History

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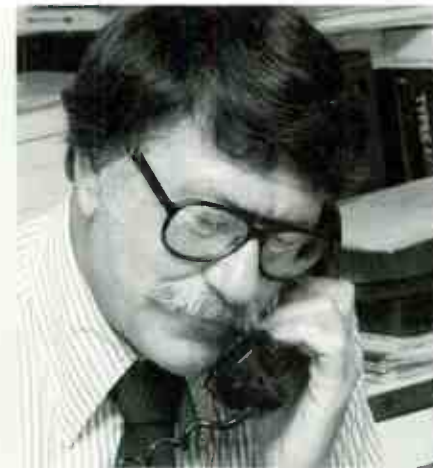
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In the firmament of advertising designers, there have been a great many stars. But Lou Dorfsman, by any measure, is a giant. His work for CBS Inc., in particular, endowed the company with an image so scintillating and elite, it helped raise the world's consciousness on the whole subject of "corporate communications." His peers applaud him. Students study him. Dorfsman has been exhibited, published and honored internationally with just about every award invented by the graphic arts community. But with all the exposure, no one has ever crawled inside his head and examined this intricate mind at work, and that is precisely the purpose of this book.

Rather than just another accolade for Dorfsman, this book was conceived with others in mind — corporate executives and managers of small businesses, advertising managers and account executives, art directors and copywriters, professionals and students — everyone who is involved in, or who has some curiosity about, the world of advertising and design.

The ads, promotional pieces and design projects included here are by no means a complete archive of Dorfsman's work. Nor are they exclusively prize winners. The work was selected primarily to demonstrate how Dorfsman confronted advertising and marketing problems, how his ideas were hatched and nurtured, the logistics behind his design and media decisions, and the amazing absorption with details that is at the heart of his reputation for integrity.

Although some of the material goes back decades, many of the problems and their solutions remain timeless. The case histories of his innumerable projects reveal Dorfsman's mix of perceptive business sense, intelligence, wit, inventiveness, tenacity, and superb taste. But for anyone who thinks Dorfsman rocketed to stardom on a swift and smooth trajectory, this story will also recount some of the obstacles, frustrations, hassles, politics, and maneuvers that are the day-in, day-out business of the business.

The details of the evolution of each project were drawn from countless hours of conversation and taped interviews with Dorfsman himself. Insights into his working habits and personality were elicited from artists and writers who have worked with him, his wife who lives with him, and from the authors' longtime personal knowledge and observations. But to give Dorfsman his proper place in the world of corporate graphics, the comments of certain people bear special weight.

William S. Paley, founder of CBS, Chairman and Chief Executive Officer for 50 years, and lifetime trustee of the corporation, said this of Dorfsman:

"CBS has a corporate commitment to excellence in design and Lou Dorfsman is the one whose genius has translated that commitment into reality. Deservedly, he has become a legend in the annals of commercial design. He combines a lively creative flair with an innate, sure sense of style and superb taste....The special 'CBS style' that he has created reflects, to a large extent, what I like to think of as the company's personality....I am very proud of the way he has defined CBS visually. I doubt that anyone else could have done it as well."

Dr. Frank Stanton, President Emeritus of CBS Inc., was President and Chief Operating Officer of CBS from 1946 to 1973. During those years he and Dorfsman established a philosophy and a visual image for the company that reached for impeccability. They also developed a mutual admiration that continues to this day. In 1978, when Lou was awarded the prestigious American Institute of Graphic Arts medal, Stanton made the presentation and summed up Lou's contribution to CBS with:

"Everything Lou Dorfsman touched was made better for his efforts... whether it was a television studio set, a matchbook cover, a book, a booklet, a cafeteria wall, a paper cup, an annual report or an annual meeting, Lou has done it with taste and style and integrity."

Tom Wyman, who succeeded Paley as Chairman of the Board and Chief Executive Officer in 1980, came to CBS after serving in the top echelons of a number of major corporations. He spoke with firsthand experience when he made this observation:

"The tone of most enterprises is set by a surprisingly small number of people. For CBS, Lou Dorfsman has been one of those — his elegant footprints surround us, and that has been our extraordinary good fortune. His career stands as eloquent confirmation that there is an important home for taste, style and the elements of fine design at the heart of worthy and successful commercial institutions."

From outside the CBS family, David Levy, Executive Dean and Chief Administrative Officer of the Parsons School of Design, sums up his assessment of Lou succinctly:

"Lou is the ultimate in graphic design; his work is a reflection of his profound intellect, intuition and elegance."

But perhaps the most awesome compliment to Dorfsman comes from Dick Hess, noted designer, illustrator and instigator of this book, who said:

"I did not go to art school; much of what I learned about this craft, I learned by studying Dorfsman. In developing the material for this book I was amazed to discover how greatly I am indebted to his example."

On the strength of his own illuminating encounter with Dorfsman's work, Dick Hess conceived of this book as an edifying experience for others as well. It isn't intended as a textbook, a how-to book or a holy bible of graphic design. But it is a documentation of the belief that advertising and commercial communication can be intelligent, market-wise, entertaining, informative, and at the same time scale the heights of sophistication in design.

— The Authors



Professionally, Lou Dorfsman has been a lot of people in his 40-year career: art director, designer, ad man, teacher, lecturer, consultant, advisor. He is also a trustee and board member of a number of schools and professional organizations, and ambassador-at-large to the international graphic arts community. But behind all those titles is the man himself, who directs and flavors every role he plays.

Any attempt to commit Lou Dorfsman to paper is like filming fireworks; you can record the event, but it's no substitute for the crackling live performance. An encounter with Lou is a very physical experience. He is tall, virile-looking and trim (a description that should please him as he worries about his waistline and keeps in shape with regular Sunday morning swims). He's an affectionate, demonstrative man. He greets visitors — men and women alike — with a warm bear hug and an infectious grin from beneath his generous mustache. With a hasty swipe at the pile of papers on his office couch, he clears a space and invites you to settle in; his eagerness to talk is palpable. Pick a topic — world affairs, science, sports, the arts, the advertising business — Lou is informed, perceptive and exceedingly articulate about it. He can sound erudite and Ivy-League-eloquent when it suits him. But Lou is at his best when he's not polishing his act. Take him off the dais, away from the microphone and lectern, and you hear the true Lou. His speech reverberates with graphic metaphors, nuggets of wit, pungent insights and outrageous language. You laugh a lot when you listen to Lou. His humor runs the gamut from gentle ridicule of his own foibles to searing sarcasm reserved for less fortunate victims. The truth is, this big, good-humored Teddy Bear can turn grizzly with his wit. He has been known to chew people out, make "chopped liver" (his own words) of their efforts, and leave a trail of shredded egos in his wake.

As it happens, the small sign outside his office door is a profound clue to the man inside. It doesn't bear his imposing title, "Vice President, Creative Director for Advertising and Design, CBS Inc." It reads simply, "LOU WHO?" It's a playful little sign that tells you Dorfsman is secure enough about his position to joke about it, and to forgo the pomp and trappings that normally accompany such prestigious titles. In fact, this arbiter of good taste for all the rest of CBS Inc. sits in an office that looks like the day after Armageddon. Papers overflow his desk and chairs, tear sheets flap from the bulletin board and memos cling to his lampshade. A stack of books, proofs and display samples in his closet is an avalanche-about-to-happen. It's obvious that momentous decisions have been made in this office. But the humble "LOU WHO?" sign betrays another aspect of Dorfsman. In spite of his obvious success and international fame, he has never quite obliterated the image of himself as "just a nobody kid from the Bronx."

Like the sign on his door, Dorfsman is a study in contradictions. He has a strong social conscience and is concerned about personal ethics clashing with business imperatives. Though he is troubled by the huckstering aspects of the advertising business, he unquestioningly loves the eternal problem-solving it requires. While he has often lamented that there were few heavy thinkers to help him in his projects, to hear him talk it becomes clear he truly relishes embracing a job and doing it all himself. And though he snipes privately at certain "empty suits" in the organization, in public Dorfsman is a trustworthy, loyal, reverent boy scout where CBS's image is concerned.

Considering his prodigious accomplishments, it surprises most people to discover that Lou is an irremediable worrier. "In fact," his wife Ann assures us, "Lou isn't really happy *unless* he's worrying." In spite of the adulation and authority he enjoys, he agonizes about his work. At one moment he presents a picture of indomitable self-confidence. In the next, he turns humble, questioning and self-deprecating. He has tortured himself, writers, designers and illustrators with revisions and alterations. He presses people to their limits of ability, patience and endurance. And after all the wrangling and perfecting, he'll wonder out loud if the results are really good, carefully pre-empting outside criticism by casting the first doubts himself.

Dick Jackson, a freelance writer who collaborated with Lou on a number

of extra-curricular projects, reported a typical encounter. Meeting up with Lou on the street one day, Jackson congratulated him on his newest campaign for Dansk. Jackson described how Lou shifted around, uncomfortable with the compliment, and offered an apologetic, "Yeah, the ads look nice, but I'm not sure they sell any merchandise." Such self-derogation flabbergasted Jackson, because on the strength of those ads, he had just purchased a thousand dollar's worth of Dansk tableware for his home. Dorfsman, the sophisticated ad man, was genuinely amazed to hear such news.

This same unexpected diffidence and humility pervades Lou's personal life as well, and explains how he came to own an expensive little MG auto. It seems that while visiting London sometime back in the late '60s, Lou was caught in one of those traditional afternoon showers. To get out of the rain, he ducked into the nearest shelter, which turned out to be an MG showroom. Now Lou, by his own admission, is a pushover for a British accent. "A guy talks British to me, and I immediately figure him for a 200 I.Q.," he volunteers. Well the salesman talked "British," the rain continued relentlessly, and by the time it stopped, Lou had hung around the showroom so long, he was embarrassed to leave without buying a car.

Even for a cavalier spender, which Lou is decidedly not, an MG is a heavy price to pay to cover an awkward situation. And the incident points up another aspect of Dorfsman's complex psyche. He is an appreciator of excellence. He has a penchant for perfection. But he wants it at bargain prices. Personally, he satisfies his cultivated taste in clothes with impeccable selections from Saks Fifth Avenue's end-of-season clearance racks. For CBS, its multi-million dollar advertising budget notwithstanding, Dorfsman strikes hard bargains with suppliers. The perfectionist in him spares no investment of energy or time; sometimes he'll travel great distances just to *feel the paper* for a job. Conversely, he derives exquisite pleasure out of saving the company twenty bucks! He once went so far as to get his own press pass to shoot photos of NFL football games for his newspaper ads. "Why pay for photos that you can take yourself?" he reasoned.

Lou attributes his aversion to extravagance to growing up during the Great Depression. The kid who knew the value of hand-me-down clothes grew to be a man who delights in his ingenuity for getting extra mileage out of design projects. He has incredible vision for designing elements that can be cloned for multiple uses.

Obviously, you can extricate the kid from the Depression, but you can't always get the Depression out of the kid. The hard-times mentality never quite released its grip on Ann and Lou Dorfsman who grew up, went to school and were married in those harrowing years. When they were finally able to make the move to the affluent Great Neck community on Long Island, they confounded the neighbors who came by to welcome them. Dressed in their old work clothes, Ann, cleaning windows, and Lou, clearing leaves out of rain gutters, were mistaken for the hired help. The Dorfsman children were the spoilers of the neighborhood. Not only did they rake leaves, mow the lawn and carry their weight of other household chores, they also managed to walk away with top scholastic honors in their school.

But if the Dorfsmans' work ethic surprised the neighbors, the Dorfsmans also intrigued them with the taste and craftsmanship displayed in their home. Ann, early on, dismissed the paper hanger who was messing up her flocked wallpaper and proceeded to hang it herself. Since then, no painter, paper hanger or workman of any skill has done a job in their house if Ann can do it herself, including laying BX cable to electrify the garage. Not only does it save money (which pleases Lou) and waiting time (which pleases Ann), but she has found enormous pleasure in mastering the required skills. Lou keeps his nose very clear of these household design and decorating projects. "Especially handling electricity," he exclaims, "for God's sake, you can get killed!" "So he leaves it to me!" interjects Ann, with more triumph



than disdain.

While Lou absents himself from decorating projects, the Dorfsmans have a mutual interest in antiques, and together they have amassed an impressive collection. It is Lou's particular pleasure to go to work on a neglected piece of furniture and restore its beautiful old patina. Not long ago they bought an antique chest of drawers for some \$750. Under 90 years of gunk and old varnish were inlays of six exotic woods and keyhole escutcheons made of mother-of-pearl. Lou attacked the chest. He scraped, sanded, varnished and burnished with meticulous care, laboring over the piece every weekend for ten months. When it was done, he surveyed the finished chest and, with typical self-mockery, quipped, "So now it's worth \$780!"

Considering his zest for stripping old furniture, it's no surprise to see that Lou attacks advertising and design problems in much the same way. He has a special gift for zipping through "garbage" — extraneous issues and information — and cutting through to the beautiful bare essence of things. It makes life incredibly challenging for his staff. One writer summed up the experience in two words: "exasperating" and "exhilarating." Lou wrangles with headlines, dissects words, digs deeper and deeper, searching for just the right solution. And just when you think you've nailed it, he starts all over again with yet another angle to consider. Unless you can crawl inside his head, you're never really at the same level of a problem that he is. Worst of all, at the eleventh hour he is likely to come up with precisely the right headline and copy approach himself — a somewhat demoralizing thing for a designer to do to a writer.

Still, there are those exalted moments when writers see their ideas come to life more brilliantly than they envisioned, because of the logic, clarity and elegance he brings to the visual presentation. It is also a great comfort to writers that Dorfsman is not one of those designers who regards copy as a necessary evil. He has far too much respect for ideas, words and meaning, ever to make text illegible or subvert meaning for the sake of esthetics.

Like the writers, designers on his staff report the same extremes of experience. He presses them, eggs them on to do better. He directs them with a scribble on the back of an old envelope... with harrumphing and facial grimaces... with arms waving like semaphores. Some rise to his challenge and flourish; some don't. As one devoted longtime associate put it, "I was in awe of the guy's brilliance when I first came to CBS, and I still am. But not everybody can take it here. If your ego is totally invested in your work, you may have to move out or be crushed." All things considered, working with Lou can be a tearful, terrifying experience for some but a terrific education for others.



The Dorfsman family at Lou's induction into the New York Art Directors Hall of Fame, 1978. L. to R., daughter Elissa, Lou, son Neil, wife Ann. Son Mitchell (right) resides in California.

Dorfsman, like most movers and shakers, has bucked authority, ruffled feathers, and stepped on egos in his time. But it was always in the interest of getting his best work done that he made himself heard on programming, research, sales and marketing plans, as well as advertising and design. He never settled for ready-made solutions. He insisted on asking the questions and finding his own answers. "Of course," he explains, "you hope and pray that everyone else involved will have the grace, insight and taste to let you do a good job. But in every large company there are dozens of underlings who can be difficult (without the credentials to warrant it!); still you have to be nice and show them respect."

Such outspoken pronouncements and Lou's undisguised impatience with mediocrity may have offended people along the way. But Dorfsman redeems himself with his superb talent, his intelligence, his soul-searching, and his total lack of pretense. He is an ad man who shuns words like "creative"... "concept"... "images," and speaks plainly about ideas, words and pictures. He has taken brave new approaches to the field of advertising design. But probably his most enduring contribution has been his integrity and impeccable taste which has inspired a higher level of work and helped give "advertising" a respectable name.





No book about Lou Dorfsman can be complete without some mention of his lifetime relationship with Herb Lubalin, noted graphic designer and typographer. Four times, Lou reached the point of resigning from CBS to join Lubalin in a studio of their own. Once they even progressed to the point of arguing about whose name should take precedence on their logo. Herb suggested the studio be called *Dorfsman & Lubalin*, because Dorfsman was already famous. Lou declined the honor and opted for *Lubalin & Dorfsman*, because the partnership was Herb's idea. Needless to say, the argument was academic. Lou could never quite break his ties with CBS, and the partnership never happened. But Lubalin and Dorfsman remained an inseparable team in all their other activities.

The Dorfsman/Lubalin entente started back in 1935 when they enrolled in Cooper Union, and it continued after graduation. They both married their Cooper Union sweethearts, shared a wedding day, a honeymoon, and their first apartment. They teamed up on vacations, anniversaries and professional trips. Lou and Herb were frequently joint lecturers, joint judges, joint teachers, and an irrepressible comedy team.

But close as they were in their personal relationship, they were poles apart in personalities, physical traits and orientation to their work. Herb was slight of stature, reticent, generally uncommunicative about his philosophy of work, except when engaged as a panelist or lecturer. With regard to personal matters — feelings, fears and fantasies — he was deafeningly silent. Lou, by contrast, is tall, vigorous, expansive about his work and ideas, and disarmingly introspective about himself. In the 40-odd years of their relationship, Lou had two unresolved goals: one was to engage Herb in a conversation about "people and feelings;" the other was to get Herb to initiate a conversation on any subject. He failed at both. Once on a trip to California, where they were traveling to judge a graphics exhibition, Lou vowed that he would not utter a word unless Lubalin spoke first. To Lou's everlasting distress and amazement, they spent the entire transcontinental flight in silence.

If Lubalin was taciturn with words, he was paradoxically verbose with a pencil. He moved swiftly and silently over his tracing pad, spewing out multiple versions of a design, without so much as a flicker of doubt or hesitation. By contrast, Lou mulls and chews, reflects and reviews, discusses and dissects ideas over and over again before he commits a single squiggle to paper. Lou envied Herb's capacity to turn out volumes of impeccable work with ease and concluded that Herb was incapable of making a bad design. Lubalin never tortured himself with concerns about readership, audience motivation or questions such as, "What makes effective advertising?" He believed that if you did something exciting, people would pay attention.

Lou operates on the principle that the idea is paramount. He puts the designer in him on hold until he knows what buttons to push to engage his audience. As a feature story about him in *Communication Arts* put it: "Dorfsman has no style." Far from being a pejorative statement, it defines his strength as an ad man. There are no design clichés or Dorfsmanisms that stereotype his work. For him a project starts with studying the client's problems, understanding his business, figuring out what has to be said and how best to say it. Most often the words are in his head before the picture — a strange sequence of events for an art director! All the design decisions about layout, typography, illustration, etc., follow from the idea.

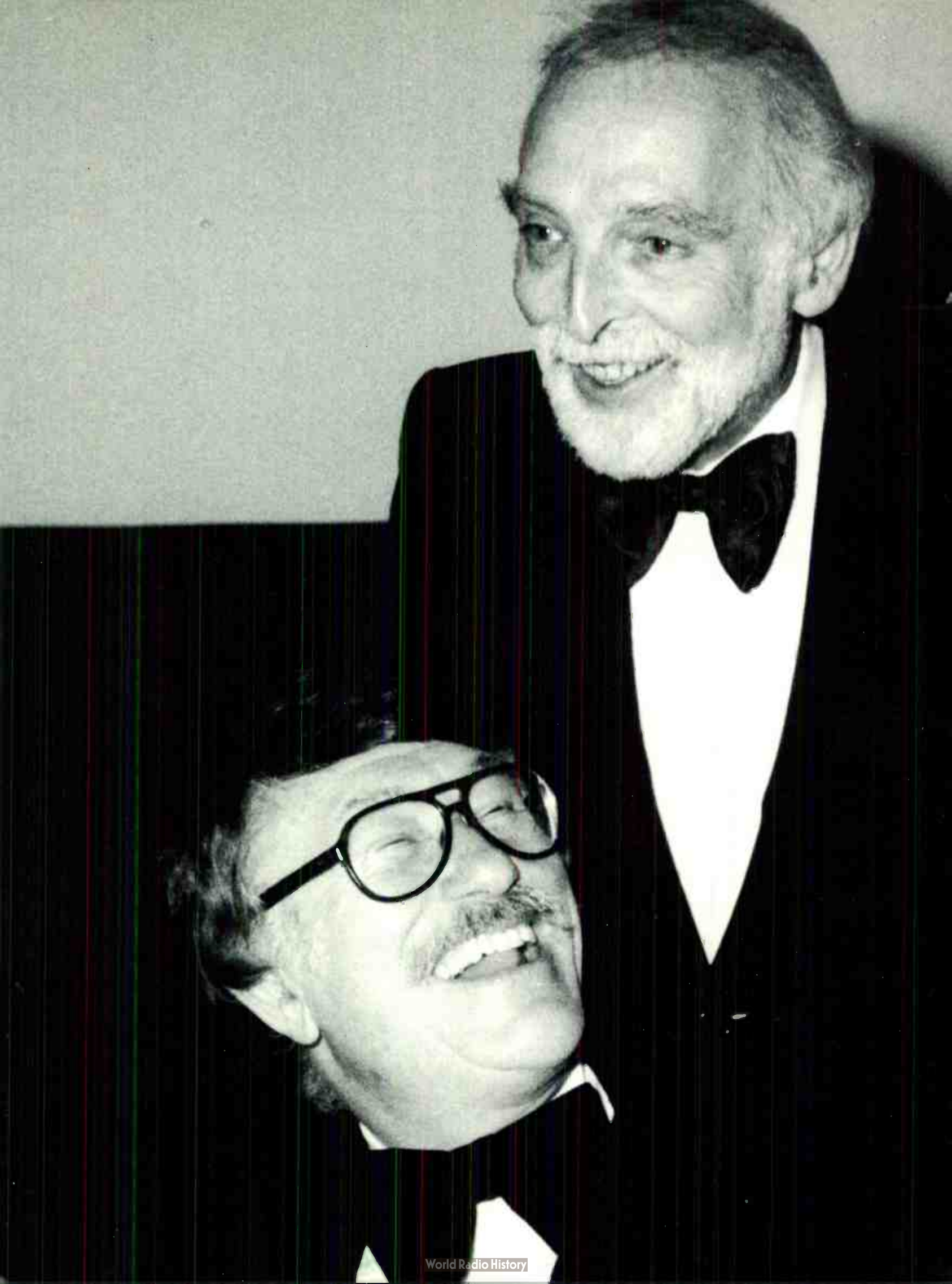
They might have made an extraordinary team — Lubalin, the prodigious designer, and Dorfsman, the formidable thinker. Their unconsummated partnership had become a joke they shared with the advertising and graphic arts community, but the possibilities of such an alliance ended when Lubalin died in 1981. Still the legend lingered on. It is typical of Lou's wit and unconstrained sentimentality that in his memorial service tribute to Herb he concluded with these words: "I feel sure that we will meet sometime in the future and at last pull off our business partnership. And when we do... we're going to redesign the hell out of heaven."

(Overleaf)
Throughout their careers, Lubalin and Dorfsman teamed up as judges of graphics shows and guest lecturers at professional seminars. They also established themselves as an irrepressible comedy team.



A Kansas City illustrator recorded his vision of the Dorfsman/Lubalin team arriving for a visit to the Kansas City Art Institute.

Lubalin and Dorfsman at the ceremony inducting Lou into the New York Art Directors Hall of Fame, 1978.



Whenever the gurus of the advertising and design world assemble to hold seminars, judge shows, hand out medals or honor a member, one question invariably surfaces: "What's kept Lou Dorfsman at CBS all this time? (Over 40 years, in fact.) It's a question Dorfsman often raises himself. Most high-powered creative people have moved about from agency to agency, studio to studio — won their awards, established their reputations and finally set up shop for themselves. The fact that Dorfsman didn't follow this game plan had everything to do with the salubrious climate he found at CBS when he arrived in 1946 and that pervaded the company for decades afterwards.

Far from being the mythical "anonymous" corporation, CBS bore the imprint of a number of highly visible personalities. For starters, there was William S. Paley. As a young man Paley had a sharp head for business, a taste for adventure and energy to spare. In 1927 he brought all those assets to bear on a small ailing radio network called United Independent Broadcasting. For an investment of half-a-million dollars, he acquired controlling shares of the broadcasting company, its 16 affiliated stations and a record division. It was a runt of an organization compared with the giant RCA/NBC operation which had, in addition to a successful radio manufacturing division, some 50 affiliated stations in its grip. Paley found the competitive challenge invigorating. In the short span of three-and-a-half months, he tripled the number of his affiliated stations by offering attractive new contracts. The expanded broadcast coverage beefed up the capital worth of the company which he re-christened "The Columbia Broadcasting System."

But pure aggrandizement was never Paley's sole pleasure. He had an equally hearty appetite for the good life. He loved to travel. He sought out gourmet food, fine art and sparkling companions from cafe society and the cultural world. His taste for "the best of everything" didn't stop at the door of his home, but extended into his business in all its manifestations.

In lining up programs for CBS, he was an aggressive and masterful showman. He pursued the most desirable and prestigious talent for his network. Some he discovered. Some he lured from Hollywood and NBC. In the '30s and '40s, CBS sponsored such notable stars as Will Rogers, Jack Benny, Kate Smith, Bing Crosby, Frank Sinatra, Benny Goodman, Paul Whiteman, Guy Lombardo, Glenn Miller, Duke Ellington, and the Dorsey Brothers.

But beyond satisfying the popular tastes in entertainment, Paley wanted to identify his network with a higher level of art. In 1930, CBS Radio made broadcast history by transmitting the first concert by what is now called the New York Philharmonic. In the drama department, CBS sponsored Orson Welles' "Mercury Theatre of the Air," and initiated the "Columbia Workshop." This experimental radio drama program was never offered for sponsorship to keep it free of commercial intervention. It became a showcase for such literary lights as W.H. Auden, Dorothy Parker, William Saroyan, Irwin Shaw, Stephen Vincent Benét, and others of such caliber. Another prized CBS property was the gifted dramatist, Norman Corwin, who won an appreciative following with his innovative radio plays.

During World War II, CBS Radio had the undisputed outstanding news staff, broadcasting directly from the fronts in Europe and Asia. Listeners who could not tell you the names of their own Congressman were intimately acquainted with the names and voices of Edward R. Murrow, William Shirer, Eric Sevareid, Charles Collingwood, Robert Trout, Cecil Brown, Larry LeSueur, and others. They were more than household names; these CBS newsmen became world-famous authorities.

Later, when television took its place in the corporate scheme, CBS sought the same balanced program mix. Through the years they offered the popular entertainment shows — "I Love Lucy," "The Ed Sullivan Show," "Gunsmoke," "The Carol Burnett Show," "The Mary Tyler Moore Show," "All in the Family," "The Waltons," "Lou Grant," and "M*A*S*H." But this light fare was fortified with serious documentaries, news specials and



Dr. Frank Stanton

William S. Paley

image-building dramatic presentations, such as: "See It Now," "60 Minutes," "Face the Nation," a steady stream of "CBS Reports," "The Body Human," "Requiem for a Heavyweight," "The Autobiography of Miss Jane Pittman," "A Tale of Two Cities," "I, Leonardo," ... not to mention sports specials and educational and dramatic shows for children.

Dynamo though he was, Paley was never a one-man operation. While he busied himself buying talent and selling air time, he delegated responsibility to others to run his company. His flair for acquiring the best of everything extended to key people for his organization. One such find was Paul Kesten. Paley hired him in 1930 to head the Research and Promotion Department. At the time, Kesten was only 31, but already had ten years of advertising experience under his belt. Kesten was a close match for Paley in his enthusiasm and energy where CBS was concerned. Paley admired his elegance and taste "along with the touch of majesty with which he presented the image of CBS." Paley's confidence in Kesten was well placed. Aside from the man's own accomplishments in promoting CBS, he was responsible for bringing other people into the organization who continued to enhance it.

As a sales promotion strategist, Kesten relied heavily on research. In 1935, he came upon some cognitive studies done by a young man pursuing a doctoral degree in Psychology. The work intrigued Kesten who perceived that the research findings might be useful in promoting radio. He sent for the young psychologist and was so favorably impressed, he fervently encouraged him to accept a job at CBS as head of Research. The young man was Dr. Frank Stanton, who in no time at all became Kesten's protégé. Stanton's intelligence, diligence and grace in dealing with people were quickly discerned. As Kesten's administrative activities at the network expanded, Stanton took over his position as head of Promotion.

In the mid-1940s, when it was obvious that television was no longer an experiment, but a major industry, Paley felt it was time to reorganize the company for more effective use of its personnel. He wanted to concentrate on television programming and scouting for talent, and expected to turn the presidency and day-to-day operations of the company over to Kesten. To Paley's distress, he learned that Paul Kesten was seriously ill and couldn't undertake such a burdensome job. But there was no doubt in Kesten's mind who could substitute for him. And so with Paley's approval, on January 9, 1946, Dr. Frank Stanton was named President of CBS.

If Stanton's reserved demeanor was the antithesis of Paley's expansive personality, Stanton out-Paley'd Paley in his concern for dignity and style in CBS-related activities. During his 30-year reign as President and Chief Operating Officer of CBS, he was a patron of excellence. His own broad vision and fastidiousness spurred creative people to do their best work. His eloquence and diplomacy in dealing with clients, affiliates and government agencies made him a highly respected spokesman, not only for CBS, but for the entire broadcasting industry.

In the pioneering days of television, there were also a number of other exceptional people in the CBS fold — newsmen, writers and administrators — who helped nurture an image of the company as a dynamic, imaginative organization. To the public, CBS was visible through its programming. To Lou Dorfsman, other fledgling art directors and old pro's, the name that was synonymous with CBS was Bill Golden.

Bill Golden joined the CBS Art Department, as an assistant, in 1937, and became an art director three years later. Although his career at CBS ended prematurely, (he died suddenly in 1959), his contributions to graphic design were profound — the most visible of which is his CBS "eye." Golden had come to CBS from the art department of *House & Garden* magazine. There under the tutelage of Dr. M.F. Agha, the noted Condé Nast Art Director, he was educated in the elegant and polished ways of a master, and he brought that orientation to CBS. Golden treated each advertising and design project as if it were fine art. He commissioned such painters as Ben Shahn and René Bouché to illustrate CBS ads and promotional material. He paid excruciating attention to typography. He was a purist when it came to materials. Golden's talents won him innumerable awards from the Art Directors Club of New York. Twice he was named among the ten best art directors by the National Society of Art Directors. He was elected to the Board of Directors of the American Institute of Graphic Arts. He was not only a star in the



Paul Kesten

Bill Golden

communications field, he was also honored in 1958 with an exhibition at the White Museum of Art at Cornell University.

And so it happened that, with Paley's showmanship, Kesten's and Stanton's sagacious and imaginative management and Golden's fastidious graphic design, CBS became visible to the world as a very glamorous and classy corporation.

No wonder that Sgt. Louis Dorfsman, lying on his Army cot in Dallas, during World War II, flipping through *Art Directors Annuals*, was smitten with the work he saw coming out of CBS. Then and there he made up his mind: "CBS is the place to work!"

From its modest beginnings, CBS has expanded into a multi-faceted, \$5 billion corporation. Aside from its vast broadcasting function, its record division, Columbia Records, grew to be the world's largest producer and distributor of recorded music. CBS Inc. also expanded its operation into publishing music, magazines, textbooks, educational materials, computer software, video cassettes and disks, and theatrical films. In all their activities, CBS designers felt the mandate to operate in the same high style ordained by the management team of Paley and Stanton. "You couldn't escape it," according to Dorfsman. "The sense of eliteness permeated the building and everything that emanated from it. It was in our genes!"

Dorfsman's beginnings

Actually, Lou never dreamed of becoming an artist or designer in any sense. He grew up in the Bronx, went to local public schools and graduated from Roosevelt High School in 1935. His mother had high hopes he would become a doctor someday, and Lou in fact had a strong leaning toward science. He had his heart set on enrolling at New York University and majoring in bacteriology. But in 1935 the country was in the midst of the Great Depression. "The annual tuition at NYU was a big \$300," Lou explains. "I don't know for sure whether my father really didn't have the money or just wouldn't spring for that much bread, so I had to consider other options." One possibility was to join his father in his sign-painting business, which Lou promptly rejected. The other was to apply to The Cooper Union for the Advancement of Science and Art. It was a highly respected, selective institution. It also had the decided attraction of being absolutely free. Since Lou liked to draw and the price was right, he took the entrance exam which, to his surprise, he passed. It was the end of his mother's dream of Louis Dorfsman, M.D., but it was the start of something neither imagined.

Looking back at his years at Cooper Union, Lou can't recall that he was particularly interested in the Advertising Design courses. He was intrigued with Architecture, Decorative Design, Painting, and Lettering. More memorable still were the hours he spent away from classes altogether — up at the Apollo in Harlem, listening to the jazz greats of the era. And most important of all, were the friends and lifetime attachments formed at CU — to Ann Hysa who became his wife, and to Herb Lubalin, his lifelong friend.

As far as Lou is concerned, his preparation for his career in advertising design came from the 11 jobs he held before, during and after school and from his experience in the Army. While still a student at Cooper Union, Lou



1. Sergeant Dorfsman's posters took first and second prize in a National Army Arts Contest, 1945. First prize poster.

worked part time at a Trans-Lux movie theatre, painting signs for \$18 a week. He also worked on-and-off for a number of small display shops which gave him his first taste of the exhibit business. The most auspicious of these jobs was with an outfit called Display Guild, heavily involved in producing exhibits for the 1939 World's Fair. The job was high in excitement, but low in pay — a mere \$8 a week — but, even then, Lou recognized an opportunity and a challenge he couldn't resist. He gave up the more lucrative Trans-Lux job, transferred from Cooper Union day school to night school, and went to work full time in the exhibit business.

It turned out that the job at Display Guild as assistant to the art director, Bob Maguire, was truly a "higher education" of a special caliber. Maguire was an industrial designer who in later years distinguished himself as one of the creators of the Ford "Thunderbird." But to Lou, he was a teacher, advisor, father, and mentor on a broad range of topics. He taught Lou all about friskets and airbrush, about architectural and structural design, and about the engineering of exhibits. He also enlightened Lou as to the social and political implications of the "Little Orphan Annie" comic strip. To this day Lou warms to the memory of Bob Maguire and still feels a real affinity for the exhibit business. He savors the smell of paints and glues and recalls with nostalgia the joy of sanding, sawing and airbrushing. His experience and ingenuity about the construction of displays, in fact, is in evidence in a number of unique CBS projects.

In 1940, the newlywed Dorfsmans and the newlywed Lubalins decided to share an apartment to save on expenses. Lou was nervous about Herb's ability to kick in his share of the rent. He prevailed upon his boss at Display Guild to give Lubalin a job, which he did, for the munificent salary of \$5 a week. In a very short time, Lou was informed by his employer, "Tell your friend he has no talent for this work and he should find himself something else to do." Lubalin was fired and went on to seek his fortune in two-dimensional design.

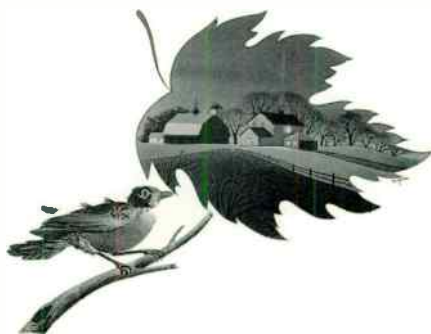
Lou continued in the display business, feeling very macho with the airbrush, until 1943, when he was inducted into the Army. He was stationed with an engineering unit in Louisiana which was scheduled to go overseas. A final physical, however, revealed he had a punctured eardrum which disqualified him from active duty. As luck would have it, the Eighth Service Command in Dallas had just circulated a request for an exhibit designer. That Lou was discovered and offered the job was a remarkable coincidence, as the Army did not generally have a record of such felicitous matching of personnel and positions. Lou was shipped to Dallas, where he spent the remainder of his Army career designing posters, displays and traveling exhibits. When the Army announced a National Army Arts Contest, Lou submitted several of his posters and, to his delight, won first and second prize. "But," he reports with his typical sardonic humor, "my luck the war ended and the posters were never produced."

When Lou returned to civilian life, it was Lubalin's turn to help him find work. Lubalin, who had been sidetracked from military service because of a broken jaw, was already a full-fledged art director at a small New York advertising agency. He magnanimously found work in his art department for many Cooper Union friends returning from service, and Lou was among them. At that time, Lou was a complete stranger to the world of print media: words like "photostat," "letterpress" and "offset" were enigmas to him. But just when he was getting the hang of it all, Herb decided he was bored with agency work. He wanted to strike out in a studio of his own, and he wanted Lou to join him in partnership. They put together a portfolio of their combined work, which consisted mostly of Herb's ads and Lou's posters and World's Fair exhibit designs, and went scouting for business.

Recalling the inspired CBS advertising and promotional material he had seen in the old *Art Directors Annuals*, Lou took the portfolio straight to CBS. Eventually the portfolio came to the attention of Bill Golden who was not interested in freelancers, but was impressed enough to offer a job in the CBS art department. Hearing this, Herb wisecracked, "Great, we'll take it!" To mitigate a potential crisis, Herb who had already received a tempting offer from a highly respected pharmaceutical agency, Sudler & Hennessey, decided to accept it. The job at CBS was Lou's for the taking. And the plan for the Lubalin/Dorfsman partnership was shelved for a while.



2. Second prize poster.



3. An early airbrush illustration; a gift for his father-in-law.

To quote Frank Stanton, "It was a very bright day in the history of CBS when Lou Dorfsman came to work in the old building at 485 Madison Avenue." According to Lou, on that day in 1946, he was heady with exhilaration, but a little weak in the knees. He was not only about to enter the temple of the revered Bill Golden, but he was to sit at the altar beside him.

Lou had reason for his trepidation. Because of his limited experience, he was not entirely comfortable in the area of advertising design. He was happy and secure working on exhibits, building models, designing posters and signs and "airbrushing the hell out of them." To add to his troubles, he was being paid the staggering salary of \$125 a week. It seemed to him an awesome amount of money, especially because he felt inadequate for the job. Lou would have preferred a different scenario. He confesses that he would have been more comfortable if he were *underpaid*. "I would rather have been a good bargain. When you earn top dollar, someone's bound to look over your shoulder and measure your output against your draw. When you work at bargain prices, anything you do is gravy. It's a no-lose situation."

Nevertheless, he settled in at CBS as Golden's assistant, and started to learn his polished professional tricks. Coming from the pedestrian, mass-production little agency to CBS was such a contrast, "you could get the bends," quipped Lou. "At CBS, for instance, we didn't rough-in facsimiles of photos for a layout. We shot a photo or pulled one out of our files. We didn't scribble "Greek" into type blocks, we had type set and pasted it in position, even at the layout stage."

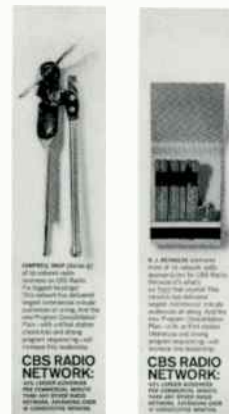
But with all this advanced experience in producing an ad, Lou did not yet know the answer to a question that had been gnawing at him: "How does an ad become an ad? . . . How and where does it all start?" He had watched Lubalin at work. Herb was a machine; he churned out layout after layout — each one different, each a wonderful piece of design. Lou had watched Golden at work, maneuvering photostats and type with lightning moves, like playing the old shell game. But while Lubalin and Golden were superb at what they did, neither of them ever answered the basic question Lou asked. Golden's reassuring pat on the head and nonchalant, "You do it, Louie, by doing it," were very small comfort to him.

Maybe it was the repressed scientist in Dorfsman that made him dig and dissect and want to know the root of things. He was still ill at ease in his new position. To make matters worse, CBS employees had just been unionized, and Lou got the terrifying word that he was slated for a \$28-a-week raise. It was the last straw. He wanted out, and once again he and Lubalin talked partnership. But when Lou spoke to Bill Golden about leaving CBS, Golden convinced him to hang in. It was the vote of confidence he needed.

About this time, in the early 1950s, television had come of age and nothing in the communications and entertainment world would ever be the same. CBS, like the other networks, was overwhelmed with the ramifications of the new medium. Programming, Production, Sales, Advertising and Promotion — every department was challenged to its limits. In order to give each one ample time to explore the vast new potential of television, it was decided to split radio and television into separate units — the CBS Radio Network and CBS Television Network. In the Advertising and Promotion Department, Bill Golden was freed to concentrate all his efforts on television. Dorfsman, who by now had made a substantial impression on top management, was offered the job of Art Director for the Radio Network.

Now here was a dilemma. On the one hand, Lou would have to separate himself from the glamour and excitement of the new medium, and from Golden, his hero and mentor. On the other hand, this was a golden opportunity of another sort. In the face of the TV explosion, radio was stumbling along — an orphan child. This was his chance to be that "bargain" art director; anything that could be done to make radio look alive would be appreciated. Besides, it was an irresistible chance to test himself against great odds.

Lou likes to recall one of the most important lessons of his life, learned



4. One-column radio ads from the early '50s. Dorfsman has a special fondness for small space ads and a talent for investing them with enormous impact.

5. Photo taken for a story in *Interiors Magazine*, 1955, the first of many Dorfsman profiles in professional publications.



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THIS ONE IS NOT ON CBS RADIO

In the current Nielsen ranking of all rated Monday-through-Friday daytime programs, *Good Report*, April 1956... all but one of the first 40 are on the CBS Radio Network. ~~27 out of 40!~~ Yes. And this extraordinary popularity has been going on for quite a while. A good thing to know when making media decisions involving radio's important daylight hours.

VARIETY

Saturday, March 10, 1956

Saturday, March 10, 1956

VARIETY



The day they threw the knob away

*Answer, all the
of the world's fingers
skeptical, always
and all the
of the most popular
affirmations—
has been
in my network!*

This is the time. Millions have selected their own popular radio program without even knowing the dial—day or night!—had no wonder it had them so long to agree.

For there is the biggest, most varied audience ever served by one network. 55 million families, who depend on each one radio that is the best ever seen since then, or tonight. 160 million are our faithful listeners.

It has such an audience, we agree on completely on 20 favorite shows, 20 programs are nationally aired, to get 20 other advertisers on the CBS Radio Network, who pay just to use the value of having radio that can best guarantee that business.

If 20 Radio stations get more hours of advertising than any other network, so best advertising and most advertising costs.

All 20 CBS Radio shows are getting a double profit. A multiplying advantage from the reach and persistence and low, low cost of radio itself. And an advertising job straight from the dial and audience. Yesterday's radio with the programming imagination of CBS Radio can offer. (Perhaps that is by the number of advertisers on the CBS Radio Network has grown over 40% — the last five years.)

If there were no other network radio, and it is also only this to maintain frequency and impact, coverage and retention is a given, when that there is not one place to be.

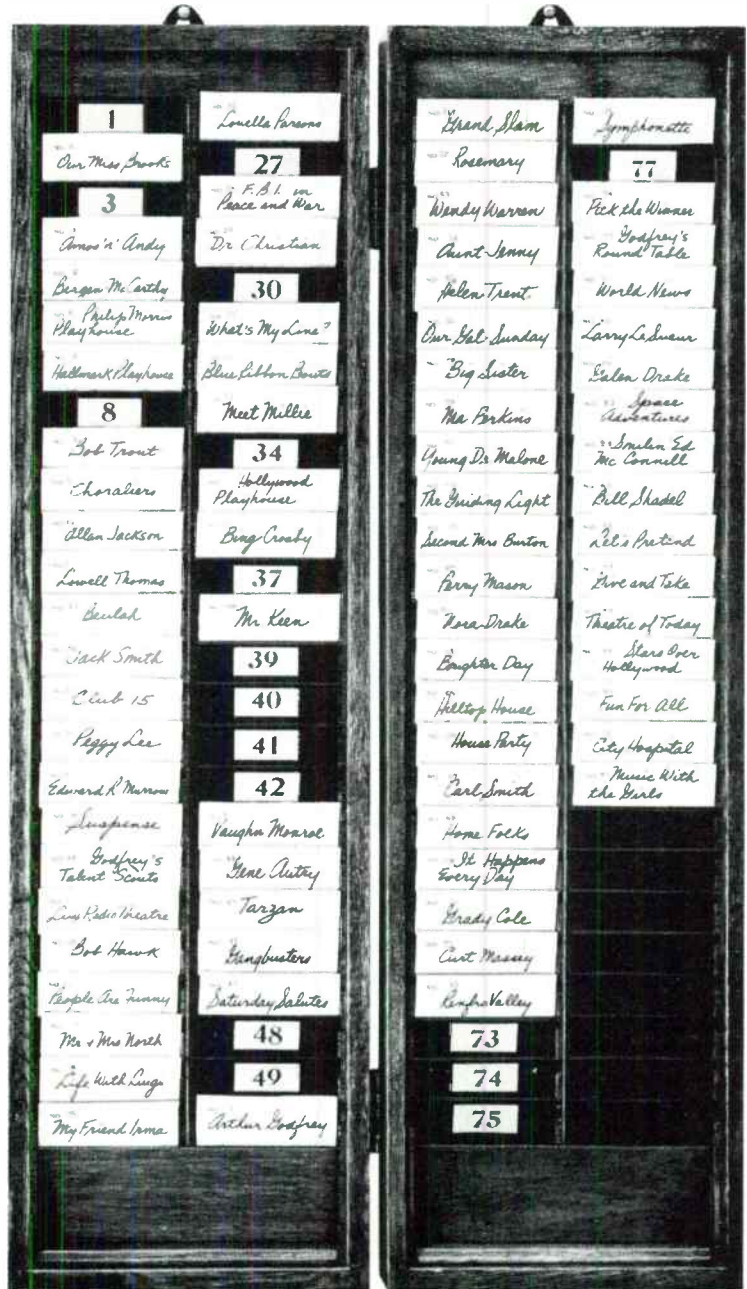
THE CBS RADIO NETWORK
Phone Answer Service Plan

In a list of numbers 6. from 1 to 40, 28 is crossed out, indicating that of the top 40 radio shows, only one — the 28th in popularity — is on another network.

8. A time clock, with punch cards bearing the names of CBS stars and hit shows, graphically presents the dynamic CBS "sales force" working for advertisers.

On a 1950's state-of-the-art radio, the dial is set at 88, and the tuning knob is gone, suggesting the loyalty of CBS's radio audience.

The pictures talk
Instead of graphs and charts, Dorfsman used
engaging pictorial devices in these trade ads from the mid-1950's to
demonstrate the pre-eminence of CBS Radio.



THEY'RE ALL BACK

... and out front with the customers

You might easily picture this time clock in stores all over the country. And with the same names. For Benny, Bergen, Crosby, and company have started a new fall season on CBS Radio. . . . *There's no sales force like them—* for selling more things to more people in more places. . . . All year long, the star attractions of CBS Radio build bigger audiences for *all* the network's sponsors—offer the finest locations along the main stream of customer traffic—assure the lowest cost. . . . For this reason 25 per cent more time is sponsored on CBS Radio than on any other network. And the time-slots still available have all the "crowd" advantages of stores next to Macy's or Gimbel's. . . . You too can be out front with the customers on the **CBS RADIO NETWORK**

from a tyrannical old high school English teacher. The class was assigned to write a composition about the Bronx Park Zoo. Since Lou lived just a few blocks from the zoo, it held no magic for him anymore. "The zoo?" he remembers whining, "that's such a boring topic." In reply to which the old man jabbed his finger in Lou's face and blasted, "There are no boring topics — only boring people... like you!"

Lou never forgot that exchange. He has never since approached a project with the preconception that it was unexciting. On the contrary, the more hopelessly dull a problem threatens to be, the more intrigued and challenged he feels to find a fascinating solution.

Lou accepted the offer and moved to the Radio Network. But contrary to his expectations that he would be a member of a team working to keep radio vital, the mood at the radio network was gloom and doom. To be stuck in radio seemed a bum rap to people in the department. When Lou arrived, he found himself the subject of brutal scrutiny. Like the standup comedian in a nightclub, he felt all eyes on him. "So," they seemed to say, "do something... make us laugh... make a difference!" The pressure was on, but it was exactly the kind of challenge Lou relished. He wasn't certain how to proceed, but he knew one thing for sure — he wasn't going to make a big difference with just a pencil and a layout pad.

It turned out after all that, while working as Golden's assistant, Lou had learned an extremely important lesson about the origin of ads. He had observed that while he and Golden were sitting in their shirtsleeves scaling photos and cutting type apart, certain ivy-leaguers in three-piece suits were sitting upstairs in conferences making decisions about the very projects he and Golden were producing. It was obvious to Lou that he could do a more intelligent and meaningful job if he were "up there" where the problems were being discussed. This realization was the beginning of the do-it-yourself education of Lou Dorfsman, advertising man.

Lesson 1: Mind the client's business

The first objective Lou set for himself as Art Director for the Radio Network was to learn the business. CBS was not only his employer, it was his client. Lou stopped hanging out with his art department buddies at lunch time, and started to make lunch dates with the sales reps, the people in Programming and Research. He asked questions, and listened to their reports, followed Nielsen ratings, read the trade papers, and studied the competition. It became clear to him that the network was concerned not only with its immediate clients, the sponsors, but with a wide range of audiences: the listening public, the clients' advertising agencies, prospective clients, affiliated stations, government agencies, religious organizations, women's groups, racial and ethnic minorities, political parties, civil rights organizations, conservationists... the list goes on. Not to be forgotten were CBS stockholders and CBS employees. It was incumbent on CBS to be responsive to all these sensitive groups, and at the same time to constantly send out signals about the integrity and pre-eminence of the company.

Lou did his homework and concluded that in the face of TV's explosive growth, radio might never regain its former robust health. But he believed it could be kept profitable.



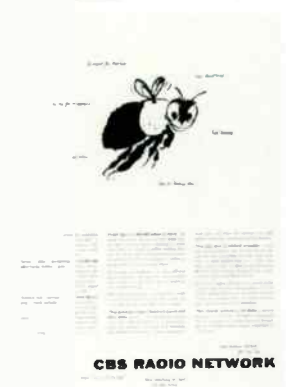
9. Instead of a list of sponsors' names, this early trade ad for CBS radio used empty packing cartons to dramatize the famous brand-name manufacturers who advertised on the network. (Story on page 27.)

GENERAL**** AGREEMENT

General Electric, General Foods, General Mills, General Motors - all agree they intend striving to be on the CBS Radio Network. Along with scores of other top-ranking national advertisers, they believe that on CBS Radio, commercial sales hit more listeners 47% more people listen per commercial minute than on any other radio network. And they hit their target, they do very well. CBS Radio arrangements secure out the non-listening listener. That's why, in the battle for the dollar, these generalists have their competitors on the CBS Radio Network. Maybe what's good for them is good for you!



11. This 1955 institutional ad for CBS Radio drew a parallel between the bumblebee's success in flying, despite its poor aerodynamics, and the continued success of radio vis-à-vis television, despite the negative predictions. The drawing is by Robert Osborn.



Busy Market...

If you've met a person or two here and there on the front of the main glass at the counter and back. By and large, they'll be there. The brand name is based about every... They're all on CBS Radio. And they're here to stay on the average eight years.

THE CBS RADIO NETWORK



According to Lou, once you know what the business is about, who your customers are and what's good for them, you don't need a set of rules or a pre-ordained philosophy to do effective advertising. Opportunities for ads are lying around waiting to be discovered. "And when you're tripping over one, you've got to be smart enough to pick it up and run with it," he admonishes.

As a case in point, he refers to his 1953 "Busy Market" ad (9), one of his early works. The idea came to him, one Saturday, while he and his wife were loading groceries into their car in the parking lot of their local supermarket. There in a corner of the lot, Lou spied a huge pile of trash from the market — cartons, cans, boxes, bottles. It was obvious that this was an active market. He also noted that the cartons all bore the names of well-known, successful brands. From this parking lot refuse pile came the flash of inspiration for a CBS Radio trade ad. CBS also had an impressive list of brand name advertisers. But instead of a boring list of client's names, he envisioned an ad showing a stack of their empty packing cases. The ad would make the point that many successful brands continue to spend advertising dollars on the CBS Radio Network.

On another occasion, while Lou was browsing through a list of CBS Radio advertisers, he was amused by the number of formidable clients whose names began with "General." There was General Electric, General Foods, General Mills, General Motors — all impressive names. From that list came Lou's whimsical trade ad, "General Agreement" (10). The message: If CBS Radio is good for all these big gun advertisers, it could be good for you, too.

In this way, Dorfsman found opportunities for ads in the most obvious places — in letters of endorsement from sponsors and listeners that had been tucked away in some executive's drawer... in statistics, misinterpreted or ignored. Sometimes even a negligible bit of information could be turned into a powerful argument. Lou likes to relate the genesis of the Pepsi Cola ad, "Be Sociable" (187): "I had just returned to work after a month's vacation and was all fired up for action. I made straight for the office of the V.P. in charge of Radio and asked him, 'What's new? Anything come up while I was gone?' He told me business was lousy... nothing of interest had come through. It was hard to believe. 'Not a single piece of new business?' I persisted. Then he grudgingly allowed that Pepsi Cola had bought some time — nothing to get excited about, he warned me, because they had also bought NBC, ABC and MBS. There was, however, the small satisfaction that 40% of the total budget was going to CBS."

As a wise old philosopher once observed, "There's no such thing as reality, only our perception of it." What this experienced, intelligent vice president perceived as a negligible piece of information, Lou seized as an opportunity for an important trade ad. By remarkable coincidence, he learned from a friend at the Pepsi-Cola advertising agency that Pepsi's new consumer campaign was built around the slogan, "Be Sociable." Lou made an immediate connection. He conceived of a photo of a bottle of Pepsi-Cola with four straws in it, surrounded by microphones of all four radio networks. With the caption, "Be Sociable," the ad telegraphed the information that Pepsi-Cola had included all the major radio networks in their advertising plans. The copy went on to reveal that CBS was getting the major share of the budget, proving that the successful Pepsi management knew the value of radio advertising in general, and of CBS Radio in particular.

The thrust of Dorfsman's ads for CBS Radio was to convince advertisers that network radio was still alive and well. Personally, Lou was also coming alive in his role. He had the feel of what advertising was all about. Not just pretty ads, not just tasteful typography and pictures, but solid facts presented in dramatic, provocative form. He was obviously successful. In his first year as Art Director for the Radio Network, he won a number of gold medals from the New York Art Directors Club and a lot of respect from the CBS administration. He was promoted from Art Director to Creative Director and up the ladder to Vice President for Advertising and Promotion for the Radio Network. When Bill Golden died suddenly in 1959, Dorfsman was immediately

10. Many of CBS Radio's consistent advertisers were big budget corporations whose names began with "General." This jocular ad reeled them off.



12. An historic CBS Radio ad on drug addiction. The year was 1952. The artwork is Andy Warhol's, his first commercial piece to appear in print. The ad won a Gold Medal from the New York Art Directors Club.

LIVING OFF THE MAIN LINE



Text block for the 'Living Off the Main Line' advertisement, partially obscured and difficult to read.

moved into the job of Creative Director for the CBS Television Network, and subsequently was elevated to Vice President and Creative Director of the entire Broadcast Group.

Lesson 3: Assume responsibility

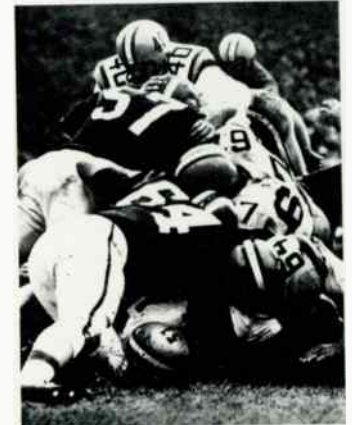
It's possible Dorfsman has a special kink in his brain for recognizing opportunities for ads. But he is quick to advise that it doesn't amount to a bag of peanuts if you don't have the wherewithal to set your plan in motion. "Now, life can get complicated," he explains. "You want authority? You have to know what you're talking about. You have to be willing to sit in meetings for hours on end. You have to care about research and budgets. You have to fight for your ideas with cogent arguments. You have to earn the confidence of the people in top management." And Lou repeats over and over again that "Without a perceptive, intelligent, tasteful guy like Frank Stanton at the controls," he could have papered the walls of his office with all his brainstorms. Nevertheless, the presentation is always crucial. Even the most astute, receptive audience requires a properly packaged idea. "You don't have to produce a finished piece of work. You can omit the cosmetics," advises Lou, "but you must be able to show that the project answers a need, how it will work, what it will cost, to whom and how it will be distributed."

With all his savvy in these matters, Lou concedes that CBS was no Shangri-la. Not every brainchild of his flourished. Some never even saw the light of day. But there were a few projects in his radio and TV experience that demonstrate the importance of learning to identify opportunities and then having the strategy to see them through. One favorite project was the Football Book.

In the early '60s, CBS-TV had an exclusive, enviable contract with the National Football League to broadcast all scheduled Sunday games throughout the country. It was an extremely prestigious property for CBS, but the contract was running out. It was obvious to Lou that NBC and ABC were going to make a bid for the franchise. Football was big business. People who mattered to the networks — business executives, advertising people, station managers of affiliates, government people — all cared about football. It was nice wholesome action programming, too, so from every angle, the NFL contract was worth keeping.

Because of his connection with CBS, Lou managed to obtain a press pass to shoot his own photos of the New York games for his newspaper ads. One Sunday, out on the field with his camera, he was knocked off his pins by a sidelines play. It also knocked some sense into his head. "Why am I fooling around with this two-bit photography," he thought, "when there's the makings of a major promotion here!" Lou knew there was an impressive story to tell about the technological feat of broadcasting seven different games in seven separate areas of the country. It was a story that would glorify CBS, interest football fans, make points with advertisers, and give the NFL a lot of exposure.

Monday morning, Dorfsman went straight to Jim Aubrey, the then President of CBS-TV, and outlined his plan. He proposed that CBS produce an elegant coffee-table type book covering a Sunday afternoon in the life of the National Football League. It would cover all seven games played on a given Sunday of the season. Lou recommended that two thousand copies of the book be given to Pete Rozelle, President of the NFL, to distribute to his organization. There was no doubt in Lou's mind that NBC or ABC could woo Rozelle with more money, and that CBS might have to match their offer to renew its franchise. But the quality of the book Lou had in mind would surely make Rozelle think respectfully about CBS's initiative and style. Other copies of the book would be distributed to CBS affiliates, to clients, to advertising agencies, to Congressmen, to schools and public libraries. It

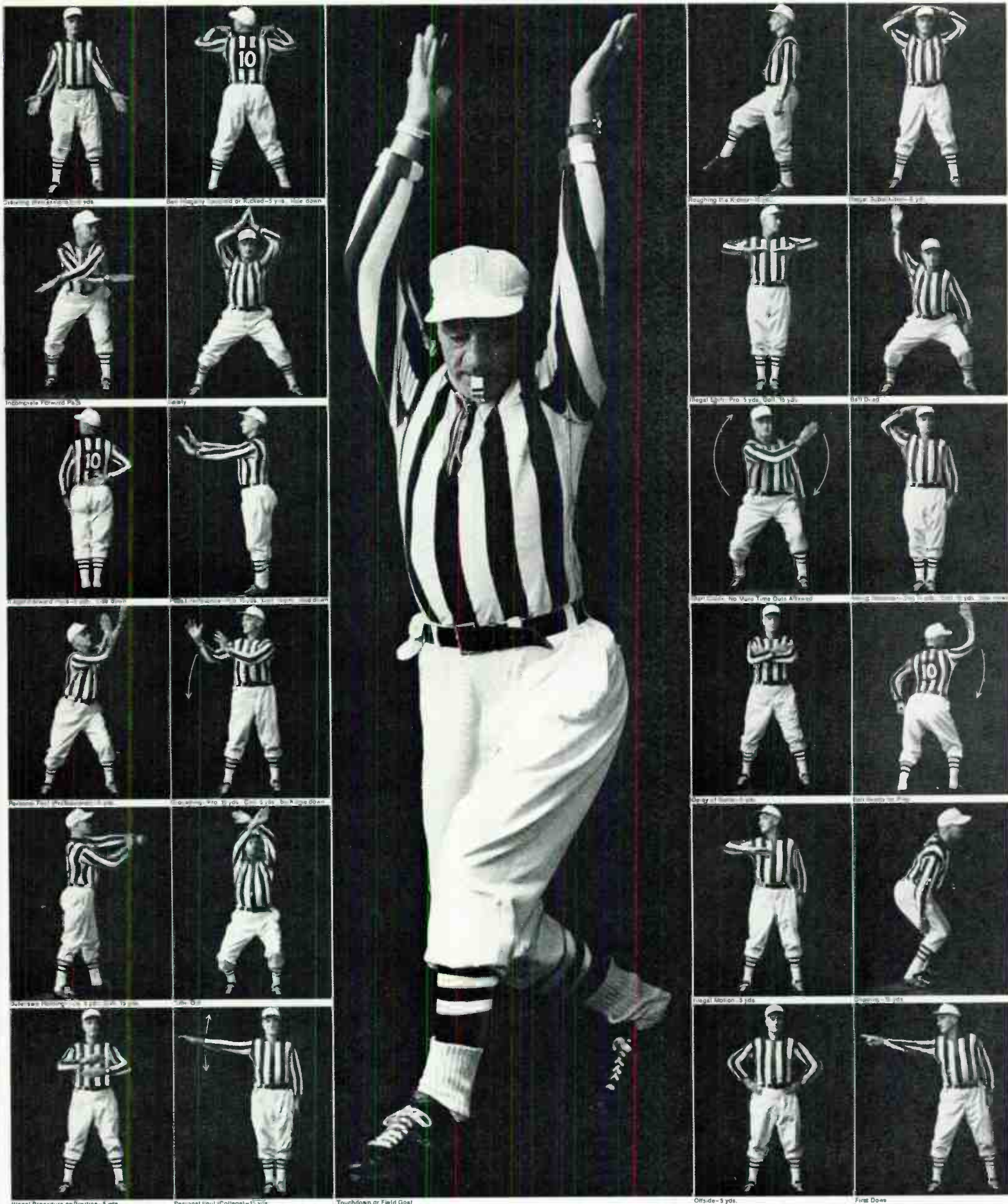


WHO GETS THE FOOTBALLS?
The CBS Television Network's got the football. This fall we'll see all the big ones - NCAA games at 11:30, NFL games on Sundays - exclusively on this network. We start the season with the Miami Dolphins and the Dallas Cowboys on Sunday after a long riding hole and December 11 is an awesome schedule five games in a row every CBS 62 weekend. See them all. The best seat only out in the house is in front of CBS 62.

13. A newspaper ad for CBS/National Football League broadcasts. To impress NFL management, and to head off competition from other networks for the valuable NFL franchise, Lou planned his dazzling Football Book. (Story on this page.)

14. Another newspaper tune-in ad promoting CBS/NFL broadcasts. Dorfsman got extra mileage out of the photos in this ad by cloning them for an on-air promotion (146) and the Football Book (250).

How to watch football



Dyed-in-the-wool football fans always keep one eye on the ball and one eye on the referee. For the next 14 consecutive weekends they will keep both eyes on the CBS Television Network, where they will see exclusive coverage of the world's best football played by America's leading college and professional teams. Tomorrow they will see Florida vs. Georgia Tech in the season's first NCAA Game of the Week. Sunday, in one of five regional games, the Giants begin NFL play against the Colts. Altogether, this season we will present 24 NCAA and 94 NFL games in various regions throughout the nation. Clearly, the way to watch football is to

watch the CBS Television Network 

would be an all around educational and recreational contribution in addition to a major business promotion.

Aubrey presented the plan to Pete Rozelle, who loved the idea. He cleared the way for Dorfsman to send photographers into team locker rooms. From a friend at *Sports Illustrated*, Lou got the names of newspaper sports photographers in each city where a game was scheduled. He engaged them and sent each one a four-page letter with detailed instructions of the shots he wanted — locker rooms, scoreboards, long shots, close-ups, the offense, the defensive action, the line, the quarterbacks, the referees, the hot dog vendors, the stands. They were instructed to send him just the negatives, along with the local Monday newspaper account of the game so he could identify the action and the players. From the negatives, Lou ordered and edited the prints. The CBS house staff wrote the text. Picture captions were composed by an ex-football player, which provided color and authenticity. The book was a huge success. It was perceived as a gift, rather than a promotion. Every recipient was delighted, and the CBS/NFL contract was renewed.

While Dorfsman makes no claim that the Football Book saved the franchise, (the new contract did have a higher price tag,) he is quick to point out that efforts of that nature definitely enhance the reputation of a company, which is a highly desirable goal. He also emphasizes that such a promotion would probably never have been initiated by persons outside the company, as they would not have been privy to CBS/NFL contract negotiations. It fortifies his conviction that advertising people must be in on a company's business to do an effective job.

Dorfsman has countless success stories to demonstrate the scope of his involvement in CBS promotions. His all-time favorite is his campaign to save "The Waltons." As Lou tells it:

"We have this TV show, "The Waltons." According to Nielsen, nobody's watching. It's opposite "Flip Wilson" on NBC, and we're getting clobbered. They tell me we're losing \$25,000 a week on the show. It's the early '70s... the country is crazy. Kids are tearing up the campuses. It's a kid society. Agencies are hiring 13-year-old creative directors. There's a whole upside-down craziness... with pot... and violence... and along comes this very sweet, very civilized, very decent program. It's set in Depression time, and it's full of old-fashioned values — family, work, love, caring. Kids say, 'Yes sir, Dad'.... 'May I help you, Mother?' 'Please'.... 'Thank you'.... All that nice warm stuff.

"But the show is dying... dying in the ratings, and we're about to blow it off the air. This bothers me, because it seems to me it's a nice wholesome program, and the network mix should include one of these. It's good for the people; it's good for the country; it's good for peace and quiet, and it has good historical context. And frankly, I'm personally square enough to like it! I had a gut feeling that the show hasn't had a chance to catch on, even though it got terrific raves from the critics. I want to save this show.

"One evening, I'm watching the show with my youngest kid, Neil. He's about 15 or 16 at the time... hair down to his butt... dressed in the proper attire of the day — torn blue jeans... dirty sneakers — a real standout student, though. I see he's watching the show intently, and I think I also see some tears welling up in his eyes. During the commercial break, I turn to him and ask casually, 'You like this stuff, Neil?'

"'Yeah,' he mumbles.

"'So how come you never want to listen to my Depression stories?' I complain.

"'Well,' he goes on, ignoring my grievance, 'all the kids in school watch it. Tomorrow, they'll be talking about it.'

"Well, I had just done my in-depth research with my kid. In those days, kids seemed to be at the cutting edge of programming, and he confirmed what I had felt all along. The show needed a chance to succeed. The next day I called Bob Wood, who was then president of the TV network, and laid out a plan I'd thought out to build an audience for the show."

First, Lou asked for close to \$70,000 for a spread in *TV Guide*. He also wanted a big on-air campaign featuring all the wonderful critical comments about the show. In effect, he wanted to tell the TV audience, "This is a beau-

15. The ad that saved "The Waltons" series from extinction. Deceptively simple, it was designed with the precision of an engineer. (Story on this page.)

This program is so beautiful, it has to die.

"Please, folks, don't let this one die."

THE PITTSBURGH PRESS

"What will happen is that *The Waltons* will receive rave reviews, be embraced by a small, but enthusiastic audience, collect a number of awards—and vanish from the air with hardly a ripple."

DALLAS TIMES HERALD

"...the only entirely honest and rewarding hour I have spent on television this season."

SAN FRANCISCO CHRONICLE

"When these kids run down the dirt road in their bare feet, you can feel the dirt between your own toes."

THE PITTSBURGH PRESS

"Totally unique, exciting TV experience."

THE ATLANTA CONSTITUTION

"The show is so natural, so totally out of the TV mode, you have to worry about its survival."

CHICAGO TODAY

"Best family series on air."

THE INDIANAPOLIS STAR

That was, as you will see, the strange verdict pronounced by many television critics about a new series, "The Waltons."

The audience reaction has been unusual, too. Little children get all smiley and weepy about it, the way they do for things like *My Friend Flicka*, *Little Women*, and the *Cookie Monster* stubbing his toe.

But from there on up in age and sophistication, overt emotions disappear. To be replaced by little smiles of recognition. An occasional gulp. Red eyes.

And in grown men, funny little sounds and fumbblings in the dark, designed to hide the fact that a man is doing something as "unmanly" as being moved by a tender, sentimental story.

We at CBS would like to tell you what "The Waltons" is all about, but it won't be easy. Because everything we tell you can turn you off, if you relate it to similar programs with similar themes.

"The Waltons" is different. Not because it isn't "with it" and it isn't cutesy. Which it isn't. Not because it isn't exciting. Which it is. But because it's an honest attempt to portray a particular kind of American family during a particular time in history.

The Waltons are a large family. Seven children, the eldest eighteen, the youngest six. A mother and father. A grandmother and grandfather. Even a dog. Not a heroic Lassie dog. Not a funny, mangy dog. A dog dog.

And it's about the 1930's. Depression days. In the Blue Ridge Mountains of Virginia. The family is poor. One of the kids plays the harmonica. And it's all about how they all face life.

And that's what makes the Waltons special. *The kind of life they face.*

It has the feel of truth. The look, the texture. You can believe that there were people like this who led lives like this during times like these.

You can believe that maybe this was really how it was to grow up in tough country during tough times. How it really was to be part of a big, loving family.

It's about people who love each other, and love others. About people who care for their aged as well as their young.

And it's funny, too, because it's about a sprawling family of bright, vital individualists.

But it isn't puppy-cute. It isn't pat. And each program doesn't tightly package a moral, like a fortune cookie.

Though there is a moral, overall. Life can be tough. It can also be beautiful. Not easy. Beautiful.

"The Waltons" is on Thursdays. Opposite that funny man, Flip Wilson. And the exciting action show, "The Mod Squad."

It will remain alive until the end of this season, because some people here at CBS believe that there are enough of us around—even in this super-sophisticated day and age—who can still respond to some old-fashioned notions like respect, and dignity, and love. Who aren't embarrassed by an honest lump in the throat.

If there are enough of us, "The Waltons" may even fool the critics and live next year.

Watch "The Waltons" tonight, for a change. It may bring out the best in you.

It did in us.

"...a family in which people, real people, talk to one another... There's respect here, and affection openly displayed, and both young and old have their own dignity."

THE NEW YORK TIMES

"It's easy to get wrapped up with *The Waltons*. They happen to be real."

NEW YORK POST

"Breaks all the rules. Except one: It's entertaining."

CHICAGO TRIBUNE

"Quite wonderful in every respect... beautiful in its conjuring up of a more innocent day, poignant in its relationships, a perfect gem of a tale."

THE BOSTON EVENING GLOBE

"Probably will compare with the few great ones of television history."

THE DETROIT NEWS

"Might be the best show commercial television has produced in years."

DAYTON DAILY NEWS



Save "The Waltons"

WorldSee them tonight at 8:00 on Channel 2.

tiful show; if you don't watch it, you'll be missing out on a good thing, because unless there's better viewer response the show will be cancelled."

He didn't get the appropriation for *TV Guide*, but settled instead for a page in *The New York Times*, *The Washington Post* and *The Los Angeles Times*. He carefully picked these papers to impress upon business people, affiliates, government and the Hollywood community that CBS cared about values as well as about business. He also arranged to trade air time for space in *Time* magazine and *Newsweek*. Then he put his ad together.

The ad (15) was a composite of glowing critical comments, with a headline, excerpted from one of the reviews, which read: "This show is so beautiful, it's going to die." Designwise, the ad was no dazzler. Lou didn't want that. He wanted to avoid the esthetic niceties and make the ad look like a cause — a "Save the Children" kind of appeal. The copy, written by Peter Nord, was clean and straightforward. The photo of the cast looked like a snapshot out of an old family album. The ad was signed, "Save the Waltons." Lou had to do battle to omit the CBS signature, but he prevailed.

According to Lou, the ad changed his life. He was never really certain how to measure the effectiveness of advertising. Now he had concrete results. CBS was inundated with letters and petitions bearing thousands of signatures. They came from school children, from local station listeners, and from the readers of *Time* and *Newsweek*. "The Waltons" remained on the air and by the end of the season was the number-one CBS-TV show.

Dorfsman observed, honestly, "Maybe, given time, the public would have caught onto the show anyway. But the point is, to initiate a catalytic ad like that, you had to be an insider. You had to know the projected plans for the program and have the leverage to turn them around. Such responsibility goes way beyond art directing."

Lesson 4: Define the company's character

In the 40-odd years that Dorfsman has been associated with CBS, he has risen from staff artist to Vice President and Creative Director for Advertising and Design for CBS Inc., with a variety of interim titles and responsibilities. As a staff artist and art director, he did his stint at the drawing board. As a creative director, he initiated projects and supervised the planning and production of thousands of ads and promotional pieces. As a designer, he has had his hand in defining CBS's appearance in print and its physical environment. But however lofty his title, he was never above involving himself in those minute details of a job that spell the difference between "pedestrian" and "perfect."

Much as Lou reveled in advertising problems, he was in his element when he became immersed in the graphics for the new CBS building. It was no secret that not everybody in the CBS hierarchy was thrilled with the new home. In the '60s, when New York City was in danger of becoming one solid wall of aluminum and glass, the black granite monolith was a shocker; "Black Rock," people called it. Once, in those early days, a cab driver deposited Lou at the door of the building with the parting sneer, "Here you are... Buchenwald!"

But just as Frank Stanton had stuck by his choice of the elegant Eero Saarinen design, he was equally determined about the character of the interior and exterior graphics. Dissatisfied with the plans submitted by the architectural firm, he decided to handle the job in-house. He turned the project over to Dorfsman who once more pronounced Frank Stanton, "the dream client." It was a fastidious operation all the way. For Lou, there was not only the joy of the unity he was able to achieve, but also the economies he affected through his knowledge and ingenuity.

When the building was just a hole in the ground, instead of the usual plywood fence with peepholes for "sidewalk engineers," Lou elected to wrap

16. The CBS building at 51 West 52nd Street in New York City is unique architecturally and historically. It was Eero Saarinen's first skyscraper design, and also his last project before he died. In keeping with CBS design consciousness, Frank Stanton (president at the time) nurtured every detail with vigilance. After searching the quarries of the world, the desired granite was finally found and imported from Canada. For the finish, special equipment was fabricated to achieve the matte black color and enhance the natural rough texture of the stone. The building, once mockingly, but now endearingly dubbed, "Black Rock," has won awards from the American Institute of Architects, the New York Chapter of the AIA, the New York Board of Trade and the Municipal Art Society of New York.



NEW HOME OF CBS

WorldRadioHistory

a clear plexiglass wall around the excavation. Loudspeakers placed at intervals informed pedestrians about the future home of the company and provided periodic CBS news reports. As the building rose on its foundation, the plexiglass wall had to be replaced with a protective walkway. Veteran display designer that he was, Dorfsman's adrenalin flowed at the prospect of usable exhibition space. He came up with a plan that turned the normally depressing passageway into a pleasant, entertaining thoroughfare, and a smashing promotional opportunity for CBS, as well.

From his experiences at the 1939 World's Fair and other exhibitions, Lou became a great believer in audience participation. He had 30 illuminated panels fabricated, each equipped with a small alcove for a telephone. The panels provided space for visual material; the telephone receivers, when lifted, delivered a relevant recorded message. The panels were installed along the walkway, and they became the vehicle for three different exhibits (21-23).

The first installation recalled broadcasts of notable news events from 1927 to 1963, the years of CBS's life span at that time. The second exhibit, scheduled to coincide with that summer's presidential nominating conventions, celebrated past presidents and reminded listeners to tune in CBS convention coverage. Finally, in autumn, the third exhibit was devoted to promoting CBS's fall programs. Lou ordered blow-ups of the Hirschfeld caricatures he had commissioned for his newspaper ads. These were installed in the illuminated panels, and the telephone recordings carried messages from the featured stars reminding the listener to tune in.

Eventually, this walkway exhibit was dismantled and stored away. But out of sight was not out of mind for Lou. The thought of perfectly good, expensive display material lying fallow prickled his conscience. It didn't take long for him to hit on the idea of resurrecting the whole display for the New York Yankee baseball team, a CBS Inc. property at that time. He pulled all the panels and telephone receivers out of the warehouse and, with minor adjustments, turned the old exhibit into a brand new Yankees Hall of Fame (24), which was installed at the stadium. The panels contained photo blow-ups of Yankee heroes; their bios and statistical data were recorded on the telephone tapes. This kind of shrewd manipulation of design resources gives Dorfsman enormous pleasure.

While Lou is always invigorated when he saves a buck, he and Frank Stanton gave no quarter when it came to the tone and quality of design projects for the new building. The words "good enough" never crossed their lips. For the CBS logo outside the building, and for almost all the interior signage, Lou re-styled and hand-lettered the gracious old 17th-century typeface, Didot. As an auxiliary to the elegant CBS Didot, he chose a restrained sans serif face, now referred to as CBS Sans. Everything related to the building, from the eight-and-one-half inch bronze letters over the entrances to the cafeteria paper goods, was unified in the two CBS faces. Some 80-odd Swiss electric clocks were taken apart and fitted with new numerals and hands in CBS Didot. Cafeteria dispensing machines were masked off and repainted with CBS Didot lettering. Floor numerals, door numbers, directories, exit signs — everything read in CBS Didot and CBS Sans (25).

It was over the exit signs that Lou fought an exhilarating battle, though he almost met his Waterloo. A fire inspector, whose duty it was to make sure that exit signs met with fire department specifications, took one look at the fancy Didot lettering and said, "Nothing doing!" Fire regulations are very clear: the word EXIT must be eight inches high, straight up and down, no thicks and thins, and no serifs! But Lou was indomitable. He returned to his office, whipped out a hairline felt-tipped pen and carefully lettered EXIT, eight inches high. Back to the fire department he raced with his two signs. "Here," he said, flashing his alternate version, "just what your specs say: straight up and down letters, even thickness, no serifs! Now, if you were in a burning building, which sign would you rather have — this one with the skinny letters that follow your specs, or my nice clear one?" Lou won the argument, but the fire department specs have since been carefully reworded, and a caper like that will probably never happen again.

Two other design projects prompted by the move to the new building were especially satisfying to Dorfsman. One was the stationery. The other was the cafeteria wall.

Like anyone moving to new quarters, Frank Stanton decided it was time



17. Window washer cleaning the plexiglass fence installed around the CBS construction site. Instead of peering through knotholes sidewalk superintendents had an unobstructed view of the action.



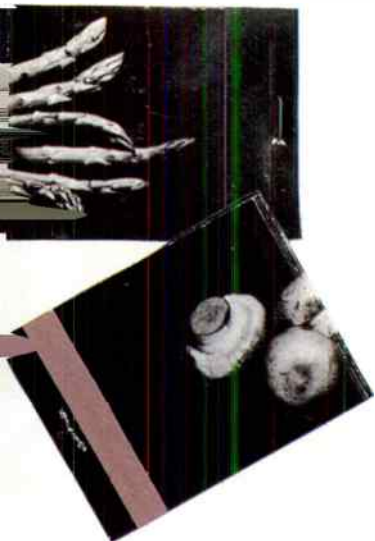


18. Figures on the roof of the protective walkway were dwarfed by the scale of the CBS logo. The mammoth clean and classic letterforms proclaimed the august character of the new neighbor on the block.

to clean the attic. He wanted all the old printed materials and supplies reviewed, excesses trimmed away, so they could start in the new building with a clean, unified look. One area that desperately needed rethinking was the stationery. To study the problem, Lou ordered a sample of every memo pad, letterhead, envelope, mailing tube, and label sent to his office. He was not prepared for the inundation. "I was up to my navel in cartons," he described. Not only did each division have its own version of CBS stationery, every executive and executive assistant had his own personal letterhead, memo pads and envelopes. There was variety in sizes of letterpaper, in weights, in rag content, engraving... and so on. Considering the frequency with which people moved around within the organization, keeping up with so much personalized stationery was a staggering expense, to say nothing of the storage problem.

Dorfsman, with Stanton's approval, made some quick and drastic decisions. To cut down on the number of letterheads he concluded that nobody below the rank of vice president should have personalized stationery. (Since Lou was not yet a vice president, he felt he could recommend this measure with impunity.) Instead of the variety of weights and sizes, he standardized down to two sizes in a lightweight 20-lb paper with a 25% rag content. Both he and Stanton preferred lightweight paper on esthetic grounds. They estimated that the savings on paper alone, multiplied by the million-and-a-half letters mailed annually, would save the company hundreds of thousands of dollars a year. With no small satisfaction, Lou figured how many times over he had earned his salary with that one move. By standardizing the weight and rag content of all his paper, he was able to gang-buy his supplies and worked out a deal to have the paper watermarked with the CBS insignia instead of the paper company's. A very classy touch.

The paper question settled, he then proceeded to redesign the letterheads for each division of CBS in a cohesive format. Large mailing envelopes were also standardized to a customized uniform gray with black Didot lettering. For wrapping materials, he specified custom kraft paper of the same gray with black string. The results were economical and elegant. Dorfsman's Law in matters of esthetics is to spend where it shows; save where it doesn't matter. To carry the CBS design consciousness to its ultimate conclusion, every box of stationery comes packed with a typewritten sample letter which designates the exact format to be followed for every communication that leaves the building. It is specific, even to the dot where the salutation should begin (26-32).



19. CBS design consciousness filtered down to the matchbooks designed for *The Ground Floor* restaurant. Dorfsman commissioned Irving Penn to shoot the still life photos. As a final touch, he color coded the match tips to the vegetables on the cover.

During the years that CBS was settling into the new building at 51 West 52nd Street in New York City, Dorfsman was not only involved in the details of graphic design, he was also curator of most of the art that was installed in corridors and offices. He purchased paintings and prints and supervised their distribution and installation. He confesses that he and Stanton were in such a fever over the esthetics of the building, they'd hold clandestine meetings on Saturdays, stalk the corridors and offices to see if the screws in the door hinges were all lined up, and that nobody had polluted their offices with snapshots of their grandmothers. "Unless," Lou conceded, "it was an Avedon portrait." If that kind of vigilance seemed extraneous, it was the price they were willing to pay to maintain CBS's legendary style.

Of all the design projects that Lou contributed to the new building, the one that stands as his magnum opus is the cafeteria wall (39). When Frank Stanton and interior designer Florence Knoll Bassett contemplated the empty, still incomplete cafeteria, they were stymied about what to do with a 40-ft. blank wall. All the predictable ideas were mentioned — a photo mural of the city, maps, etc. At this point Lou joined the meeting and reminded Stanton of something Lou had given him as a birthday gift — an old job case, filled with wooden letterforms and copper engravings. Lou suddenly envisioned the wall as an expanded job case, but instead of filling it with unrelated, isolated characters, it would be a collage of words related to food. He visualized the words as three-dimensional cutouts in a variety of faces, sizes, weights and depths, interspersed with culinary paraphernalia — pots, pans,



20.



21.



22.

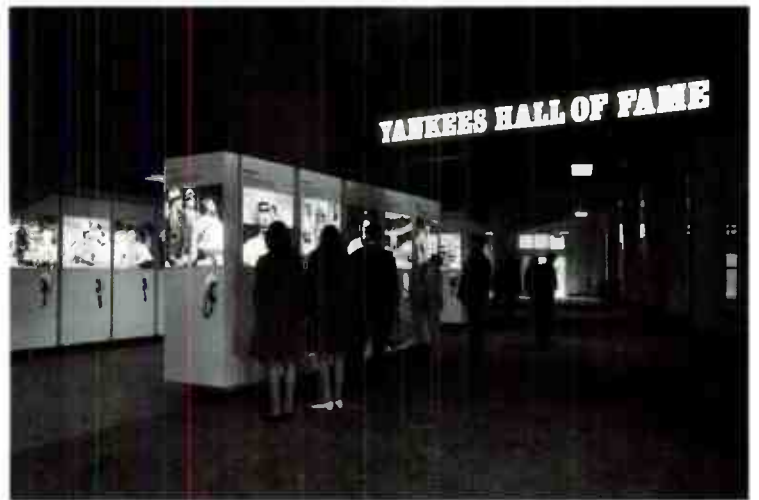
Building an image

In the early 1960s, while the new CBS building was under construction, it was necessary to erect a protective walkway for pedestrians. Instead of the usual dark, depressing jungle of stanchions, plywood and planking, Dorfsman created a passageway that was an entertaining and functional exhibition space.

Thirty illuminated, illustrated panels, equipped with recorded messages, formed the basis for three successive CBS promotions. The first was devoted to historic news broadcasts. The second promoted the summer's presidential nominating conventions. The third previewed the new CBS fall schedule. (Story on page 34.)



23.



24.

24. When the walkway was dismantled, Lou conceived of setting up the exhibit in Yankee Stadium as a Yankees Hall of Fame for the then CBS-owned baseball team. "I get a special kick out

of cloning my own projects and extending their usefulness," Dorfsman volunteers. "I believe that understanding budgets and affecting economies is an enviable talent for a designer to possess "



25.

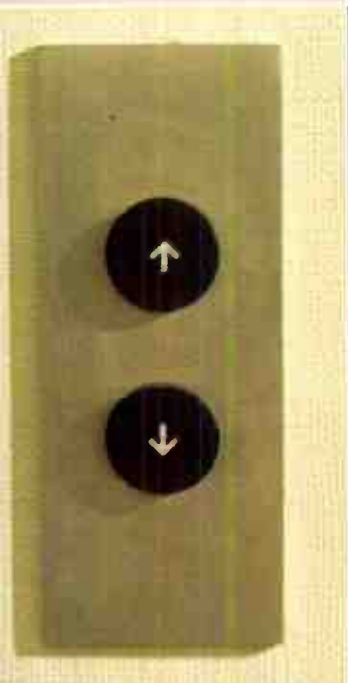
A face for the image

Dorfsman co-opted the elegant 17th-century typeface, Didot, and made it CBS's own. He made some necessary adjustments in the letterforms for the sake of modern reproduction techniques and rechristened the face, CBS Didot. This typeface is the unifying graphic element of the building. The bronze letters over the entrance doors, floor numbers, room numbers, executives names, mail chutes, fire alarm boxes, clock faces and even the exit signs (over the protest, but final consent of the NYC Fire Department) are all in CBS Didot.

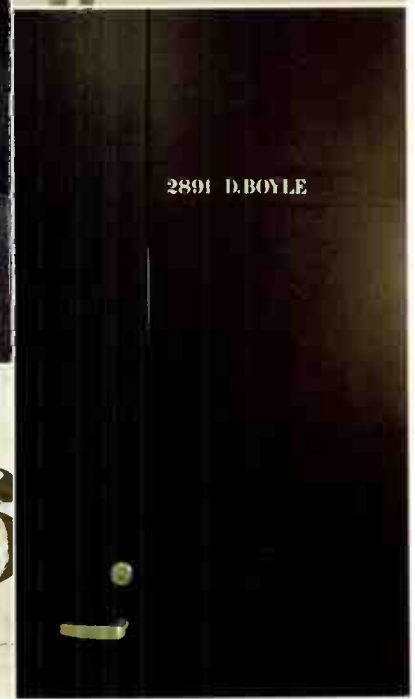
(Story on page 34.)

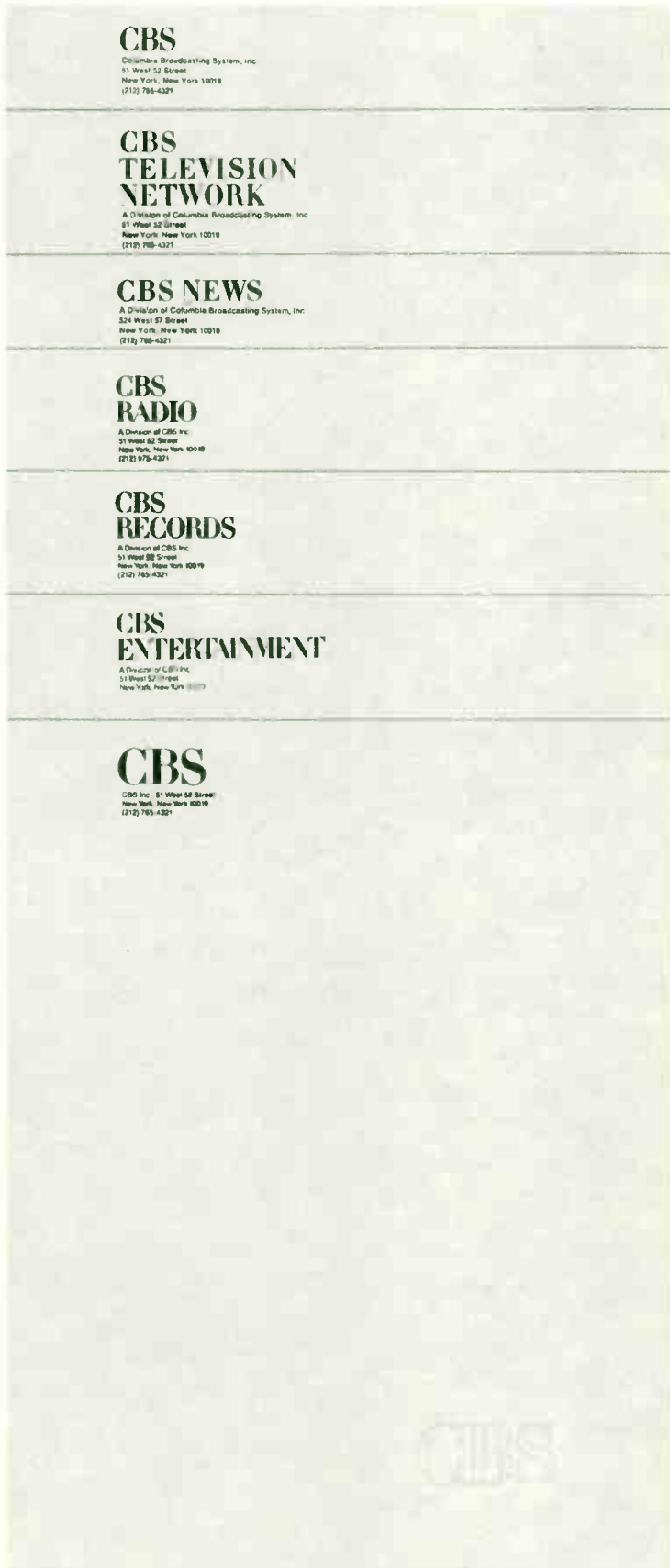


TELEPHONES

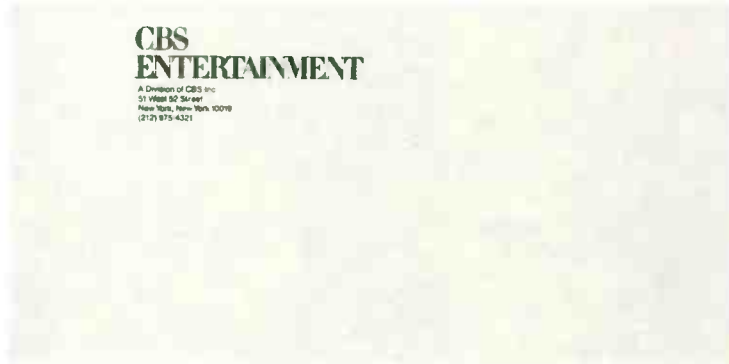


20-36

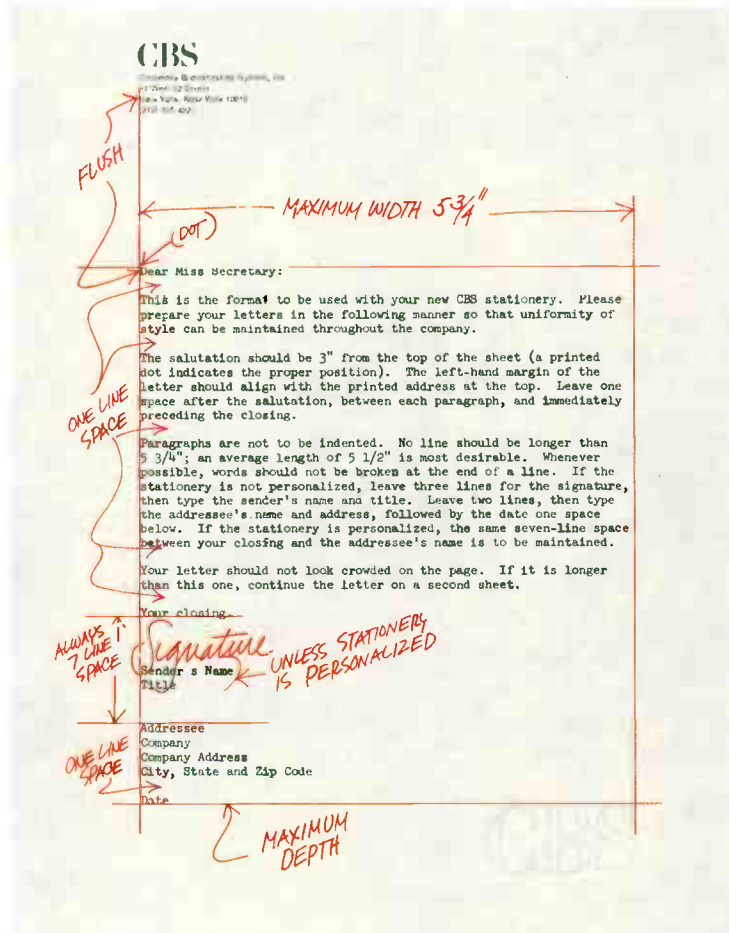




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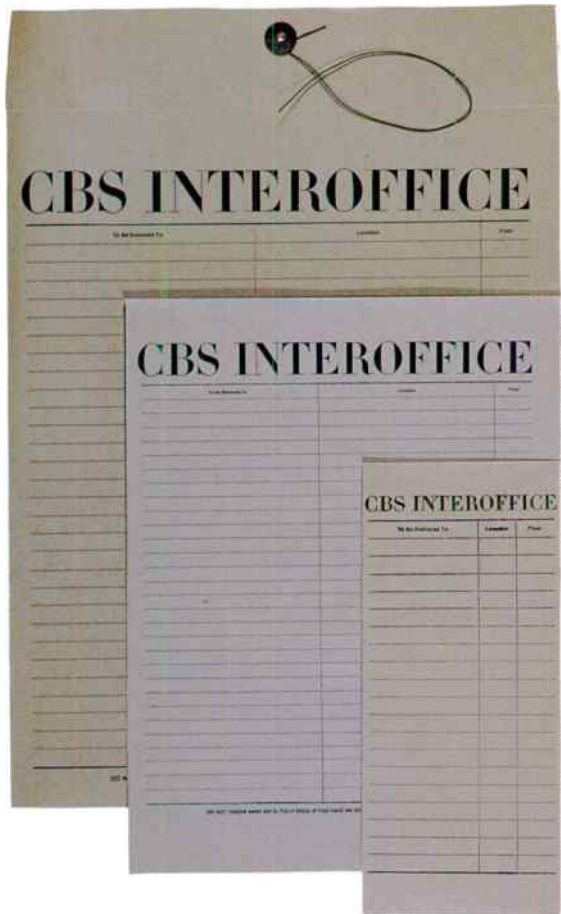
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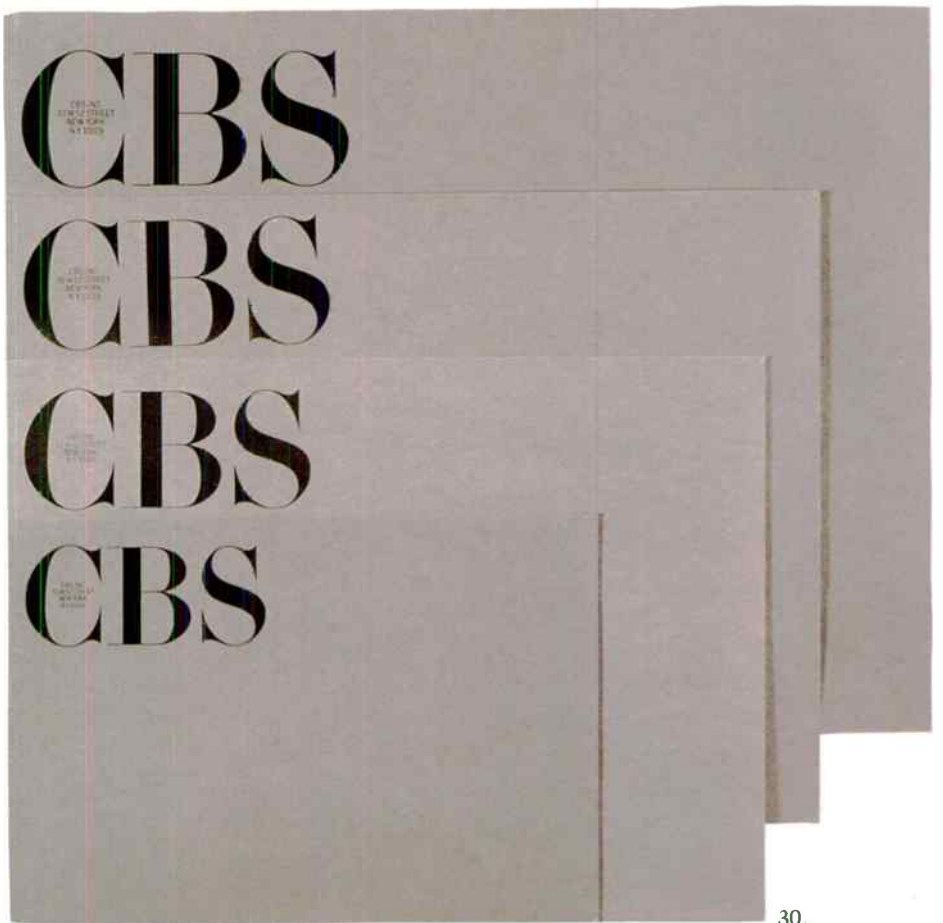
28.

Stationery

The move to new corporate headquarters, with a new address, prompted a revision of the company's stationery and mailing supplies. In the matter of letterheads, Dorfsman discovered that democracy had gotten out of hand. From top executives to minor assistants, everyone was operating with individualized letterheads and paper of varying sizes, weights and rag content. He redesigned stationery for all CBS divisions in a cohesive format.



29.



30.

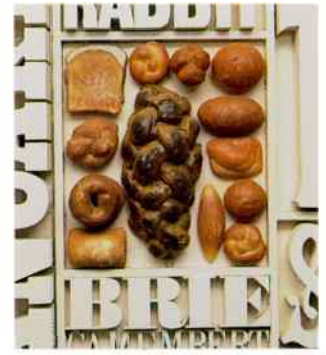


31.



32.

Personal imprints were restricted to vice-presidents and up. Paper was ordered in uniform size, weight and rag content. For the ultimate in fastidious design, every box of CBS stationery is packed with a sample letter which demonstrates the exact format to be used in CBS correspondence and includes a dot to indicate where the salutation should begin (28). Envelopes and wrapping materials were standardized to gray kraft paper and black string. (Story on page 35.)



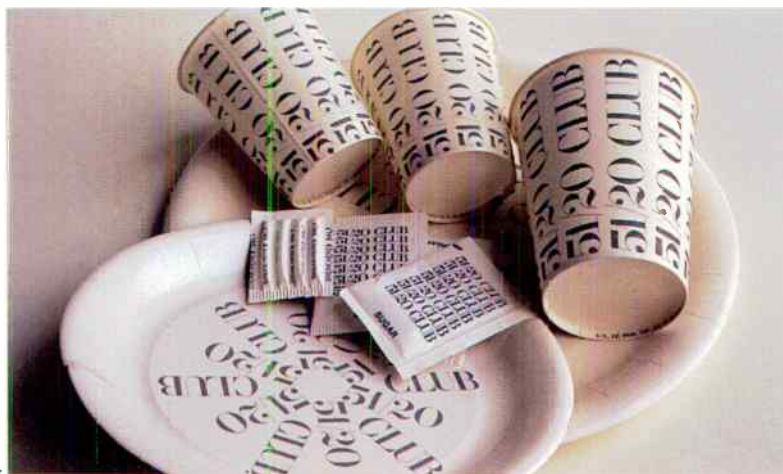
33.-39.



40.

The cafeteria

A blank wall, 40 ft. long and 8½ ft. high, begged to be filled and integrated into the space. Dorfsman resisted the obvious — photo murals, maps, etc. — and opted to treat the wall like an enlarged printer’s job case, with a lockup of words and objects related to food.



41.

41. Even the paper goods in the cafeteria did not escape Dorfsman's commitment to unity. Plates, cups, sugar, salt and pepper packets — all are imprinted with "51/20 CLUB" (abbreviation for 51st Street, 20th floor) in CBS Didot. Words on food dispensing machines were also re-lettered in the Didot face.

[For story see page 44.]

The wall was created in nine separate panels. Most words were jigsawed out of wood, interstices filled with sculpted food items and culinary props, and the entire assemblage was spray-painted in white enamel.

strainers, beaters, etc. and assemblages of sculpted foods. The wall was to stretch from floor to ceiling, span the entire length of the cafeteria and be spray-painted in white lacquer for a unified and stunning effect. Stanton was enthusiastic about the idea and gave Lou the nod to proceed with his plan.

Lou's experience in the display business made this potentially overwhelming project feasible. His first move was to design and produce a sample panel, four by eight-and-one-half feet. He recognized that the wall would have to be created in sections. Using his sample panel as a guide, he enlisted Herb Lubalin to work out the details of the remaining eight sections. Herb, by this time, had distinguished himself as a connoisseur of typography, and the job couldn't have fallen into more loving hands. Lou and Herb collaborated on the project, using typography and hand lettering. Lou designated the depths of words to create interesting shadow effects. With particular ingenuity, he also devised a simple means of hanging the panels so they are removable and appear to be seamless on the wall. The wall, complete with found and fabricated objects, as well as antiques filched from his wife's kitchen, is a monumental achievement. Lou prides himself not only on the idea and the design, but on the engineering and construction details, as well. It gives him particular pleasure, too, to recall that this mega-project — the "gastrotypographical assemblage," as he calls it, was produced for a mere \$14,000. It was recently estimated at a value 20 times his original expenditure — a credit to his experience and ingenuity in display design.

The total designer

Obviously, there's hardly an aspect of the visual communications business that has escaped Lou Dorfsman's attention. There is no one word to describe his labors on behalf of CBS. He shuns the word "designer" because it has the connotation of "cosmetician," a person who pretties things up. But he accepts the title "designer" if it implies the fullest sense of the word — master planner. That is the area in which he feels his talent lies. He has been an initiator of projects and an innovator. He was ahead of the field in creating environments for newscasters. He pushed to make weather reports a scientific learning experience. He was the first to use film for on-air promotions and TV spots for radio promotions. As far back as 1952, he was using *The New York Times* as a trade paper to influence clients, ad agencies and government policies. His long arm even reached into programming when he revived Walter Cronkite's slipping rating by engineering (with the help of publicist Sid Garfield) a guest appearance on "The Mary Tyler Moore Show."

To be sure, Dorfsman did not bat a thousand in getting his ideas approved. Among his favorite unfulfilled schemes for the TV network was his plan for an "on air" sweepstakes to induce audiences to tune in and sample CBS's new fall line-up. Another, was his proposal for a national election, in which audiences would cast votes for the pilot shows they wanted kept on the air. But topping the list of favorite rejects, was his institutional campaign idea for CBS, Inc.

In 1960, when the new building was still at the excavation stage, it occurred to Lou that most people had no idea of the diversity of CBS's activities. It was known mostly as a broadcasting company. "What a marvelous opportunity," he thought, "to let the public (and the stockholders) know what CBS is all about — the entertainment function, the record division, the publications, the electronics — all related to American culture."

Lou visualized a series of ads with the construction site as a stage set. The gist of the campaign would be: on this site a building was being constructed, dedicated to information, education and entertainment. As the building progressed from floor to floor, each ad would demonstrate a specific

42.



42. Dorfsman involved himself in all aspects of CBS business. To revive Walter Cronkite's slipping ratings, Lou conceived the idea of a guest appearance on the popular "Mary Tyler Moore Show." All parties were delighted with the results.

43. Roughs for his pet building-under-construction campaign, rejected but not forgotten. (Story on this page.) Dorfsman does only the roughest, most rudimentary sketches of his ideas. He generally communicates his concepts with combed photo images and actual dummy type blocks. Most often he presents his ideas verbally, accompanied by inimitable facial and hand gestures that only his longtime associates have become expert at interpreting.



CBS property and function. For starters, he would have the New York Giants scrimmaging in the excavation, as a reminder of CBS's NFL broadcasts. When the building reached the record division floor, he planned to photograph Leonard Bernstein conducting the New York Philharmonic there. For Programming, he envisioned an ad with the 90 people of the department lined up on a beam and Jackie Gleason operating a derrick. For Research, another photograph crammed with people from that floor... and so on, continuing his ads until the building was completed. As it happened, the building was scheduled to be finished by Christmas, so for the final ad in the campaign, Lou planned to photograph the traditional "topping off" ceremony with a Christmas tree and the simple message: "Merry Christmas Everybody, from CBS Inc."

Sweet as the idea was to him, and even with the staunch support of Frank Stanton, Lou could not get the campaign budget approved. It remains a memory, albeit a fond one. Which proves there's no Utopia for designers, not even at CBS.

Dorfsman sums it all up

Reviewing his career at CBS, Lou counts the period from the early '50s through the '70s as the most personally rewarding. They were the years of great challenges — when television came of age, when radio was brought back from the brink and when the new headquarters of the company took shape.

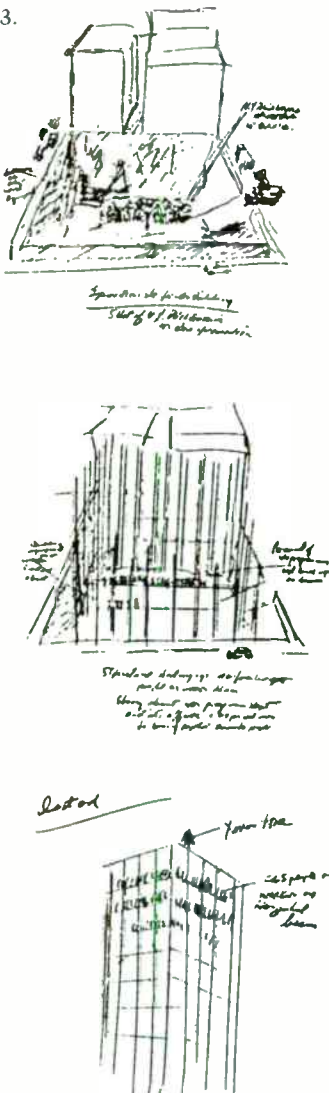
During those golden years, CBS achieved unprecedented heights in its advertising and design work. There were two reasons, according to Lou. The first was Frank Stanton, Lou's modern day Medici, who provided an incomparable, benevolent and supportive atmosphere for creative work. "Stanton was the fantasy client. You never had to sell him on a good idea; he could see the possibilities before you finished your sentence. And he made wonderful, intelligent design judgements of his own," Lou emphasizes.

The second reason for CBS's luminous reputation in advertising and design was that "everything was handled in-house. In the CBS Broadcast Group, we operated our own self-contained advertising agency and design studio. We produced our own ads, specified the media, and were responsible for all our own packaging, displays, interior design and architectural constructions. Measured by our billings, in 1977 for instance, the Broadcast Group's Advertising and Design Department would have ranked as the 11th largest agency in the United States."

Lou presses the point that as an insider he was able to keep tight control over the quality and unity of design in everything that bore the CBS insignia. More important, he was in a better position to function as a problem-solver than someone outside the organization. He was intimately acquainted with all aspects of the Broadcast Group's business. He had access to developments concerning the company that enabled him to respond quickly and appropriately with ads, promotions and special projects. Dorfsman doubts that anyone outside the company could have the perspective, or would invest the time, to dream up speculative projects not solicited by CBS.

Of course, not every "insider" in an organization has the appetite and acumen to perform like Dorfsman. Paradoxically, even when he's an "outsider" working on a freelance project, Lou operates like an insider. He digs into research, marketing problems, media decisions — all the hard gritty facts about a client's business — and manages to find an elegant solution for every problem he embraces. This volume of work is testimony to the fact that Dorfsman is one of those rare stars that streaks across our horizon only once in a lifetime.

43.







Companies with tangible merchandise to sell can, for the most part, determine who their customers are, and when and where to advertise their products. Network advertising is far more complex. First, there are a multitude of diverse programs to market: there is entertainment in the form of dramas, sit-coms, musicals, variety shows, sports, comedy, children's programs, and movies; there are special educational programs and cultural offerings; and there are documentaries, news specials as well as the day-in, day-out, scheduled news broadcasts.

Not only must the network produce the right mix of programs to please its listeners, it must take into account its pluralistic audience: the clients and prospective clients who sponsor shows, their advertising agencies, and the network stations and affiliates that carry the shows. Beyond all those interested parties is a long list of vigilant "watchers" to whom the network must also be responsive: racial, religious and ethnic minorities, women's groups, political parties, opinion leaders in government and the academic community, environmentalists, and certainly the stockholders.

Like every program broadcast by the network, everything that appears in print or on the air in the way of advertising is subject to scrutiny by many interested parties. Every form of network communication must reach out to the intended audience without offending others. In addition, at CBS there was a concerted effort to make their visual presentations convey a sense of the pre-eminence of the company.

Dorfsman's total immersion in the advertising function was unique for an art director. He involved himself in the planning of ads, in media decisions, in marketing problems, as well as in the technical and design problems. All too often, art directors limit themselves to the purely visual aspects of a project. "But if you are in the visual communications business," Dorfsman advises graphic design students, "you have to ask yourself 'Why am I doing this design?' You're doing it to sell a product, a service or an idea! You can go home and paint or sculpt for yourself," he says, "but if you are in advertising, you must constantly keep in mind your clients' needs, the public's need and," he often adds, "my little old aunt in Brooklyn."

44. (Overleaf)
Photograph of vintage CBS microphones, commissioned for the 1976 Annual Report, in celebration of the company's 50th Anniversary (319).

45. The telegraphic headline, billboard-like photo and brief copy communicate a sense of excitement and urgency. Even the unintrusive, tiny logo helps magnify the importance of the entertainment.

NEXT TUESDAY FOR AN HOUR (NEXT SEASON-EVERY WEEK!)



CBS PREVIEW



Innovative use of media

In 1962, when almost all television advertising was concentrated in daily newspapers, Dorfsman proposed that CBS announce its new fall schedule in a magazine supplement and distribute it through the major Sunday newspapers in markets where CBS either owned stations or had affiliates. Such inserts had been used frequently to advertise fashion and home furnishings merchandise, but for TV programs, it was a bold new idea.

6. The elegant gravure supplement proved successful on a number of counts: it was economical to produce and distribute; reprints were made available to CBS stations for their own local promotions (the back page was left blank for their imprint); photo and copy elements were reusable for spin-off ads and promotions. Most important, the concentrated announcement had enormous impact and positioned CBS as the prime network for entertainment.

47.

MONDAY



THE MONDAY SHOWS Every week of the year, start your night with the news, sport, variety and music roundup of the day's news.
10-11 PM THE MONDAY NIGHT SHOW It keeps right on running all year long. The three distinguished, burlesque comedians in a variety format, and about 100 of them are trying. But which two? It usually means that you have some sense, the challenge was first raised, and the program's popularity soared. Host: Ed Butler.
11-12 PM THE MONDAY NIGHT SHOW Host: Ed Butler.
12-1 PM THE MONDAY NIGHT SHOW Host: Ed Butler.
1-2 PM THE MONDAY NIGHT SHOW Host: Ed Butler.
2-3 PM THE MONDAY NIGHT SHOW Host: Ed Butler.
3-4 PM THE MONDAY NIGHT SHOW Host: Ed Butler.
4-5 PM THE MONDAY NIGHT SHOW Host: Ed Butler.
5-6 PM THE MONDAY NIGHT SHOW Host: Ed Butler.
6-7 PM THE MONDAY NIGHT SHOW Host: Ed Butler.
7-8 PM THE MONDAY NIGHT SHOW Host: Ed Butler.
8-9 PM THE MONDAY NIGHT SHOW Host: Ed Butler.
9-10 PM THE MONDAY NIGHT SHOW Host: Ed Butler.

TUESDAY



THE TUESDAY SHOWS Every week of the year brings you an opportunity, with words adding, to enjoy one of the most stirring half-hour subjects in Dodge City's history past. James Aronson in Dallas, and the series of adventures in the town of the early 1900s.
10-11 PM THE TUESDAY NIGHT SHOW Host: Ed Butler.
11-12 PM THE TUESDAY NIGHT SHOW Host: Ed Butler.
12-1 PM THE TUESDAY NIGHT SHOW Host: Ed Butler.
1-2 PM THE TUESDAY NIGHT SHOW Host: Ed Butler.
2-3 PM THE TUESDAY NIGHT SHOW Host: Ed Butler.
3-4 PM THE TUESDAY NIGHT SHOW Host: Ed Butler.
4-5 PM THE TUESDAY NIGHT SHOW Host: Ed Butler.
5-6 PM THE TUESDAY NIGHT SHOW Host: Ed Butler.
6-7 PM THE TUESDAY NIGHT SHOW Host: Ed Butler.
7-8 PM THE TUESDAY NIGHT SHOW Host: Ed Butler.
8-9 PM THE TUESDAY NIGHT SHOW Host: Ed Butler.
9-10 PM THE TUESDAY NIGHT SHOW Host: Ed Butler.

SATURDAY



THE SATURDAY SHOWS Every week of the year brings you an opportunity, with words adding, to enjoy one of the most stirring half-hour subjects in Dodge City's history past. James Aronson in Dallas, and the series of adventures in the town of the early 1900s.
10-11 PM THE SATURDAY NIGHT SHOW Host: Ed Butler.
11-12 PM THE SATURDAY NIGHT SHOW Host: Ed Butler.
12-1 PM THE SATURDAY NIGHT SHOW Host: Ed Butler.
1-2 PM THE SATURDAY NIGHT SHOW Host: Ed Butler.
2-3 PM THE SATURDAY NIGHT SHOW Host: Ed Butler.
3-4 PM THE SATURDAY NIGHT SHOW Host: Ed Butler.
4-5 PM THE SATURDAY NIGHT SHOW Host: Ed Butler.
5-6 PM THE SATURDAY NIGHT SHOW Host: Ed Butler.
6-7 PM THE SATURDAY NIGHT SHOW Host: Ed Butler.
7-8 PM THE SATURDAY NIGHT SHOW Host: Ed Butler.
8-9 PM THE SATURDAY NIGHT SHOW Host: Ed Butler.
9-10 PM THE SATURDAY NIGHT SHOW Host: Ed Butler.

47. Inside spreads, one for each day of the week.



©1963 CBS, INC.

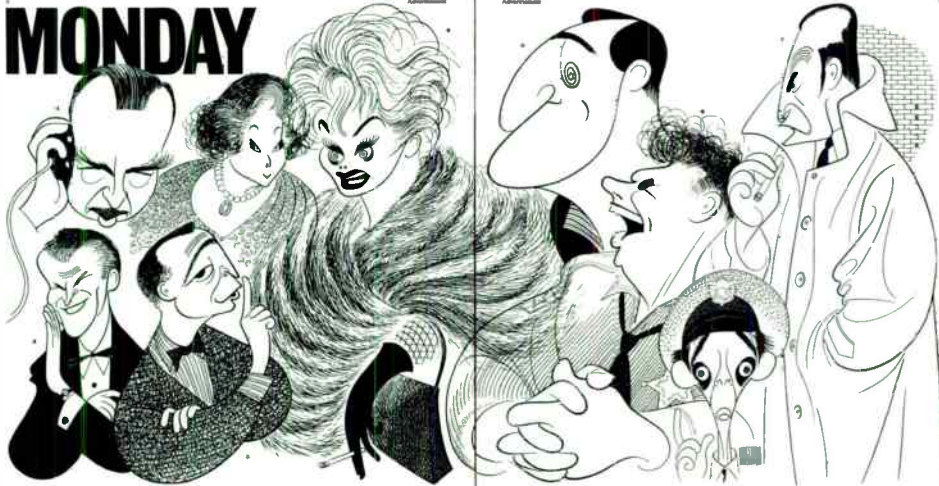
CURTAIN GOING UP ON A NEW SEASON...

Same concept, new technique

The 1962 magazine supplement announcing the new season's offerings proved so successful, Dorfman repeated the idea in 1963. This time he engaged Hirschfeld, the artist who for years has been the definitive caricaturist of film and theatre people, especially for *The New York Times*. The artwork endowed the supplement with a drama page editorial look, and helped identify CBS with show business and stars. As with the 1962 supplement, the 1963 edition became the source of spin-off and tie-in ads for daily newspapers.

48.

MONDAY



1. you are... 2. you are... 3. you are... 4. you are... 5. you are... 6. you are... 7. you are... 8. you are... 9. you are... 10. you are... 11. you are... 12. you are... 13. you are... 14. you are... 15. you are... 16. you are... 17. you are... 18. you are... 19. you are... 20. you are... 21. you are... 22. you are... 23. you are... 24. you are... 25. you are... 26. you are... 27. you are... 28. you are... 29. you are... 30. you are... 31. you are... 32. you are... 33. you are... 34. you are... 35. you are... 36. you are... 37. you are... 38. you are... 39. you are... 40. you are... 41. you are... 42. you are... 43. you are... 44. you are... 45. you are... 46. you are... 47. you are... 48. you are... 49. you are... 50. you are... 51. you are... 52. you are... 53. you are... 54. you are... 55. you are... 56. you are... 57. you are... 58. you are... 59. you are... 60. you are... 61. you are... 62. you are... 63. you are... 64. you are... 65. you are... 66. you are... 67. you are... 68. you are... 69. you are... 70. you are... 71. you are... 72. you are... 73. you are... 74. you are... 75. you are... 76. you are... 77. you are... 78. you are... 79. you are... 80. you are... 81. you are... 82. you are... 83. you are... 84. you are... 85. you are... 86. you are... 87. you are... 88. you are... 89. you are... 90. you are... 91. you are... 92. you are... 93. you are... 94. you are... 95. you are... 96. you are... 97. you are... 98. you are... 99. you are... 100. you are...

02
10:00-11:00 PM WCBS-TV
THE DANNY KAYE SHOW
 Your world is brighter this season because Danny takes over for an hour each week at CBS, The Stars' Address!



TUESDAY



1. you are... 2. you are... 3. you are... 4. you are... 5. you are... 6. you are... 7. you are... 8. you are... 9. you are... 10. you are... 11. you are... 12. you are... 13. you are... 14. you are... 15. you are... 16. you are... 17. you are... 18. you are... 19. you are... 20. you are... 21. you are... 22. you are... 23. you are... 24. you are... 25. you are... 26. you are... 27. you are... 28. you are... 29. you are... 30. you are... 31. you are... 32. you are... 33. you are... 34. you are... 35. you are... 36. you are... 37. you are... 38. you are... 39. you are... 40. you are... 41. you are... 42. you are... 43. you are... 44. you are... 45. you are... 46. you are... 47. you are... 48. you are... 49. you are... 50. you are... 51. you are... 52. you are... 53. you are... 54. you are... 55. you are... 56. you are... 57. you are... 58. you are... 59. you are... 60. you are... 61. you are... 62. you are... 63. you are... 64. you are... 65. you are... 66. you are... 67. you are... 68. you are... 69. you are... 70. you are... 71. you are... 72. you are... 73. you are... 74. you are... 75. you are... 76. you are... 77. you are... 78. you are... 79. you are... 80. you are... 81. you are... 82. you are... 83. you are... 84. you are... 85. you are... 86. you are... 87. you are... 88. you are... 89. you are... 90. you are... 91. you are... 92. you are... 93. you are... 94. you are... 95. you are... 96. you are... 97. you are... 98. you are... 99. you are... 100. you are...

02
9:00-10:00 PM WCBS-TV
JUDY GARLAND SHOW
 It's a bewitching season as Judy weaves her special magic each week! Tonight's guest ABCDEF GHIJKL



SATURDAY



1. you are... 2. you are... 3. you are... 4. you are... 5. you are... 6. you are... 7. you are... 8. you are... 9. you are... 10. you are... 11. you are... 12. you are... 13. you are... 14. you are... 15. you are... 16. you are... 17. you are... 18. you are... 19. you are... 20. you are... 21. you are... 22. you are... 23. you are... 24. you are... 25. you are... 26. you are... 27. you are... 28. you are... 29. you are... 30. you are... 31. you are... 32. you are... 33. you are... 34. you are... 35. you are... 36. you are... 37. you are... 38. you are... 39. you are... 40. you are... 41. you are... 42. you are... 43. you are... 44. you are... 45. you are... 46. you are... 47. you are... 48. you are... 49. you are... 50. you are... 51. you are... 52. you are... 53. you are... 54. you are... 55. you are... 56. you are... 57. you are... 58. you are... 59. you are... 60. you are... 61. you are... 62. you are... 63. you are... 64. you are... 65. you are... 66. you are... 67. you are... 68. you are... 69. you are... 70. you are... 71. you are... 72. you are... 73. you are... 74. you are... 75. you are... 76. you are... 77. you are... 78. you are... 79. you are... 80. you are... 81. you are... 82. you are... 83. you are... 84. you are... 85. you are... 86. you are... 87. you are... 88. you are... 89. you are... 90. you are... 91. you are... 92. you are... 93. you are... 94. you are... 95. you are... 96. you are... 97. you are... 98. you are... 99. you are... 100. you are...

02
8:00-9:00 PM WCBS-TV
ED SULLIVAN SHOW
 Television's top showman presents ABCDEFGH IJKLMNOP QRSTUVWX ABCDEFGH IJKLMNOP QRSTUV



49.

50.

48. Cover of 1963 magazine supplement.

49. Inside spreads.

50. Small space newspaper spin-off ads.

51. The old Jules Verne vintage engraving intimidated the science fiction nature of the program. The other illustrative elements — the trajectory of the rocket and the arc of the moon in the upper left — directed the reader to the headline and down through the text.

THE NEW YORK TIMES, 9 NOVEMBER, 1958, 4B1 12, 10M

In the past "Chronicle" has taken you to the Roman Forum, a 19th century market place and Britain's Coney Island. Tonight, accompanied by the cast of "Beyond the Fringe" it takes you on

A TRIP TO THE MOON
CHRONICLE
 7:30-8:30 PM
TONIGHT CBS@2

As man's dream of landing on the moon moves closer to reality with the launching of the Saturn spaceprobe, CBS News presents a historical dramatization of Jules Verne's vision. *Beyond the Fringe* history of a lunar voyage. "From the Earth to the Moon," history's earliest space flight. The French novelist anticipated the modern rocketed probes of such a flight, even as he envisioned the development of the astronaut.

Taking part in tonight's expedition are Alan Bennett, Peter Cook, Jonathan Miller and Dudley Moore — the Star Flighters whose comic talents have made the novel's history come "Beyond the Fringe" a month ago on both sides of the Atlantic. The narrator is CBS News Correspondent Charles Collingwood.

The tonight's broadcast continues a tradition of the network's history as reflected in its literary, scientific, artistic and social adventures. You would not be surprised to see "The Moon," the famous 19th-century Parisian. It has presented a new view of the world. Come to see by his contemporary, as well as by Plutarch, Shakespeare and those, which are original outside for its "rough and shaggy" perspective performances." The report on the popular British version report of "Beyond the Fringe" to a halcyon tour of the American landscape, from the church's role in the civil rights conflict to a study of juvenile delinquency. And for the latest news and most meaningful insights into the events and issues of the day millions of the nation's viewers rely on the CBS NEWS SERVICE WITH BEILA WALLACE and the CBS NEWS SERVICE WITH WALTER CRONKITE.

During the current season in prime evening time CBS News has presented more hours of news and public affairs broadcasts than either in television. It may range from the portrait of a human general to an interview with a Presidential candidate, from a report on the urban troubles to a halcyon tour of the American landscape, from the church's role in the civil rights conflict to a study of juvenile delinquency. And for the latest news and most meaningful insights into the events and issues of the day millions of the nation's viewers rely on the CBS NEWS SERVICE WITH BEILA WALLACE and the CBS NEWS SERVICE WITH WALTER CRONKITE.

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CBS NEWS@

51.

52. Which name would be the bigger attraction: Moses or Burt Lancaster? By subtle use of typography, they received equal billing. "Moses" was set larger than "Burt Lancaster," but subdued by a screen so that both names read with equal importance. The daring juxtaposition of an ancient subject with a contemporary split-screen photo technique energized the page.

53. The poster-style treatment of this ad implied an event of artistic significance. The contrast in size and scale of the juxtaposed photos heightened the drama; an example of deft maneuvers with stock photos.

THE NEW YORK TIMES, SATURDAY, JUNE 21, 1962

BURT LANCASTER
MOSES
THE LAWGIVER

"And there arose not a prophet since in Israel like unto Moses whom the Lord knew face to face."

Tonight, CBS begins a momentous six-part special dramatization of the biblical tale of Exodus. "Moses—The Lawgiver" stars Burt Lancaster in the compassionate human story of a man who was greater than human. The story of Moses who defied the strongest empire in the world to free the Israelites from bondage. Of the long and tortured flight from Egypt to the Promised Land. Of the covenant with God that enabled a great people to endure and triumph.

The spectacular production captures the full sweep of one of the most majestic stories in man's history. The all-star international cast includes Anthony Quayle, Ingrid Thulin and Irene Papas. William Lancaster stars tonight as young Moses. The series was filmed in Israel and Italy, and was written by the famed novelist Anthony Burgess ("A Clockwork Orange") and Vittorio Bonicelli, who won an Academy Award nomination for his screenplay, "The Garden of the Finzi-Continis." It was produced by Vincenzo Labella.

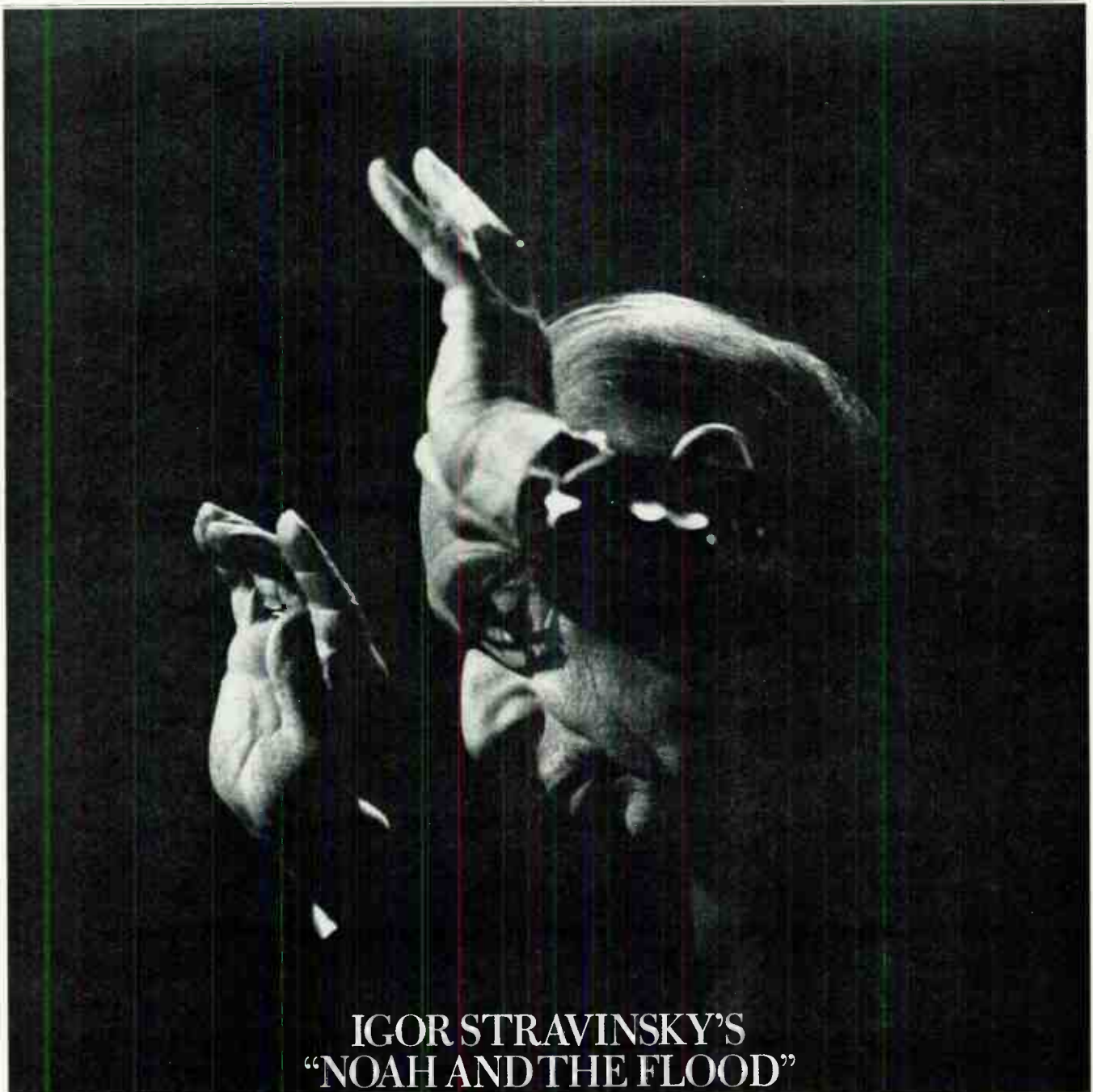
"Moses—The Lawgiver" continues the tradition of bold, innovative historical drama established by "The Six Wives of Henry VIII" and "Leonardo da Vinci," both of which received their American premieres on CBS. Like them, it is an unforgettable experience.

10-11 TONIGHT
CBS@2
 Starting tonight, and continuing on the Saturday evenings of June 29, July 5, 12, 26 and August 2.

52.

Announcing the "specials"

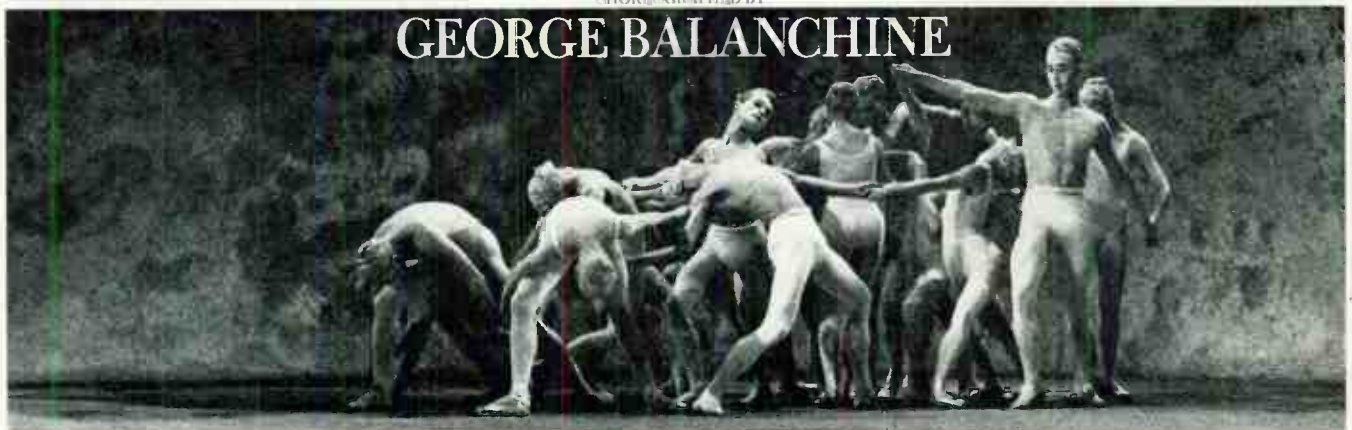
Aside from its regularly scheduled programs, CBS offers one-time-only "specials." To accentuate the uniqueness of each of the broadcasts, Dorfsman consciously avoided uniformity in the ads. Each event was treated in a graphic style that reflected the specific content and mood of the program. The ads were not immediately identifiable as CBS ads, but bore the look of editorials. Even the CBS logo surrendered its identity and conformed to the typography of the headline in each ad.



IGOR STRAVINSKY'S
"NOAH AND THE FLOOD"

CHOREOGRAPHED BY

GEORGE BALANCHINE



An original dance drama based on the familiar Biblical theme, with Laurence Harvey, Sebastian Cabot, Jacques d'Amboise, and Elsa Lanchester; performed by the New York City Ballet, and produced by Sextant Inc. A Breck Golden Showcase presentation. Commissioned by the CBS Television Network.

WORLD PREMIERE TONIGHT 9:00 TO 10:00 CBS 

Ingrid Bergman appears tonight on the CBS Television Network in a hauntingly powerful 90-minute drama of romance and betrayal: "Twenty-Four Hours in a Woman's Life." Also starring Rip Torn. **TONIGHT 9:00 TO 10:30 CBS** 



54.

**CBS
LOVES
LUCY**

54. Ingrid Bergman was not anxious to sit for a special costume portrait for this ad, but Dorfsman felt that no stock photo would characterize the nature of the program. He dipped into his budget and wooed her with a Richard Avedon photo.

eted, illuminated face emerging from the background, and the arms extended toward her audience, epitomized Garland's style in concert. The open hands lead into the copy block which, set in reverse, maintains the unity of the ad.

55. Judy Garland's picture for this ad came out of a CBS library of stock photos. The silhou-

56. This quintessential Lucy mug shot from the CBS photo library was a perfect illustra-

TWO BIG TELEVISION "SPECIALS" TONIGHT ON CBS 



Judy sings! and sings! and sings! in a shimmering hour filled with her favorite songs and her unquenchable talent. And as if Judy alone weren't enough, she also dances, jokes, and cavorts with two great guest stars, **FRANK SINATRA & DEAN MARTIN** on **THE JUDY GARLAND SHOW** 9 TO 10:00 **CBS** 

55.

Presenting the stars
Some performers are guaranteed drawing cards. But viewers can also be enticed by the theme or mood of a show. Communicating such information in an ad is not always as simple as Dorfsman made it look, especially when time and budget limitations often forced him to work with stock photos. Dorfsman's choices and decisions about scaling, cropping, silhouetting and combining photos, made them look made-to-order for each ad.

...e was Lucy Ricardo, and she made America laugh...no, roar...
...the first time on October 15, 1951.

Twenty-five years later, Lucille Ball is the world's best-loved
thead. The astonished...and astonishing...eyes, the endless
legs, the beautiful, sexy, funny, marvelous
goddess of innocent bedlam are world-
wide phenomena. Around the clock
and around the globe, at almost any hour,
someone somewhere is in front of
a television set having a ball with Ball.
She has, in fact, become an international
art form. And like all good art forms,
she deserves retrospective.

This Sunday from 8 to 10 pm
we present "CBS Salutes Lucy...the First
25 Years." It is a gorgeous tribute to a
gorgeous woman. Fifteen of the world's
greatest entertainers will join her, including many of the people she
has worked with. There'll be laughter, reminiscences, and replays
of some of the funniest of her funny moments. And there'll
be a special introduction by CBS Chairman William S. Paley.

We at CBS are proud to have been home to Lucy for
the years of her television life. Like everyone else, we are guilty
of having chuckled, giggled, laughed and roared at the lady for
the last quarter of a century. With affection and infinite respect,
we want the world to know that we, too, love Lucy.

These two hours are our way of showing it.



56.

...tion for the ad an-
...nouncing the 25th
...anniversary of the
... "I Love Lucy" show.

...skyline. The combined
...photos summed up the
...contents and character
...of the program.

57. Elizabeth Taylor made
her first appearance on
TV as a hostess on a
tour of her native
London. Instead of the
usual sultry movie star
image, Dorfsman
presented her with
ambassadorial dignity
silhouetted against a
photo of the London

58. Despite the Carnegie
Hall setting, it was
clear from the photo
that this was to be no
long-haired perfor-
mance. Julie Andrews,
in ten-gallon hat, was
not going to behave
like Mary Poppins, and
Carol Burnett promised
to be her zany self.



ELIZABETH TAYLOR IN LONDON TONIGHT 10-11 CBS

In her first appearance on television, the noted actress brings to the screen a fascinating mosaic of the people and places that make her native city unique among the capitals of the world. In color and black and white with script by S.J. Perelman.

57.



**"Julie and Carol at Carnegie Hall"
starring Julie Andrews and Carol Burnett
Tonight 10 to 11 CBS**

58.

57



RUSSIANS: SELF IMPRESSIONS

On the principle that the life of a man is reflected in his literature, the Public Affairs Division of CBS News offers a revealing insight into the character of the Russian people tonight at 7:30 as a special half-hour broadcast based on the works of five famous Russian authors.

As host on the program "Russians: Self-Impressions," Paul Evans, J. J. Matthews, noted authority on Russian literature, presents a social and historical commentary on the dramatic presentations. "In this program," he declares, "we seek an insight into the often enigmatic character of the Russian. To gain this insight into the Russian as he is, we must try to understand the Russian as he was... to know something of the world he grew up in and revealed again."

"This world is sharply revealed in scenes from Gogol's classic story 'The Overcoat' and Chekhov's drama 'The Cherry Orchard.' They disclose the poverty and decadence of much of Russian life in the 19th century, while a powerful sense of injustice and fantasy is reflected in other vignettes from Dostoevsky's 'The Brothers Karamazov' and Turgenev's 'Fathers and Sons.' In introducing the concluding scene from Pasternak's 'Dr. Zhivago,' Professor Matthews declares: 'As with us all, when the social structure crumbles, the only order in the world is to be found in the love one human being can have for another.'

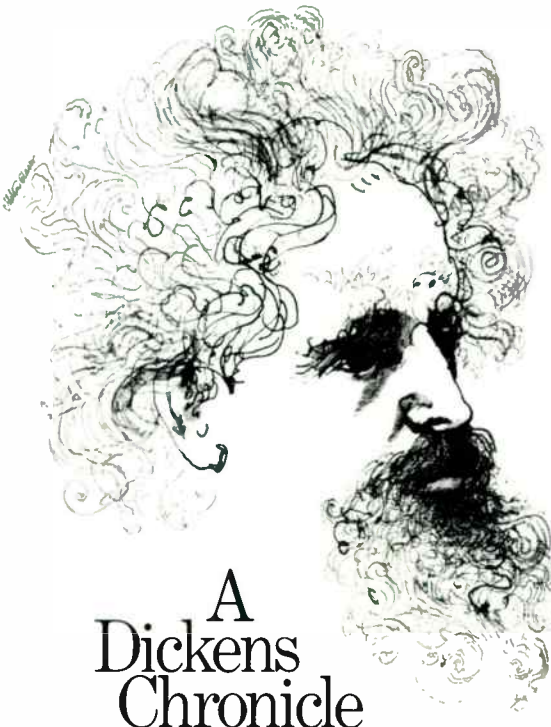
A brilliant cast starring Jo Van Fleet, Kim Hunter, Sam Wanamaker, George Valkov and Joseph Beiliff portray the principal characters in the five dramatic sketches.

In employing the resources of the past to illuminate the present, CBS News offers still another example of its many varied efforts to explore all possible resources that can give meaning to our times. Other moments of this same effort can be seen in the clarification of social and economic issues on CBS NEWS, in the pages of every history record back on our television screens, in the search of every broadcast each week on every screen, and, in fact, in the regularly scheduled daily news reports. To watch them is to gain deeper understanding of the world we live in.

CBS TELEVISION NETWORK

The illustration for the "Russians", done by Milton Glaser in 1963, is still the subject of a friendly feud between Glaser and Dorfsman. Glaser preferred his original drawing which he considered esthetically superior to this one. Dorfsman, however, rejected it because he felt it lacked clarity. The final illustration is the result of numerous arguments and revisions, a circumstance that has happily not compromised their friendship.

59.



A Dickens Chronicle

No single individual conjures up the world of 19th Century England as vividly as Charles Dickens—a world of cozy inns and roaring fires, of grinding poverty and social injustice.

Tonight at 7:30 est, CBS News brings this world to life in a compelling broadcast in which episodes from the novelist's tormented personal life are presented in dramatic counterpoint to some of the celebrated creations of his soaring imagination.

Dominating the screen is the memorable figure of Mr. Pickwick's famous manservant—Sam Weller—who alternates between presenting fellow characters from the various novels and providing the biographical background to scenes from Dickens' family life. You are happily bewildered by the plump and garrulous Mrs. Nickleby expounding her fuzzy notions. You are shocked by the browbeating schoolmaster, Wickford Squeers. You are touched by the foolish optimism of Mr. Micawber—"until something turns up I have nothing to bestow but advice." You are delighted by the innocence and warmth of Mr. Pickwick himself as Sam Weller introduces him to Weller, Sr., "the old 'un' over a glass of brandy."

And in between this rollicking parade of characters you enter the Dickens household at various stages in his childhood as the son of a father imprisoned for debt, in the days of his courtship as a young, romantic writer, and in the crowning years of his success as one of the greatest literary figures the world has produced. As he himself wrote: "My whole nature was so penetrated by the grief and humiliation of such considerations (his father's imprisonment) that even now, famous and cared and happy, I often forget in my dreams that I have a dear wife and children—even that I am a man—and wander desolately back to that time of my life."

Performed by a distinguished cast starring Olive Rivilin as Sam Weller, Robert Stephens as Dickens, Rosemary Harris as his wife, Kate, and Douglas Campbell as Mr. Micawber, tonight's broadcast offers a unique viewing experience for the entire family.

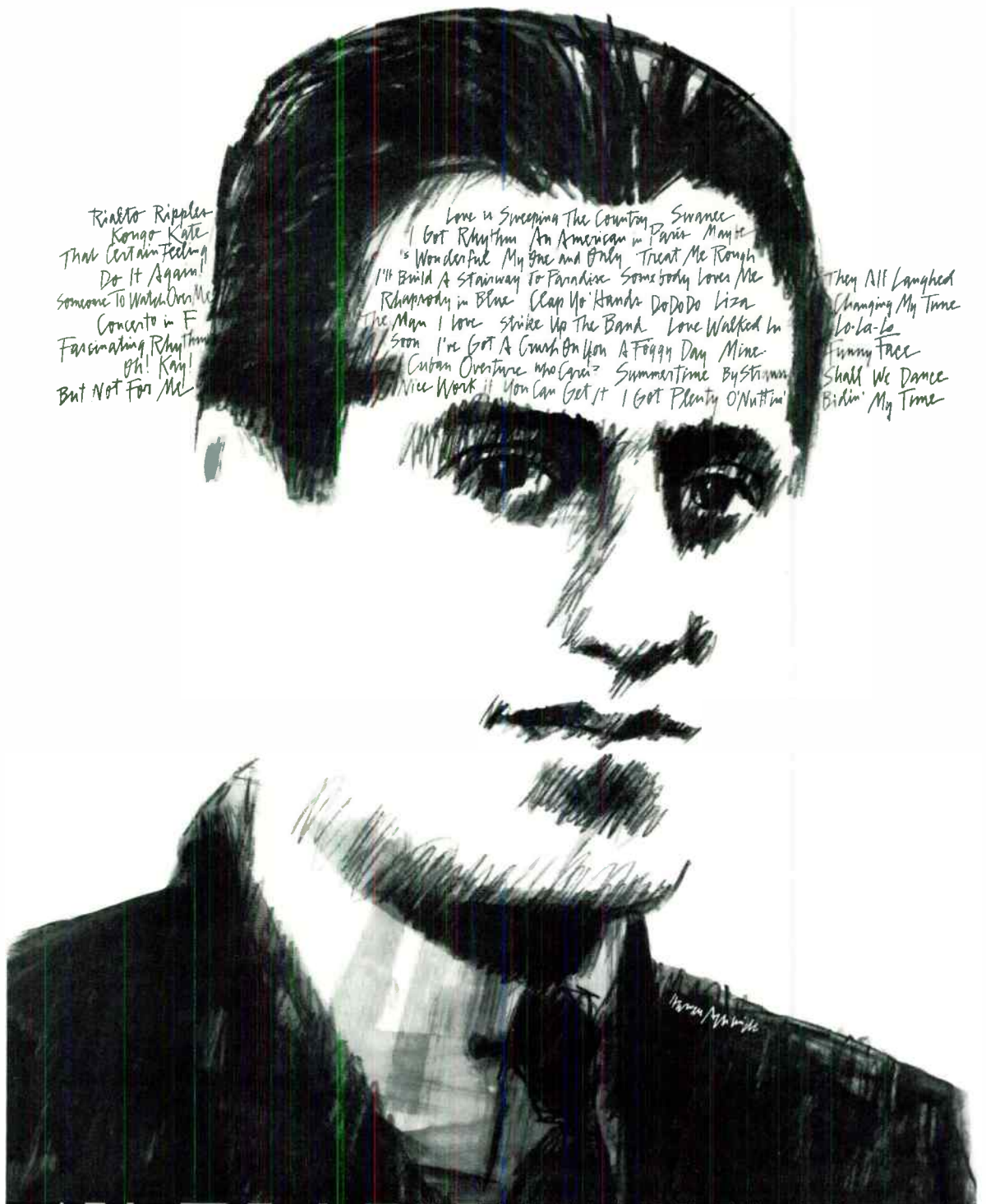
The influence of great men on their times is no less of a reality than the latest news report of a fire, an act of Congress, or a labor dispute. In tonight's broadcast CBS News reaches into the realities of a past century to illuminate its customs, manners and conditions, just as it reaches into today's international realities and tomorrow's technological realities to present an interview with Chancellor Adenauer, a military expedition in Southeast Asia, a space launch from Cape Canaveral. To a successful and enterprising news organization all reality is its province.

©CBS NEWS

60.

The Impact of Drawings

Since newspapers are saturated with photographs, Dorfsman occasionally likes the sudden change of pace and impact of drawings. Also, there are times when photographs are not available, or readers would not recognize the characters from photos anyway, as in the case of Dostoevsky, Gogol, Turgenev, Chekhov, and Pasternak (59) and Charles Dickens (60). A drawing, more than a photograph, can infuse a character with a legendary quality, as in the Gershwin portrait (61). "Besides," Dorfsman admitted, "when everybody is zigging, I like to zag."



THE GERSHWIN YEARS

The CBS Television Network presents a 90-minute musical extravaganza with Richard Rodgers as host—starring Maurice Chevalier, Florence Henderson, Ron Husmann, Julie London, Frank Sinatra and Ethel Merman... Produced by Leland Hayward.
8:00 TO 9:30 TONIGHT ON CBS CHANNEL 2

WHAT A SEASON OF SPARKLING SPECIALS!

Dramatic specials...variety specials...comedy specials...specials in animation, music, documentaries—more of all kinds will appear on CBS Television for the 1976-77 season than ever before.

On this page are a few of the specials in the CBS schedule. Another 60 or more include "Goldenrod," a dramatic love story of the rodeo

circuit in Western Canada... "The Attempted Defection of Simas Kudirks," a tense drama based on a Soviet seaman's life-and-death leap to freedom... "Monte Carlo Circus Festival"... Peggy Fleming with "Holiday on Ice" at Madison Square Garden... The Grammy Awards. And many more. Program specials are a CBS specialty. They

open up television to the widest array of talent, to the oldest and newest forms of entertainment. They create a season within a season, adding sparkle, endless variety and change of pace.

They're all in addition to the exciting new series starting on the CBS Television Network this fall, and to continuing program favorites.



"They Said It with Music: Yankee Doodle to Ragtime": A truly all-star cast and two glittering hours of song, story, and graphics. The tracing of the nation's character through its music

"America's Salute to Richard Rodgers": Gene Kelly and Henry Winkler co-host a stylish all-star, two-hour tribute to the nation's best-loved composer



Bing Crosby stars in a stunning new variety special—as well as in the Crosby family's annual Christmas celebration

Beverly Sills and Carol Burnett star in a variety hour of magnificent sound and comedy "Sills & Burnett at the Met"



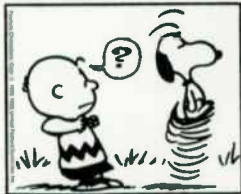
"Minstrel Man": starring Glynn Turman in a story of two brothers, born into the minstrel tradition and determined to live and work in dignity. A powerful dramatic special with music.

Shirley MacLaine, versatile moviestar and Emmy winner of last year's Best Variety Special, performs through an hour of dazzling comedy, dance, and song.

Neddie Comaneci, the incredible star of the '76 Summer Olympics, performs miracles of gymnastics in a spectacular entertainment odyssey through her picturesque homeland "Neddie From Rumania With Love"



Jane Alexander plays a well-to-do woman who reaches outside her conventional life to help emotionally disturbed children. A moving two-hour drama: "Circle of Children" Co-starring Rachel Roberts



Charlie Brown. The return of the whole irresistible troop of the Charles Schulz characters in new—and in many of your favorite—animated specials.



"Lucille Ball's 25th Anniversary Special": An all-star retrospective of one of the greatest comedy careers in history. A major television event.

ON CBS

All the merchandise on one page

These ads demonstrate Dorfsman's masterful handling of many diverse elements on a single page. He artfully combined photographs with drawings, and square halftones with silhouettes, so that each element registered clearly and received equal attention.

CBS PRESENTS FEBRUARY

Or how come such a cold month has so many hot specials?

Saturdays Feb. 1, 8, 15, 22. CBS Golf Classic. 4-5 pm.
We map for spring each Saturday as top-contenders mail in to vie for \$225,000 in prizes in a match-play series.

Sundays Feb. 2, 9, 16, 23. NHL Hockey. 2:30-5 pm.
The fastest men in the world hot up the ice each Sunday as CBS Sports follows their drive for a crack at the Stanley Cup.

Tuesdays Feb. 4 and 18. 60 Minutes. 10-11 pm.
CBS News' every-other-Tuesday magazine covers an extraordinary range of subjects: on February 4, a visit with the Duke and Duchess of Windsor as they try to sell Harry Pearson their million-dollar home near Paris.

Sunday, Feb. 9. A Midsummer Night's Dream. 9-11:15 pm.
A weaver turned donkey and a fairy queen bewitched into loving him are just two of the mismatched mortals and playful spirits who add mischief—and fun—to the Royal Shakespeare Company production of the Bard's "sweet comedy."

Saturday, Feb. 15. Fisherman's World. 1-2 pm.
Gyssly Ross, Len, Garry Moore, Sam Sneed and other celebrities are cast in a new role.

Tuesday, Feb. 18. Australia: The Timeless Land. 7:30-8:30 pm.
A National Geographic special brings a sweeping panorama of the land down under—from cosmopolitan cities to the continent's great untamed core.

Double Feature: Thursday, Feb. 20. He's Your Dog, Charlie Brown. 7:30-8 pm.
Snoopy gets rocks above his station, and the Peanuts Gang may lose their star shortstop.

Looking Back. 8-9 pm.
Andy Griffith and guests including Janet Leigh, Don Knotts and Tennessee Ernie Ford take a fast, funny look at the charms of the Thirties.

Tuesday, Feb. 25. CBS Playhouse: "The Experiment." 9:30-11 pm.
A love story of the Now generation that poses timeless questions about the price of success. Barry Sullivan heads a cast in which the younger generation is represented by Tisha Sterling (Ann Sothern's daughter) and M. K. Douglas (Kirk's son).

Friday, Feb. 28. The Flight of Apollo 9. 11 am.
For ten days CBS News will cover every phase of this next critical step in our progress towards a moon landing.

The total effect — there's a lot of excitement on CBS-TV. Despite the variety of illustration techniques, the typography unifies the page. All picture captions are set in the same typeface and size. The logo repeats the typeface of the headline, sandwiching in all the disparate elements and keeping the page under control.



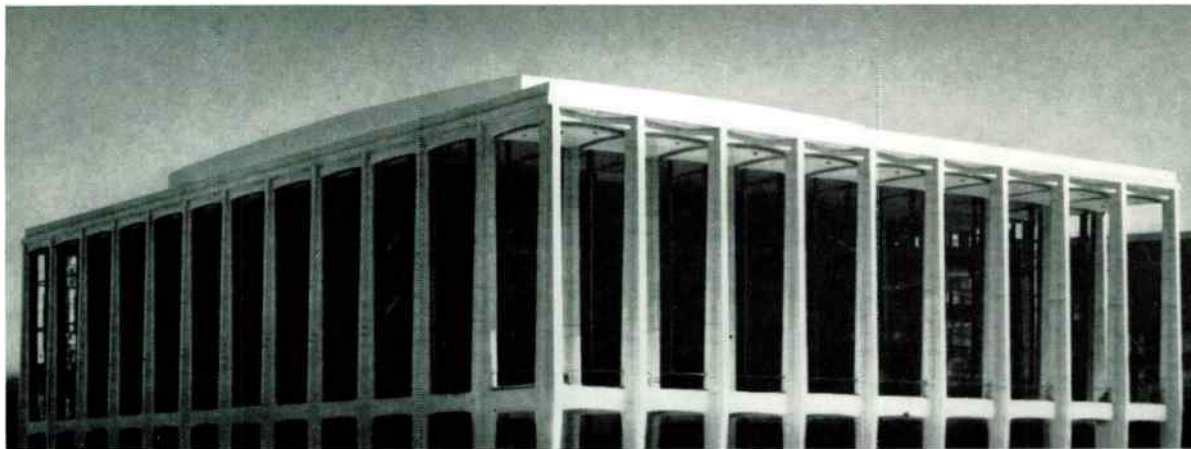
THE GOLDEN AGE OF GREECE 6-7 PM Tonight in a unique television broadcast, King Paul and Queen Frederika of Greece review their country's historic contributions to civilization symbolized by that great monument of human aspiration, the Parthenon. Surrounded by its soaring columns, the King and Queen discuss the design of the famous structure with CBS News Correspondent Eric Sevareid, demonstrating how its noble proportions reflected the social, political and artistic ideals and way of life of the Age of Pericles, the forerunner of modern democracy. Produced by Perry Wolff, tonight's on-the-scene broadcast is the second in a CBS News series of specials entitled THE ROOTS OF FREEDOM.

THE HERITAGE AND THE PROMISE

LINCOLN CENTER DAY 8-9 PM Just one year ago Lincoln Center for the Performing Arts opened its doors to express "the enduring values of art as a true measure of civilization." Tonight a first-anniversary broadcast, with Alistair Cook as host, will display the arts of the ballet and the musical theatre. Members of the New York City Ballet, directed by George Balanchine, will perform excerpts from ballets by Stravinsky and Bizet. Another portion of the program introduced by Richard Rodgers will tell the story of the American musical stage, through the singing of a notable cast with Sally Ann Howes, Robert Merrill, Veronica Tyler, David Wayne, special guest star Miss Ethel Merman. **CBS**

This one ad announced two CBS cultural programs scheduled for the same evening: a documentary on "The Golden Age of Greece" and a broadcast celebrating the first anniversary of Lincoln Center. By juxtaposing an ancient Greek temple and the architecturally derived Lincoln Center building, Dorfsman made a visual equation between the culture inherited from Ancient Greece and the cultural offerings to come from Lincoln Center and CBS.

When an associate of Dorfsman discovered a 1927 newspaper story about CBS's first broadcast from the old Metropolitan Opera House, Lou did not let the promotional opportunity slip through his fingers. On September 27, 1966, exactly 39 years after that first broadcast, he ran this ad congratulating the Metropolitan Opera on its move to its new home at Lincoln Center. The ad confirmed CBS's longtime commitment to cultural programming.



Just seven notes on a startling blank page of music may seem like reckless use of expensive space. Here, it is an irresistible visual device for drawing readers into the text. The copy in this ad celebrated the opening of Lincoln Center's Philharmonic Hall and CBS's continuing involvement in broadcasting and recording concerts by The New York Philharmonic.

Promoting the cultural image

The opening of Lincoln Center for the Performing Arts in New York City provided CBS with numerous opportunities to broadcast concerts, ballets and operas. It also created opportunities for promoting CBS's image as a major disseminator of culture.



We have a more than passing interest in the transformation of the grand old lady of Thirty-ninth Street into the debutante of Lincoln Center. For while the Metropolitan Opera inaugurates its new home we will be celebrating an anniversary.

CBS went on the air 39 years ago, on September 18, 1927, and the Met was with us on our opening night as we presented the first broadcast of an American opera, "The King's Henchman," by Deems Taylor.

In the years since then CBS has brought America the voices of virtually every great star from the world of song. We have helped to foster public interest in fine music generally through millions of records and thousands of hours of radio and television broadcasts. Down the years CBS has commissioned over 300 works by the world's foremost composers. And, in developing the Long-Playing record which can reproduce an entire opera on two or three discs, we have transformed the very nature of recorded music.

They have been busy and rewarding years since that opening night. And now there is another opening: the Metropolitan Opera at Lincoln Center. It is with special joy that we salute a great musical institution in its beautiful new home. Bravissimo!

COLUMBIA
BROADCASTING
SYSTEM

Notes of triumph

All that music is, and probably ever can be, starts with these seven sounds. In different combinations they have lulled children to sleep, serenaded women, sent men off to war. Bach used them to praise God, Brahms turned them into a famous lullaby, Beethoven built them into nine transfiguring symphonies that echo the depths of man's hopes, joys and fears.

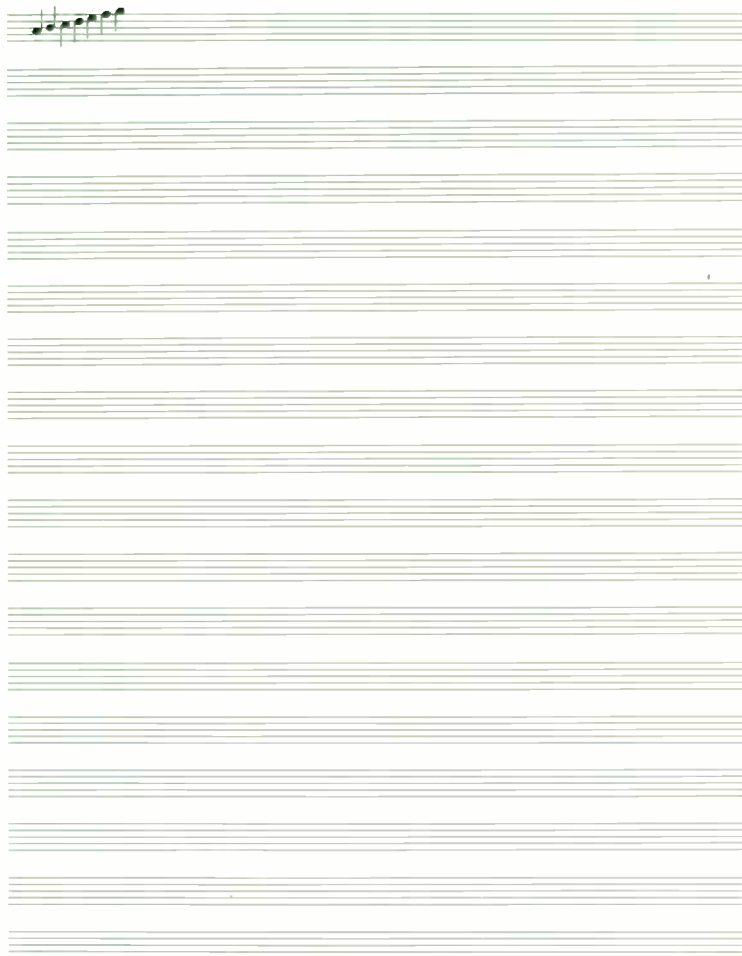
Tonight these same notes celebrate the triumph of an idea—the opening of the new Lincoln Center for the Performing Arts. As part of the ceremonies the New York Philharmonic Orchestra under Leonard Bernstein will present its first concert in its new home, Philharmonic Hall.

Attended by a brilliant audience of 2600 people, the concert equally represents the triumph and magic of electronic communication. For it will be broadcast over the CBS Radio and CBS Television Networks, where it will be heard and seen by more people than have attended all the performances of the orchestra in its 120 years of existence. And it will be permanently recorded for posterity by Columbia Records.

In recent years the Columbia Broadcasting System has commissioned over 300 original works for broadcast—many of them by the world's foremost composers including Igor Stravinsky, Aaron Copland, Benjamin Britten and Darius Milhaud. Its association with the New York Philharmonic Orchestra has extended without interruption over 32 years through 1124 radio and television broadcasts. Since 1940 Columbia Records has been the exclusive recording organization for the Philharmonic. And in 1948 CBS Laboratories revolutionized the recording industry by developing the famous long-playing record which could reproduce a complete symphony on a single disc.

CBS takes pride in helping to usher in a new era of pleasure and inspiration for Americans through its nationwide television and radio broadcasts of tonight's inaugural ceremonies at Lincoln Center from 9 to 11 pm EDT. Be sure you are looking and listening.

THE COLUMBIA BROADCASTING SYSTEM



The immediate purpose of this ad was to announce Danny Kaye's first appearance on TV. But, by including other CBS funny men, the ad engendered additional support for Kaye and for CBS comedy, as well. The unexpected serious expressions conveyed to prospective advertisers and to the public that CBS comedy programming was thoughtfully planned, and carefully researched; it was serious business. The ad reinforced CBS's dominance in the field of comedy.



THE BUSINESS OF BEING FUNNY

Obviously the business of being funny is no laughing matter. But hard as it is to come by there will be more comedy on the CBS Television Network this year than ever before. In fact, three of the best let hours in our evening schedule will be given over to laughter for in our sea not a satirical gag for every member of the family as a rule.

During his month-long love life you will see four hilarious hour-long programs in which Art Carney will demonstrate his versatility as the world's greatest lover, Jackie Gleason will play as America's Number 1 salesman, Phyllis Diller will conjure up a mad musical as live on show business and as a special treat on October 8 the (inimitable) Danny Kaye will make his first appearance on the CBS television network. You will be laughing at the CBS comedies on Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, and Sunday. A brand new drama will be shown on Wednesday, Thursday, Friday, Saturday, and Sunday. You will be laughing at the CBS comedies on Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, and Sunday. You will be laughing at the CBS comedies on Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, and Sunday.

TOM SWILL, HOW and starting tonight, AND AM A WITH THE... (The text is extremely faint and partially obscured by the CBS logo.)



Serious about comedy

These ads demonstrate two Dorfsman imperatives: grab hold of every promotional opportunity and milk every advertising dollar for its full value. Each of these ads started with a specific message which he extrapolated into a larger one to position CBS as "the network of comedy stars."

When the dean of American comedy writers says something is funny, it's funny.



For something like forty years, Goodman Ace has been the comedy writers' comedy writer. Name the funny man, and the chances are that Goodman Ace put funny words in his mouth.

So if he says something is funny, you got to figure it's funny. And this is what he said about CBS's *Mary Tyler Moore Show*:

"A show with a finely honed group of players, so believable and hilarious that during the six days they're not on the air, I find myself fighting a desire to phone their TV studio in Minneapolis to ask Mary, Mr. Grant, Rhoda, Murray and Ted Baxter how things are going. *Mary Tyler Moore* is not TV's traditional 'girl who lives next door.' But you wish she did."

And *Time* magazine, which doesn't usually get all choked up about situation comedies, said this:

"Someone should write an ode to *Mary Tyler Moore*, whose show seems to get better with every passing week. Now in its third year, the series has taken the brass of the usual situation comedy formula and transmuted it into something resembling gold."

The *Mary Tyler Moore Show* is just one in a long line of CBS comedies that

have made us beyond argument (which isn't to say that we won't get an argument) the top banana of the three television networks since the earliest days of humor on the tube.

For argument's sake, let's just take Saturday nights on CBS these days. Starting in a neat little home in Queens and ending in a big shambles in Hollywood, all we do is work your funny bone.

For openers, there's the top-rated show on all television, a little number called *All in the Family*. Take away its groundbreaking themes, its precedent-shattering dialogue, its psychology, sociology, philosophy, and all the other heavy stuff, and what you've got is one funny television show.

From Edith, Archie and the kids, we go to *Bridget Loves Bernie*, which mainly proves that all the world loves two lovers. But just listen to how much they love these two lovers. This year, the three networks brought out 23 new shows. Two of them—just two of them—burst into the top ten. Both from CBS. Both comedies. And *Bridget Loves Bernie* was one of them. (The other one was the indomitable Maude, whom you can catch on Tuesday night, sailing into battle with her heart

on her mink sleeve, her political position fixed, and her mouth at full speed ahead.)

Next, we're off to Minneapolis and the aforementioned lady with the voice that lives on the edge of panic—*Mary Tyler Moore*.

Whereupon Bob Newhart gets on the line to show us that (A) a psychologist who shares a secretary with a dentist can't be all bad, and (B) Newhart's maybe even funnier off the phone than on.

Next, exploding onto our screen is... Carol Burnett. Mostly tearing things to shreds. Like traditions, pomposity and an occasional piece of furniture. And becoming even more popular while she's at it.

Now we didn't put you through all this just to get you to watch CBS some Saturday night. But just for laughs, why don't you watch CBS this Saturday night? You'll see for yourself that when we say something is funny, it's funny.

And you'll see enough to keep you smiling right up to the eleven o'clock news, and the report of that low pressure area heading your way, bringing with it heavy rains, and you have to take the dog out, and you know you left your umbrella in the office.



CBS o hahaha

Jack Benny's twentieth 6
year on radio was
acknowledged with
this ad, as quietly
comical as the star
himself. Until Benny
appeared on TV, his
face was not familiar to
most people, but the
sound of his hapless
violin playing was
recognized instantly.
What better I.D. for
the comedian than
the violin with
the broken string?



*JACK BENNY Maestro of the microphone... genius of easy laughter
... faithful keeper of the violin, the Maxwell, and the all-Benny dollar.
He helped make radio a voice heard everywhere—and comedy
a new art in radio. His unflinching example of taste and showmanship
guides a new generation of artists. Today, his 20th year
on the air is a double anniversary—in a showman's career and in
a nation's entertainment. To the joy and pride of radio,
with the joy and pride of CBS Radio—CONGRATULATIONS*

69.

Suiting the message to the medium

Dorfsman struck incisively at the inherent difference between television and radio in these ads. Each ad is appropriate to the star and to the medium in which he appeared.

70. An ad for "The Jackie Gleason Show" enticed readers with familiar visual memories of the star. The series of photos leads the reader through the entire page to the blank box at the end which cleverly suggests there are more characters and surprises to come.

Jackie of all trades



He has yet to play Hamlet. But don't knock the idea. For this is a man of multiple and monumental talents that have carried him to the pinnacle of fame in the entertainment world. Tomorrow night at 7:30 pm Jackie Gleason returns to the CBS Television Network in a brand-new full hour blazing musical comedy and variety program with special guest star Art Carney, Sue Ann Langdon, Frank Fortaine, the June Taylor dancers and his customary bevy of beautiful girls. Be sure you're watching. You'll see a phenomenon of showbusiness.

Key to success: He got nationwide acclaim nearly a decade ago on the CBS Television Network where his comic genius kept 40 million people fascinated every Saturday night as he paraded across the screen shooting "And now-a-day we go." (A) Few will forget his remarkable gifts for characterization in the series of celebrated sketches that include the blustering bus driver in "The Honeymoon" (B). They can be seen again in his new motion picture "Clara" where he plays the part of a downtrodden deaf-and-dumb teacher (C). Last year his flair as a dramatic actor earned him an Academy Award nomination for his portrayal of Wisconsin Pete in "The Hustler" (D). But this, too, came as no surprise to television viewers who had seen him in "Playboy" (E) a production of Saroyan's "The Time of Your Life" (F) in still another movie soon to be released, Gleason will play the part of the hapless right manager in "Requiem for a Heavyweight" (G) which also had its origin on the CBS Television Network. Two years ago Gleason wrote, narrated and conducted the score of the hour-long television musical "The Secret World of Eddie Rodgers" (H) and the year before starred on stage as a small town reporter in the Broadway hit "Take Me Along" (I). He is a songwriter and orchestra leader with more than 30 top-selling record albums under his belt (J). He shoots golf in the TV's and is a champion of the great pro's (K). He is his own television and movie director (L) and tomorrow night—who knows what new talents he will reveal (L M N O P Q R S T U V W X Y Z)!

**THE JACKIE GLEASON SHOW:
THE AMERICAN SCENE MAGAZINE
TOMORROW NIGHT FROM
7:30 TO 8:30
ON CBS 2**

70.

With this announcement, CBS Radio opens the mass circulation of *skelton*, network radio to advertisers with limited budgets. Also, to large advertisers for special promotions.

RED SKELTON, star-chauceron, star-chauceron — and his 13 million listeners — are now available on a one-time basis. The cost is appreciably less than a color page in a mass magazine.

Here's how a one-time budget now fits big-time radio:

question: How?

answer: Red Skelton's regular half-hour show — one of the "top ten" in all radio — will be on the air for 39 consecutive weeks, starting October 5. Each mass-market broadcast will be sold to a single sponsor (but a sponsor will not be limited to a single broadcast).

question: How will advertisers use the show?

answer: To say something special with impact — as explosive as the laughter of Skelton's listeners. . . Here's more radio

uniquely produced to launch a new product — lock off a drive — announce a contest. . . Here also is the perfect opportunity for the split timing and commanding attention that many advertisers need for peak selling seasons and holidays, Christmas, White Sales, Mother's Day, Father's Day, Stew-Hai Time, June weddings and graduations. (Skelton ad his ever on shoulder "For Thanksgiving, we can sell soap and bags of cranberries.")

question: Any merchandising too?

answer: Displays and mailings will flesh the appeal of Skelton's personality, tying in program, product, and purse at the sales counter.

question: What's the time of broadcast?

answer: During a peak listening hour — 9:00 to 9:30 p.m., Wednesdays. . . Between the big-audience attractions of Dr. Christian and Bing Crosby.

question: How many stations in the Skelton line-up?

answer: Stations accounting for 91.4 per cent of the entire CBS Radio circulation are available for clearance.

question: How many listeners will Red Skelton deliver on an average program?

answer: Yes — yes — yes. Red Skelton in front of a microphone is a human, fun-making magnet. Last season, he drew an average weekly audience of more than 13 million people.

question: How much does the show cost?

answer: \$23,500 — including time, talent, and merchandising. To give the price a yardstick: For \$23,500, you can top a mass magazine and listener-loyalty that took an annual investment of more than \$1,500,000 to build.

question: How will sponsors be scheduled?

answer: Specially on a first-come, first-to-profit basis.

question: Are there any other answers?

answer: Just a reminder: To say things that get things started. . . or to give a peak selling season a higher peak than ever, **RED SKELTON** is your boy. . . For a program date best suited to your needs, call your representative at . . .

THE CBS RADIO NETWORK



LIKE TO HAVE A PIECE OF SKELTON?



71. The segmented photographically introduced to advertisers the new merchandising scheme of sponsoring segments of an expensive program. In the 1950s, this was a departure from the practice of selling a valuable property to a single advertiser.

Three ways to see Red
 This retrospective of Red Skelton ads illustrates Dorfsman's flexibility in shifting approaches to the same subject. It also reveals how he responded to marketing imperatives and the visual vernacular and social themes of the times.

02

8:00-9:00 PM WCBS-TV
THE RED SKELTON HOUR
Have a hilarious hour with television's
Clown-Prince! Tonight's guest stars:
ABCDE ABCDEFGH ABCDEFGHIJK



72.

73. A tune-in ad with
Hirschfeld illustration
cloned from the 1963
supplement.
(See page 53.)

RED IS BEAUTIFUL.



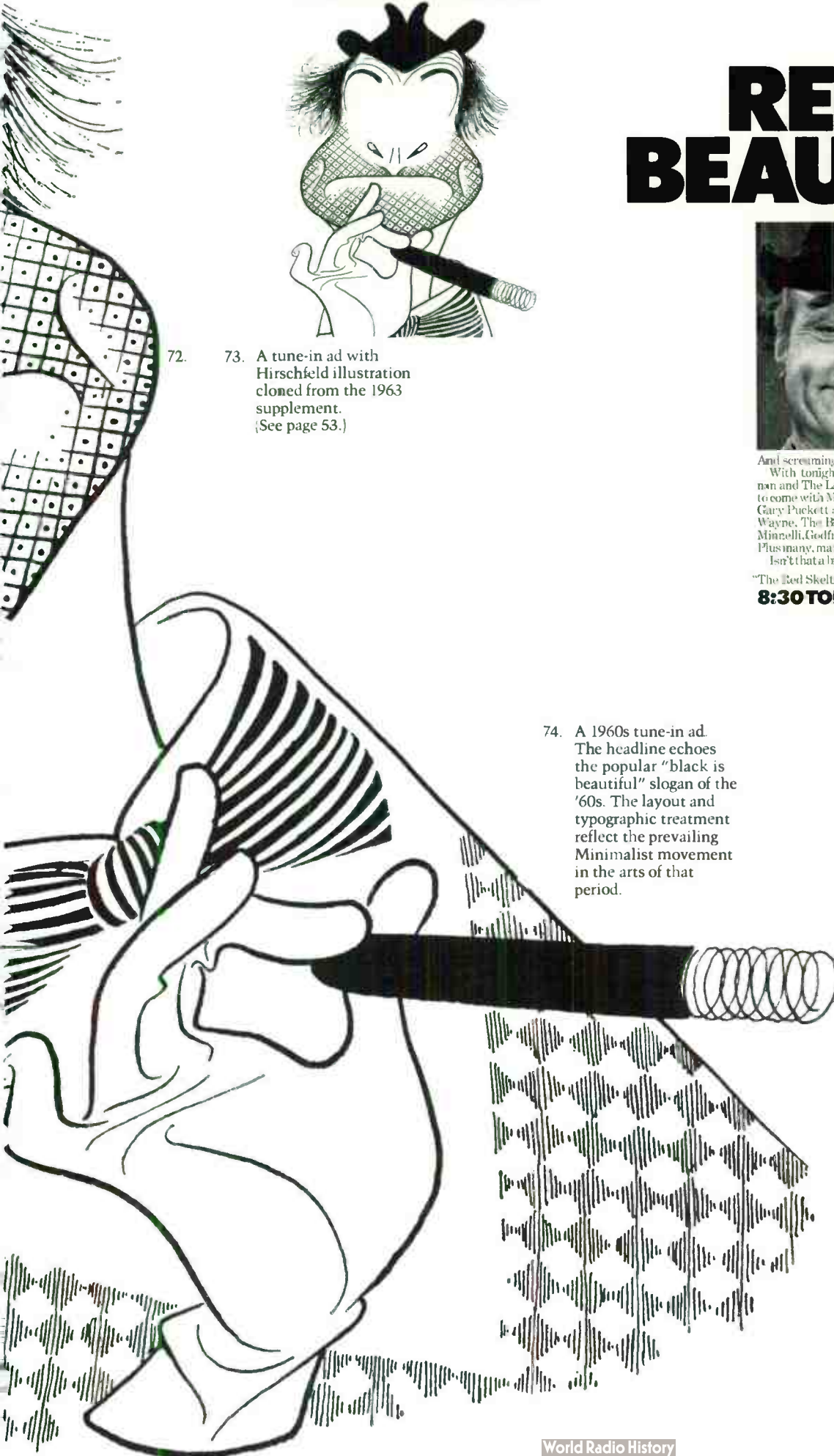
And screamingly funny.
With tonight's guests, Walter Bren-
nan and The Lettermen. And in weeks
to come with Martha Raye, Ed Sullivan,
Gary Puckett and the Union Gap, John
Wayne, The Baja Marimba Band, Liza
Minnelli, Godfrey Cambridge, Burl Ives.
Plus many, many more.

Isn't that a beautiful way to see Red?

"The Red Skelton Show"

8:30 TONIGHT CBS 02

74. A 1960s tune-in ad.
The headline echoes
the popular "black is
beautiful" slogan of the
'60s. The layout and
typographic treatment
reflect the prevailing
Minimalist movement
in the arts of that
period.



Because they enjoy the use of public airwaves, radio and TV stations are obliged to pay their dues and devote a portion of their broadcast time to news and matters of public interest. Although such programs are not generally high-audience shows, (CBS's current *60 Minutes* is a notable exception), CBS went all-out in the area of public information — to maintain its desired image as a responsible public institution.

Starting back in the days before World War II, CBS lined up a news team that was the undisputed leader in the field. Their direct-from-the-front broadcasts during the war, their intrepid domestic reports and their elevated intellectual style set the standard for the entire industry. Through the years a succession of CBS reporters and analysts maintained the network's reputation and authority, and CBS News enjoyed a virtual monopoly in the field for decades. Also, CBS shows like "See It Now," "Face the Nation," the unforgettable 1954 "Army McCarthy Hearings," "CBS Reports" and a series of educational documentaries fortified the company's prestige.

But when television exploded as an advertising medium, the demand for prime time exceeded the supply. Networks had to do some serious juggling to balance profitable high-audience entertainment with less profitable educational and cultural offerings. As a result, the entire television industry came under blistering attack. In 1961, Newton Minow, the chairman of the Federal Communications Commission, chastised the industry for underestimating the intelligence of its viewers, programming lightweight, mindless entertainment and turning the public airwaves into a "vast wasteland." (Mr. Minow, still vigilant, currently exercises his concern as a board member of CBS, Inc.)

At that time, Dorfsman saw it as part of the Advertising Department's responsibility to counter the negative image and impress opinion leaders in Washington, as well as in the educational and religious communities, that CBS took its public obligation to heart. His ads had to reflect the intelligence and concern of the network. But he also knew he had to make news and information programs sound entertaining and urgent enough to attract listeners and sponsors. Every piece of advertising and promotion was geared to entice the audience and, at the same time, to make CBS appear as a veritable university of broadcasting.

75. The CBS News Team at a presidential nominating convention. The booth, designed by Dorfsman, made CBS eminently visible to convention participants and the TV audience.

CBS NEWS



World Radio History



Collision at Columbia,
 Backfire at Berkeley,
 Strife at Sorbonne,
 Disruption at Duke,
 Opposition at Oxford,
 Semantics at San Francisco,
 Turmoil at Tokyo,
 Conflict at Chicago,
 Revolt at Rutgers,
 No nonsense at Notre Dame.



WATCH
THE WORLDWATCHERS
CBS NEWS

What's got the students of the world in such a turmoil? We saw it start four years ago at Berkeley. And we've been working to define and illuminate the problem ever since. (With broadcasts like *The Berkeley Rebels*, *The New Left*, *Sixteen in Webster Groves*, and many more.) In 1969 we've stepped up our efforts. Last week you may have seen our hour-long broadcast, *The College Turmoil*. In late May and June we'll bring you a special series, three full hours titled *Generations Apart*. The failure of understanding between young and old can make you cry. Or rage. Or turn to a news source that offers less heat, more light.

The "Worldwatchers" campaign

From the mid-'60s to the mid-'70s, the world was in a state of social and political convulsion. There were campus riots, race riots and international incidents. News reports were full of strange names. Battles were being fought in unpronounceable places. It was all troubling and perplexing.



Eighteen years ago, on the anniversary of the D-Day invasion, CBS presented a special 90-minute broadcast recapturing the sights, sounds and emotions of the greatest military operation in history through the eyes and words of the men who lived through the subsequent 100 hours. On the beach, the Supreme Commander of the Allied Expeditionary Force, Gen. Dwight D. Eisenhower, a great 14-year-old, fought a battle...

When General Eisenhower relays the steps which launched the Allied armada against the French Coast just forty years ago tomorrow, it recalls his own recollections and ordered operations supplemented by authentic film taken at the time of the invasion and played back across the world.

D-DAY PLUS 20 YEARS
EISENHOWER RETURNS TO NORMANDY

Gen. Eisenhower begins his journey near Pointe-aux-Français, England, launching into the invasion. Standing before the original flag in the "most sacred place in the Allied world," he details the essential strategy as well as the time and place which determined June 6, 1944 as D-Day.

Across the English Channel, the D-Day's hour of battle also includes France de Hon, the first invasion from the sea, a German observation balloon over-flying Omaha Beach, and the soldiers who broke the Axis breakthrough was temporarily halted. In a moving conversation with the General, the author of the book "The D-Day Invasion" details the events as American paratroopers dropped from the night to liberate the first French town.



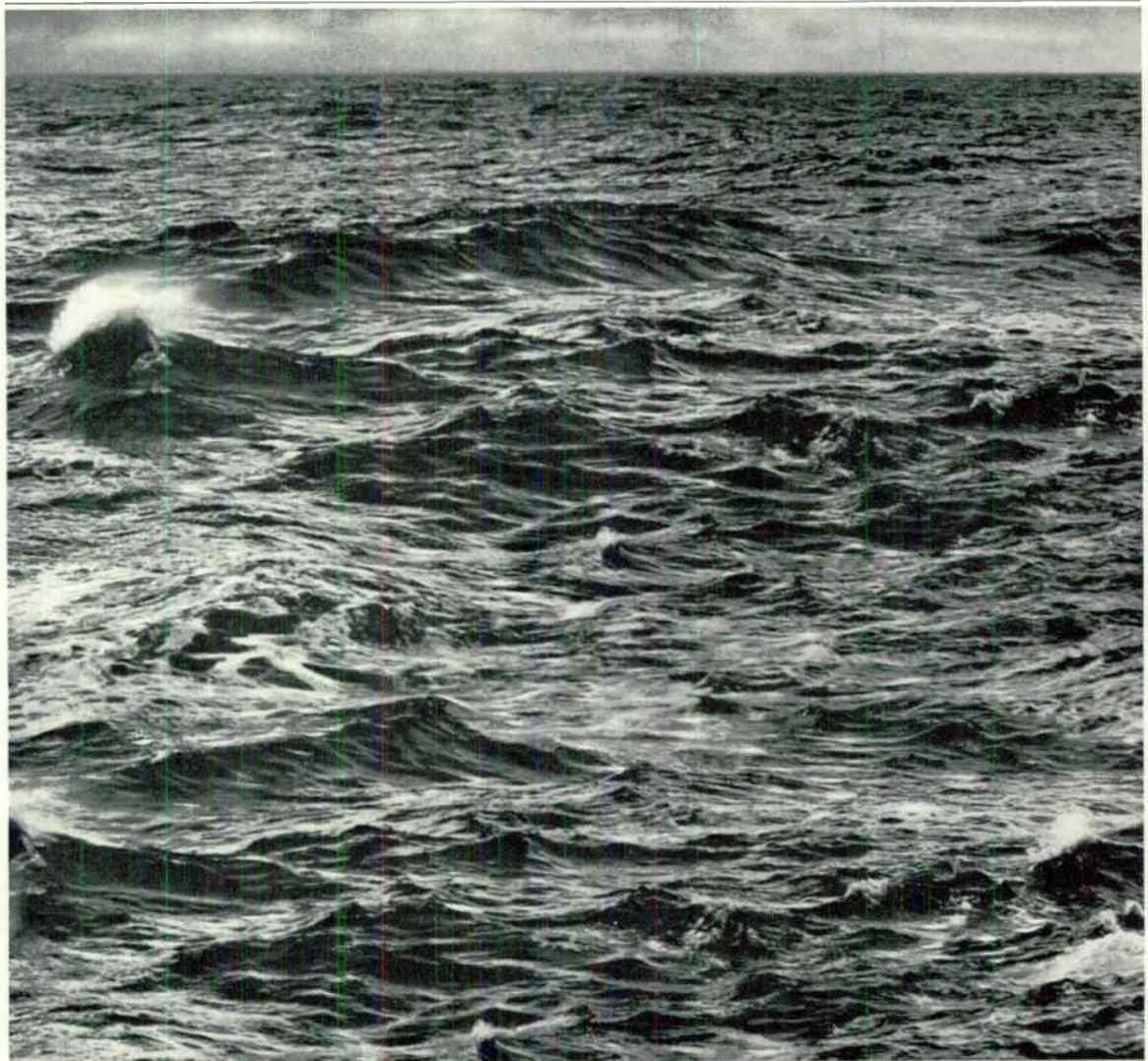
A 90-MINUTE SPECIAL BROADCAST: CBS REPORTS TONIGHT 8:30-10PM ©2

The photo on top reveals the turbulent scene at Normandy Beach on D-Day. Below, General Eisenhower and Walter Cronkite survey the peaceable, deserted site 20 years later. The ad promises an authentic review of the event by the General and the CBS newsmen who "were there."

Film technique for newspaper ads
For these CBS documentaries, Dorfsman developed a format related to the split screen and quick cut used in film making. By positioning two contrasting photos side-by-side, he encapsulated the contents and drama of the shows.

32. The photo of the ocean is almost three times the size of the desert photo. The graphic relationship not only dramatizes the subject of the documentary, it promises startling insights into the paradox of thirst in the presence of oceans of water.

THE NEW YORK TIMES, THURSDAY, OCTOBER 19, 1961



**75% OF
THE EARTH'S
SURFACE
IS WATER
- BUT
THE EARTH
IS DYING
OF THIRST!**

In today's world of three billion people, two out of three are unable to get enough water. With the population growing at the rate of 50 million each year, scientists say the world must find a way to solve this crisis. The reasons for the crisis—vast desert areas, pollution, waste, mismanagement and politics—are vividly

brought home in tonight's presentation of "The Water Famine" by CBS Reports, which takes you from the arid lands of the Middle East to the California coast. Among the most challenging solutions is removing the salt from sea water—a challenge that President Kennedy calls as important as reaching the moon. In

revealing the techniques employed by science and industry to meet the world-wide water crisis, the CBS Television Network continues to clarify the crucial issues of our time. (Tomorrow night the CBS News program, *EyeWitness*, presents an on-the-scene report of the Communist Party Congress meeting in Moscow.)



CBS REPORTS: "THE WATER FAMINE" TONIGHT 10-11PM CBS ©2

82.



As the first anniversary of his assassination approaches, CBS News recalls the crises and achievements that highlighted our thirty-fifth President's quest for peace. The full-hour commemorative broadcast will present portions of numerous memorable addresses, including those at his inauguration, during the Cuban missile crisis, and following the signing of the nuclear test ban treaty. In recently-recorded narration, his closest associates reveal their personal memories of President Kennedy, contributing fresh insight to those history-making experiences they shared with him.

The Burden and the Glory of John F. Kennedy
Tonight 7:30-8:30 CBS News ●2

Narrated by Hubert N. Humphrey, Dean Rusk, Adlai E. Stevenson,
W. Averell Harriman, McGeorge Bundy, Pierre Salinger,
Theodore C. Sorensen, Allen W. Dulles, Arthur M. Schlesinger, Jr.,
Dr. Jerome B. Wiesner, Walt Whitman Rostow

3. The documentary scheduled for the anniversary of President Kennedy's assassination was advertised with this haunting and provocative, rear-view photo. It defined the absence of the man and implied behind-the-scenes revelations.

84. Instead of a close-up portrait, Dorfsman did the unexpected and chose a long shot of President Eisenhower in casual conversation with Walter Cronkite. It reflected the universally held vision of Ike as the relaxed, communicative father-figure.

85. This candid, pugna-cious close-up of Lyndon Johnson promised that his TV interview with Walter Cronkite will be a challenging confrontation. There is an immediacy and directness in the photo that guarantees some straight talk.

TONIGHT 10-11 PM ON CHANNEL 2, CBS REPORTS PRESENTS THE PERSONAL STORY OF THE 34TH PRESIDENT OF THE UNITED STATES EISENHOWER ON THE PRESIDENCY

The CBS Television Network brings you this unique broadcast mirroring the mind and personality of a man who as much as any individual helped shape the massive events of the past two decades of history. For the first time millions of Americans throughout the nation will have an opportunity to see and hear former President Dwight D. Eisenhower reveal his candid assessment of many of the crucial events and issues of his administration. In the first of an exclusive series of broadcasts he will discuss the question of Presidential disability and speak frankly about the de-

servations of the McCarthy era and the Presidential candidacy of Richard M. Nixon. He will make known his concern over the growing military and technological forces at work in the nation. He will tell how he learned to live with the tensions of the Presidency and how we must all learn to live with the tensions of our times. Filmed in the historic countryside surrounding the President's Gettysburg farm, this series of hour-long programs is a fascinating distillation of "five days" of informal conversation between Mr. Eisenhower and City News Correspondent Walter Cronkite.



84.



Last time he told Walter Cronkite that he would have beaten Nixon in '68, that he didn't intervene to keep the Democratic Convention in Chicago, that he wouldn't have accepted a draft for the Presidency, that he had rather serious questions in his own mind about being President.



**What will he reveal to Cronkite tonight?
10 pm CBS News Channel 2**

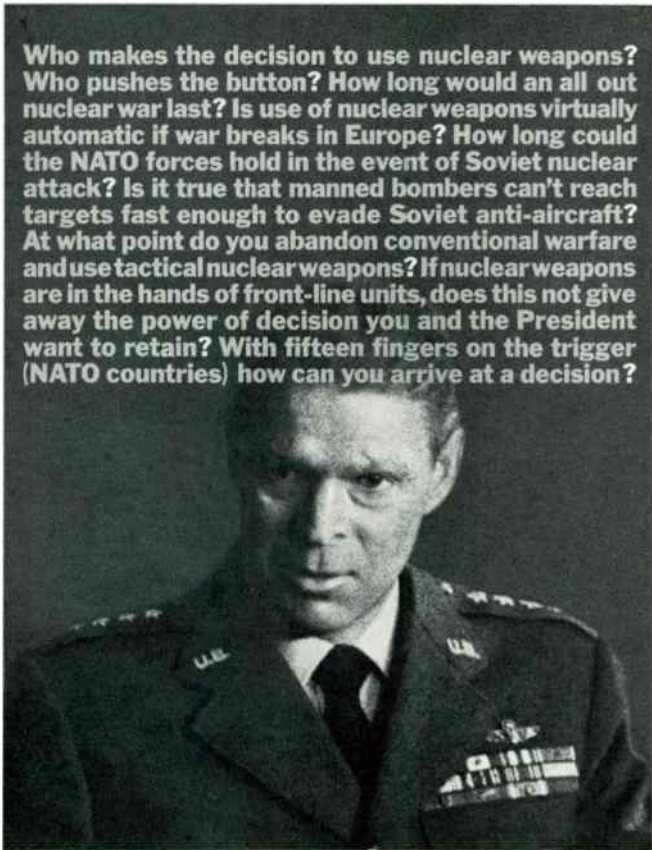
LBJ: The decision to halt the bombing

85.

Depicting a president

The job of presenting a U.S. president in an ad raises questions beyond the quality of the photo. Is he recognizable? Does the photo capture the personality? Is it objective, or is it prejudicial? Will it please or offend the public? How will it reflect on CBS? Will the photo communicate the nature of the program?

In the actual broadcast, there are opportunities to present many facets of the person. In an ad, you get just one shot. Dorfsman's concern for CBS's image, and his own astute perceptions about the men involved, gave these ads their direction. The ads look like editorials, with no hint of commercialism. At the same time they present CBS as the host to an edifying experience.



Who makes the decision to use nuclear weapons? Who pushes the button? How long would an all out nuclear war last? Is use of nuclear weapons virtually automatic if war breaks in Europe? How long could the NATO forces hold in the event of Soviet nuclear attack? Is it true that manned bombers can't reach targets fast enough to evade Soviet anti-aircraft? At what point do you abandon conventional warfare and use tactical nuclear weapons? If nuclear weapons are in the hands of front-line units, does this not give away the power of decision you and the President want to retain? With fifteen fingers on the trigger (NATO countries) how can you arrive at a decision?

Tonight General Lauris Norstad, who faced these questions daily for the past six years as Supreme Commander of the NATO alliance, reveals some of the answers to these life-and-death issues in an exclusive interview on "The Twentieth Century." On the eve of his retirement General Norstad offers his estimate of how effectively the forces under his command could cope with a potential Soviet nuclear attack.

**"NORSTAD OF NATO" TONIGHT
6 TO 7 PM CBS 2**

86.

31 Million Americans Don't Even Know Whose Side We're On.



Incredible.

A nationwide survey shows that one American out of four doesn't know whether the United States is supporting South or North Vietnam.

The last time a charge of misinformation, misstatements, exaggeration, lies and deception have been laid on the Vietnam War is, they did not even occur.

In fact, the Vietnam War, the greatest war since World War II, has been at the center of the American mind for over a decade. The facts and news are available whenever they go, and the news is as clear as the night sky for a television set. And your leading news magazines turn to first for news. It is hard to see how it could be otherwise.

On the CBS Television Network alone, CBS News reports over 40 million Americans - no less than 22 households a week.

In Vietnam, CBS Correspondents and cameramen by the hundreds are on the ground, each the nearest to the front line. In Washington, London, Moscow, Bonn, Rome, Paris, CBS News Correspondents, including world leaders - so that you can know their views. Throughout the world, over 1,000 CBS news correspondents are on the ground to bring you the latest picture of today's events - the unedited truth in your own language.

The news is more than a job to these men. It is a mission. Into the field, they have seen the most dramatic and important events in the reporting from Vietnam. Walter Cronkite, who has been called "the weightiest newspaper figure in TV news," Roger Mudd, Harry Reasoner, Charles Collingwood, Mike Wallace, Jim Haskin. The team of news analysts, E.J. Bonner and many more.

You can see why we are shocked that over 31 million Americans don't know North from South. The worst reason for this may be more serious than you think.

"You are, we hope, one of these millions who do. But don't be misled. And here's what all you need about current events. How you have the chance to find out?"

Tonight, CBS News just conducted "The Twentieth Century, Looked At" - the nation's largest and most comprehensive poll on Vietnam and the war. It's the most authoritative poll ever taken.

How Well Will You Measure Up?
Take The National Current Events Test Tonight At 10
In Color CBS News 2

Positive Response Television, December 1983

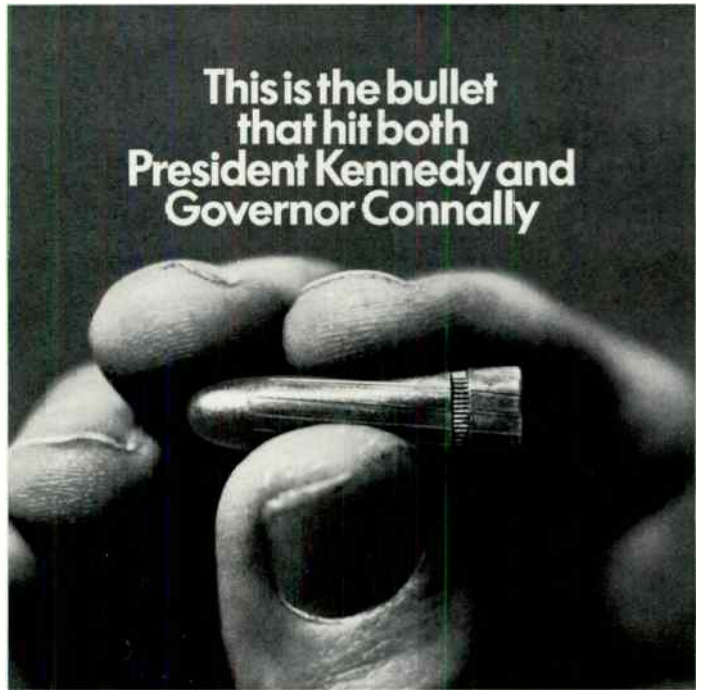
87.

Provocative questions and answers
The object of these ads was to arouse interest and create an audience for CBS's in-depth news specials. Each of the ads aimed to engage the audience with a different device.

His wife, his mother, his best friend, his boss, his fellow workers, the boardinghouse keeper, the police chief, the girls who heard shots, the Governor, the rifle range manager, the bus driver, the cab driver, the woman who saw Tippitt shot, the clerk who spotted the suspect, the arresting officer... will reveal today, as they did before the Warren Commission, what they know of Lee Harvey Oswald and the tragic events of last November 22.



Television's most complete coverage of the background and findings of the Warren Commission Report 5-7pm Today CBS News 2



Or did it?

This bullet (Exhibit 399, now in the National Archives) lies at the center of one of the bitter controversies clouding the Warren Report on the assassination of John F. Kennedy: Did it, in fact, strike both the President and the Governor? And if not, could there have been more than three shots fired? Could there have been more than one assassin? Could there have been a conspiracy? And these are not the only areas of dispute. The damage done to the United States on that November day in 1963 did not end with the shots in

Dallas. Because so many questions remain unanswered 43 months after this bullet was fired, our country is still beset by doubts, torn by all the wrangling over the Warren Report, confused by the conflicting theories and the awful rumors. CBS News, with a perspective sharpened by time, has spent more than six months investigating every major aspect of the report: going back to the evidence itself and many of the key witnesses, conducting new and enlightening tests, gathering new material on every vital question con-

cerning the events surrounding the assassination. It will take four hours to present the findings of that inquiry. And, for the first time in television history, a network will devote a full hour on each of four consecutive evenings to the presentation of a single subject. Sobering understanding for confusion and meaningful analysis for shrill debate in one of the most troubled controversies of our time, they could very well be the most valuable four hours you ever spent with television.

The Warren Report: A CBS News Inquiry in Four Parts
Tonight, Tomorrow, Tuesday and Wednesday at 10pm in color CBS News 2

88.

89.

86. The general in the ad looks worried. It's a disturbing picture because generals should radiate confidence. But General Norstad, Supreme Commander of NATO forces, has some troublesome questions about nuclear war that should also trouble the

reader. The questions are articulated in the ad; the promise is they'll be answered in the broadcast.

87. A proposed ad to promote participation in the CBS Current Events Contest. The ad presented the shocking statistic that in the

midst of the controversial Vietnam War, "31 Million Americans Don't Know Whose Side We're On." The ad suggested that the broadcast would clarify other important issues, as well.

88. The ad promises intimate person-to-person

interviews, questions, answers, and revelations about the murder of President Kennedy. The copy, photo and name of the show are threaded together in one urgent message.

89. The headline states a fact, and then questions it. The program

on the Warren Commission Report sounds like a mystery story, not a legal treatise. (Dorfman went to the National Archives in Washington and held the actual bullet in his hand for this photograph. He never fakes the details if he can get the real thing.)

On Wednesday, July 20, for the first time in history, the United States Navy successfully fired the Polaris missile from an atomic submarine traveling beneath the surface of the sea. This test-firing under near combat conditions was the culminating point of a crash program to develop the nation's most effective deterrent weapon... a nuclear headed missile that is almost invulnerable to surprise attack. The Polaris, with 140,000,000 square miles of ocean as its launching pad, needs no foreign bases. It requires no stationary firing facilities. It is actually a three-stage missile whose first stage is a 380-foot submarine that can go around the world on a core of uranium only slightly bigger than a golf ball. Its success is said to have been the most significant development in weaponry since the atom bomb itself.

required the simultaneous development of an extraordinary missile and a submarine capable of firing it while submerged. "The Year of the Polaris" is more than an autobiography of a missile. It is a vivid, absorbing account of how decisions are made (and not made) in a democracy—an account of a daring undertaking that may affect every aspect of our defense and foreign policy. Tonight and throughout the season CBS REPORTS, produced by Fred W. Friendly, will convey to the American people vital information of our times with unparalleled urgency and vividness. Its targets are the fateful issues and events that affect the lives of all of us. Its purpose is to use the full power of network television so that the nation will sit up, take notice and become involved in the critical problems of the present.

CBS REPORTS
THE YEAR OF THE POLARIS
 WITH EDWARD B. MURROW
8-9 TONIGHT ON CBS CHANNEL 2



"The United States' newest space team, Gemini astronauts McDivitt and White, appear on our most ambitious and complete deep space mission. Their four day journey holds such significance for future flights that it warrants the most extensive and authoritative coverage television can provide. CBS News will provide it. Reporting the launch from Cape Kennedy will be CBS News Correspondent Mike Cronkite, television's most expert space reporter. Following the launch, Cronkite will be in Houston's Mission Management Control center site for the remainder of the 98-hour flight, where he will

We'll keep our eye on McDivitt and White, you keep your eye on Cronkite and Wallace for complete coverage from countdown to recovery, starting tomorrow morning at 7



"Gemini Preview" tonight at 8 CBS NEWS 2

gen CBS News Correspondent Mike Wallace. For four days, until the scheduled recovery on the Atlantic, they will provide live reports every hour during normal broadcast hours. And should events warrant during early morning hours, they will also be in the air with additional live reports. Viewers are fast learning that the complex task of America's increased space activity are best reported and explained by CBS News. It is an excellent reason why during the Gemini Young Gemini flight this year March, more people kept an eye on the CBS Television Network than on any other network.

CBS and the national adventure
 For a series of CBS broadcasts about the United States' advanced technology in weapons and space explorations, Dorfsman established a totally journalistic approach. Some ads focused on the event, some on the people, some on the technology. In every case CBS was identified with the adventure as if it had been along on the voyage.



This morning at 9:32 a.m. Apollo 11 is scheduled to blast off on its epic voyage through space. A voyage that reaches its awesome climax next Monday, when Astronaut Neil Armstrong becomes the first man to set foot on the moon. In a single step, he thus completes a journey which has taken earthlings millions of years. And heralds the dawn of a new age.

Man has entered another realm. The flight marks more than one milestone in history's span. For unlike other great discoverers of the past — giants like Copernicus, Newton, Columbus or Galileo — Astronaut Armstrong will share his moment of discovery with the world. Via television. Millions on earth will experience the moon's wonder.

You will experience its wonder. CBS News coverage will be the most extensive ever devoted to a single planned news event. It includes 31 hours of continuous broadcasting; on the two days spanning Apollo 11's landing and activity on the moon. Among the many world leaders who will participate is former President Lyndon B. Johnson in an exclusive interview discussing his role in the space program; and wherever it goes from here.

Walter Cronkite, the only major American newsman in space since the 50s to the present, will again be anchorman. With him from lift-off and throughout the flight will be special analyst Walter Schirra and

space expert Arthur C. Clarke. Clarke, author of "2001: A Space Odyssey," predicted ten years ago that we would put a man on the moon "in the summer of 1969." Walter Schirra helped make that prediction come true; he is the only astronaut to fly missions on Mercury, Gemini and Apollo.

Here are some of the highlights of Apollo 11 coverage you will see on CBS News.

And only on CBS News. Full-scale models of Command and Lunar Modules, manned by experts duplicating the actions of the astronauts, will help you to follow the flight in exact detail. The LM stands on an accurate quarter-acre studio model of the lunar surface.

In Downey, California, a walk-through model of the solar system, 40 feet in diameter and the only fully-operational model of its kind in the world, will be used to explain developments. As will remotes

from the Astrogeology Center; in Flagstaff, Arizona.

At CBS News Headquarters in New York, on one of the largest sets of its kind ever built, a giant computer designed by the creator of Space Odyssey's HAI, has been charged with thousands of pieces of space data. This unique expert will "talk" to Walter Cronkite. Answer questions about the flight in micro-seconds. Flash images — from diagrams to simulations of complex docking maneuvers — on a giant screen.

World figures will give their personal reactions to the voyage. Sir Bernard Lovell, Director of the Jodrell Bank Observatory and considered the world's foremost authority on radio astronomy, will give his views via satellite from Manchester. From London, Orson Welles, whose historic "War of the Worlds" broadcast 31 years ago presaged the space age, will be seen with Mike Wallace.

From Washington, D.C. From Disneyland, The Smithsonian, New York's Kennedy Airport. From cities like Phoenix and Wichita and Hartford and Seattle, CBS News will catch the faces and reactions of leaders and ordinary citizens alike at crucial moments during the mission.

From London, Tokyo and other major capitals of the world will come international reactions to the flight. Via satellite.

The next week may well be the most astonishing the world has ever known. Journey with us. And live it all.



The end of the beginning

Man on the Moon: The epic journey of Apollo 11
Coverage starts at 7am CBS News **2**
If you can't watch, listen — on CBS Radio

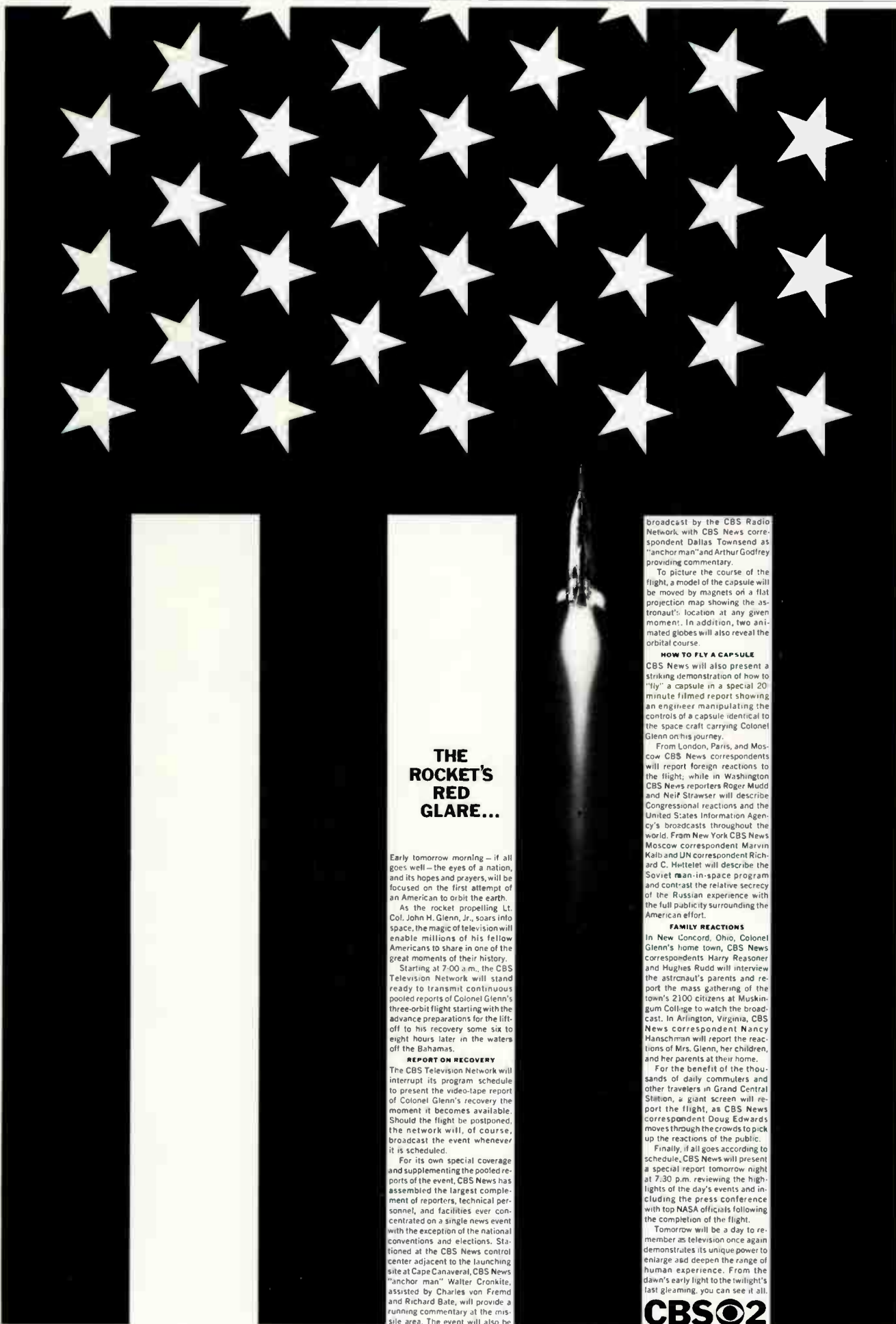
10. The sequence of photographs picturing the firing of the Polaris missile suggests that CBS cameras were on the scene. The copy guarantees that the broadcast will educate

listeners about this space-age nuclear weapon.
91. Astronauts James A. McDivitt and Edward H. White were featured as partners in space.

Newsmen Walter Cronkite and Mike Wallace were presented as their partners on the ground.
92. The close-up photo of the space shoes

suggests CBS's exhaustive coverage of the moon landing. Dorfman regretted that he could not get his hands on the actual pair of space shoes used for the moon walk. But he

consulted with authorities at NASA and had a facsimile fabricated according to their specifications. The moon landing in the ad was re-created at a Long Island aircraft plant.



THE ROCKET'S RED GLARE...

Early tomorrow morning — if all goes well — the eyes of a nation, and its hopes and prayers, will be focused on the first attempt of an American to orbit the earth.

As the rocket propelling Lt. Col. John H. Glenn, Jr., soars into space, the magic of television will enable millions of his fellow Americans to share in one of the great moments of their history. Starting at 7:00 a. m., the CBS Television Network will stand ready to transmit continuous pooled reports of Colonel Glenn's three-orbit flight starting with the advance preparations for the lift-off to his recovery some six to eight hours later in the waters off the Bahamas.

REPORT ON RECOVERY

The CBS Television Network will interrupt its program schedule to present the video-tape report of Colonel Glenn's recovery the moment it becomes available. Should the flight be postponed, the network will, of course, broadcast the event whenever it is scheduled.

For its own special coverage and supplementing the pooled reports of the event, CBS News has assembled the largest complement of reporters, technical personnel, and facilities ever concentrated on a single news event with the exception of the national conventions and elections. Stationed at the CBS News control center adjacent to the launching site at Cape Canaveral, CBS News "anchor man" Walter Cronkite, assisted by Charles von Fremd and Richard Bate, will provide a running commentary at the missile area. The event will also be

broadcast by the CBS Radio Network, with CBS News correspondent Dallas Townsend as "anchor man" and Arthur Godfrey providing commentary.

To picture the course of the flight, a model of the capsule will be moved by magnets on a flat projection map showing the astronaut's location at any given moment. In addition, two animated globes will also reveal the orbital course.

HOW TO FLY A CAPSULE

CBS News will also present a striking demonstration of how to "fly" a capsule in a special 20-minute filmed report showing an engineer manipulating the controls of a capsule identical to the space craft carrying Colonel Glenn on his journey.

From London, Paris, and Moscow CBS News correspondents will report foreign reactions to the flight; while in Washington CBS News reporters Roger Mudd and Neif Strawser will describe Congressional reactions and the United States Information Agency's broadcasts throughout the world. From New York CBS News Moscow correspondent Marvin Kalb and UN correspondent Richard C. Hottel will describe the Soviet man-in-space program and contrast the relative secrecy of the Russian experience with the full publicity surrounding the American effort.

FAMILY REACTIONS

In New Concord, Ohio, Colonel Glenn's home town, CBS News correspondents Harry Reasoner and Hughes Rudd will interview the astronaut's parents and report the mass gathering of the town's 2100 citizens at Muskingum College to watch the broadcast. In Arlington, Virginia, CBS News correspondent Nancy Henschman will report the reactions of Mrs. Glenn, her children, and her parents at their home.

For the benefit of the thousands of daily commuters and other travelers in Grand Central Station, a giant screen will report the flight, as CBS News correspondent Doug Edwards moves through the crowds to pick up the reactions of the public.

Finally, if all goes according to schedule, CBS News will present a special report tomorrow night at 7:30 p.m. reviewing the highlights of the day's events and including the press conference with top NASA officials following the completion of the flight.

Tomorrow will be a day to remember as television once again demonstrates its unique power to enlarge and deepen the range of human experience. From the dawn's early light to the twilight's last gleaming, you can see it all.

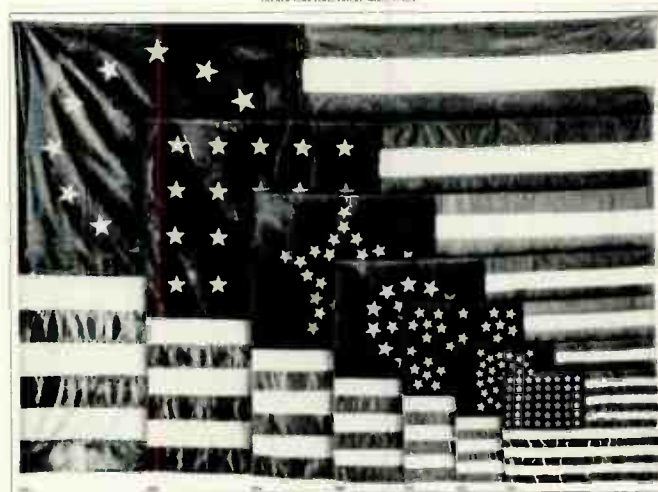
CBS 2

93. This abstract version of the flag served a functional and psychic purpose. The white stripes provided copy space. The overall design provided the patriotic mood appropriate for the program.

94. The half-flag painted on the black man's face was a potent symbol of the unfulfilled citizenship of black Americans, the subject of the broadcast.

95. The succession of flags, coupled with the headline, made a satiric comment about the role of women in America. The ad was designed to arouse interest in a CBS-TV series on historical subjects.

94.



For 144 years, the hands that were good enough to sew our country's flags were not considered worthy to cast a ballot.

From 1776 to 1920, women had no say in government. Betsy Ross was not allowed to vote. Neither was Dolly Madison or Martha Washington. Or even Barbara Franche ("Show it, if you must, this old gray head, but spare your country's flag," she said). But voting wasn't the half of it. Women were expected to keep their political opinions to themselves. In one state a man could legally beat his wife whenever he thought she needed it, provided the stick he used was no thicker than the local judge's thumb.

Women didn't win the right to vote until 1920. And things have been changing ever since.

Struggles like this still grip our attention.

So as we approach our Bicentennial, we look behind us... to see how we got to where we are today.

CBS is doing just that.

In an exciting series of broadcasts entitled, appropriately enough, "The American Parade," and sponsored by Eaton Corp. variety.

The parade will be led by "We the Women," which will trace America's continuing — and sometimes bitter — struggle for women's equal rights.

"We the Women" will be followed by a dozen other Bicentennial perspectives on the Presidency, the Industrial Revolution, Slavery, the Armed Forces, the Winning of the West, Congress, Labor, and other aspects of our common heritage.

Next will be "Mr. President," which takes us from George Washington to Teddy Roosevelt, the first President of the 20th century.

It will be followed by "The 14th Star." It will tell the story of Kansas, the 14th star in the Union flag — how it grew

from buffalo prairie, through the coming of the railroad, the Indian and Civil Wars, the coming of the locusts, and the growth of cities.

In production this series, CBS News thus takes a thematic, rather than a chronological approach to history, and allows it to be seen from a variety of new and different perspectives.

It is safe to say you and your family will learn a lot about America that you never knew before.

The American Parade
 "We the Women"
 The first in the series
 premieres Sunday, March 17, 8-9PM.
CBS 02

95.

Inventive use of a common symbol
 The American flag is such a familiar symbol, it almost goes unnoticed. When Dorfman injected the flag in a series of ads, it was done in such an unexpected way, it forced attention to itself and the ads in which it appeared.

You always said you wanted grandchildren.

And now your darling daughter has presented you with one that doesn't look like you. Or like her.

How do you handle it? What do you say when she tells you she has adopted a black baby instead of having a child of her own?

Ready for that kind of news? There's plenty of it around in this high-pressure, fast-changing, almost unrecognizable world.

Not just adoption across racial lines. Kids without marriage and marriage without kids. Teen-age divorce. Communes. Abortion. New attitudes, new ways, that are tearing up all the old ideas about sex, and love, and life, and family.

Bewildering, alien, frightening changes arrive faster and more unlooked-for every day. Especially in the big cities, where everything seems to happen first, change faster, and come harder.

How do you deal with it?

First of all, you've got to know what's going on. You can handle almost anything, but no surprises, please.

That's our job. The CBS Owned television stations in the big cities where the changes start. New York, Los Angeles, Chicago, Philadelphia, St. Louis. Digging into what's happening. Holding it up to the light. Examining it. Trying to see if it makes sense.

Our stations broadcast more than 800 hours a year of this kind of public affairs programs. Programs designed to eliminate some of the surprises. To cushion the shock of change.

Like the recent fifteen-part series in which our Chicago station probed today's marriage modes, so wedlock at 16 and divorce at 19 won't come as such a mystery.

Or a program our St. Louis station did on "VD and the Kid Next Door" that



underscored one particularly worrisome aspect of changing times—VD, once considered an "adult" disease, and now most virulent among teen-agers.

An inquiry into the alienated lifestyles among today's youth called "Tomorrow's People"—which just won two local Emmys for our New York station—was designed to make it somewhat understandable when a youngster with all the promise in the world decides to chuck it and move into a commune.

A program called "V," in which our Philadelphia station showed one group of young activists actually working inside the system to change it. Successfully.

And what happens when daughter brings home a new, adopted, bouncing black baby—explored by our Los Angeles station in a program called "More Special Than Others," designed to ease the shock for grandpa.

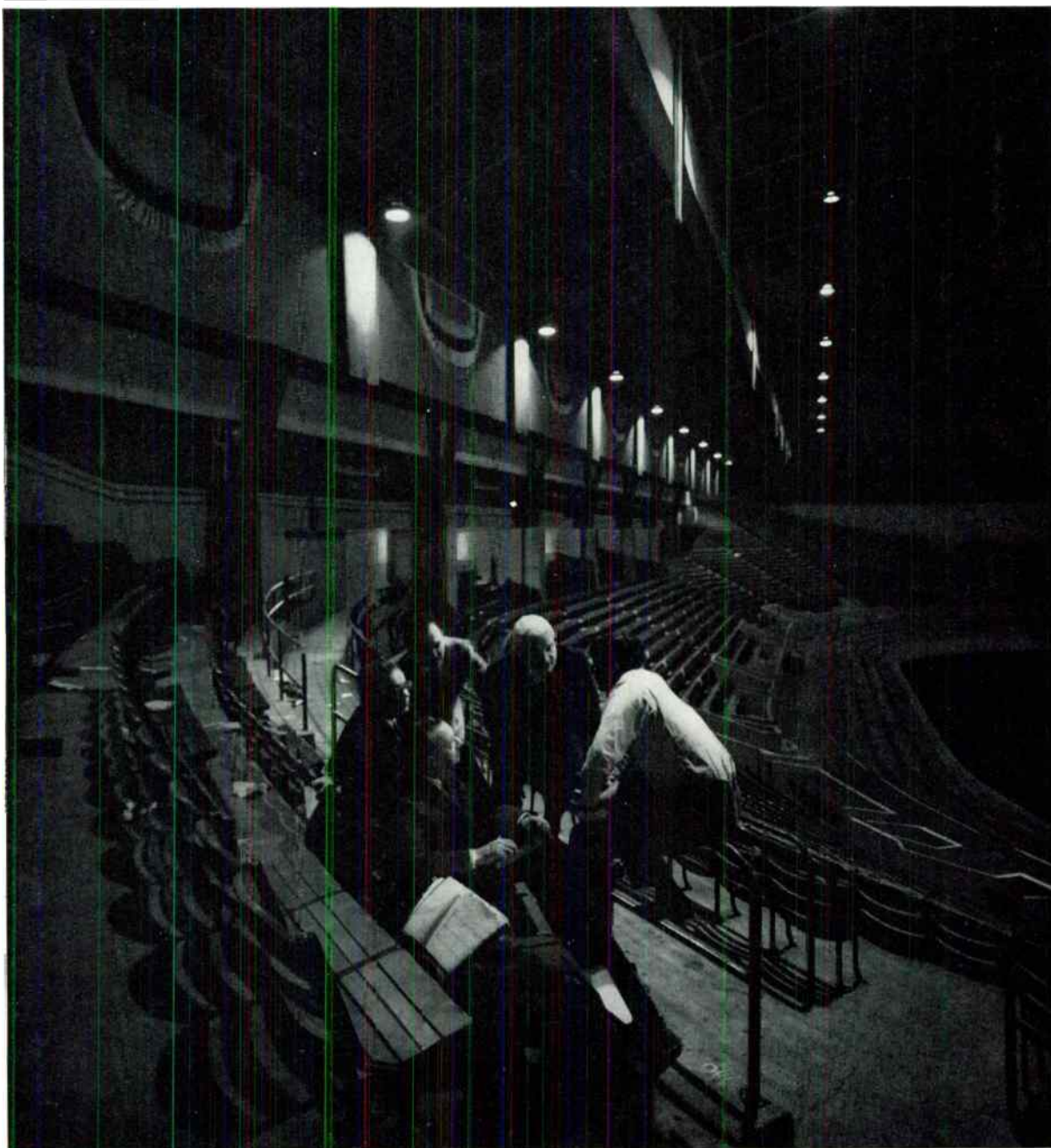
So it won't come as a bolt from the blue. For him. Or his neighbors.

Change.
You can see it coming on
The Five CBS Stations

CBS Owned Television Stations: WJZ-TV New York, KSTV Los Angeles, WBBM-TV Chicago, WU-TV Philadelphia, KMOX-TV St. Louis.

Daring

In an era of social revolution, CBS initiated a series of programs that spoke out about some traumatic problems facing the nation: the epidemic of divorce, school drop-outs, teen-age pregnancy, the spread of venereal disease, the breakup of families, babies born out-of-wedlock, and interracial adoption.



The plot to inform the people

Huddled in the empty vastness of San Francisco's Cow Palace are some of the most experienced, knowledgeable and expert journalists in television. When this picture was taken some 10 months ago they were formulating their strategy and tactics for the big day—July 13—when this huge auditorium will explode with a smoke-filled mass of banner-waving Republicans gathered in national convention to select their candidate for the next President of the United States.

The seated figure in the foreground is immediately recognizable to many millions of Americans

who watch THE CBS EVENING NEWS WITH WALTER CRONKITE. They know him as one of television's most distinguished reporters who has tracked down and come back with some of the biggest stories of the past two decades...who does his own leg-work and meticulously gathers the facts and figures... who has covered every national convention and major election since 1952.

For the past four years Cronkite and his colleagues have been plotting the coverage of the great political events of 1964. They have delved into the history of Presidential candidates, primary elections,

party platforms, election campaigns and regional voting patterns until they know them virtually by heart. They form the nucleus of the CBS News Election Unit, part of a nationwide coordinated news organization of some 500 correspondents, reporters, political analysts and public opinion experts. In the weeks and months ahead they will present the most complete, accurate and informative pictures of the Presidential election process available to the television audience. If the scene above seems hushed and mysterious—wait till the political fireworks erupt on your screen in July. **CBS News**

(clockwise) CBS News Correspondent Walter Cronkite, CBS News Election Unit Editorial Director Bill Eames, Production Director Robert Wussler, Executive Producer Bill Leonard, CBS News Executive Producer Don Hewitt.

97.

Dramatic

There are more direct ways to tell the public that CBS will cover the presidential nominating conventions. But this mysterious photo of Walter Cronkite and CBS reporters seated in an empty convention hall planning their presentation, promised that the broadcasts would be comprehensive and memorable.

Trout. Mudd.

What's in a name?

CBS News Correspondents Robert Trout and Roger Mudd will soon be perched 30 feet in the air at a grandstand court with an all-enthralling view of the Democratic Convention in Atlantic City. Trout and Mudd are a brand-new team with one of the most challenging assignments in television. They will be the anchor for CBS News convention coverage, and, in a department saying less is more, they'll be good.

They are

to Trout and Mudd, CBS News continues the tradition and experience of one of the most respected pairs in the business with the end and fresh insight of a young young news correspondent and one who already made his mark. Trout, known as "The Iron Man of Broadcasting," has covered every political convention since 1936. Mudd recently gained national prominence when



his 6-7-day stint on the steps of the Capitol, reporting the civil rights debate was hailed as a landmark in television journalism.

Eric Sevareid, with his over-25 ability to assess the issues and their trends behind the scenes, will again play a key role. Stationed on the convention floor will be Harry Rosensorn, Martin Agronoff, John Wallace and Charles Kuralt, whose objective, straight reports are consistently refreshing and in the past, they are all part of a crack CBS News convention team not to bring you general, comprehensive coverage of one of the major television events of the year.

And behind these names, the CBS News Broadcasting's most experienced news-gathering organization, dedicated to providing exclusive events to some of the most provocative questions of our time.

See for yourself
Starting Monday, August 24
CBS NEWS

Be there when the brand-new team of Robert Trout and Roger Mudd swings into action as anchormen for CBS News coverage of the Democratic Convention in Atlantic City. Together with top political analyst Eric Sevareid and a crack CBS News convention team, Robert Trout and Roger Mudd will bring a bright, bold point of view to one of the year's most important television events.



Eric Sevareid keeps you abreast of events with his astute analysis. Harry Rosensorn offers sage observations from the convention floor. Martin Agronoff, Charles Kuralt, Mike Wallace, Mark Hunter, the delegates from Alabama to the Virgin Islands. Charles van Doren, Neil Strasser, Lew Wood, Paul News, Dave Dugan report developments as they occur in Atlantic City. Mark Hunter, Bill, inside the Boardwalk, before Convention Hall, with public culture and convention scenes. Mudd, Larry, in the first news correspondent assigned to cover the latter forces and their influence on the convention. Don Kater, in role with President Johnson's behavior he is during the convention. Bill Hunt covers four breaking events direct from the speaker's platform.

See for yourself
Starting Tonight at 7 on CBS 2

Promoting the news team
During the 1964 presidential nominating conventions, NBC's Huntley-Brinkley team was running away with the ratings. In an attempt to win its share of the audience, CBS created a new anchor team, Robert Trout and Roger Mudd. Dorfsman explored a number of techniques to call attention to the new team and to CBS coverage of the conventions and election returns.



CBS NEWS 2

The best place for the race is right here. Starting tomorrow at 6:30pm, this is where you'll get the complete election picture first.

**Cronkite
Sevareid
Moyers
Mudd
Rather
Dean
Schieffer
Wallace
Morton
Kuralt
Rooney
...and more**

With a team like this, what more is there to say?

The Republican National Convention Gavel-to-Gavel Coverage Begins Today 11:30am & 7:30pm



The quality of the entire CBS News team is the most persuasive reason there is for joining us as the Republicans meet. It is, after all, the reason that prompted Americans to spend more time watching CBS News during the Democratic Convention than any other television source.

CBS NEWS 2

100.

101.

98. The purpose of this ad was to introduce the new anchor team, and to hyphenate the duo in listeners' minds as solidly as Huntley-Brinkley. The ad also played up the amusing

combination of names.

99. The whole CBS news team was presented in this ad, with special attention to anchor-men, Trout and Mudd, and veteran analyst

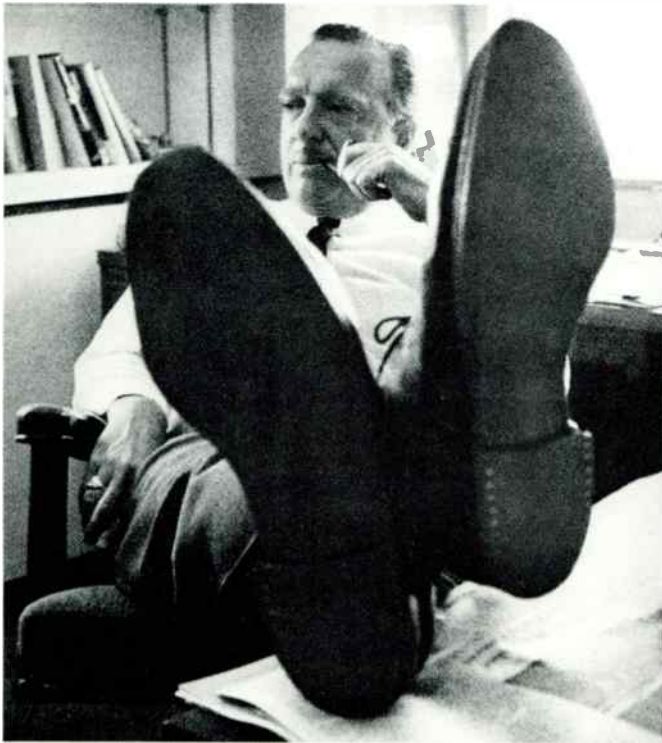
100. Dorfsman never stays

Eric Sevareid. The multiple photos, in close-ups and long shots, recreated the visual excitement of the TV screen.

married to a single technique; he'll try anything to stir up interest and readership. Here he resorted to the irresistible cartoon approach, parodying the convention as

a horse race.

101. An almost all-type ad. The CBS News Team was lined up like an all-star roster of players in a sports event.



"Nothing replaces two feet in motion"

Not even the dazzling technical machinery of electronic journalism. It is an old axiom that no machine can replace the leg-man with a nose for news. The great reporter who can track down a lead and come up with the biggest, whose contacts cut across politics, business, the arts and sciences, who knows where to go for the inside story.

Or more precisely, Walter Cronkite. When you see him on his evening news broadcast he is sitting at a desk, as if writing, for example, a pivotal paragraph or story in a political journal. But by that time he has already visited every tracking station on the beat, in a hemisphere or traveled throughout the home state of the man he is interviewing. With the burning curiosity of a natural born reporter,

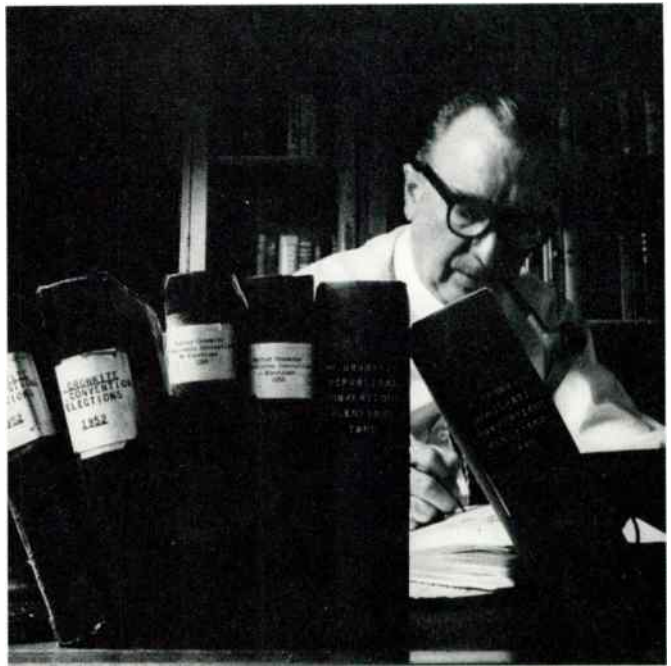
he refuses to do anything on the news service bulletin or the reports of correspondents in the field.

In the three decades he has been a practicing journalist, Walter Cronkite has covered more of the earth's surface than any other man in television. As a distinguished critic, he has written for the nation's leading magazines, and he has presided over and heard the most important trials of his era, and since that has proved them through an unrivaled clarity of perspective, from which space is understood, the issues that he presides over change with the times. It is hard to imagine a career more than this, a career in reporting, with the mechanical reality and the temperamental balance that makes Republicans and Democrats alike find him sympathetic. You don't

hear a white lie, a black lie, or a sort of blue lie from Walter Cronkite. He has a kind of research knowledge and a kind of a hand-eye, which is an invaluable combination. It provides the kind of insight and illumination that make his coverage of the Presidential primaries, the national convention, and the election, not only a security.

In his 17 years of television, he has reported on the news why the voters in people are interested and interested. He shows the reporting of major events in an election year, as they do in the first test of strength in the New Hampshire primary. As for those feet on the desk, don't be misled. He is a leg man, not a desk man.

CBS News



The man who "wrote the book" on convention coverage

Actually, it looks more like an encyclopedia - and Walter Cronkite is still writing it.

It began with the 1952 convention. For months in advance Cronkite kept filing a notebook with facts and figures on the political situation, short-handled biographies of the candidates, state and regional voting patterns, public comments by key politicians, summaries of major issues that would shape the party platform.

Some of it came out of books and newspapers (he's a voracious reader). But most of it was the product of old-fashioned leg-work in the great journalistic tradition. During his years as a Washington correspondent, he had interviewed most of the leading political figures and built up a vast cache of valuable sources in government and the two-party machinery.

By the time he was anchored down on CBS News' convention telecast, most of the notebook's contents were etched in his memory. As he reported the convention's proceedings, and subsequently the election returns, the arsenal of facts enabled him to provide a kind of coverage that, according to *The New York Times*, resulted in a landslide victory for the Columbia Broadcasting System.

By 1956 the number of notebooks had tripled. They were now fortified with facts Cronkite gleaned from covering the off-year Congressional and gubernatorial elections. Covering an historic 1956 convention, Cronkite, he said, CBS veteran Walter Cronkite, working his "ballistic" anchor spot, gave the most informed, alert and lucid commentary. At the 1960 convention, *The Washington Post* asked and answered its own ques-

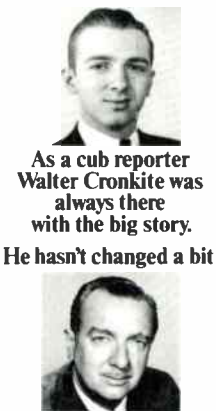
tion: "What is an anchor man?" As far as TV goes, one definition could consist of two words: Walter Cronkite.

But perhaps the most significant tribute to his abilities can be found in the comments of his fellow journalists. "Walter's the hardest worker in the business. He's a pro. He does his homework," he says.

This kind of careful, energetic, creative reporting produces the vast information and understanding Americans need most in an election year to make an intelligent choice among the candidates who seek their votes. It is the kind of information they have been getting not only from Walter Cronkite, but from CBS News organization spread out across the nation to cover the unfolding political drama of 1964. In short, it explains why for major news events more and more Americans are turning to **CBS News**.

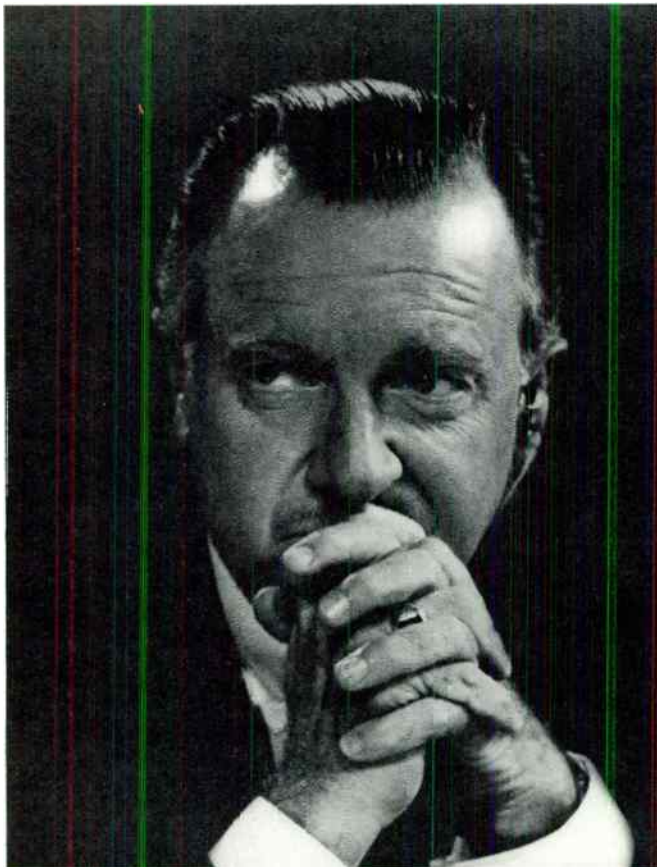
BUY TIME

The ad is presented in the public interest by CBS News.



As a cub reporter Walter Cronkite was always there with the big story. He hasn't changed a bit!

Presenting a national institution
 In his time, Walter Cronkite was the #1 CBS newsman and the paragon of a professional news broadcaster. He radiated intelligence, integrity and authority. But to be successful on television also required a warm rapport with the audience. In a series of ads designed to popularize Cronkite, Dorfsman balanced the image of the authoritative figure with that of a down-to-earth, accessible human being.



Number 1

The CBS Evening News anchor Walter Cronkite, 57, is shown here in a 1964 photograph. He is the only news anchor to have won the Peabody Award, the highest honor in television, 11 times. He is also the only news anchor to have been named "Man of the Year" by Time magazine, in 1962. He is also the only news anchor to have been named "Most Trusted Man in America" by CBS News, in 1964. He is also the only news anchor to have been named "Most Trusted Man in America" by CBS News, in 1964. He is also the only news anchor to have been named "Most Trusted Man in America" by CBS News, in 1964.

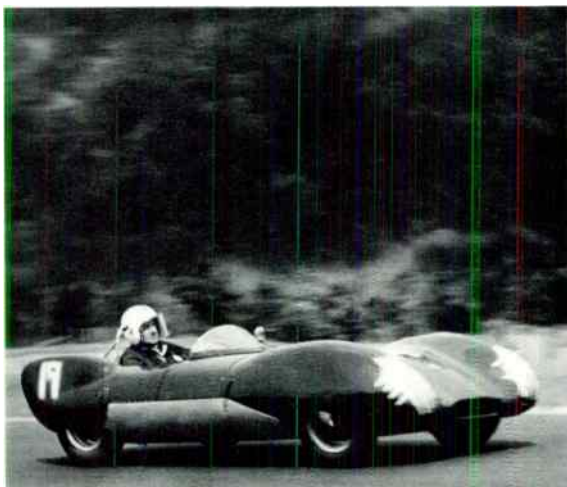
- 1952** "Cronkite's coverage of the election returns equaled in a landslide victory for the Columbia Broadcasting System" THE NEW YORK TIMES
- 1954** "Cronkite, who went onto the election much more thoroughly than anyone else did a superb job" THE NEW YORK TIMES
- 1956** "He again we strong along with Walter Cronkite the CBS-TV anchor man. Cronkite is a calm, un-penned, reserved type" THE NEW YORK TIMES
- 1958** "On television it was once again the Columbia Broadcasting System that had the most organized method of reporting" THE NEW YORK TIMES
- 1960** "What is an anchor man? as far as TV goes, one definition could consist of two words - Walter Cronkite" THE NEW YORK TIMES
- 1962** "When it comes to election coverage, Walter Cronkite is the winner and still champion" THE NEW YORK TIMES



1964 Walter Cronkite extends his record run as the only television reporter to cover every convention and election since 1952. Joined by fellow CBS News Correspondents Eric Sevareid and Harry Reasoner, and backed by television's most experienced news-gathering organization, he's the man to watch at the Republican National Convention in San Francisco beginning tomorrow. **CBS NEWS**

How Walter Cronkite got to San Francisco

Walter Cronkite, 57, is shown here in a 1964 photograph. He is the only news anchor to have won the Peabody Award, the highest honor in television, 11 times. He is also the only news anchor to have been named "Man of the Year" by Time magazine, in 1962. He is also the only news anchor to have been named "Most Trusted Man in America" by CBS News, in 1964. He is also the only news anchor to have been named "Most Trusted Man in America" by CBS News, in 1964.



Re-elect the Most Trusted Man in America

You have the opportunity to re-elect the Most Trusted Man in America. You can re-elect him if you vote for him in the election on Nov. 3. He is the only news anchor to have been named "Man of the Year" by Time magazine, in 1962. He is also the only news anchor to have been named "Most Trusted Man in America" by CBS News, in 1964. He is also the only news anchor to have been named "Most Trusted Man in America" by CBS News, in 1964.



CBS NEWS ELECTION '72
STARTING 6:30 PM, '72



Children's programs is so important, we're putting our best man on it.

Children's programs is so important, we're putting our best man on it. CBS News is committed to providing the highest quality programming for children. We believe that children's programs should be fun, educational, and inspiring. We are proud to have Walter Cronkite, the Most Trusted Man in America, as the anchor of our children's programs. He is the only news anchor to have been named "Man of the Year" by Time magazine, in 1962. He is also the only news anchor to have been named "Most Trusted Man in America" by CBS News, in 1964. He is also the only news anchor to have been named "Most Trusted Man in America" by CBS News, in 1964.



<p>During an interview with CBS News Far Eastern Correspondent Peter Kalischar, Mrs. Nhu first used her widely-publicized term "barbecue" in referring to the burning of Buddhist priests. It was broadcast on August 1.</p>	<p>CBS News was the only news organization in broadcasting to provide continuous "live" coverage of the afternoon proceedings of the March on Washington on August 28 and to carry "live" the "I Have A Dream" speech by the Rev. Martin Luther King, in addition to the three consecutive hours of afternoon coverage a special hour-long news summary of the event was broadcast during prime evening time the same night.</p>	<p>On September 2 in an exclusive interview with Walter Cronkite, President Kennedy first stated publicly that the anti-Communist war in South Vietnam could not be won unless the Vietnamese government became more responsive to the people's will.</p>	<p>Learning that a French magazine editor had taken clandestine films inside Red China showing the conditions under which the people lived, CBS News' Hong Kong Correspondent Bernard Kalb notified New York headquarters where arrangements were made to broadcast the film on September 1.</p>	<p>On September 13 in a special half-hour interview with Walter Cronkite, the public received its first rounded political portrait of Senator Barry Goldwater since he became a front-runner for the Presidential nomination.</p>	<p>On September 18 Teamster leader James Hoffa came out in support of Gov. Nelson Rockefeller's Presidential candidacy in an exclusive interview with Stanley Levey, CBS News business, labor and economic correspondent. It was broadcast on the CBS MORNING NEWS WITH MIKE WALLACE.</p>	<p>On September 18 CBS REPORTS presented a documentary report on the conflict between Lauder Paris, political boss of Plaquemines Parish in Louisiana, and the Roman Catholic Church over the issue of parochial school integration.</p>
STRONG WORDS	STRONG FEELINGS (I)	STRONG POSITION	STRONG HOLD	STRONG POSSIBILITY	STRONG NUDDGE	STRONG FEELINGS (II)
STRONG ARM	STRONG HOPES	STRONG GIRL	STRONG ADVICE	STRONG FAITH	STRONG-MINDED	STRONG MEDICINE
<p>For a total of 9 hours and 42 minutes of which more than 6 hours represented "live" coverage, the CBS Television Network carried the Valschi hearings which started on September 27 before the Senate Investigations Subcommittee in Washington. It was the only network to provide such extended coverage.</p>	<p>CBS News Moscow Correspondent Stuart Novins obtained a rare and exclusive interview in Budapest with Janos Kadar, in which the Hungarian satellite ruler expressed eagerness that full diplomatic relations would be resumed between Hungary and the United States. The interview was broadcast on October 4.</p>	<p>As hurricane Flora ravaged the Haiti mainland, causing destruction and death to more than 4000 people, CBS News Correspondent Bernard Elermann flew into the jungles of Haiti to film the event. It was broadcast that same night (October 6) on the SUNDAY NIGHT NEWS.</p>	<p>On October 10 CBS News Correspondent Walter Cronkite interviewed former President Dwight D. Eisenhower at his farm in Gettysburg. General Eisenhower stated publicly for the first time that he was in favor of withdrawing the bulk of United States troops from Europe.</p>	<p>In a transatlantic TOWN MEETING OF THE WORLD broadcast via the communications satellite, Tetstar II, Protestant and Catholic clergymen in London, Rome, and Princeton, New Jersey met in a face-to-face discussion of the forces working for Christian unity. The broadcast was carried "live" over the CBS Television Network at 8:30 am EST on October 15 and repeated on tape for nighttime audiences the following day at 7:30 pm.</p>	<p>In the first interview granted to television since hostilities broke out between Algeria and Morocco, President Ahmed Ben Bella in Algeria told CBS News Correspondent Paul Niven that his troops would continue to fight until the Moroccans pulled back to their starting positions. The interview was broadcast on FACE THE NATION on October 27.</p>	<p>At 10:30 pm EST Sunday night, November 3, a CBS NEWS EXTRA presented the first films of the insurrection which overthrew the South Vietnam government the previous Friday night, showing the occupation of the Presidential Palace and the street fighting. Correspondent Peter Kalischar and CBS News cameraman Juergen Neumann moved into the palace with the troops as they occupied it under fire. The broadcast was acclaimed by the New York World Telegram & Sun as "TV journalism at its best."</p>

STRONG TEAM
 The real strength of a news organization is its ability to uncover and illuminate the events and forces that shape our lives. As shown above, it may be a struggle for power or a statement of policy; an act of man or of nature. The point is to know where to look for it and be there when it happens; to ask the key question that will yield the news-making answer. This takes a lot of doing. More to the point it takes a world-wide organization of correspondents, cameramen, producers and editors who have established over the years an unequalled reputation for accuracy, enterprise and insight—for being at the right place at the right time with the right information. When all is said and done, this is what produces "TV journalism at its best."
CBS NEWS

Verbal and visual devices
 All components work together in this ad designed to promote the CBS News Team. The provocative two-word captions coupled with familiar faces induce readership. The capsule news stories demonstrate the broad scope of CBS news coverage. And the repetition of the word "strong" leads conclusively to "strong team."

CBS Reports:

The Germans

For an entire generation Germany has been among our closest allies. Now there are signs that the Fatherland may be charting a more independent course. Tonight, CBS Reports explores the unique combination of national characteristics which has helped make the Germans some of our best new friends and their own worst enemies. From gemütlichkeit to hidebound traditionalism, here is a close look at what is happening in Germany today.

10 pm In Color CBS News **2**

Segregation: Northern-Style CBS Reports 7:30 Tonight **2**

The towering figure of Charles C. De Gaulle since he stepped into the limelight of world leadership in the subject of an unprecedented but not long-lived study program in the United States. Tonight, CBS Reports explores the man who led his own army, the man who led the Free French, the man who led the United States to victory in the Battle of Normandy, and the man who led the United States to victory in the Battle of France. Part II of the report is a special feature on the man who led the United States to victory in the Battle of France. Part II of the report is a special feature on the man who led the United States to victory in the Battle of France.

De Gaulle: ROOTS OF POWER CBS REPORTS TONIGHT 7:30-8:30 **2**



CBS REPORTS TONIGHT 7:30-8:30 CBS **2** STORM OVER THE SUPREME COURT



Five distinguished Americans — Archibald MacLachlan, Fredric March, Carl Sandburg, Mark Van Doren and Professor Paul Freund of the Harvard Law School — appear tonight in a broadcast that reviews the bitter clashes between the United States Supreme Court and the Executive and Legislative branches since the days of Thomas Jefferson. Reading from some of the Court's key decisions, Messrs. MacLachlan, March, Sandburg, and Van Doren reveal the historic role of the Court in the struggle over preserving constitutional guarantees. In an interview with CBS News Correspondent Eric Sevareid, Professor Freund analyzes the changing character of the Supreme Court bench throughout its history. Tonight's broadcast is the first of a two-part series presented by CBS Reports. Part II is scheduled for Wednesday, March 13.

SMEAR

THE GAME OF DIRTY POLITICS
Tonight the TWENTIETH CENTURY examines the political smear and its effect on American Presidential campaigns, past and present. Smear tactics will be described, and illustrated by photographs, political cartoons and posters dating from the late Eighteenth Century. The reporter is CBS News Correspondent Walter Cronkite.
TONIGHT AT 6:00 CBS NEWS **2**



Our Friends, the French

It's difficult to keep a level head about the French... when your oldest ally has become one of your severest critics. Tonight producer-writer Perry Wolff and CBS News Correspondent Eric Sevareid take a provocative look at the differences which have made anti-Americanism the semi-official policy of France. This witty and incisive special broadcast also examines differences Frenchmen are having among themselves. Differences which find the French heart in the eighteenth century and the French mind in the twentieth.

**Tonight 10-11 In Color
CBS News **2****

THE GREAT AMERICAN FUNERAL

A special 10-part series exploring the death of our people from the early days of settlement to the present. From the American Revolution to the present, from the American Revolution to the present, from the American Revolution to the present.

CBS REPORTS TONIGHT 7:30 TO 8:30 PM CBS **2**

MURDER AND THE RIGHT TO BEAR ARMS CBS REPORTS TONIGHT 7:30-8:30 ON **2**



In a 30-minute assessment of the year's most explosive world events, tonight CBS Reports examines the impact of the year's most explosive world events. From the Berlin Wall to the Vietnam peace talks, from the Vietnam peace talks to the Vietnam peace talks.

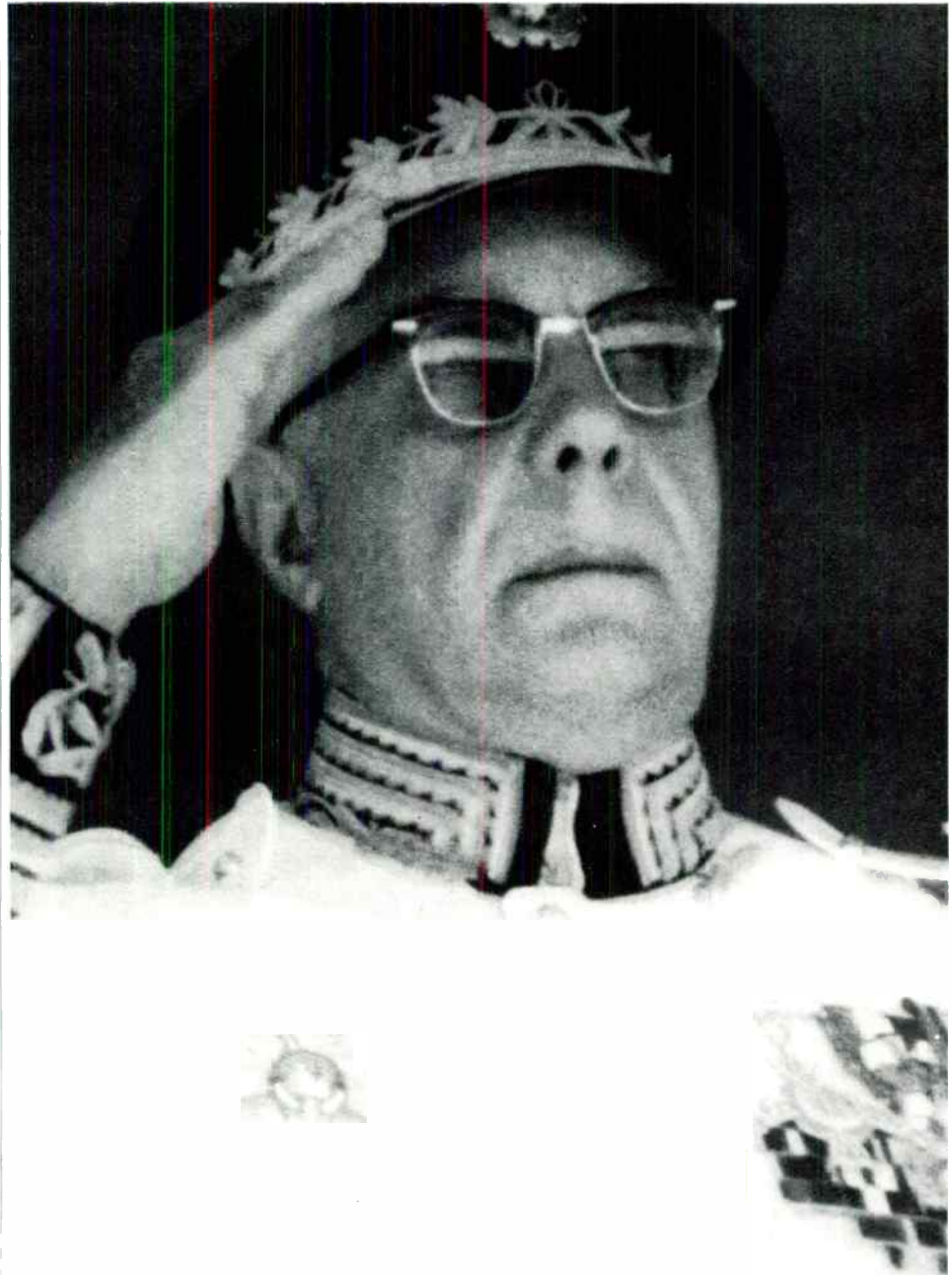
YEARS OF CRISIS

TONIGHT 7:30-9 CBS **2**
Broadcast about history on the CBS Radio Network

**CIGARETTES:
A COLLISION OF INTERESTS**

The latest developments in the controversy surrounding an \$8 billion industry are presented tonight on CBS Reports. The viewpoints of tobacco men, advertising and broadcasting officials, and consumers are explored by the smoking habit will be explored in light of the Surgeon General's recent report on Smoking and Health. Following upon the Federal Trade Commission's proposed to label cigarette packages and advertising with a health warning, the broadcast will present George V. Allen, President of The Tobacco Institute, Governor Lobby Collins, President of the National Association of Broadcasters, and Surgeon General Luther L. Terry. CBS News Correspondent Harry Ransom will report.
CBS REPORTS, TONIGHT 7:30-8:30 **2**

A sense of scale
Dorfman has a strong predilection for small space ads. He enjoys the challenge of the limited arena. He believes they are sound economically, and he has mastered the art of designing them. The clue to his success is in the magnification of detail and the scale of photos in relation to text. Regardless of the actual dimensions of his ads, fractions of a page (113-122) or full page (123), he invests them with the impact of a billboard.



Trujillo:
PORTRAIT OF A DICTATOR
10-11 TONIGHT CBS CHANNEL 2

Some call him a public benefactor, one of our strongest anti-Communist allies in the Caribbean. Others call him a murderer, a despot whose rule is on the verge of collapse. After months in the Dominican Republic seeking the full story of the Trujillo regime, CBS News correspondent Bill Leonard succeeded in filming a rare interview with the General, reaching the anti-Trujillo underground, and bringing back this hard-hitting, uncensored report on the controversial strongman who has held his country in an iron grip for 30 years. Don't miss the seventh in the series of notable programs on CBS REPORTS.

123.

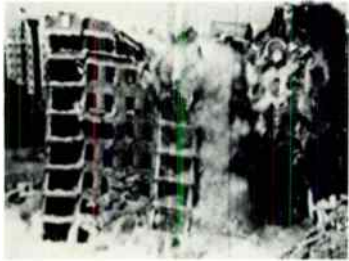
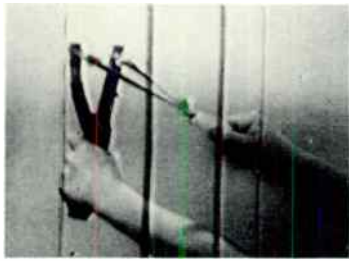
Print advertising and on-air promotions are created out of the same basic elements — words and pictures. Though television offers the advantages of motion and sound, it also imposes a formidable challenge: television is an instant medium.

With print ads, a reader can turn back, re-read a passage, linger over a picture, even clip the ad as a reminder to tune in a show. Television offers no such options. In on-air promotions you have less than 30 seconds — sometimes as little as ten seconds — to grab the attention of the audience and deliver a message. To be successful, you must first overcome the built-in resistance to commercials by an audience anxious to get on with the entertainment. Then your “interruption” must be so compelling and memorable that it will prompt listeners to act upon it.

In the early days of television, everyone was a pioneer in the medium. Art directors and writers studied film techniques and mimicked Hollywood in creating on-air promotions. Programs were advertised like coming attractions at the movies, with trailers clipped from the shows themselves. But when Dorfsman took over as Art Director for CBS-TV, he was constitutionally incapable of following the established form. He created special dramatizations for CBS television shows. And he saw absolutely no conflict of interest in using television to promote radio shows like “The Jack Benny Show” (128, 129) and “WCBS Newsradio 88 Traffic Reports” (160). He even took the liberty of using television characters, Edith and Archie Bunker, to advertise CBS Newsradio (159).

A wonderful animated cartoon series for CBS Sports came out of Lou’s special ability to recognize opportunities, and his inability to waste anything — time, talent or money. Out of the kindness of his heart, Lou had employed a friend — a gifted cartoonist and animator — who was in need of a job. Exceptional as the man’s talents were, there was simply no work for him in the art department. Uncomfortable about paying out a salary for no work, Lou invented a project; he turned the man loose to produce some animated cartoons to promote CBS Sports. The resulting series (143, 144) was delightfully humorous and successful.

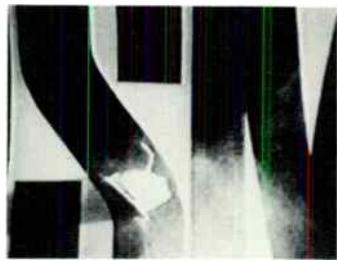
Dorfsman enjoyed the challenge of TV’s time limitations as much as the extra dimensions of animation and sound. He experimented with a variety of techniques — sometimes with primitive still frames; sometimes he contrived magical animated sequences. His promos for TV and radio shows were small gems; always at least as entertaining as the programs they advertised... and often more so.



124. DENNIS THE MENACE

VIDEO: Footage of wall of building. Close-up of slingshot poised for firing. Pellet is fired; building collapses.

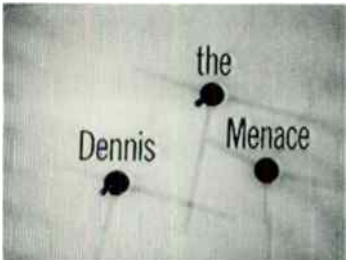
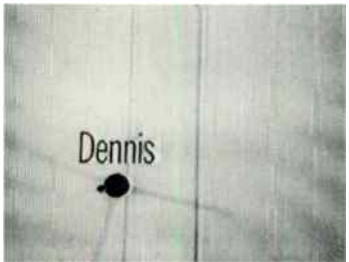
AUDIO: Voice over: "You'll collapse with laughter with 'Dennis the Menace,' Sunday evening on the CBS Television Network."



126. GUNSMOKE

VIDEO: Close-up of bullets ripping through black shapes. Camera pulls back to reveal word GUNSMOKE, riddled with bullet holes.

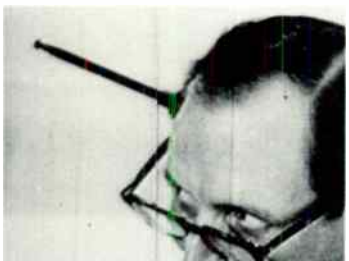
AUDIO: (Sound of gunfire in background.) Voice over: "Saturday night on the CBS Television Network."



127. GUNSMOKE

VIDEO: Still frame of pistol, badge and western hat. Hand reaches in and removes each prop one at a time. When hat is lifted, title GUNSMOKE is revealed.

AUDIO: (Sound of gunfire in background.) Voice over: "Television's most popular program; Saturday night on the CBS Television Network."



125. DENNIS THE MENACE

VIDEO: Three rubber-tipped darts whizz by and hit wall of building. Fourth dart hits man in the temple.

AUDIO: (Voice over paced to coincide with dart's landings): "Something... always... happens... on 'Dennis the Menace,' Sunday evening on the CBS Television Network."



128. THE JACK BENNY SHOW

VIDEO: Close-up of hand on neck of violin. After a few bars of music, another hand reaches in and clamps down on playing hand.

AUDIO: (Jack Benny's theme, *Love in Bloom*, played in his typical scratchy style.) Voice over: "Join television's greatest vio... (hand interrupts playing)... comedian; Sundays on the CBS Television Network."



129. THE JACK BENNY SHOW

VIDEO: Close-up of glass vase. After a few bars of music the vase shatters.

AUDIO: (*Love in Bloom*, Jack Benny's theme, played in his typical scratchy style, interrupted by sound of shattered vase.) Voice over: "Well, maybe he won't play... Sunday night on the CBS Television Network."



130. THE ED SULLIVAN SHOW

VIDEO: A series of frames showing lightning, a volcano erupting, a stampede of elephants, a crowd in an amphitheatre.

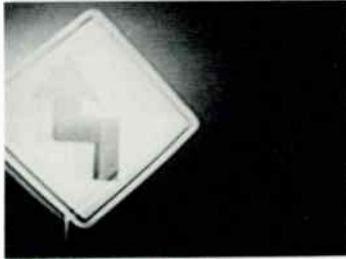
AUDIO: Ed Sullivan's voice: "A really big shoe." Voice over: "Sunday on the CBS Television Network."



131. THE ED SULLIVAN SHOW

VIDEO: Ed Sullivan, as master of ceremonies.

AUDIO: Ed Sullivan's voice: "From Broadway, Hollywood and Europe — singers, dancers, comedians, circus stars, sports greats — a really big shoe." Voice over: "Sunday night on the CBS Television Network."



132. **ROUTE 66**
VIDEO: Headlights of car pick up highway signs flashing by rapidly to indicate speed of car. Final frame holds on sign reading: Route 66.
AUDIO: (Sounds of screeching tires in background.) Voice over: "Gripping adventure on the highway, Friday night on the CBS Television Network."



133. **I'VE GOT A SECRET**
VIDEO: Close-up of man in derby hat with generous head of hair. He lifts hat (hair goes with it) to reveal an almost bald head.
AUDIO: Voice over: "Laughs and surprises on 'I've Got a Secret,' Wednesday on the CBS Television Network."



134. **PERRY MASON**
VIDEO: Close-up of telephone. Segue to hand disconnecting phone.
AUDIO: Sound of phone ringing ceases when plug is pulled. Voice over: "Another strange case for 'Perry Mason.' Mondays on the CBS Television Network."



135. **HENNESSEY**
VIDEO: Close-up of Navy doctor checking patient's blood pressure. With each pump, his whole body levitates higher and higher off the ground.
AUDIO: (Sound of air wheezing through pump.) Voice over: "The pressures of life as a Navy doctor lead to lively situations on 'Hennessey,' Monday on the CBS Television Network."



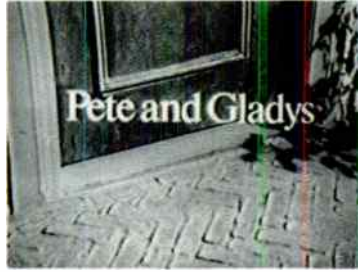
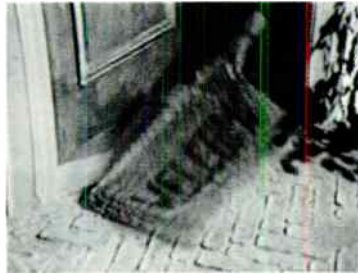
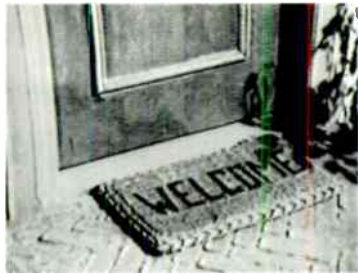
136. **FATHER KNOWS BEST**
VIDEO: Photos of cast emerge from nest of cubes. Title comes up, nudges father's cube and rotates it to reveal a second photo of father with puzzled expression.
AUDIO: Voice over: "Meet the Anderson family, where father knows best... usually, Tuesdays on the CBS Television Network."



137. WHAT'S MY LINE?

VIDEO: Series of portraits illustrating rich man, poor man, beggarman, thief, doctor, lawyer and Indian chief.

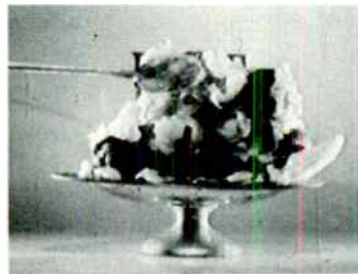
AUDIO: Voice over: "Rich man, poor man, beggarman, thief... no telling who you'll find on 'What's My Line?' Sunday on the CBS Television Network."



138. PETE AND GLADYS

VIDEO: Camera dollies in on welcome mat outside door. Door opens a crack and mat is yanked inside.

AUDIO: Sound of footsteps. Voice over: "You'll find Pete and Gladys friendly... [mat yanked inside]... neighbors, Mondays on the CBS Television Network."



139. DOBIE GILLIS

VIDEO: A huge ice cream sundae is rapidly reduced in size as two spoons alternately whittle away at it and reveal the title, DOBIE GILLIS.

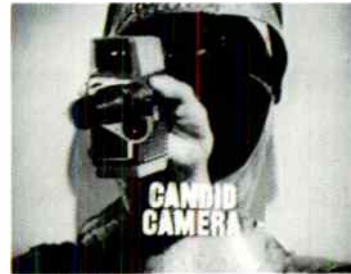
AUDIO: Voice over: "Dig those teenage appetites... for romance; Tuesdays on the CBS Television Network."



140. CANDID CAMERA

VIDEO: Pair of hands holding newspaper with photo of Allen Funt under headline, WINDOW SHADES DOWN. Camera pokes through photo from behind.

AUDIO: Voice over: "The story behind this headline is comedy... captured by the candid camera; Sunday on the CBS Television Network."



141. CANDID CAMERA

VIDEO: Close-up of Medieval suit of armor. Visor lifts and camera pokes out.

AUDIO: Voice over: "You never know where you'll find the candid camera, except here, Sundays on the CBS Television Network."



142. I'VE GOT A SECRET

VIDEO: Man whispers to another man, "I'VE GOT A SECRET." Words increase in size as voice increases in volume. Second man wiggles finger in injured ear.

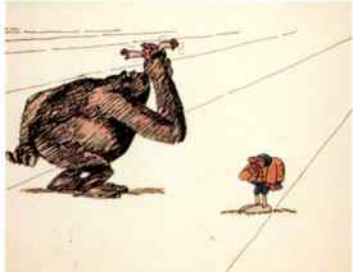
AUDIO: Voice over: "I've Got a Secret," Wednesday on the CBS Television Network."



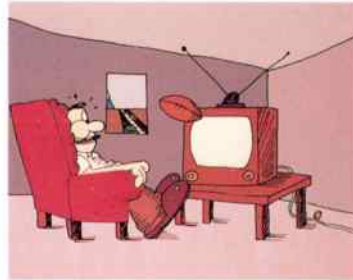
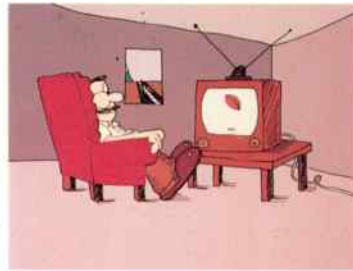
All the preceding 10-second black and white spots signed off with the CBS logo, with no additional typography.



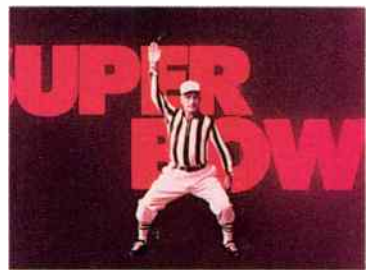
143. **CBS SPORTS**
VIDEO: Ball bounces into view from top of screen. Words appear in synch with bouncing ball: Keep Your Eye on the Ball. CBS SPORTS
AUDIO: Marching music.



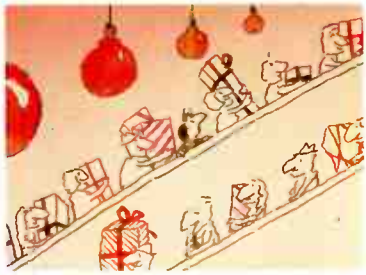
144. **CBS SPORTS**
VIDEO: Little guy receives football, runs down the field with it. Opponent cuts him off and mimes gorilla approaching from behind. Gorilla pounces on little guy, ball pops out of his hands into arms of opponent who runs off with it.
AUDIO: Stadium noises and grunts of players.



145. **CBS SPORTS**
VIDEO: (Drawings and animation by Len Glasser) Man in his living room watching football game on TV. Suddenly football comes bouncing through screen. Man innocently catches it; football team tackles him.
AUDIO: Grunts of players.



146. **CBS SPORTS**
VIDEO: Still photos of referee's signals, presented in quick cuts. Words SUPER and BOWL enter screen from opposite sides and converge to read SUPERBOWL.
AUDIO: Sounds of marching band, whistle blowing, and crowd.



147. **CBS INSTITUTIONAL**
VIDEO: (Created by R. O. Blechman) People riding up a store escalator. Little girl in tattered clothing waits in line to see Santa Claus. At her turn, she whispers in his ear. Final frame: she walks away wearing Santa's coat.
AUDIO: Christmas music.



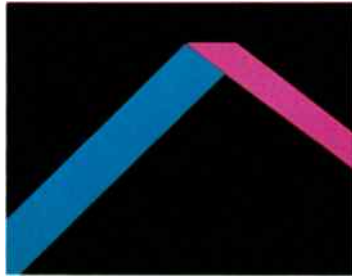
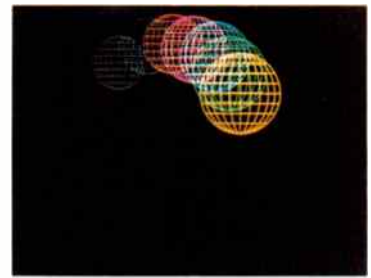
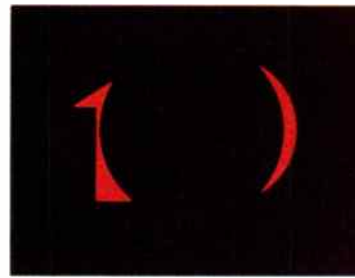
148. **CBS INSTITUTIONAL**
VIDEO: (Designed by R. O. Blechman) Birds singing in tree; snowflakes falling. Woodsman appears with saw. Alarmed, birds stop singing. Woodsman pulls out bow and starts playing on saw. Birds resume singing.
AUDIO: God Rest Ye Merry Gentleman, played on violin. Birds chirp along.



149. **CBS INSTITUTIONAL**
VIDEO: (By Ted Andresakes) Close-up of Santa Claus figure skating in circles. Camera pulls back to reveal message cut in ice: Greetings.
AUDIO: Christmas music.

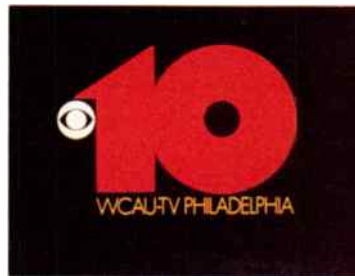


150. **CBS INSTITUTIONAL**
VIDEO: (Drawings by Ted Andresakes) Reindeer sitting in snow. Horns start growing larger and larger and evolve into a huge poinsettia. Deer struggles to rise under the weight. Walks away and reveals: Season's Greetings, CBS.
AUDIO: Christmas music.



151. LOGO FOR CHICAGO AFFILIATE

VIDEO: A blue T, red V and yellow 2, each created out of thin lines of color, overlap each other in successive planes, creating a moiré effect. They move apart to read TV 2 for Chicago affiliate station.
NO AUDIO



153. LOGO FOR PHILADELPHIA AFFILIATE

VIDEO: Starts with black screen. Circular field recedes from center, shrinking in size to reveal the number 10.
NO AUDIO



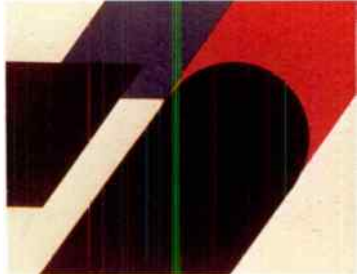
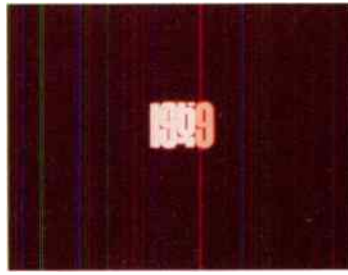
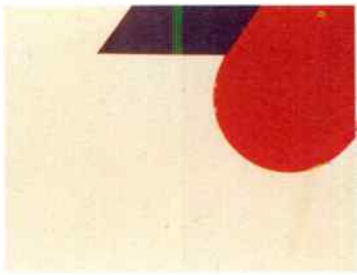
152. LOGO FOR ST. LOUIS AFFILIATE

VIDEO: Animated colored ribbon folds into figure 4 for St. Louis affiliate station. CBS logo emerges from behind.
NO AUDIO



154. IN THE NEWS

VIDEO: Globe spins onto screen, changing colors. Globe turns blue; words IN THE NEWS circles globe and then zoom forward to fill screen.
AUDIO: Computerized music.



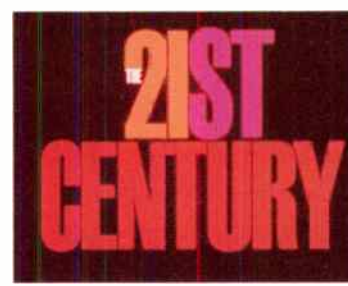
155. CBS ELECTION PROMO
VIDEO: NO AUDIO

Abstract shapes of black, blue and red merge to form the 1970 election logo; 70 wipes on; stars and stripes wipe over 70.



156. CBS ELECTION PROMO
VIDEO: NO AUDIO

A series of angular lines enter screen from upper right and lower left. They converge at center screen to form the number 72.



157. CBS NEWS
VIDEO: NO AUDIO

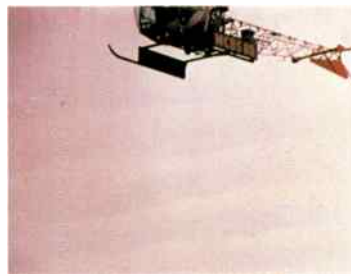
Starting with early 1970s, numerals click by as on an odometer until last frame freezes on 21ST CENTURY, a CBS Television News Special, narrated by Walter Cronkite.

158. CBS LABS
VIDEO: NO AUDIO

Animated line assumes configuration of letters EVR — Electronic Video Recording — followed by a series of rainbow-colored lines that emanate and grow in size to full height of the insignia for CBS Labs.



159. **CBS NEWSRADIO**
 One of a series featuring Edith and Archie Bunker. In each promo, Archie reads an item aloud from the newspaper. Edith offers a comical innocuous interpretation. Archie responds with typical disgust, "Aw Edith..."
VIDEO: Edith and Archie in their living room from "All in the Family" series.
AUDIO: Voice over: "Don't be a dingbat. Get the news and get it right..." (Final frame freezes on local radio call letters.)



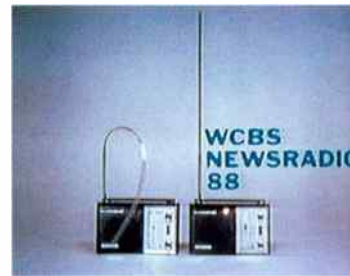
160. **CBS NEWSRADIO 88 — HELICOPTER TRAFFIC REPORTS**
VIDEO: Close-up of nuns seated in station wagon, stuck in traffic. Nun in driver's seat taps resignedly on steering wheel; others gaze heavenward as if for help, then smile at the sight of CBS traffic helicopter.
AUDIO: Traffic noises mingle with traffic report from car radio announcing tie-ups, followed by sound of helicopter. (Voice Over): "Anyone planning to drive in this town during rush hour... better look for a little help from above. Newsradio 88 has its own traffic helicopter, and we'll give you at least 18 traffic reports during rush hours. Now we're not promising miracles; we're just going to help you get where you're going. Newsradio 88."



161. **CBS NEWSRADIO 88**
VIDEO: Close-up of newsdealer. Camera slowly dollies back to reveal he is in his stand surrounded by newspapers and magazines.
AUDIO: Radio news report in background. Voice over: "There's good news. There's bad news. Sometimes you like what you hear. Sometimes you don't. No matter. You should know what goes on in the world. When Sid Garfield wants all the news... the latest news... he turns to someone he knows: Newsradio 88. Have we got news for you." Background radio sign off: "This is Lou Adler, Newsradio 88."



162. **CBS NEWSRADIO 88**
 In this series of spots, two identical radios are seen side-by-side. One is identified as WCBS NEWSRADIO 88. In each spot, a disaster befalls the "other" radio.
VIDEO: Knobs pop off.
AUDIO: Voice over: "Nothing is as good as CBS Newsradio 88."



VIDEO: Antenna collapses.
AUDIO: Voice over: "Nothing is as good as CBS Newsradio 88."



VIDEO: Explosion and puff of smoke.
AUDIO: Voice over: "Nothing is as good as CBS Newsradio 88."



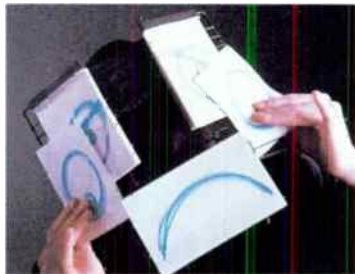
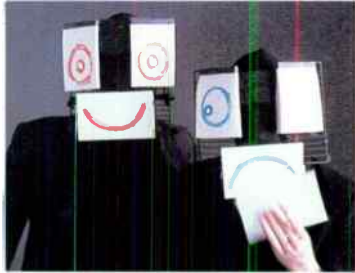
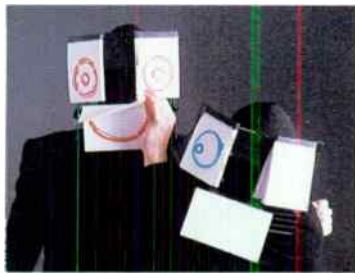
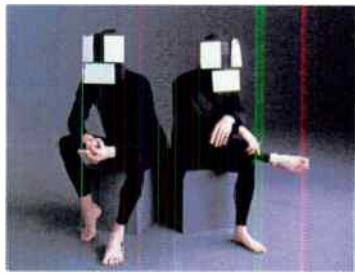
VIDEO: Line-up of portable radios goes down, domino-fashion.
AUDIO: Voice over: "Nothing is as good as CBS Newsradio 88."



163. CBS CHILDREN'S HOUR

VIDEO:
(Directed by Dick Loew) Close-up of children putting on theatrical makeup. Final frame: little girl in comedy mask; little boy in tragic mask. Title appears over images.

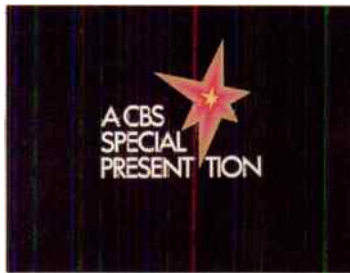
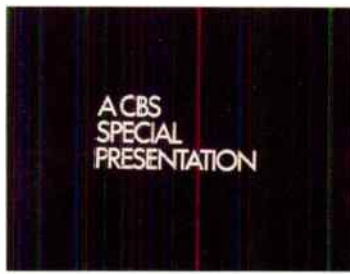
AUDIO:
Sound of orchestra tuning up. Sound of baton tapping calls orchestra to attention. Orchestra goes silent; children's faces freeze for final frame.



164. CBS AFTERNOON PLAYHOUSE

VIDEO:
(Directed by Dick Loew) Two Mummenschanz mimes wearing cage-like frames over their heads, with pads affixed covering their features, draw a series of facial expressions to represent a range of emotions.

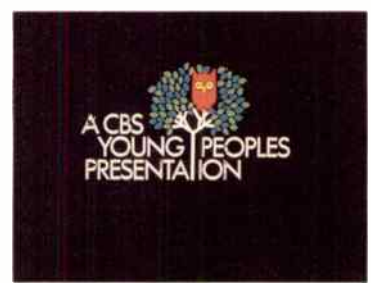
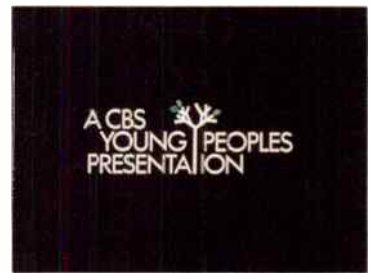
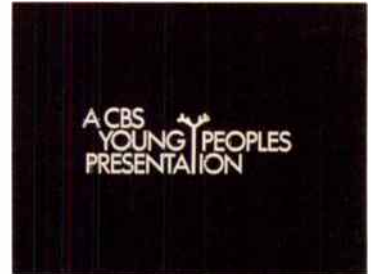
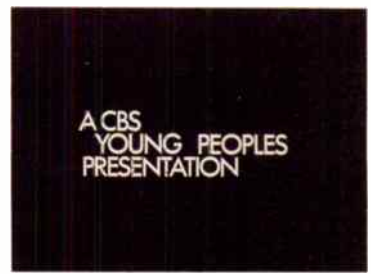
AUDIO:
Light chamber music.



165. CBS SPECIAL

VIDEO:
Title appears on screen. The letter "A" is rocketed out of position in word PRESENTATION by a small star which expands into a large one.

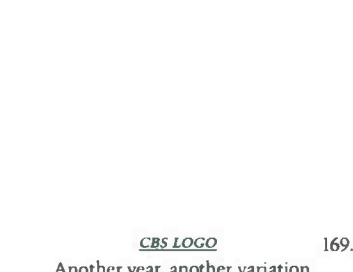
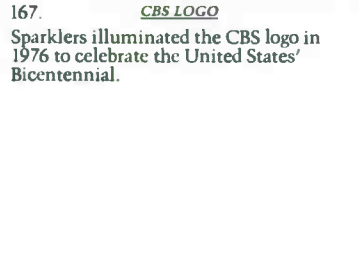
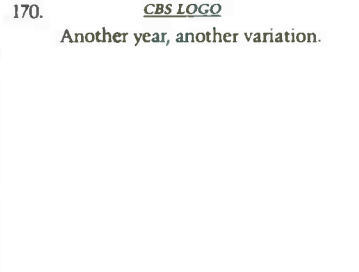
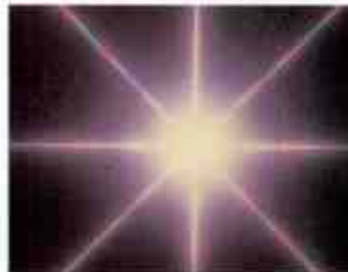
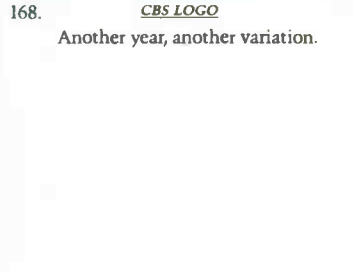
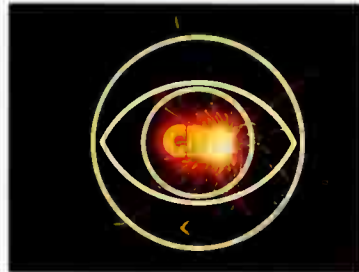
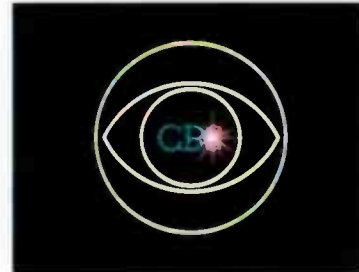
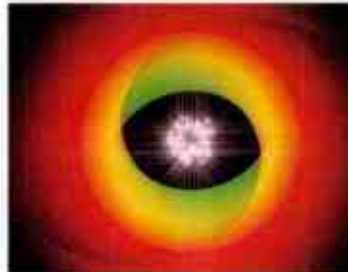
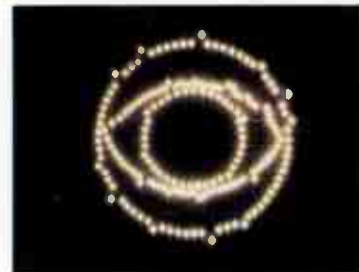
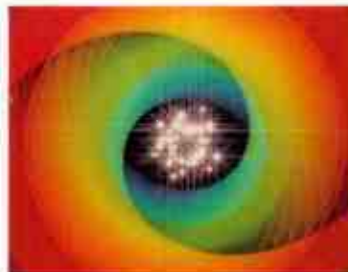
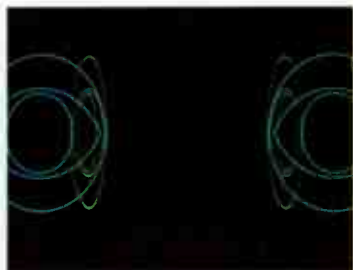
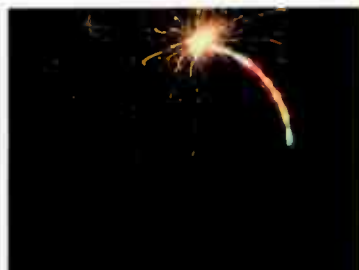
AUDIO:
Jazz trumpet.



166. CBS CHILDREN'S SPECIAL

VIDEO:
Title appears on screen. The letter "T" in "PRESENTATION" grows into a tree with an owl roosting in it, signifying an educational program.

AUDIO:
Background music.

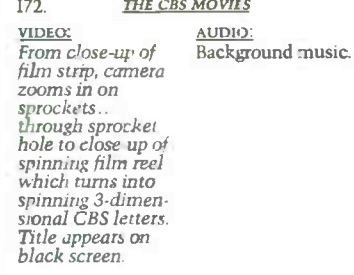
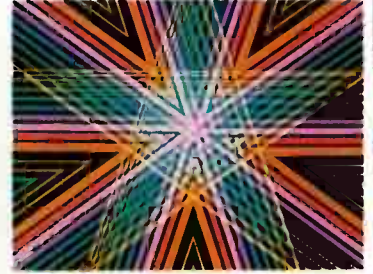
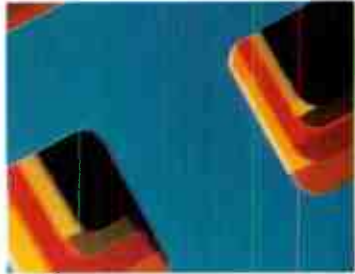
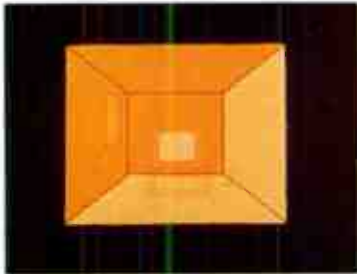
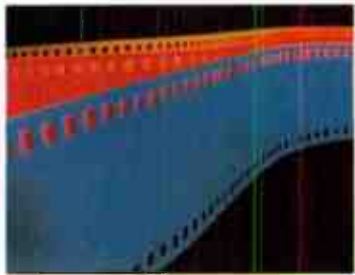
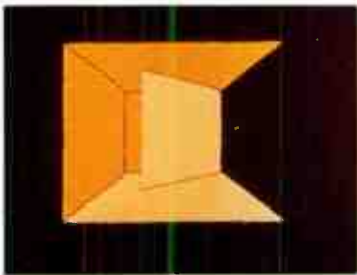


167. CBS LOGO
Sparklers illuminated the CBS logo in 1976 to celebrate the United States' Bicentennial.

168. CBS LOGO
Another year, another variation.

170. CBS LOGO
Another year, another variation.

CBS LOGO 169.
Another year, another variation.



171. THE LATE SHOW
VIDEO: (Animated cartoon designed by Milton Glaser.) Room unfolds; details of room fade in. A few stars emanate from TV screen, then increase in number, frequency and size until they flood the frame.
AUDIO: Background music.



172. THE CBS MOVIES
VIDEO: From close-up of film strip, camera zooms in on sprockets... through sprocket hole to close up of spinning film reel which turns into spinning 3-dimensional CBS letters. Title appears on black screen.
AUDIO: Background music.



173 CBS LATE MOVIE
VIDEO: Animated star formation expands, recedes and expands again. Final frame: THE CBS LATE MOVIE, with colored lines of star rotating behind title.
AUDIO: Background music.



174. **CBS INSTITUTIONAL**
 One of a series in which world-record feats were dramatized and compared with CBS's 17-year record as America's number-one network. Other promos in this series included the record-setting chicken-plucker, brick-splitter, face-slappers and one-handed lady chinner.

VIDEO:
Man walking on hands. Background changes to illustrate a variety of terrains.

AUDIO:
 (Background of Viennese music.)
 Voice over:
 "In 1900, Johann Hurlinger walked on his hands from Vienna to Paris in 55 days. That's an actual world record. But how about this for a record: For 17 years in a row, CBS is America's number-one network!"
 Handstand Walker (groans): "17 years!"

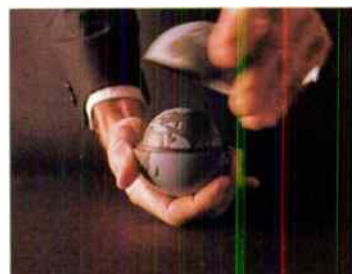
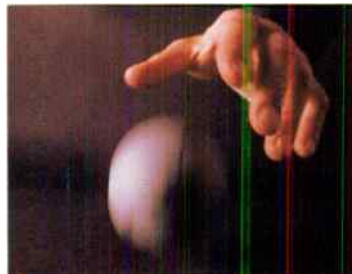
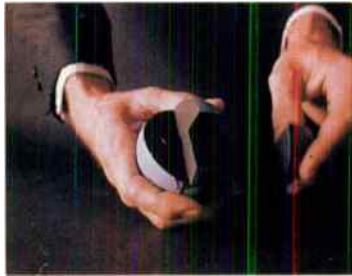
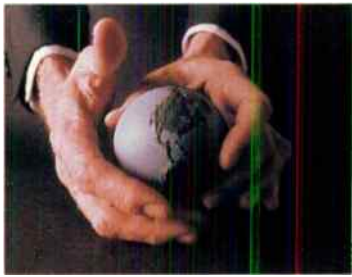


175. **CBS TELEVISION**
 One of a series created around the theme of a travelling troubadour who tours the United States singing the praises of CBS and its 18-year record as the number-one TV network.

Among the locations visited by the troubadour in this series were a Maine fishing village, a New Orleans jazz festival, the Midwest wheat belt, a California beach, and a Western rodeo.

VIDEO:
Close-up and panoramic shots of rodeo.

AUDIO:
 (Troubadour plays guitar and sings throughout.)
 For 18 years we're the best, CBS. Who's the best? CBS! We're the best, CBS...."

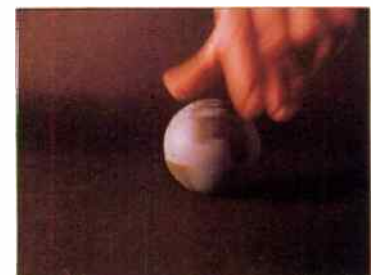


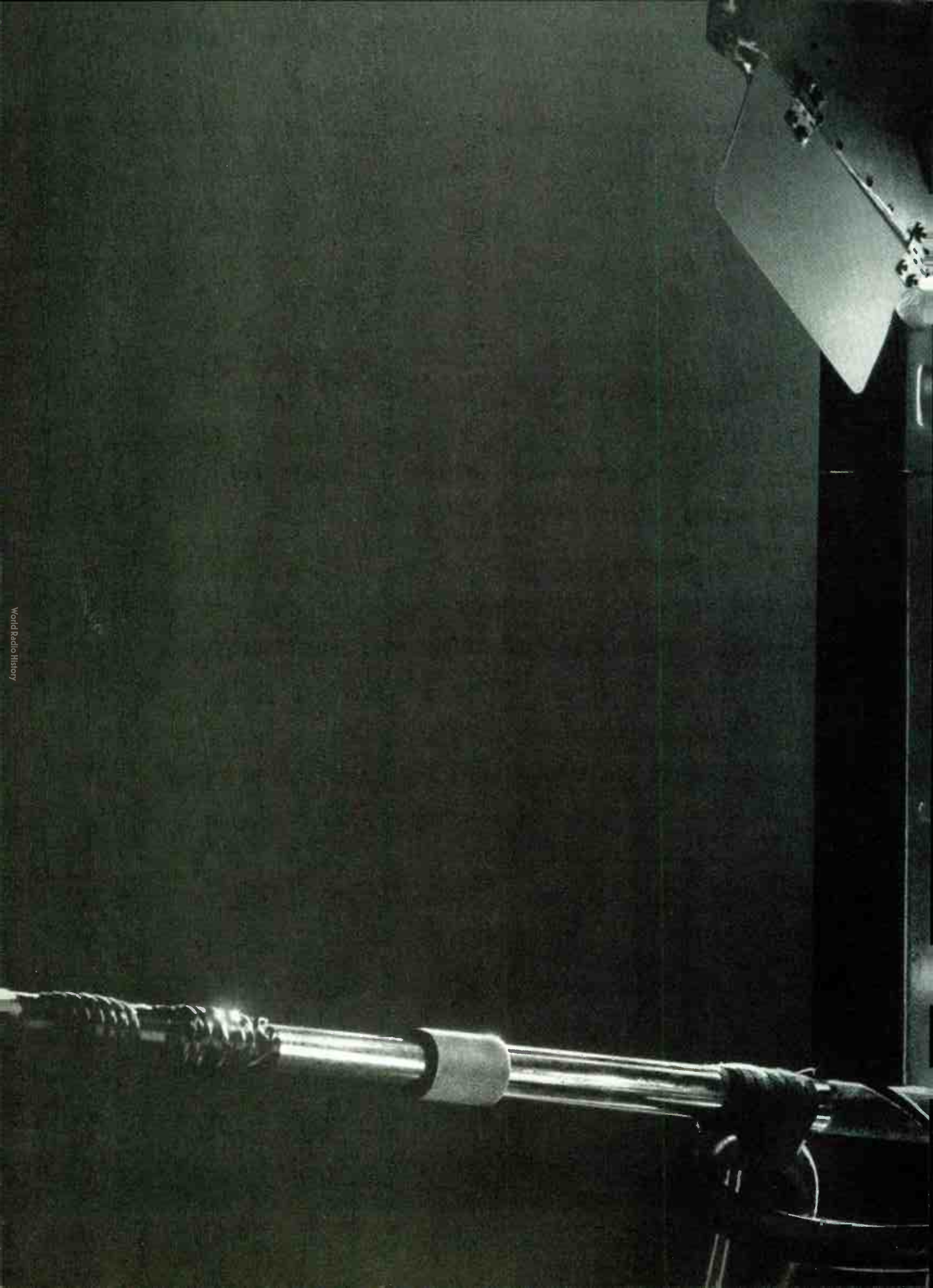
176.

CBS NEWS

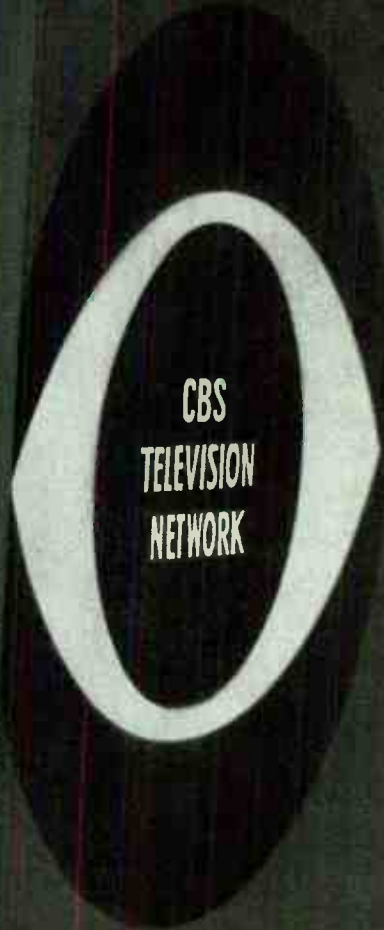
VIDEO:
In a series of frames, a pair of hands manipulates a miniature globe and performs a series of sleight-of-hand tricks, i.e. takes interlocking pieces apart, reassembles them, bounces globe within globe, reveals globe within globe, plays the old shell game, and finally spins it.

AUDIO:
Voice over in sync with action:
"Here it is. The world. A nice place. You think people would leave it alone. But somebody's always taking it apart and putting it together ...almost. It sure gets bounced around. But it bounces back, so far. On top of that, it's getting smaller, and smaller, and smaller. And it can get away from you if you're not careful. But what are you going to do? CBS News has professional worldwatchers who'll watch the world for you. You watch CBS News."





From sign on to sign off during the past 12 months the programs that came before our cameras attracted the biggest audiences in all television...as they have consistently done over the past five years...and as they show every promise of doing throughout this season.



Like every other business enterprise, a broadcasting network has something to sell. Its products are airtime, talent, and most important, programs.

To sell itself and its products effectively to a sponsor, a network has to talk numbers. It has to talk about ratings... about listeners... about potential customers per advertising dollar. It must also demonstrate that it is better equipped to deliver such benefits than any other network media.

But numbers, percentages, charts, and graphs make highly resistible reading matter, even to the people who are supposed to care about them. So selling the sellers is the ultimate challenge for a network's advertising department.

The sampling of CBS ads addressed to the trade, in this section and elsewhere in the book, demonstrate Dorfsman's grasp of both the network's and the clients' business problems, his perceptiveness about human motivations and his graphic inventiveness. In all of the fact-filled ads, statistics are not dragged in like an afterthought; they are presented in a straightforward way, but imaginatively dressed up for the occasion. You'll see photographs that are really bar charts, typography turned into pictures, logos that do more than tell who paid for the ad, and an ingenious ad that evolved from a telephone number.

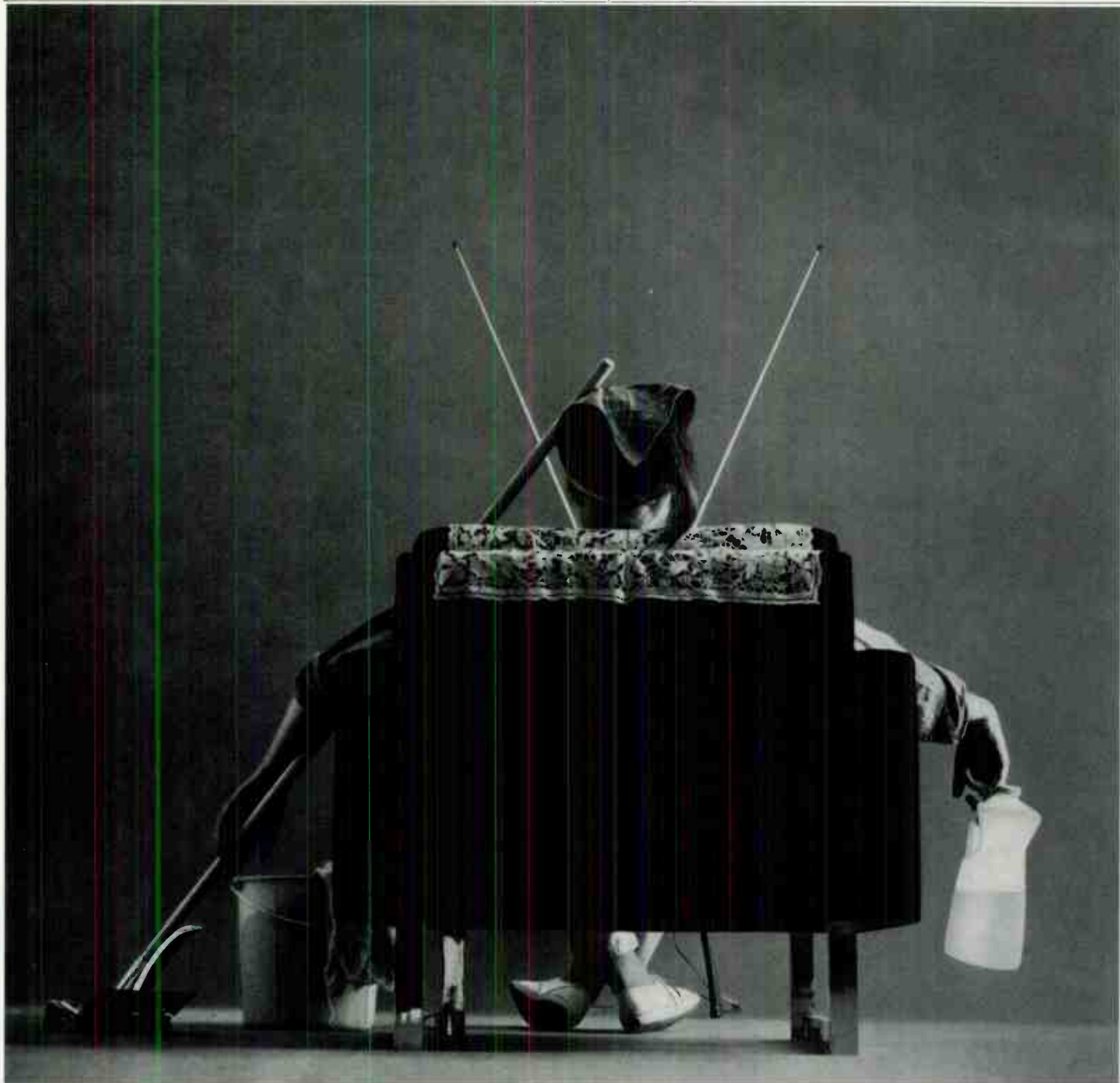
The range of work, which started in the early '50s, also documents how—in the face of television's enormous threat—Dorfsman fought a convincing battle for radio as an advertising medium. For historic interest, there are also several early ads that Dorfsman deplores as “sexist” in the face of the contemporary Women's Movement; but they were on target in their time.

Though directed at CBS clients and their advertising agencies, Dorfsman's work was studied avidly by copywriters, art directors, type directors, account executives, and corporate managers. He possibly holds the record as the most interviewed and most reviewed art director of the century. Hardly a year has gone by, since 1954, without attention being paid to his work and his commentaries on visual communication in such publications as *Communication Arts*, *Graphis*, *Industrial Design*, *Print Magazine*, *Art & Industry*, *Advertising Age* and *Marketing Communications*.

The breadth of Dorfsman's influence has won him the unofficial accolade of “the advertiser's advertiser.”

177. (Overleaf)
Just a camera, a logo and a few succinct lines of copy here, but the grand scale and elegant restraint of this trade ad communicated CBS's secure and commanding position in the field.

178. An early trade ad depicted the market for daytime TV sponsors. The ad was a daring departure from most found in trade magazines. No headline. No spurious motivation. The human interest photo and the logo told the whole story.



How come we keep millions of women from scrubbing, cleaning, waxing, polishing, washing, ironing, cooking and baking...

Yet at the same time we keep selling them cleansers, polishers, detergents, waxes, bleaches, soap, soup and mixes?

Simple. The more ladies watch television, the more they're sold on today's time-saving products. And time saved is time spent watching more daytime television than ever before. Especially the CBS Television Network. For the 15th straight year attracting the biggest average daytime audiences. Now 34% bigger than the second network. So that's how come.

CBS 
**The daytime leader for
 15 straight years.**

She turns us on.

She may have curlers on her head and sneakers on her feet but we've got a great mutual attraction.

We've got something she wants. Diversion. 41 million women like her spend 10 hours a week watching daytime TV. We know because they spend more of this time watching CBS (29% more than one network, 53% more than the other).

And she's got something we want. Buying power. When she's not using soaps, detergents, powders and polishes, she watches TV to learn about soaps, detergents, powders and polishes she's going to buy.

And just in case you think our infatuation is a fleeting one, the CBS Television Network has been Number One with daytime audiences for 15 years.

CBS



Daytime presentation and for Monday-Friday 2000-2001. © 2001 CBS. All rights reserved. Audience Composite report, December 29, 2000. CBS and its stations are members of the National Television Audience Composite. Audience report for CBS women population aged 18-49. Source of data are Nielsen Television Index. All other statistics for January-December 1955-1969 and January-December 2001. Subject to verification by Nielsen on request.

Ancient marketing history

Dorfman vehemently disapproves of the archaic sexism of this ad, and the one on the previous page, but they are included for their historical context. In the 1960s, before the revolution in women's economic and social status, the ads were not considered offensive or deprecating to women.

They conveyed two facts quickly: homemakers turned on daytime TV and CBS loved homemakers — curlers, aprons and all — for their purchasing power.

Remember how fast they forget

THE CBS RADIO NETWORK

Slipped clean out of

THE CBS RADIO NETWORK

Her memory would curl your hair!

THE CBS RADIO NETWORK

If you want to stay in her mind, it takes frequency. Working frequency. Which isn't how many times you talk... but how many times she hears you. And CBS Radio's daytime dramas deliver frequency plus the values that give it peak effectiveness. Reach. Attentive listeners. Cost efficiency. With just five program units you reach 6.4 million different listeners a week with 3.2 commercial-minute impressions each. Cost per thousand impressions: 49¢. The simple arithmetic of competition today—the sheer number of brands a housewife can choose from—demands this kind of frequency and reach at low cost.

THE CBS RADIO NETWORK

No gracer to prompt her memory!

THE CBS RADIO NETWORK

With her memory—once over lightly WON'T LAST!

THE CBS RADIO NETWORK

180-184.

Statistics without yawns
 Numbers, graphs and charts are never seductive reading matter, even for advertisers who care about them. These ads conveyed statistical information dramatically. They illustrated the natural rapid loss of memory for product names heard only once, the necessity for frequent repetition of brand names and the economy of radio advertising for that purpose. The low key photos gave equal focus to consumer, product and statistical data.



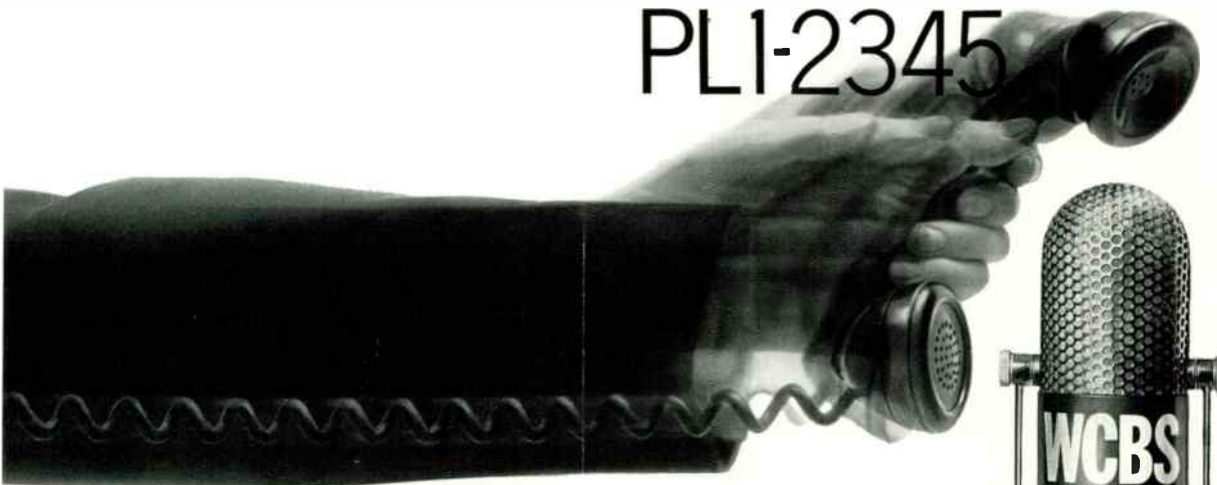
EASY AS
PL1-2345

It's easy because it's radio. One phone call from you and radio's in selling action for you tomorrow. It's easier still because it's WCBS Radio you're calling. No other radio station reaches so many different New York families (over 1.6 million*) every day. And selling comes easiest of all when you use famous, established personalities for the job... the kind that listeners have told us they believe in most*... and the kind that WCBS Radio has nothing but. Jack Sterling, for example, and Lanny Ross, Jim Lowe, Martha Wright. Performers like these give new conviction to a sales story. And this moves products. So just give Sales Manager Tom Swafford a ring (handiest phone number in town) and you're in business. **WCBS RADIO**
REPRESENTED BY CBS RADIO SPOT SALES

*Recent Committed Pulse Analysis™ - Radioactive Analysis, Inc. Study of Listener Attitudes

185.-186.
In these ads, the microphone and the unique WCBS phone number were coupled to demonstrate the simplicity with which advertiser's could reach the station and their markets.

EASY AS
PL1-2345



Just like that, you're right next to your customers! No other advertising medium moves faster. Call us today, and tomorrow New York's most persuasive radio salesmen deliver your message. Star personalities like Jack Sterling, Lanny Ross, Jim Lowe, Galen Drake, Stan Freeman and Martha Wright give a product story very special delivery. Welcome as old friends all over New York, they're believed in the way only old friends are (as a major study of listener attitudes revealed). And they do your selling on the station with the widest circle of friends in New York (over 1.6 million different families a day*). Want to move your products fast? Just pick up the phone. We expedite! **WCBS RADIO**
Represented by CBS Radio Spot Sales

*Recent Committed Pulse Analysis

185.-186.

The mike as a device

In the 1950s when radio was in danger of being effaced by television, Dorfsman took a frontal attack. He created a series of trade ads which shoved the radio microphone right up front in the customer's view. Each ad was a visual reminder of radio's continued existence and success as an entertainment and advertising medium.

"Be Sociable..."



"Be sociable, have a Pepsi." That theme earmarks one of the important advertising campaigns of broadcast history: Pepsi-Cola's current 14-week drive on all four radio networks of ones. Pepsi tapped network radio for this promotion to reach and register with a total population. (Campaign magnitude: an estimated half-billion impressions.) As the company said, "...no other medium offers the speed, penetration, saturation, and continuity; nor can any other medium reach so many people at a comparable cost per thousand impressions." So whether you need all four networks or one (we know one)—have network radio, and be sociable. Mix with people...

CBS Radio Network

This ad symbolized Pepsi Cola's endorsement of radio as an advertising medium. (See story on page 27.)

Television offered pictures, but the mike was the definitive symbol of radio. These ads reported CBS Radio success stories.



It happens every spring...

It's the time of year when the garden is in bloom... and the CBS Radio Network is in bloom. It's the time when the garden is in bloom... and the CBS Radio Network is in bloom. It's the time when the garden is in bloom... and the CBS Radio Network is in bloom.

on the CBS Radio Network!



The best weekends in network radio are on the CBS Radio Network

More people enjoy themselves with CBS Radio than they do any other network. During the weekend, the average audience program on CBS Radio is 40 per cent greater than on other networks. It's the CBS Radio Network.

the Time

Just like the clock in your home, the CBS Radio Network is always on time. It's the time when the garden is in bloom... and the CBS Radio Network is in bloom. It's the time when the garden is in bloom... and the CBS Radio Network is in bloom.



the Girl

Just like the girl in your home, the CBS Radio Network is always on time. It's the time when the garden is in bloom... and the CBS Radio Network is in bloom. It's the time when the garden is in bloom... and the CBS Radio Network is in bloom.



the Place

Just like the place in your home, the CBS Radio Network is always on time. It's the time when the garden is in bloom... and the CBS Radio Network is in bloom. It's the time when the garden is in bloom... and the CBS Radio Network is in bloom.

the CBS Radio Network

The Importance of Good Connections...



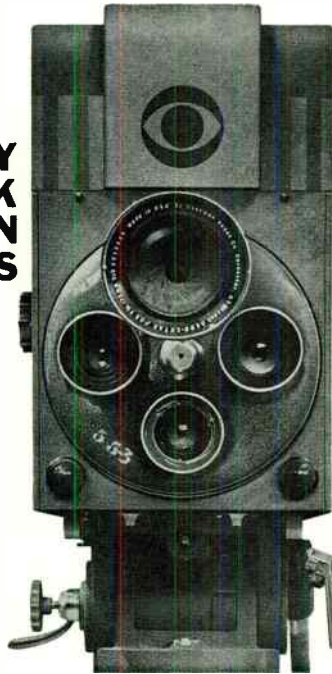
It's the CBS Radio Network.



Palatable statistics

Pictures, graphic devices and word play reinforced numbers, turned the abstract into the concrete and made heavy statistical data more readable.

THE WAY NETWORK TELEVISION LOOKS



Here is a clear, complete and complete picture of the performance of the three television networks during the 1950-1951 season, if you are involving your advertising dollars in television advertising (or else, for you might find it particularly significant that by every measure of leadership the CBS Television Network remains far ahead of its two rivals. Almost all data are national Nielsen Television Audience Average audience figures for that, 1950-1951, for the evening hours 6:30-11 p.m., covering all sponsored programs.

TOP PROGRAMS The following table shows how the three networks compare in terms of high-rated programs. In the average Nielsen report the CBS Television Network was more than half of the place in the top 10, 20, 30, and 40 programs.

Rank	CBS	NET 1	NET 2
Top 10	4	2	2
Top 20	11	4	5
Top 30	17	6	7
Top 40	21	9	10

WEEKLY RATES This means an average of 64 half-hour time periods per week were commercially programmed by at least one network. All three networks were in direct competition during an unprecedented number of these time periods—a total of 44, or 69%. The CBS Television Network had the top-rated program in more than half of these most competitive 44 time periods. It also had the top-rated program in more than half of all evening time periods.

PERIODS WHICH Major number of periods when commercial programs were programmed by CBS NET 1 NET 2 NET 3
 All 3 networks ... 44 ... 22 ... 12
 Any network ... 44 ... 22 ... 12

ADVERTISING This season, for the first time, Network X has edged out Network Y in terms of av-

erage rating. With the difference between the "net" and the "total" network has been narrowed, the CBS Television Network has established the same advantage over the "net" network (see Network Y) that it had a year ago.

ADVERTISING RATES CBS ADVERTISING RATES
 CBS \$11.1
 Net. Y \$10.8
 Net. X \$10.5

ADVERTISING SPOTS At present each of the three networks is able to view the program in question. However, this rating does not reflect the advantage to an advertiser who buys time on a network with a long list of strong stations. Such stations make the network's program available to more homes. The Nielsen estimate of "home reaches" take into account this added factor, which is an important index of network strength.

It is important that the CBS Television Network's lead over each of the other two networks in the number of "home reaches" is now greater than the lead in average ratings. Of additional interest is the fact that by this measurement Network X has a slight edge over Network Y, even though Network Y leads Network X in terms of average rating.

ADVERTISING SPOTS The CBS Television Network carries the highest average audience rating on four nights of the week, Network X carries two, and Network Y leads on only one.

ADVERTISING SPOTS CBS NET 1 NET 2 NET 3
 Monday 22.4 17.2 16.8
 Tuesday 21.8 17.1 16.8
 Wednesday 17.6 16.2 17.0
 Thursday 21.1 18.9 18.2
 Friday 19.8 18.3 21.7
 Saturday 22.8 15.8 18.1
 Sunday 22.9 18.4 19.2

ADVERTISING SPOTS At present each of the three networks is able to view the program in question. However, this rating does not reflect the advantage to an advertiser who buys time on a network with a long list of strong stations. Such stations make the network's program available to more homes. The Nielsen estimate of "home reaches" take into account this added factor, which is an important index of network strength.

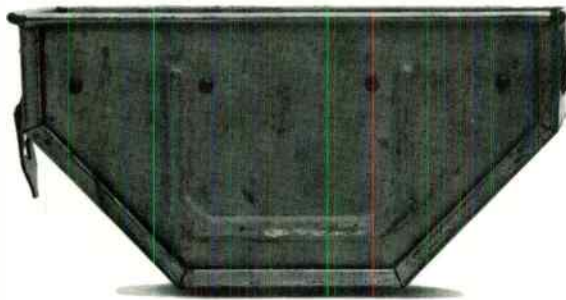
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THE CBS TELEVISION NETWORK

The early returns on the CBS Late Movie.

In its first five weeks... The CBS Late Movie averages 7% more homes than Johnny Carson in time periods when they are in direct competition. The CBS Late Movie reaches more than twice as many homes as Dick Cavett. The CBS Late Movie nearly doubles the audience formerly reached by CBS.

And, in the one week when Nielsen measured audience composition, The CBS Late Movie outperformed both Johnny Carson and Dick Cavett with young adults...total adults...women 18 to 49...and large families. In other words, many happy returns. Especially for the late movie's early advertisers.



Based on National Nielsen Television Index. A household estimate February 14 March 17, 1952. Comparison are for all competitors time periods within the Monday-Friday 11:30 am-1:00 pm time segment. Data for "audience formerly reached" January 5 February 13, 1952. Audience composition data February 11, 20, 1952. Quota/Census available on request.

192. The number of homes in the peeled-away section of the map was equal to the extra number of homes advertisers could reach through the CBS Tele-

vision Network.
 193. The IN and OUT basket provided a literal translation of CBS's standing in 133 Nielsen reports: IN

first place 131 times; OUT only twice.
 194. The TV camera was chosen to illustrate this ad because it interpreted the headline

literally; it also enlivened the statistics-laden page.
 195. A light touch with the headline leads directly into the statistical data.

THE NEW YORK TIMES, TUESDAY, NOVEMBER 8, 1960



Tonight the CBS Television Network will bring you the swiftest, clearest report and analysis of the Election returns by the nationwide team of CBS News correspondents, the news gathering organization which first reported the winners in 1952, 1954, 1956 and in 1958



Tonight the most experienced news-gathering team in broadcasting and an exclusive new IBM computer will join forces to report the decisions of what promises to be the biggest electorate in the nation's history. CBS News assignments find...WALTER CRONKITE at the "anchor desk"; EDWARD R. BROWNE, ENE SEABAST and BERT SANSBERG providing expert analysis and review; ROBERT R. SHERIDAN manning the computer that will produce predictions from very early returns; SOPHIA LINDBERG keeping track of the six key states; CHARLES SELLINGER, STRAIT NEWS, GARY SLAGER, CHARLES SHERAT and ARSHE SHERMAN covering the East, Midwest, Far West, South and Congressional races; and a network of 300 reporters in every state and population center phoning in last-minute returns direct to the CBS News Central Switchboard in New York. You will also see CHARLES VAN FLEEM with Senator Kennedy, PAUL RIVER with Vice President Nixon, HARRY MANSERMAN with Senator Johnson, STEWART BASTTELET with Ambassador Lodge, WELLS GIBSON at Republican Headquarters and BOB COHEN at Democratic Headquarters.



STARTING AT 7:30 PM CHANNEL 2
A special IBM computer will immediately process the earliest returns and forecast the winner of the Presidential contest. Be sure to tune in CBS News right from the start.

THE NEW YORK TIMES, THURSDAY, MARCH 13, 1964

HOW SHARP IS YOUR TELEVISION?

1. Look of nightingale... CBS Television Network is currently enjoying its 14th consecutive year of leadership.

2. Look of daytime... CBS Television Network is currently enjoying its 15th consecutive year of leadership.

3. Look of news... CBS Breaking News with Walter Cronkite is in its 31st consecutive month of leadership.

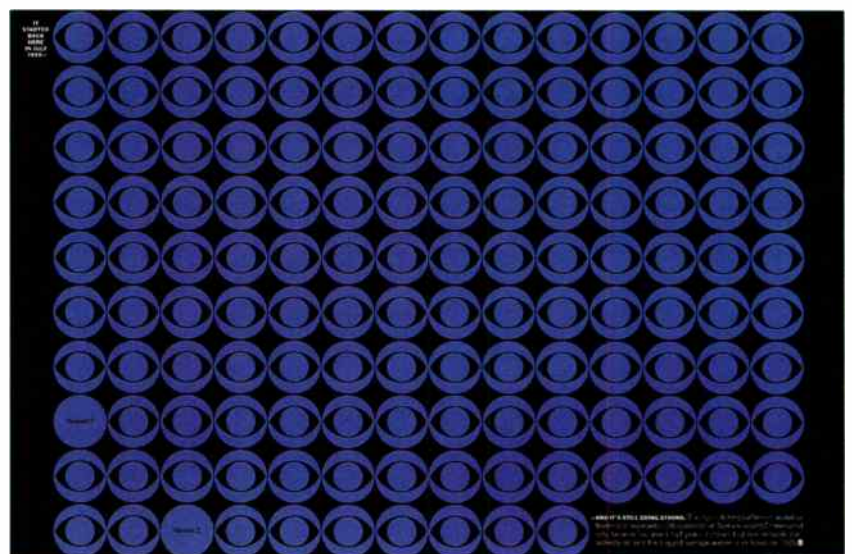
4. Look of children's programs... CBS Television Network is currently enjoying its 8th consecutive year of leadership.

5. On look of it this way... Advertisers with 30/30 foresight put their money on the winner CBS Television Network.



RIGHT ON

Your birthday means a lot to us—we grew up together! CBS



Focus on the logo

The CBS eye is a remarkable symbol. It was derived from a primitive pictograph, yet it defines precisely one of the century's most sophisticated inventions. Designed by Dorfsman's predecessor, Bill Golden, for a one-time promotion, it was miraculously saved from the trash basket by the wise intervention of Frank Stanton. The creative department was thrashing around for a new visual symbol for another campaign, Stanton cut short the discussion, held up the CBS eye and decreed that it would remain their logo forever.

- 16. The three instantly recognizable symbols identified CBS with election returns.
- 17. The eye chart and CBS logo were a perfectly natural device for this trade ad dealing with audience viewing habits. The ad presented statistics to prove CBS Network Television scored highest of all the networks in daytime, nighttime, news and children's programs.
- 18. A gracious ad congratulated NBC on its 50th anniversary and shrewdly gave CBS equal attention.
- 19. This double-page spread dramatized the overwhelming popularity of CBS Television. In 136 consecutive Nielsen Reports, CBS was declared the #1 network 134 times, indicated by 134 logos. The two non-CBS winners, listed as Network X and Network Y, are lost in the crowd.

200.

We have an eye for the ladies



and they have an eye for us



It is always pleasant to learn that you are more appealing to women than the men and—and if you are a brand name or an advertiser—it has its practical advantages.

During the average minutes of the day, for example, 100 million women have their eyes on the CBS Television Network, some 100 million more than are watching our closest competitor and a program more than the third network. Among young women our statistics is especially high—over 100 million.

This ability to catch a woman's eye can be attributed to large measure to the variety and dramatic quality of the Network's daytime schedule. It presents the three most popular daytime programs in television, including in the world: *10:00 and 11:00 A.M.* or *NOON*, both of which recently celebrated their seventh birthdays on the same day. Equally such continuous dramas as *THE VERMILION CLIMBER* and such special dramatic programs as *WOMEN* seem to be uniquely responsive to the tastes and interests of most women. The list has been such, as limited by the necessities for illuminating the progress of the law, or the record has provided clear insights into the complexities of raising children and the recent trend even toward such marriage.

In the hours when television presents programs primarily designed to entertain and inform America's housewives (7:00 am to 5 pm) the CBS Television Network now attracts 15 per cent more of them than it did a year ago. And it now has them at an 18 per cent lower cost per thousand than any other network.

That is why the nation's advertisers are currently spending \$1 million more dollars a month sponsoring programs on the CBS Television Network than on any other.

CBS Television Network

201.

Annual report!

For the eighth consecutive year the CBS Television Network is attracting the biggest audiences in television.

- 1. The logo in an ad for daytime television.
- 2. The CBS eye is a natural substitute for the letter O in these ads: the ideal integration of word, image and message.

202.

1960 SUMMER OLYMPICS IN ROME—EXCLUSIVE ON THE CBS TELEVISION NETWORK

You will be more than a good sport if you make your centers to the Summer Olympic Games in Rome, via the exclusive broadcasts of the CBS Television Network. You will be the favored sponsor of an exceptional advertising vehicle. All signs point to the gathering of an unprecedented television audience—vast, excited and attentive coming back day after day.

People are still talking about the network's coverage of the Winter Olympics at Squaw Valley, versus its marketing of the birth of Olympic competition, advertising, all marveled at the size and quality of the television audience. For one of every ten women and middle income families and thousands of every four lower income families, watched the Winter Games. If you make cars or shoes or other "high-ticket" items you will be interested to note that upper income families watched most, an Nielsen average-measure ratings show.

The broadcasts from Squaw Valley demonstrated more adult viewers per family than any other Winter program—the result that a leading advertiser measured the first advertiser to sponsor a part of the "Winter" series. (Because of the number of viewers of all ages, a national census maker soon followed.) Altogether, more than 100 million Americans tuned in.

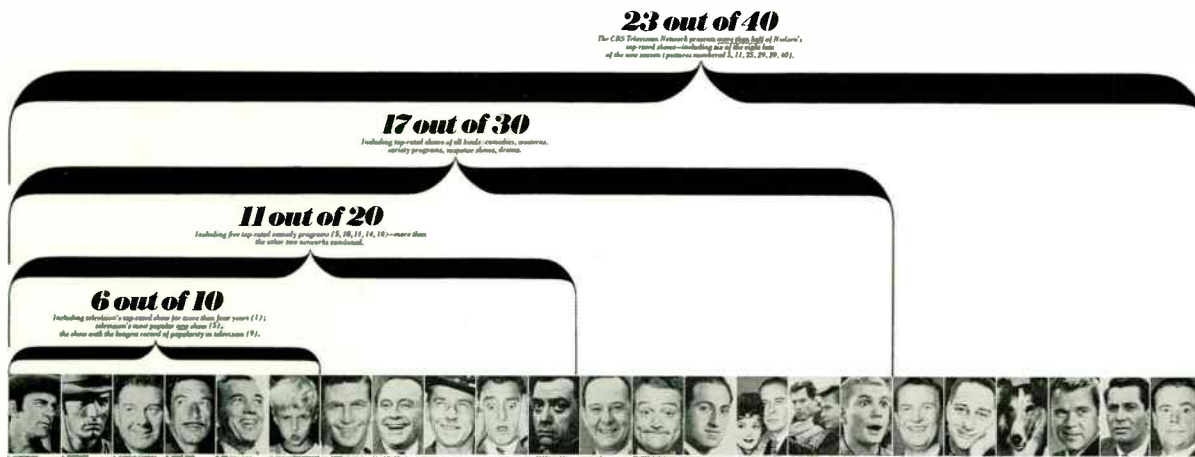
The Winter Games were especially noteworthy a "write-up" exercise for the Summer Olympics—the world's greatest sports spectacle to be held this year in the ancient thoroughness and modern arenas of the Eternal City. Television coverage will follow the Marathon from the Capitoline Hill along the Appian Way, past the Colosseum to the Arch of Constantine. Sports enthusiasts will see Mark Elliott of the 100 yard, the fastest high-jumping John Thomas, the Belarusian Kharinov, the American Olympian every winner of our latter days. (And every winner of the globe.) To bring the Summer Olympics to the American people within a few hours of each event,

jet planes will shuttle tapes daily from Rome and Paris to New York. From August 24 to September 12 the CBS Television Network will present a total of 32 broadcasts, averaging more than one hour of coverage a day. Advertisers who want to get a running start on the new Fall selling season will be interested to know that regularity of these broadcasts will come on or after Labor Day Weekend. Thus the P. Lorillard Co. has purchased a quarter of the series and General Mills, Inc. one-eighth.

In a truly unique combination of advertising values, viewers of the Summer Olympics will gain the most from the program's impact. Coupled as a regular series, together with all the excitement and prestige generated by a noteworthy "special" of major dimensions. Not to mention a huge circle of new brands brought to you as exclusively on the CBS TELEVISION NETWORK.

GO!





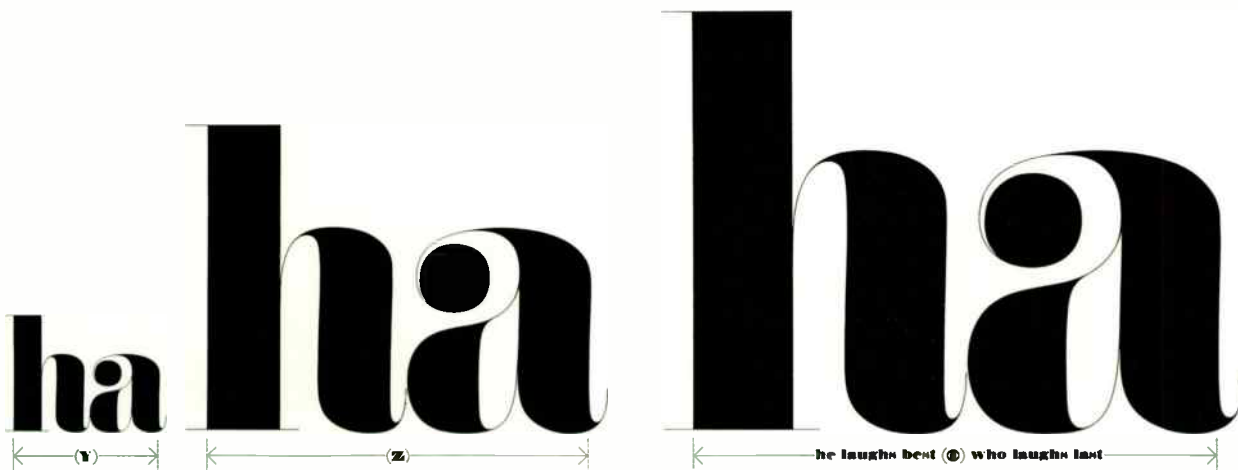
This remarkable record, based on the latest nationwide Nielsen report, is actually an old story. Throughout the past 136 Nielsen reports issued since July 1955 the CBS Television Network has averaged 22 of the 60 top-rated programs. In 100 of these reports it has presented more of the Top Ten than the other two networks combined. In sum, if you are an advertiser, producer, performer or viewer, the place to be is The CBS Television Network.



*and feature reports. †During programs, average audience rating basis.

Photographs of CBS stars, grouped and bracketed, converted Nielsen ratings into meaningful information for the advertiser. This ad demonstrated CBS' superiority in four categories of programming.

Inventive use of typography to dramatize the fact that CBS had the best three comedy shows. Each "ha ha ha" is actually a comparative bar chart.



Some people started laughing right off the bat when they heard we planned to concentrate on comedy this season. They were sure it wouldn't work. These days they're not laughing so hard—but the nation's viewers are, and so are the sponsors of our comedy programs. The audiences attracted by the average comedy program on the three networks this season tell the story: Network Y—7.3 million homes...Network Z—8.9 million homes...CBS Television Network, 9.5 million homes.* Moreover, in the latest Nielsen report three of our funniest shows are in the Top 10—and two of them are brand new this season.† But the thing that keeps all our advertisers smiling is that the CBS Television Network attracts the biggest average audiences in every category of entertainment: laughs or no laughs. *Nielsen's National Audience Report for 1960-1961. †For 1960-1961, CBS' 3 of Top 10.

CBS Television Network

Design devices
 Cold statistics were warmed up and humanized with pictures and graphic elements; the messages came through quickly, clearly and with impact.


CBS

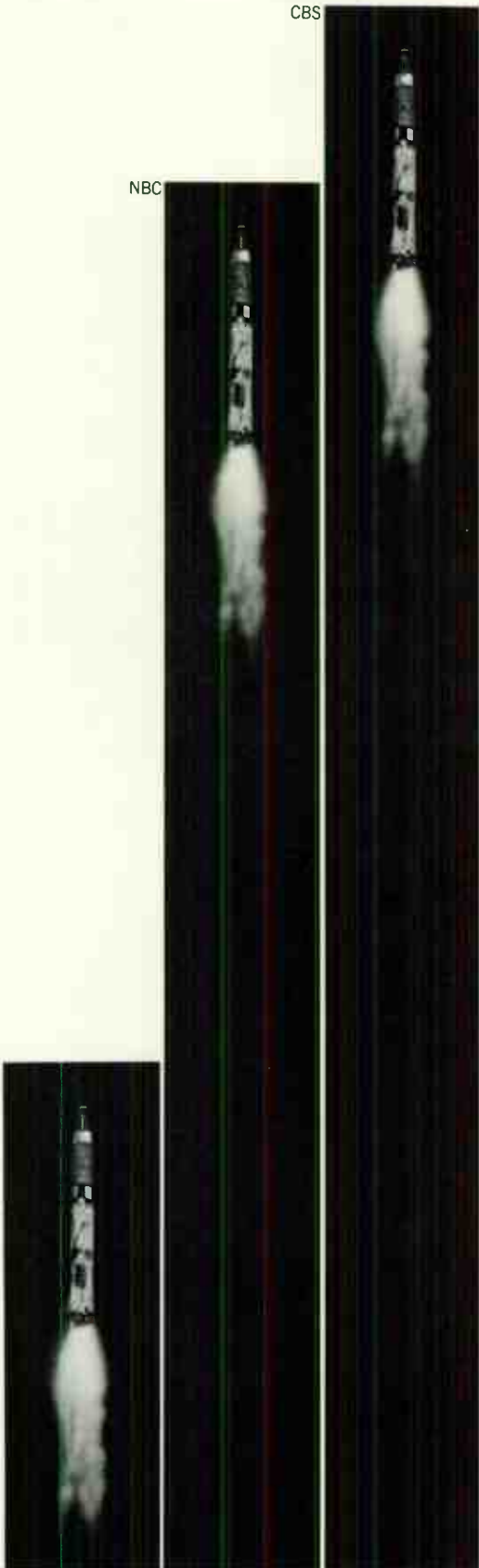
NBC

ABC

We Had More Gemini 'Boosters' on Tuesday

CBS News coverage of Project Gemini attracted 11% more viewers than that of NBC and 220% more than that of ABC.

 CBS News



Source: National Arbitration estimates of average audiences, starting at 7am in each time zone, ending at 4:30pm EST. Subject to qualifications available from ad agency required.

15. A pictorial bar chart compared the CBS Gemini Booster audience with that of other networks.

205.

MIS ING S\$OMETHING?

Yes— you are missing from \$92,000,000 to \$120,000,000 in family purchasing power each week if your television advertising is not on the CBS Television Network. You're missing it because week after week this season the average nighttime show on our network is delivering 3/4 million more families than on Network Y— one million more families than on Network Z.*
CBS Television Network

*Nationally, Nielsen 1966 AA average, Oct. 1966–Mar. 1967, 8:11 p.m. to week-by-household expenditure \$117 (1967) U.S. Dept. of Commerce

VARIETY

Wednesday, March 27, 1967

Wednesday, March 27, 1967

VARIETY

TELEVISION: A sponsor using today's most popular advertising medium reaches an average of 7.9 MILLION families in the average nighttime minute.* And, depending on the program buy, the sponsor's commercial message allowance generally ranges from two to six minutes.

RADIO: A sponsor using the CBS Radio Network IMPACT plan complements and insures television's effectiveness. He reaches a net of 8.3 MILLION families and he delivers over three minutes of commercial messages per family— at the most efficient costs in all advertising.

*He does far better than that across the street, on CBS Television.



IMPACT

ON THE
CBS RADIO
NETWORK

Typographical games

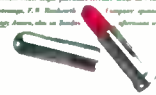
In recent years the love affair with typography has become contagious; art directors and designers have universally discovered the design potential inherent in typography. But these efforts (206-210) go back more than 30 years and represent the mutual influence of Lou Dorfsman and Herb Lubalin on each other.

SOUND

is still the most attractive way to do real selling... to achieve continuous exposure, economically. After spending a big season (and small fortune) elsewhere, Hazel Bishop will now be selling on the CBS Radio Network, where they'll be making commercial minute impressions for less than 50¢ a thousand... and they'll have ten different occasions every week to tell the customers what to ask for when they're

BUYING

Receiving the message, Hazel Bishop will sell approximately 8 million 1000s and the new combination Hazel Bishop Show on CBS Radio. (Other major purchases recently made on CBS Radio. It's now in Boston, now sponsoring The Laugh, Degas Friday evenings, F. B. Goodwin's Company sponsoring the hour long Sunday afternoon musical program, The Broadway Show, also on Radio.)



NICE

thing about network radio... it's always there to do the heavyweight selling. Of all the ways to advertise, the Campana Sales Company chose the CBS Radio Network exclusively to sell Ayds Reducing Candy during their slimmest selling season. Result: a 59.7% increase in sales. And no matter how you measure media, what counts most is a healthy sales

FIGURE

Showing appearance of 100 Radio's "Radio Figure". They topped the charts for 1961, led by the number one spot 1 company won. "All in all, we feel that you have passed the test in fact we are happy over just 1000s through 1963." To insure this and 1 company has won... moved its location on the CBS Radio Network through the best of network companies.



EVERY

medium grows some each year, but some grow faster than others. And while the average radio family has 2.2 sets, it seems that's not enough. People are now buying nearly a million new radios a month—a gain of 40% over radio sales last year. From our viewpoint at CBS Radio, it's a unique endorsement: the U.S. finds radio so entertaining that every shopping day a new radio set is bought every

SECOND

If all people buying in every new set, radio radio is all over... the American and on top in all nations. It has increased but moved into the future, radio has moved everywhere else... over 17 million plus where it does not compare with television. Less than 1/4 of all radio sets are in living rooms. Since 1950 per cent are in living rooms and bedrooms. 50 per cent are in bedrooms and other rooms. 40 per cent are on the go in the family car. 10 percent are in public places... And wherever people are, whatever they are doing, they listen most to the CBS RADIO NETWORK.



EXHILARATE!

This Fall, the CBS Television Network will again chalk up the biggest attendance record in football. The same go-go-go spirit that first brought professional football home to a nationwide audience (the late National Football League Commissioner Bert Bell attributed the game's phenomenal rise to this network's pioneering coverage) is also responsible for many other CBS Television Network sports firsts. First to give the nation a front row seat at international competitions through exclusive coverage of the 1960 Winter and Summer Olympics. First to use video tape in sports, making it possible to rerun thoroughbred races, crucial golf rounds and scoring football plays as soon as

they are over. First to televise the whole incredible range of sporting events from rugby to auto racing, from sky diving to figure skating—through the introduction of the weekly Sports Spectacular series. And throughout the year, this network continues to bring a hundred million television fans such major events of every season as the college bowl games, the Triple Crown, the UN Handicap, the PGA and Masters golf tournaments, and baseball's Major League Games of the Week. Sports pay an exhilarating, exciting part in the powerful CBS Television Network line up, which again this season has the balance, depth and quality to

DOMINATE

inn

When a network program schedule keeps winning the largest national audience for six years, the natural instinct is to leave well enough alone. But it's only to give fresh bursts to old favorites but to break out with exciting new do it with a unique courtroom series dramatizing the terrifying moral choices (like "The Defenders" whose premiere outrated the other two networks combined with programs that satisfy the city dweller's yearning for the simple life and "Me" and "Window on Main Street")... or with captivating fantasies of

Captivate!

Women are watching more daytime television than ever before and watching more of it on the CBS Television Network than on any other. And with good reason. Day after day they can anticipate exciting new chapter in their favorite daytime dramas—among the longest running programs in television. In fact, back in 1950, this network was the one to anticipate the whole idea of daytime television, opening up to housewives a wonderful world of entertainment and information throughout the day: A world that could enthrall them with inventive games. A

world where they could watch CBS News' distinguished correspondents elucidate the crucial issues of our time. A world in which a Captain Kangaroo could fascinate not only children but mothers as well. In short, a world of daytime programming that would captivate the biggest audiences in network television, as it has for the past three consecutive years. There's no question about it: when it comes to having a way with women, advertisers can always depend on the CBS Television Network to

Dominate

See... CBS has 1 1/2 biggest daytime audiences than Network B. 87% bigger than Network C. Most of the top 25 programs in 1960 are CBS. 15 of the top 25 programs. Source: Nielsen spot statistics. From the 8 p.m. slot. P.M. Ad Index.

titi

Here's the funniest line in television: Andy Griffith, Candid Camera, Jack E. the Menace, Danny Thomas, Red Skelton, Dobie Gillis, Pete & Gladys, Hen Knows Best, Bob Cummings, Dick Van Dyke, Father of the Bride, Ichabod and Goes to College, Mr. Ed and The Alvin Show. It adds up to 25% of the CBS Network nighttime schedule—more top-rated comedy, more new comedy,

211.-216.

The type is the picture

All type ads must generally work very hard to gain the kind of reader attention that dramatic or pretty pictures guarantee. According to Dorfsman, however, "provocative words beat dull pictures any time!" In these ads (211-216) he demonstrates how typography can provoke curiosity, create a sense of urgency and excitement, and illustrate an idea.

ATE!

ipmunks... You add the element of adventure to the comedy of Bob
create a team of smooth investigator who track down their quarry with
resh the air with the comic spirit of Dick Van Dyke, the hilarity of a best-
of the Bride"), the adventures of a pioneer circus, the heart-warming humor
erg as a college freshman... This kind of innovation carries the sch
in the intense competition for viewers, the
Network and its advertisers will once again **DOMINATE**

FASCINATE!

What may well turn out to be a landmark in television drama will take place on Sunday
night, October 29, on the CBS Television Network. Sir Laurence Olivier and Julie Harris,
supported by one of the finest casts ever assembled, will appear in a magnificent two-hour
production of "The Power and the Glory." They are part of the unprecedented array of
performers, producers, directors and playwrights whose talents will be on display during
the coming weeks. In the course of this notable dramatic season the network will present
six original Westinghouse specials (sample: "The Dispossessed" with Ralph Bellamy, Dina

Merril, and Earl Holliman), four adaptations of famous classics on The Golden Showcase
(sample: "The Picture of Dorian Grey" by Oscar Wilde; and Leland Hayward's "The Good Years"
a brilliant evocation of the cerKury's early years. And beyond these glittering highlights
viewers will be enthralled week in and week out by The U.S. Steel Hour, Armstrong Circle
Theatre, The Twilight Zone, The Defenders and G.E. Theater. A kaleidoscopic world of drama
unmatched in television and offering still further evidence that
the CBS Television Network has the flair, balance and quality to **DOMINATE**

ate!

comedy than can be found on any other network. And that's not counting
"special" programs as last Wednesday night's romp with Borgie and Benny
ing Danny Kaye Show. Happy viewers make happy customers make happy
pretty sure indication that during this season
sion Network and its advertisers will again **dominate**

ELUCIDATE!

Deadlock on disarmament, blockade in Berlin, conflict in the Congo, tornado in Texas - where
ever and whenever it happens, the nation's viewers will know and understand it better when
exposed to the crisp reporting and clarifying insights of CBS News' distinguished staff of
correspondents and cameramen stationed throughout the world. Measured by whatever
yardstick you may choose - enterprise, experience, reliability or acclaim, they add up to what

The New York Times has called "the ablest news staff in broadcasting" - a reputation for
responsibility that goes back over a quarter of a century to the days when CBS News
pioneered such broadcasting techniques as the foreign news round-up and the documen
tary in depth. These qualities were never in more demand than they are today, as the events
and issues of our time grow increasingly urgent and complex. It is these qualities that
continue to inspire the respect and confidence of the public in CBS News - and offer still
further evidence that in the coming season the program
schedule of the CBS Television Network will continue to **DOMINATE**

“ 20th-Fox's CBS Radio Network Buy May Innovate a Pattern

SCHLITZ RETURNS TO RADIO, BUYS IN MORNING GODFREY

R. J. Reynolds Buys Sat. Night Show As Four Sign for CBS Radio

MORE CBS RADIO BIZ; SIMONIZ BUYS GODFREY

Quaker Oats' Brace of CBS Radio Buys

COLUMBIA PICTURES TO USE EIGHT CBS RADIO SHOWS

CBS RADIO REPORTS \$1,000,000 WOOLWORTH RENEWAL

Seven New Sponsors Sign for Arthur Godfrey Time

HAPPY DAYS FOR CBS RADIO; COLGATE SIPHONS TV COIN FOR AM

SLEEP-EZE BUYS 3 CBS RADIO DAYTIME SHOWS FOR \$10,500 WEEKLY

CBS Radio Shouts 'Eureka' As \$10,000,000 Pours Into Daytime

BRISTOL-MYERS BUYS CBS RADIO DRAMA

Corn Products Purchases CBS Radio Sponsorship

FOUR CBS RADIO PROGRAMS BOUGHT BY GENERAL FOODS

Gulf's Summer Ride on CBS Radio

BING SING SOLD AGAIN

Wrigley Chewing Off a Big Chunk of CBS Daytime Radio

CBS Radio Sells News to P. & G.

CBS Radio Signs Ex-Lax to Year's \$400,000 Contract

STANDARD BRANDS BUYS \$1,500,000 CBS-AM SOAPS

CBS RADIO DAYTIME NEAR 'SRO' STATUS

Colgate Mad About Those Soaps; Inks \$1,500,000 More

Slenderella International Fattens Its CBS Radio Budget

“What's New?”



And that's part of what's new. These are some of the trade paper headlines about CBS Radio's sales upturning this year. Increasingly, advertisers have been discovering that the CBS Radio Network offers the most exciting buying opportunities today. Because of the top-ranking stature and popularity of the programs. And because of the community dominance of the stations that broadcast them, city by city, across the land.

Typographic devices

By freeing himself of the traditional picture-headline-copy format and limiting himself to typographic devices, Dorfsman provided himself with a whole new set of design ideas. In these ads, the same old media story looks new and invites readership.

...an impressive documentary-in-sound - so impressive, in fact, that CBS rushed to rebroadcast this week the suspenseful full-hour reconstruction of how Columbia Lecturer Jesus de Galindez, a Basque, was kidnaped from Manhattan...

...a fascinating at times, documentary journalism uncommon...

...a remarkable document...

EXCITING AS AN ALFRED HITCHCOCK MOVIE... RADIO AT ITS BEST...

An expertly assembled radio documentary... an intriguing hour of radio...

...a tightly knit program chock full of information with a overall impact of a sledgehammer... the network deserve immense credit for laying out the entire story in all its talk and with all its "It can happen here" impact.

...excellent CBS Radio documentary...

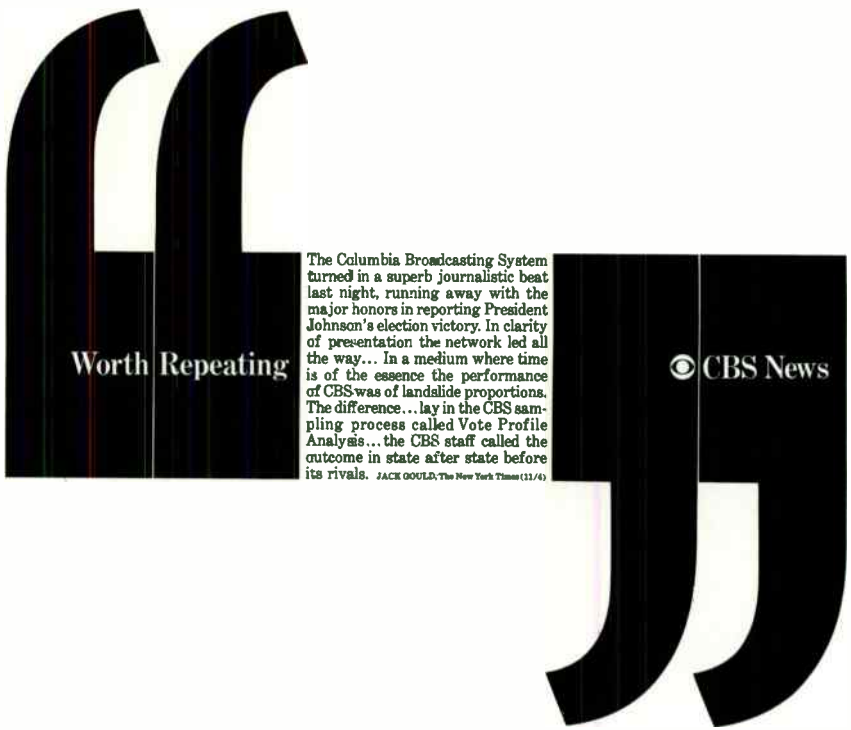
THE GALINDEZ MURPHY BROADCAST... A RADIO EVENT THAT SHOULD TAKE VIEWERS AWAY FROM TV SETS...

...admirable...

217.



218.



219.

217. The ad is a listing of news and success stories about CBS Radio and CBS Radio advertisers in vaudeville poster format.

218. Excerpts from favorable critical reviews of CBS Radio programs are presented in cartoon-style balloons — a highly readable device.

219. A favorable review of a CBS News broadcast was sandwiched between quotation marks; the compressed copy block compels

attention and the quotation marks are authoritative. The device was repeated in an election promotional brochure. (254.)

1



The first of the world's most beautiful pictures ever taken from space. It was taken from the Moon by Apollo 11.

2



The first of the world's most beautiful pictures ever taken from space. It was taken from the Moon by Apollo 11.

3



The first of the world's most beautiful pictures ever taken from space. It was taken from the Moon by Apollo 11.

4



The first of the world's most beautiful pictures ever taken from space. It was taken from the Moon by Apollo 11.

5 FOR 5

The first of the world's most beautiful pictures ever taken from space. It was taken from the Moon by Apollo 11.



This for the... that's not looking straight at you. As each of the five Lunar Orbiter spacecraft left Earth...
The Lunar Orbiter flights were all one-way trips...
CBS Laboratories' high resolution color photo camera...
CBS Laboratories' high resolution color photo camera...
CBS Laboratories' high resolution color photo camera...

Last Sunday Night Our Entertainment Made News.

In Los Angeles, the CBS Television Network's 1972-73 entertainment programming walked off with top honors at the 25th annual Emmy presentation ceremonies. Winning a total of 25 awards for outstanding achievement. More than any of the competing networks.



Two days later, in New York, CBS News swept the field at the first separate Emmy presentation ceremonies ever held to honor News and Documentaries exclusively. Winning 11 awards for outstanding achievement. More than any of the competing news organizations.

Last Tuesday Night Our News Made News.



Winning 36 Emmys helped make Sunday and Tuesday newsworthy for us. And for the many talented people who help make us newsworthy to viewers, Sunday, Tuesday and every day.

220.

221.



222.

Speed reading

There are times when a quick one-two punch communicates better than a detailed sales pitch. In these ads the repetition of words and pictures intrigued the eye and delivered the messages quickly and succinctly.

We interrupted
January again
and again for
something special

JAN 7	JAN 20	JAN 25
JAN 8	JAN 20	JAN 25
JAN 8	JAN 21	JAN 27
JAN 10	JAN 22	JAN 27
JAN 15	JAN 22	JAN 28
JAN 15	JAN 23	
JAN 16	JAN 23	
JAN 19	JAN 23	FEB 1
	JAN 24	FEB 1
	JAN 24	FEB 1
	JAN 24	FEB 12
	JAN 24	FEB 14

and February's
getting to be
pretty special, too.

January 1972. It was an extraordinary month.
America elected a President. Re-elected a President.
We went through the hot glare of an upcoming war.
We raised our fingers in hope at a peace table in Paris.
Held our breath, as fate and a meeting about our New Orleans.
CBS News was there, bringing it to you on radio and television.
Telling you what was happening, 1000s, before anyone else told you.
And being why it happened, and what might happen next.
This never-fading ability to keep on top of what's going on in the world,
the news, the neighborhood in one of the things
that make CBS News something very special. Through the year,
the number one source for news in the free world today.

CBS NEWS

ELECTION NIGHT

CBS	24.1
NBC	23.2
ABC	9.5

NIGHT AFTER NIGHT

CBS	15.8
NBC	14.9
ABC	6.3

223.

224.

The ad for CBS Laboratories indicated their involvement in space explorations.

The line-up of Emmy

Awards and the parallel wording of the headline delivered the CBS success story in entertainment and news programming.

222. A note from Frank Stanton congratulating Lou on Emmy awards ad (221).

223. By listing the actual

dates of CBS news specials, the ad made an impressive statement about the frequency of such programming.

224. This abbreviated ad made an instant comparison of TV networks and their percentage of listeners.

Announcing



How to stand a city on its ear.

Radio, like a radio station, is an intense medium available to so many different audiences.

Radio is a medium that is available to so many different audiences. It is a medium that is available to so many different audiences. It is a medium that is available to so many different audiences.

Radio is a medium that is available to so many different audiences. It is a medium that is available to so many different audiences. It is a medium that is available to so many different audiences.

Radio is a medium that is available to so many different audiences. It is a medium that is available to so many different audiences. It is a medium that is available to so many different audiences.

WCBS NEWSRADIO 88

225.

THE BIGGEST NUMBER FOR NEWS IN NEW YORK



There's not just a radio. It's a fact. Newsradio 88 is the most listened-to all-news station in the New York area. More listeners than in any other city. During the day, in the evening, at night. On weekends. What brings the crowds? What we do and how we do it. We cover the local market like no other. We look at, and into, every aspect of our listeners' lives. We dig deep into the news, school, business, and more on the major city sites. Our consumer roll handbook. We tell you when an article, what's happening at

City Hall, what it all means to your family's health, business and political events. We bring you sports, weather, traffic, real estate, food, travel, Broadway, and the world. And we do it all with authority. With speculation, with analysis, with reports on the street and a host-captain in the skies. When we head out across the world, we bring you the country's leading news organizations, CBS News, and special reports from the likes of Walter Cronkite, Day After, Harry Belafonte, Mike Wallace.

WCBS Newsradio 88 has won more awards than any other radio station in town. Awards, among others, for local news reporting, spot news reporting, enterprise reporting, for business reporting, documentaries, which, as we see it, leads to an obvious conclusion. Obviously, we're not just the biggest number for news. We're also the best.

WCBS NEWSRADIO 88

226.

<p>At WCBS/Newsradio 88, we keep regular hours. Our special features and reports are carefully scheduled between news segments.</p> <p>No doubt you've already discovered that parts of your day dovetail with parts of our day. Like clockwork.</p> <p>You might, for example, get up at Gordon Barnes Weather-time; dress by Helicopter Traffic-time; gulp coffee by Ed Ingles Sports-time; race out by Ray Brady Business-time; get in by Hughes Rudd CBS News-time.</p> <p>Of course, the flow of news on a given day can alter feature times slightly. But this weekday program schedule is a very good guide to Newsradio 88.</p> <p>We thought you'd like to keep it handy. That way, our time can be your time.</p>	<p>7:06 WEATHER/ GORDON BARNES NEWS</p> <p>7:10 TRAFFIC REPORT— HELICOPTER & MASS TRANSIT</p> <p>7:12 SPORTS/ED INGLES NEWS</p> <p>7:18 NEWSRADIO UNIT REPORT</p> <p>7:25 TRAFFIC REPORT— HELICOPTER & MASS TRANSIT</p> <p>7:27 WEATHER/ GORDON BARNES NEWS</p> <p>7:36 TRAFFIC REPORT— HELICOPTER & MASS TRANSIT</p> <p>7:42 SPORTS/ED INGLES AND PAT SUMMERALL NEWS</p> <p>7:51 BUSINESS NEWS/ RAY BRADY</p> <p>7:56 TRAFFIC REPORT— HELICOPTER & MASS TRANSIT</p> <p>7:57 WEATHER/ GORDON BARNES</p>	<p>8:58 WEATHER/ GORDON BARNES</p> <p>ANCHORMAN: JIM DONNELLY</p> <p>9:00 CBS NEWS/ HUGHES RUDD NEWS</p> <p>9:09 TRAFFIC REPORT</p> <p>9:12 SPORTS/ED INGLES NEWS</p> <p>9:20 REPORT ON LAW ENFORCEMENT/ JERRY NACHMAN NEWS</p> <p>9:26 TRAFFIC REPORT NEWS</p> <p>9:37 BUSINESS NEWS/ RAY BRADY NEWS</p> <p>9:45 WCBS RADIO EDITORIAL OR REPLY NEWS</p> <p>9:53 REPORT ON MEDICINE/ LOU ADLER NEWS</p> <p>ANCHORMAN: GARY MAURER ANCHORWOMAN: RITA SANDS</p> <p>10:00 CBS NEWS/ DALLAS TOWNSEND NEWS</p> <p>10:12 SPORTS NEWS</p> <p>10:21 MIKE ROY'S COOKING THING NEWS</p> <p>10:36 WEATHER/ GORDON BARNES</p> <p>10:37 DEAR ABBY</p> <p>10:42 BUSINESS NEWS/ RAY BRADY NEWS</p> <p>10:50 SPECTRUM NEWS</p> <p>10:54 THE ENERGY CRISIS/ JIM DONNELLY NEWS</p> <p>11:00 CBS NEWS/ CHARLES OSGOOD NEWS</p> <p>11:13 SPORTS NEWS</p> <p>11:18 LET'S TALK LAW/ DEAN ROBERT MCKAY (MON-WED) LET'S TALK PSYCHOLOGY/ DR. LAWRENCE BALTER (THURS, FRI) NEWS</p> <p>11:25 NEWSRADIO UNIT REPORT</p>	<p>11:26 BUSINESS NEWS/ RAY BRADY NEWS</p> <p>11:36 WEATHER/ GORDON BARNES</p> <p>11:37 WILLIAM WOOD ON THE PRESS</p> <p>11:42 STENDAHL REPORT</p> <p>11:45 WCBS RADIO EDITORIAL OR REPLY NEWS</p> <p>11:53 REPORTER'S JOURNAL/ STEVE FLANDERS NEWS</p>
<p>AM</p> <p>ANCHORMEN: LOU ADLER/ JIM DONNELLY</p> <p>6:00 CBS NEWS/ DALLAS TOWNSEND</p> <p>6:06 WEATHER/ GORDON BARNES NEWS</p> <p>6:12 SPORTS/ED INGLES NEWS</p> <p>6:23 FIRST LINE REPORT/ DAN RATHER & MARVIN KALB</p> <p>6:29 WEATHER/ GORDON BARNES NEWS</p> <p>6:38 SPORTS WORLD ROUNDUP/WIN ELLIOT</p> <p>6:45 WCBS RADIO EDITORIAL OR REPLY NEWS</p> <p>6:50 BUSINESS NEWS/ RAY BRADY NEWS</p> <p>6:55 TRAFFIC REPORT— HELICOPTER & MASS TRANSIT</p> <p>6:57 WEATHER/ GORDON BARNES</p> <p>7:00 CBS NEWS/ CHARLES OSGOOD</p>	<p>8:00 WORLD NEWS ROUNDUP/DALLAS TOWNSEND</p> <p>8:14 TRAFFIC REPORT— HELICOPTER & MASS TRANSIT</p> <p>8:17 SPORTS/ED INGLES NEWS</p> <p>8:24 TRAFFIC REPORT— HELICOPTER & MASS TRANSIT</p> <p>8:28 WEATHER/ GORDON BARNES NEWS</p> <p>8:36 TRAFFIC REPORT— HELICOPTER & MASS TRANSIT</p> <p>8:37 NEWSBREAK/ CHARLES OSGOOD NEWS</p> <p>8:47 SPORTS/ED INGLES NEWS</p> <p>8:52 TRAFFIC REPORT— HELICOPTER & MASS TRANSIT</p> <p>8:55 BUSINESS NEWS/ RAY BRADY</p>	<p>PM</p> <p>12:00 CBS NEWS/ RICHARD C. HOTTELET NEWS</p> <p>12:13 SPORTS NEWS</p> <p>12:21 ACCESS/ CHARLES BAILEY NEWS</p> <p>12:26 BUSINESS NEWS/ RAY BRADY</p> <p>12:27 STOCK MARKET REPORT NEWS</p> <p>12:36 WEATHER/ GORDON BARNES NEWS</p> <p>12:42 FUTURE FILE/ JONATHAN WARD</p> <p>12:56 PETS AND WILDLIFE/ ROGER CARAS NEWS</p> <p>ANCHORMAN: HARVEY HAUPTMAN</p> <p>1:00 CBS NEWS/ DOUGLAS EDWARDS NEWS</p> <p>1:13 SPORTS NEWS</p> <p>1:26 BUSINESS NEWS/ RAY BRADY</p> <p>1:27 STOCK MARKET REPORT NEWS</p> <p>1:42 TRACK CALL NEWS</p> <p>1:48 REPORT ON LAW ENFORCEMENT/ JERRY NACHMAN NEWS</p> <p>ANCHORMAN: BOB GLENN</p>	

227.

Seizing the initiative

In the 1960s, radio stations gave up the battle with television for general audience appeal and went into specialized programming — all music, all talk and all news. When CBS's New York station, WCBS, followed the Westinghouse station, WINS, into the all-news format, Dorfsman seized the initiative and produced some bold ads to assert WCBS's domination of the area.

Black Radio!

<p>2:00 CBS NEWS/ REIO COLLINS NEWS</p> <p>2:12 SPORTS/ TRACK CALL NEWS</p> <p>2:20 LET'S TALK LAW/ DEAN ROBERT McLAY (MON-WED) LET'S TALK PSYCHOLOGY/ DR. LAWRENCE BALTER (THURS, FRI) NEWS</p> <p>2:25 NEWSRADIO UNIT REPORT</p> <p>2:27 STOCK MARKET REPORT NEWS</p> <p>2:42 TRACK CALL</p> <p>2:43 REPORTER'S JOURNAL/ STEVE FLANDERS NEWS</p> <p>2:51 STENDAHL REPORT NEWS</p> <p>2:54 NEWSRADIO UNIT REPORT NEWS</p> <p>ANCHORMAN ROBERT VAUGHN</p> <p>3:00 CBS NEWS/ DOUGLAS EDWARDS NEWS</p> <p>3:12 SPORTS/ TRACK CALL NEWS</p> <p>3:21 REPORT ON MEDICINE/ LOU ADLER NEWS</p> <p>3:27 STOCK MARKET REPORT NEWS</p> <p>3:42 SPORTS/ TRACK CALL</p> <p>3:45 WCBS RADIO EDITORIAL OR REPLY NEWS</p> <p>ANCHORMAN HARVEY HAUPTMAN</p> <p>4:00 CBS NEWS/ REIO COLLINS NEWS</p> <p>4:10 TRACK CALL</p> <p>4:11 GAME PLAN NEWS</p> <p>4:20 BUSINESS NEWS NEWS</p> <p>4:34 TRAFFIC REPORT- HELICOPTER & MASS TRANSIT</p>	<p>4:36 WALTER CRONKITE REPORTING</p> <p>4:42 SPORTS/ SPENCER ROSS AND TRACK CALL NEWS</p> <p>4:50 BUSINESS NEWS</p> <p>4:51 TRAFFIC REPORT- HELICOPTER & MASS TRANSIT NEWS</p> <p>4:57 TRAFFIC REPORT- HELICOPTER & MASS TRANSIT NEWS</p> <p>5:00 CBS NEWS/ DOUGLAS EDWARDS NEWS</p> <p>5:09 TRAFFIC REPORT- HELICOPTER & MASS TRANSIT NEWS</p> <p>5:12 SPORTS/ SPENCER ROSS AND TRACK CALL NEWS</p> <p>5:20 BUSINESS NEWS</p> <p>5:23 TRAFFIC REPORT- HELICOPTER & MASS TRANSIT NEWS</p> <p>5:36 TRAFFIC REPORT- HELICOPTER & MASS TRANSIT NEWS</p> <p>5:42 SPORTS/ SPENCER ROSS AND TRACK CALL NEWS</p> <p>5:45 WCBS RADIO EDITORIAL OR REPLY NEWS</p> <p>5:52 BUSINESS NEWS</p> <p>5:54 TRAFFIC REPORT- HELICOPTER & MASS TRANSIT NEWS</p> <p>ANCHORMAN BOB GLENN</p> <p>6:00 THE WORLD TONIGHT/ DOUGLAS EDWARDS</p> <p>6:09 TRAFFIC REPORT- HELICOPTER & MASS TRANSIT NEWS</p> <p>6:12 SPORTS/ SPENCER ROSS NEWS</p>	<p>6:21 TODAY IN BUSINESS/ GARY SHEPARD</p> <p>6:27 TRAFFIC REPORT- HELICOPTER & MASS TRANSIT NEWS</p> <p>6:40 TRAFFIC REPORT</p> <p>6:41 SPORTS TIME/ PHIL RIZZUTO NEWS</p> <p>6:50 BUSINESS NEWS</p> <p>6:54 TRAFFIC REPORT NEWS</p> <p>ANCHORMAN ROBERT VAUGHN</p> <p>7:00 LOWELL THOMAS AND THE NEWS</p> <p>7:12 SPORTS</p> <p>7:17 NEWSRADIO UNIT REPORT NEWS</p> <p>7:40 ROUNDUP OF RACE RESULTS</p> <p>7:42 SPORTS NEWS</p> <p>8:00 CBS NEWS/ STUART NOVINS NEWS</p> <p>8:12 SPECTRUM NEWS</p> <p>8:21 WORLD WIDE SPORTS/ PAT SUMMERALL NEWS</p> <p>8:38 MIKE WALLACE AT LARGE</p> <p>8:42 SPORTS NEWS</p> <p>8:51 SPECTRUM NEWS</p> <p>ANCHORMAN BILL FAHAN</p> <p>9:00 CBS NEWS/ JAMES KILPATRICK NEWS</p> <p>9:12 SPORTS NEWS</p> <p>9:20 ACCESS/ CHARLES BAILEY NEWS</p> <p>9:27 STENDAHL REPORT NEWS</p> <p>9:42 SPORTS NEWS</p>	<p>9:47 NEWSRADIO UNIT REPORT NEWS</p> <p>9:56 FUTURE FILE/ JONATHAN WARD NEWS</p> <p>ANCHORMAN PAT PARSON</p> <p>10:00 CBS NEWS/ STUART NOVINS NEWS</p> <p>10:12 SPORTS</p> <p>10:21 REPORT ON MEDICINE/ LOU ADLER NEWS</p> <p>10:25 NEWSRADIO UNIT REPORT NEWS</p> <p>10:40 ROUNDUP OF RACE RESULTS</p> <p>10:42 SPORTS</p> <p>10:45 WCBS RADIO EDITORIAL OR REPLY NEWS</p> <p>10:50 TODAY IN BUSINESS/ GARY SHEPARD NEWS</p> <p>ANCHORMAN PALMER PAYNE</p> <p>11:00 CBS NEWS/ JAMES KILPATRICK NEWS</p> <p>11:12 SPORTS NEWS</p> <p>11:21 REPORT ON LAW ENFORCEMENT/ JERRY NACHMAN NEWS</p> <p>11:25 NEWSRADIO UNIT REPORT NEWS</p> <p>11:42 SPORTS NEWS</p> <p>11:51 STENDAHL REPORT NEWS</p> <p>WCBS NEWSRADIO 88</p>
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IF YOU'D LIKE ADDITIONAL COPIES OF THIS PROGRAM SCHEDULE, WRITE TO: WCBS NEWSRADIO 88, 51 WEST 52 STREET, NEW YORK, NEW YORK 10019



The light that didn't fail.

Starting last Wednesday at 9:34pm when the lights went out, this metropolis was in crisis for 25 straight hours.

WCBS Newsradio 88 went to work.

The all-out efforts of 71 men and women on our staff brought illumination and reassurance when they were needed most.

We don't know how many millions of listeners turned to us in the emergency. But we do know that more than 20,000 of them, remarkably, joined our staff in effect! Calling in with news of the neighborhoods with advice for other listeners. They did so, we believe, for an important reason. In a crisis—as with any unexpected news development—we provide a headquarters for information.

That's what we're here for: To shed light.



WCBS Newsradio 88

228.

WCBS WINS.

WCBS Newsradio 88 is the Number One news station in New York City. For the past 25 years we've worked out of the heart of the city, and we've always been there for you. And we've always been there for you. Why? Because we've always been there for you. Now that's what we're here for: To shed light.



WCBS Newsradio 88

229.

A portable radio looms over the New York City skyline with the Empire State Building's spire pointing to 88 on the radio dial, suggesting the omnipresence of WCBS reporters and listeners. The ad was adapted from a TV commercial.

226. A series of ads focused attention on the daily WCBS AM/Radio dial setting.

227. An ad detailing the daily WCBS schedule. The addition of photos, symbols and minute-by-minute programming enlivened the

page and gave the appearance of an expansive schedule.

228. Dorfsman capitalized on the historic New York City blackout to score points for WCBS Radio. When TV couldn't function because of the electri-

cal failure, car and battery-operated portable radios kept people informed of developments. CBS News Radio was the prime clearing house for reports from listeners, and official news bulletins to listeners, during the crisis.

229. All's fair in love and competition for business. In this ad Dorfsman took a friendly gibe at the competing all-news radio station, WINS, and used their call letters to proclaim WCBS leadership in the ratings.

Homes - Washington

LINCOLN model 3 fam brk, all car garage, subway, \$29,500.
LINCOLN 3-fam brk, pool, 3 1/2 bdrms, carpet, extra, \$10,000.

Homes - Idaho

Cedarhurst - \$23,500. Modern 4 bedroom Colonial. Needs nothing but a family to live in.
HOUNDARY 1-family, Colonial, 3 bdrms, 2 1/2 baths, modern kitchen.

Homes - Montana

FLOYD-FOUNTAIN \$22,900. High Rise Ranch with 4 bedrooms, 1 1/2 baths, formal din, 16x24 park tile.

Homes - North Dakota

GREENER Solid brick ranch, \$22,000. 4 bedrooms, 2 1/2 baths, tile floors, plaster & screens.

Homes - Minnesota

DAKOTA-JUDGE NEW COLONIALS IN LARGE NEW HOMES. Center for thousands less.

Homes - Illinois

GREENLAW. All brick, 4 bdrms, 2 1/2 baths, all car garage, artesian, cas heated.

Homes - Wyoming

CUMACANT - Beautiful 1 1/2 yr old Colonial. 4 bdrms, 2 1/2 baths, tile floors, granite counter.

Homes - Oregon

CLACKAMAS "Waterfront" Whitestone LUXURY & ECONOMY. High priced, 1-1/2 acre, 2 1/2 story.

Homes - Nevada

LOUND JUST LISTED. Custom-built one year old Colonial. Panoramic view of L. 1.

Homes - Utah

EAST SALT LAKE SACRIFICE: 3 BDRMS LATEL on 80x120 ft. lot. 100 ft terrace along waterfront.

Homes - Colorado

HUERFANO brick Cape Cod extra. 3 bdrms, 2 1/2 baths, tile floors, all car garage.

Homes - Oklahoma

HEWLETT. Beautiful new one and a half story home. 4 bedrooms, 3 1/2 baths.

Homes - California

SAN BENITO EXCLUS GARDEN APART. Spacious 3 1/2 rms, beautifully furnished.
SAN BENITO 3 1/2 rms, 2 1/2 bath, full car garage.

Homes - Texas

DEAF SMITH. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes - New Mexico

HERNANDEZ. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes - Florida

FLORIDA. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes - Georgia

GEORGIA. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes - Arizona

ARIZONA. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes - Missouri

MISSOURI. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes - Wisconsin

WISCONSIN. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes - Illinois

ILLINOIS. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes - Indiana

INDIANA. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes - Michigan

MICHIGAN. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes - Ohio

OHIO. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes - Pennsylvania

PENNSYLVANIA. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes - Maryland

MARYLAND. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes - Delaware

DELAWARE. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes - Virginia

VIRGINIA. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes - North Carolina

NORTH CAROLINA. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes - South Carolina

SOUTH CAROLINA. Beautiful new 2 1/2 story home. 4 bedrooms, 3 1/2 baths, tile floors.

Homes—Michigan

HARBOR, Complete pri- end rd. Wooded 2 ac 1/2... 1 ACRES TREES... 2 BATHS, 2 CAR GARAGE... 1500 E Jerich 5300 PIONEER 7-2458

Homes—Ohio

MAM'K. 365-267 PALMER AVE. Magnif 3 1/2 rms. new 10' x 12' SUPP. ON PREM. OW 8-6156

Homes—Pennsylvania

REDDING Two Houses \$17,500 One 4 yr round modern Ranch with 3 bedrooms... DAVID H. BATCHELDER

Homes—Connecticut

SHORT HILLS House beautiful! Over acre, beautiful shrubbed; custom modern ranch... BO. MIDDLESEX - 3 bdrms Cape Cod with gas heat...

Homes—Vermont

VINELAND - 4 rms, tile bath on 1 1/2 ac. 1000 sq. ft. paved site, plenty trees... WAKEFIELD, brk det 2 fam 1-1, 1-7 full bath...

Homes—New Hampshire

WEST CARROLL - new split level, 6000 sq. ft. community 4 bdrms, recreation room... WILTON NORWALK

Homes—Maine

HANCOCK 466 BIVEDALE AVE Valentine Manor NEW LUXURY BLDG CHOICE APARTMENT FREE GAS 2 1/2, 3 1/2, 4 1/2 & 5 1/2 RMS

Homes—Missouri

25-36 Park East, split, 4, paneled den & dinette... 1500 E. 11th St. MO 64047

Homes—Indiana

BARTHOLOMEW Attractive 4-rm apt 2 1/2 b. fine conv location for quiet life... BARTHOLOMEW modern 5-rm apt

Homes—Kentucky

ADAIR Modern, 4 1/2 rms, 2 bath terrace, garage, near station... ADAIR rm 6th apt, gas fir elec

Homes—Virginia

BOETFORD Engineered, On Trafalgar St. 3 rms, brk & stone 4 bdrms, 2 1/2 car 1 1/2 lav, fam. room, screen, 2 rms... BOUTWELL 2 1/2 bdrms Cape Cod

Homes—Georgia

BRLEN HEIGHTS, 4 story bldg, with four 8 rms-bath apts, garden, oil heat... BRL Cobble Hill, charming 2 fam 2 1/2 rms, 2 1/2 bath, Evelyn Brown, BR 2-4821

Homes—Maryland

FRINC GEORGE, beautifully landscaped garden apt 3 rms, 1 1/2 bath, \$150... WHITE PLAIN 44 NORTH BROADWAY

Homes—North Carolina

CATAWBA The Carolina... CATAWBA The Carolina... CATAWBA The Carolina

Homes—Arkansas

New Colonial \$41,900 4 1/2 rms, 2 1/2 bath, 1 1/2 car... ATTENDING THE RANCH

Homes—Tennessee

749 Scotland Rd., Orange LUXURY 4 to 5 1/2 rms, 2 Baths deluxe apartment... PRIVATE SWIMMING POOL

Homes—West Virginia

BARBOUR charm of this gracious Colonial with wide Center Hall... BARBOUR VIC. SADDLE RIVER

Homes—Alabama

TOTOWA BOBO, 4 1/2 rms, 1-bath, ultra mod in every respect... TONYOTOC 4 bdrms, 1 1/2 bath, tile rec. room

Homes—Florida

BRADFORD 2 bdrms, 1 1/2 bath, recently built... BRADFORD 2 bdrms, 1 1/2 bath, recently built

Homes—Louisiana

Private beach, 3 bedroom house 60x87, gar. barn... PANORAMIC view to private beach, 5 water front... PANORAMIC view to private beach, 5 water front

Homes—Mississippi

PONTOTOC OUT-OF-TOWNERS OVER 500 MULTIPLE LISTINGS SITHENS REAL ESTATE CO. 81-5000

Homes—Georgia

WESTPORT BLUEWATER Hill Contemporary ranch house, private bch... BLECKLEY Dutch Colonial \$25,500

Homes—South Carolina

CHESTERFIELD 1 REMEN BOAL NEW Garden Elevator Bldg DELUXE 3 BEDROOM APT Terrace, Full Bath, 2nd Floor Occupied

Homes—Delaware

NEW CASTLE - NEW DELUXE 2-STORY ELEVATOR APTS center-hall Ranch, newly decorated, new wall carpeting, all utilities

Homes—New Jersey

VILL GREEN Detach 85 NORTH BROADWAY Beautiful garden apt in elegant Georgian style... ESSEX-HUDSON 225 MAIN ST

Homes—Rhode Island

NEWPORT Gracious area, 5 miles large rooms, excellent location... NEWPORT Gracious area, 5 miles large rooms, excellent location

EXCLUSIVE LISTING! 3/4 MILLION MORE HOMES A CHOICE INVESTMENT CBS TELEVISION NETWORK

BEST LOCATION CBS TELEVISION NETWORK

OUTSTANDING VIEW

OUTSTANDING VIEW

Traditionally, major business organizations with sizable budgets departmentalize their advertising and design projects. Consumer advertising is generally turned over to an ad agency. Packaging, displays, logos, stationery and annual reports are farmed out to design studios. Public relations, trade advertising, promotional and marketing projects are sometimes handled in-house, sometimes turned over to specialists in each of those areas.

Until recently, every one of the above functions was handled in-house at CBS. In his capacity as creative director, Lou was responsible for some 900 consumer, trade and institutional ads a year. But that was only the tip of the proverbial iceberg compared with the mass of promotional materials directed at sponsors, prospective sponsors, CBS-owned stations, affiliates, and advertising agencies. In addition, there were the mandatory press kits to help promote CBS shows.

On the surface, press kits and promotional brochures do not sound like glamorous design problems, and it's a fact that most top flight art directors turn a cold shoulder on such projects and assign them to subordinates. But to Dorfsman, every problem is embraceable, and large or small, it's treated with loving care. His experience in the exhibit business and his fascination with three-dimensional design resulted in some ingeniously packaged CBS promotions. His instinct for spotting a promotional opportunity, and developing it on a grand scale, were evident in two image-enhancing publications for CBS that have become classics: the *Football Book* and the *Moon Book*.

As initiator of many of these projects, and art director of most, Dorfsman was scrupulous about every aspect. Press kits had to provide useful information in functional attractive holders. Brochures had to be provocative and look so valuable they would not be swept into wastebaskets along with the stacks of commonplace promotional materials accumulating on executives' desks. To that end he paid special attention to paper, printing, typography and packaging. Almost every project was invested with some dazzling detail—an elegant embossed cover or an inventive die-cut. The object of all the nurturing and polishing was to make those at the receiving end think: "What a superior operation this CBS network is!"

230. (Overleaf)
The grand gesture

How can you justify the purchase of a double-page spread in a newspaper just to run a 1/3 column ad? In a period when American families were on a

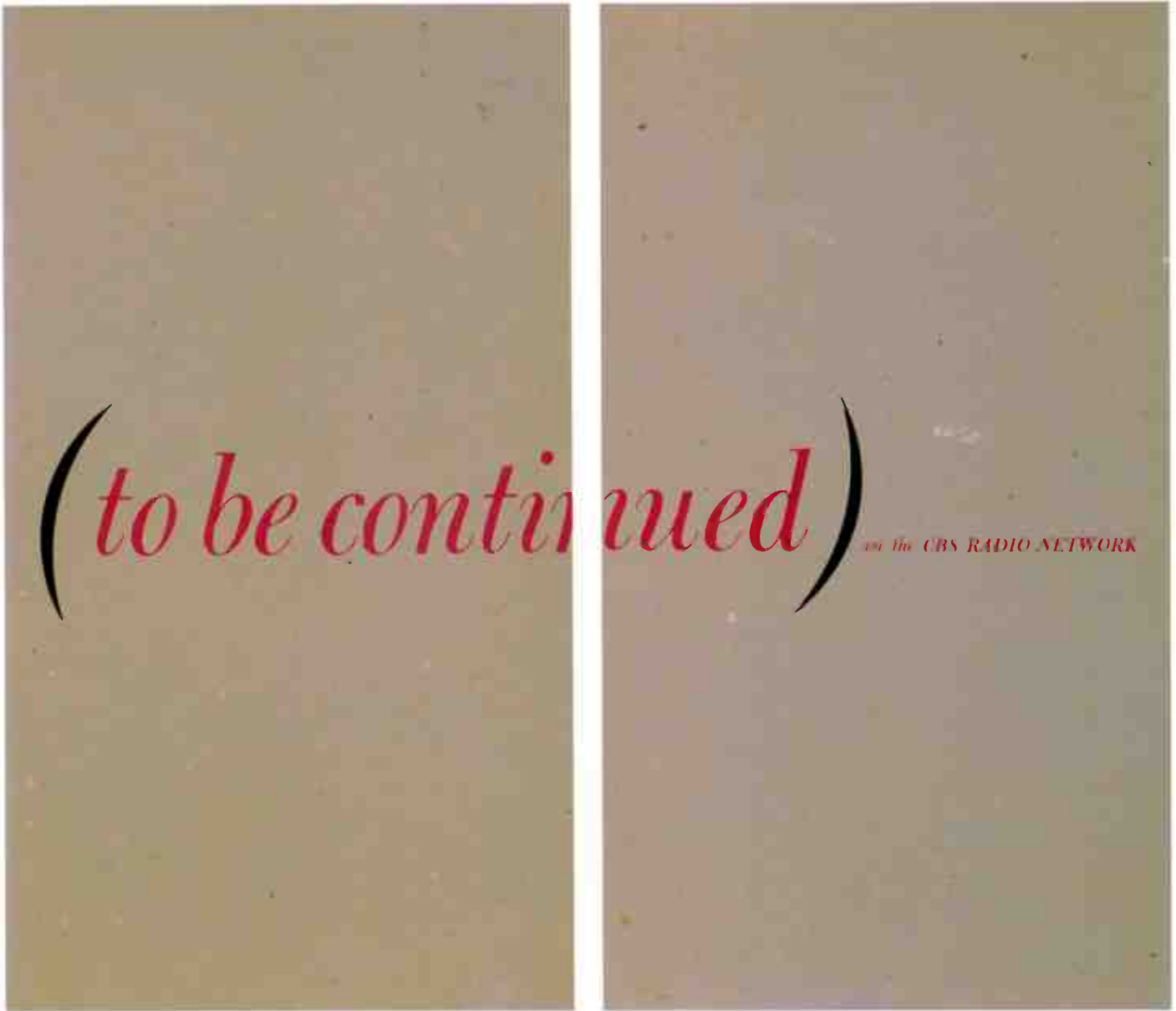
home-buying spree, this facsimile of a real estate spread in a newspaper was a stopper. The ad was another graphic interpretation of the statistics reported in (192), indicating the extra homes CBS Television deliv-

ered to advertisers. Although Dorfsman fabricated the entire real estate spread with fictional homes for sale in all states of the union, the ad was so convincing, prospective buyers called to bid on the properties.

231. Cover for booklet containing Frank Stanton's address at the annual Public Service Award Dinner, December 1969. The sepia line drawing, set in a blind embossed center panel on heavy, antique stock, simulated a costly etching.



“...the only way we can
keep the right to know alive
is by expanding it—
making sure that our citizens
know more about our government
and its actions, not less.”



The case for daytime radio

With the advent of television as a communications medium, radio in the '50s was in danger of becoming the neglected stepchild of the broadcasting industry. In his position as Art Director of CBS Network Radio, Dorfsman pulled out all the stops to prove that it was still a dynamic selling force. He projected the vitality of radio in thoughtfully researched, imaginative and costly-looking promotional brochures.

A book of case histories of CBS Network Radio soap operas, proved their enduring popularity. To emphasize the theme of continuity — of programs and audience loyalty — the words “to be continued” started on the front cover, continued across the front and back endpapers and over to the back cover. They were also the words with which radio soaps signed off in those days.

233.



234.

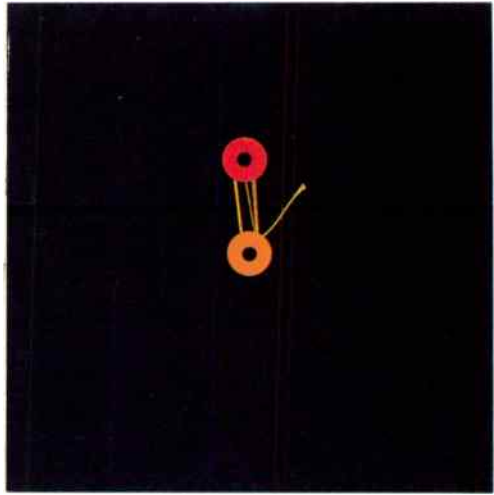
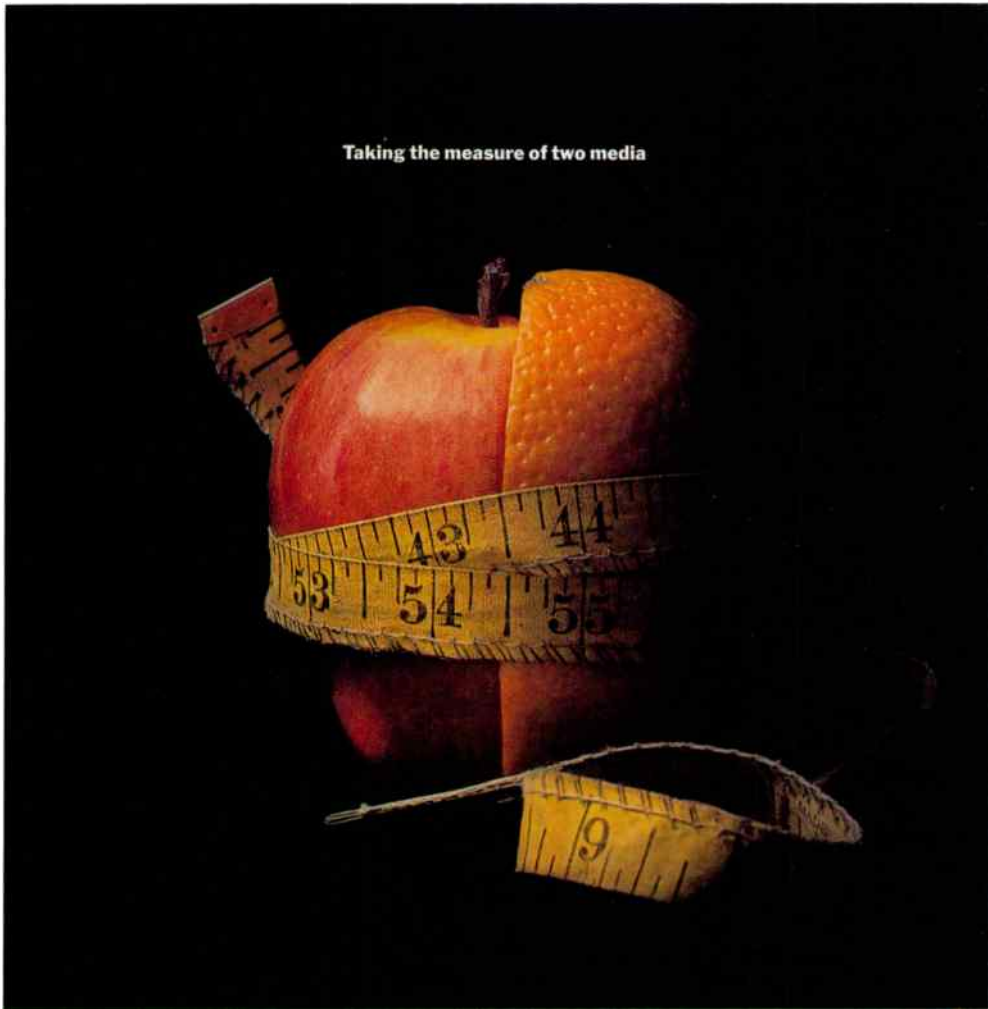


Based on the premise that listeners are the ultimate judges, this piece presented statistical evidence of the popularity of CBS Radio's daytime serials. The cover, printed on mottled brown and black heavy oak tag, folded down to resemble a legal document, with the words "Judgment of the People" gold stamped on the front flap.

235.



4. Brochure open to title page with message to broadcasters and advertisers.
5. Inside pages, in accordion fold format, supported theme of the mailing with testimonials affirming the popularity of CBS programs.



Taking the Measure of Two Media
A Comparison of the Advertising Effectiveness of Television and Magazines Based on a New Research Technique Designed by the CBS Television Network

December 1952

(We did it!)



Efforts to equate the proverbial apples and oranges of the advertising world have finally borne fruit. For the first time a major research undertaking compares the efficiency of two different advertising media on an even footing—in this case magazines and network television. The CBS Television Network, which developed this precedent-setting research, has revealed its findings in an equally advanced animated film and in a detailed book. To attend a viewing of the film, where you will receive a copy of the book, contact your advertising agency or the CBS Television Network Research Department, 485 Madison Avenue, New York 22, N.Y. **CBS**

Opportunities everywhere

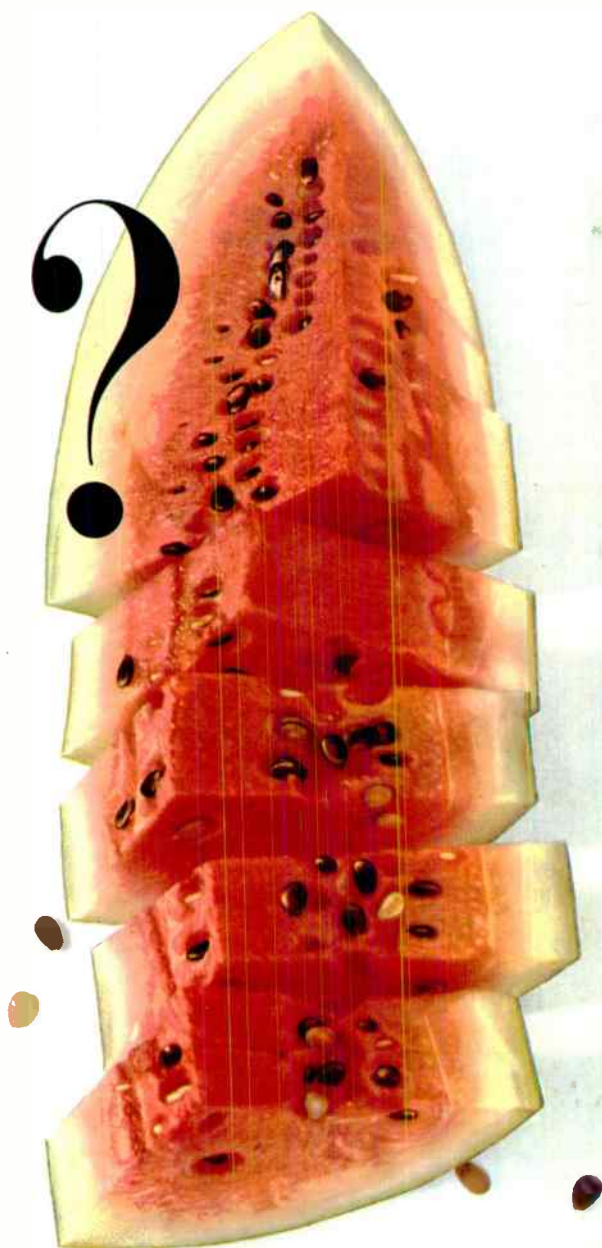
It is a Dorfsman axiom that you don't have to dig in remote places for promotional opportunities. Many of his pet projects were triggered by something he saw, read, discovered accidentally, or by giving an old idea a new twist.

6. A new research technique developed at CBS demonstrated that, contrary to conventional advertising dogma, you could compare the effectiveness of two different media — magazines and television, to be exact. Dorfsman visualized the findings as a rebuttal of the old bromide, "You can't compare apples and oranges." This brochure provided a scientific explanation of the complex research technique. With a superb still-life photo on the cover, he elevated a commonplace cliché into a persuasive promotional theme.

7. Even the disc fastener on the envelope carried through the apple and orange theme; one disc was red, the other, orange.

3. Title page of the brochure.

2. Using the same apple and orange theme, this trade paper ad invited advertisers and agency executives to come see the promotional film demonstrating the new CBS research.



The question of how to sell a product that isn't a daily necessity — one that people just don't think of buying very often — was given cogent analysis in Advertising Age. It is reprinted here because it has much broader significance — as basic selling strategy — for almost every advertiser.

1. An article in *Advertising Age* set this brochure in motion. The story dealt with the complex problem of building a market for luxury items, such as wine. Dorfsman extrapolated the problem to include other slow-selling merchandise such as gourmet delicacies, imported foods, seasonal items, and ethnic specialties outside the mainstream of popular diets. The brochure presented the case for advertising such eccentric products on radio, where frequent affordable messages could translate into more frequent sales.

240.

LAST NIGHT, for the first and only time in months, our dessert at dinner was watermelon. It was red, ripe, juicy, and delicious. "Why," I asked my wife, "don't we have watermelon oftener?" She thought for a moment, a puzzled look on her face. "I really don't know," she said. "I suppose I just don't think of it very often."

Certain kinds of food products — meat, bread, butter, sugar, salt, milk, etc. — are daily necessities, or nearly so, and are such habitual purchases that shoppers think of them almost automatically. But there are many other kinds of products that rarely enter the housewife's mind as she plans her daily menus. Those infrequently-bought products are not necessarily costly luxuries or unenjoyable to the family; they are bought infrequently for the simple reason that the housewife seldom thinks of them.

Elmo Roper has reported to the Wine Advisory Board that vast numbers of Americans fail to buy wine oftener because they think of it only rarely. The Roper survey disclosed that many millions of people have a high regard for wine, enjoy its taste, consider it moderate, think it is healthful, and believe it to be relatively inexpensive. Despite this very favorable attitude, they consume wine infrequently. Mr. Roper says that the major reason, in the interviewee's own words, is that "I don't think of it very often."

This problem is by no means confined to watermelons and wine; any product that is not a "habit purchase" has in content with it. It is possible that tea, for example, would be enjoyed with greater frequency in the home if more people

For example, on CBS Radio today an advertiser buying one strip of daytime drama units reaches 5.4 million different listeners, more than three times each, in a single week.

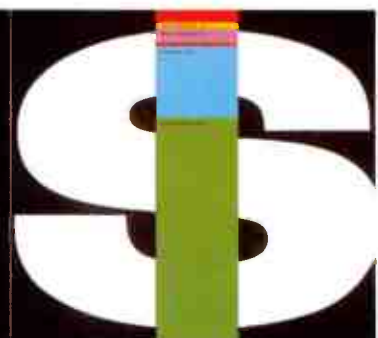
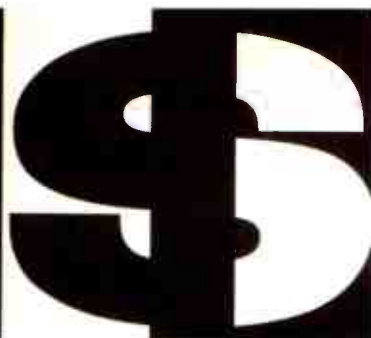
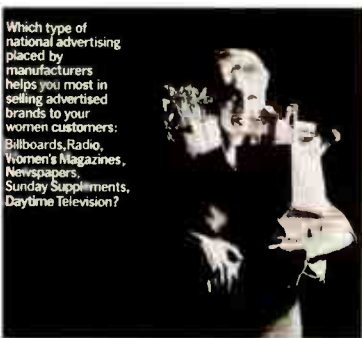
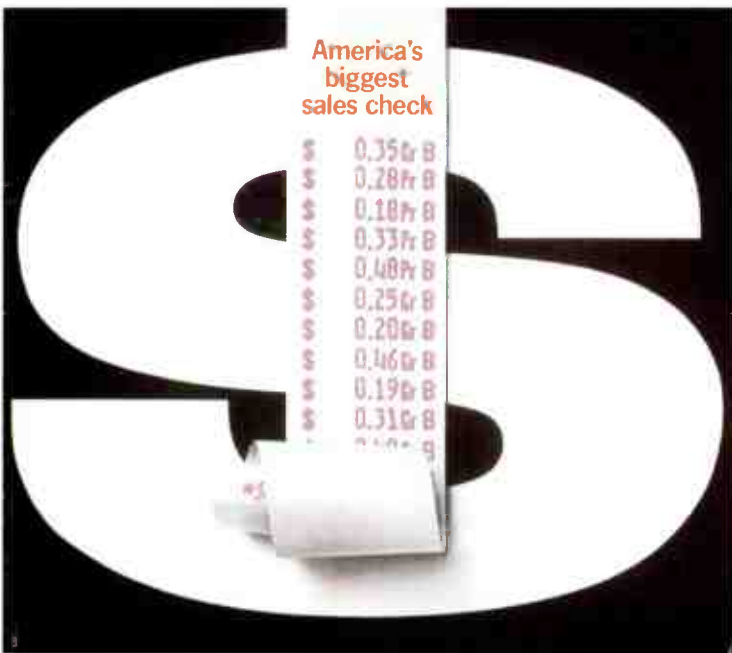
And that's 20.7 million commercial minute listener impressions, at 49¢ a thousand, delivered to a housewife audience — on shopping days.

These are the peak values that attract so many of the nation's most value-conscious advertisers to CBS Radio daytime drama. It merits your fullest appraisal.



For frequency you need and can afford... The CBS Radio Network!





Which type of national advertising placed by manufacturers helps you most in selling advertised brands to your women customers: Billboards, Radio, Women's Magazines, Newspapers, Sunday Supplements, Daytime Television?

Which type of national advertising placed by manufacturers helps you most in selling advertised brands to your women customers: Billboards, Radio, Women's Magazines, Newspapers, Sunday Supplements, Daytime Television?

Daytime Television received more self-service dealer votes than all other media combined.

Communication through symbols

Bombarded as advertisers are with promotional material, it takes imagination and flair to keep customers seated for yet another sales pitch. In a number of promotional brochures, familiar symbols were used in unfamiliar ways to engage attention and deliver facts succinctly.

A cash register tape, a dollar sign and the CBS eye telegraphed the point of this brochure which reported that merchants voted daytime television the best selling medium for their advertised brands.

246.



The mailing envelope was sealed with a facsimile of a cash register tape.

Front cover of booklet.

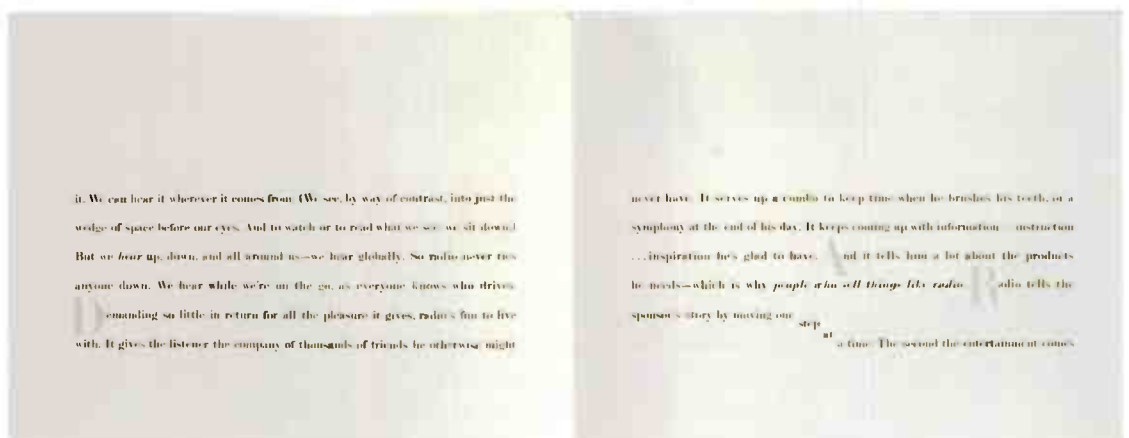
Back cover of booklet.

Inside spread demonstrating the effective use of a short page for the question-and-answer format.



In the early '50s, when television began to impinge on radio as an advertising medium, Lou found some inspiring statements by Alfred North Whitehead regarding the effectiveness of words and sounds. The information became the basis for this promotional brochure for CBS Radio. The embossed ear on the front cover and the microphone on the back were intriguing design details that commanded attention and summed up the message.

247.



An inside spread.

Oyez
Oyez
Oyez

All persons having business
before the Honorable
the Supreme Court of the
United States are
admonished to draw near
and give their attention
for the Court is now sitting.
God save the United States
and this Honorable Court.

CBS REPORTS

Storm Over the Supreme Court

A CBS News Broadcast
as presented over the
CBS TELEVISION NETWORK
Wednesday, March 13, 1963
7:30-8:30 pm, EST

Reporter

ERIC SEVAREID

Producer

WILLIAM PETERS

Executive Producer

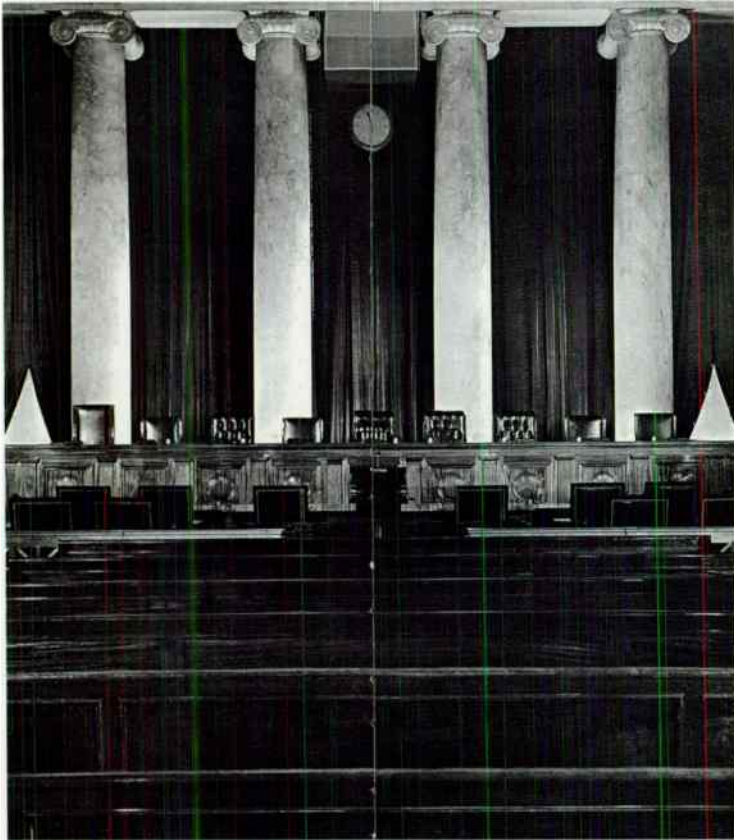
FRED W. FRIENDLY

Part Two

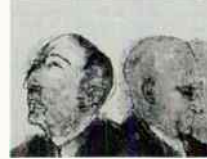
"THE SCHOOL PRAYER CASE"

Intimations of CBS leadership

A CBS news special about the Supreme Court examined the ramifications and interpretations of "freedom of the press." Under discussion were questions of the news media's responsibility in reporting news, the right to protect sources of information and similar relevant problems. This follow-up brochure to advertisers and affiliates recapitulated the broadcast, and affirmed CBS leadership and responsibility as a disseminator of public information.



Black - 1867; Stanley Reed - 1918; Felix Frankfurter - 1939; William O. Douglas - 1959; Frank Murphy - 1940.
The debate over the role of the Court continues into the '90s, but no much of the controversy existed with the Court itself.



Two learned men sat side by side on the bench for nearly a quarter of a century, and engaged in a constitutional duel rivaling that of Marshall vs. Jefferson. Justice Hugo Black, born in Clay County, Alabama, a Birmingham lawyer, and United States Senator before assuming his place on the Court, and Justice Felix Frankfurter, Vienna-born, educated at City College, New York, and for 25 years a distinguished professor at Harvard Law School. They filled the raw Supreme Court Chamber with eloquence worthy of Holmes and Brandeis, as they argued over the interpretation of constitutional guarantees and whether the Court was attempting to engage in law making. When the Court upheld basic laws directed against the Communist party, such as the Smith Act, which made it illegal to advocate the overthrow of the government by force or violence, Justice Frankfurter sided with the majority.

Felix Frankfurter: (Archibald MacLeish) Congress has determined that the danger created by the advocacy of overthrow justifies the ensuing restriction on freedom of speech. . . Can we establish a constitutional doctrine which forbids the elected repre-



sentatives of the people to make this choice? (Can we hold that the First Amendment of the Constitution) deprives Congress of what it deemed necessary for the government's protection?"
Eric Swarnick: Justice Black (Swarnick)



Hugo Black: (Mark Van Doren) Undoubtedly, a governmental policy of unfettered communication of ideas does entail dangers. To the Founders of this nation, however, the benefits derived from free expression were worth the risk. . . I cannot agree that the First Amendment permits us to sustain laws suppressing freedom of speech and press on the basis of Congress's or our own notions of mere "reasonableness". . . The First Amendment, as so construed, is not likely to protect any but those "safe" or "orthodox" views which rarely need its protection.
Eric Swarnick: Justice Black's single-minded dedication to the Bill of Rights was such that he refused to let the First Amendment be breached even at the cost of protecting hate-mongers. In a 1958 dissent, he warned the Court that protection of the good name of any race or minority group, at the price of freedom of expression, was a hollow victory indeed.

Hugo Black: (Mark Van Doren) My own belief is that no Legislature is charged with the duty, or vested with the power to decide what public issues Americans can discuss. In a free country, that is the individual's

was reelected until June 25, 1962, when a 6 to 3 decision of the United States Supreme Court declared the practice unconstitutional, and a new storm-broke over the Supreme Court. Both Houses of Congress expelled.



Senator James O. Eastland: (Swarnick, Mississippi) You know, it's a terrible thing to say that you can't have prayer in the schools of this country. Why, the state is founded upon religion, and I ask you, sir, to think isn't the number one-one of the surest one objectives of a selfish communism the destruction of the religious and spiritual life of this country?



William J. Burke: I didn't go there to strike God down, or to make an attack on religion. I didn't go there on behalf of a bunch of atheists. I went there on behalf of people that believe deeply in God, and who wanted to worship God their way, and I wanted to make this very clear to the Court, that I came there on the spirit of Jefferson and Madison. In the conviction that if the civil magistrate is kept out of this area, that the religious freedom of us all is that much more secure.
Ammonette CBS REPORTS: "The School Prayer Case." Here, now, is CBS News Correspondent Eric Swarnick.

Eric Swarnick: Good evening. In "Storm Over the Supreme Court" Part One we examined the history of the High Court from John Marshall's day to Earl Warren's. Tonight the biography of a single decision: The Religious Prayer Case. Before the case was over,



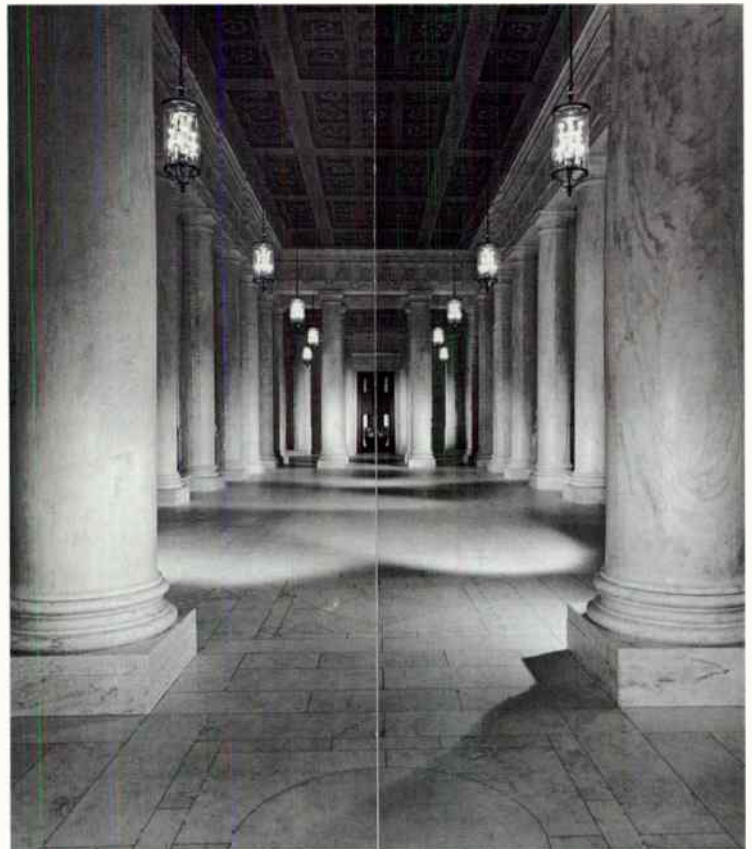
It filled these four massive volumes, more than 1800 pages. But it all began with this single page issued in 1961 by the New York



Board of Regents, the state's highest educational body. This statement recommended that a 22-word prayer be offered at the beginning of each day of school. Some school districts approved the recommendation. Others, including the Herricks school district, on Long Island, complied. Mrs. Mary A. Harte, a member of the Herricks school board for the past nine years, explains:



Mary A. Harte: I picked the Regents' Prayer myself. When I made the motion in 1964, in July, it was seconded by Mr. Vitale and it didn't pass. There was a 3 to 2 vote, so we didn't notice it happened that year. The next year, in July I brought it up again, and there was no second, so there was no prayer in the school. The third year, in '68, I brought it up again, and at that time it

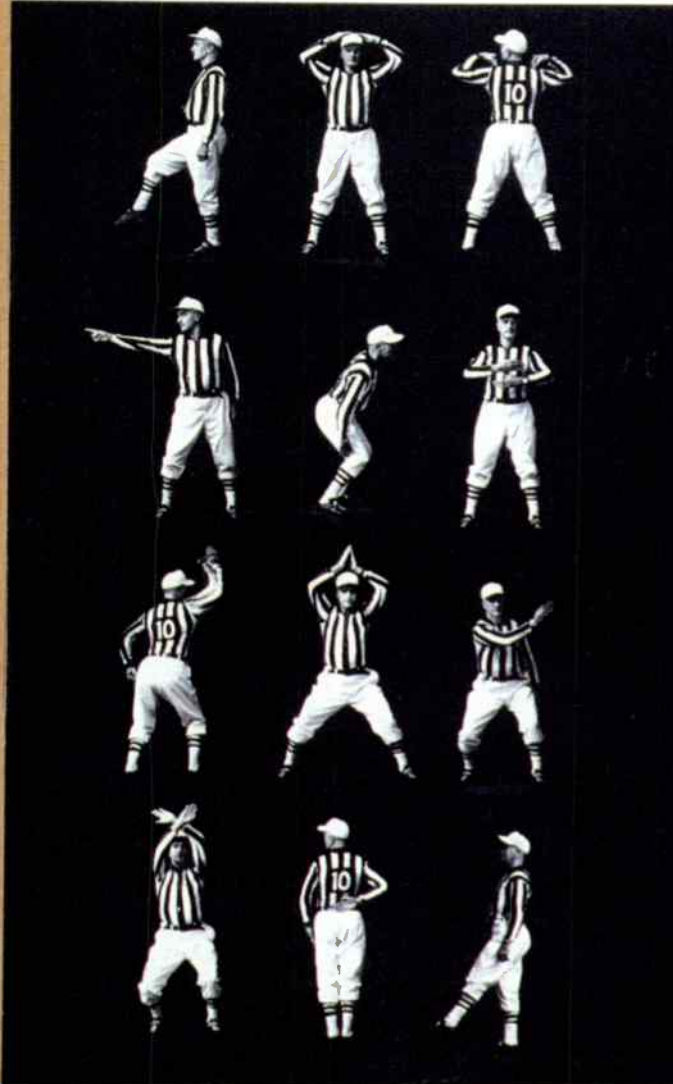


248. On the cover, "Oyez, Oyez, Oyez," the traditional words used in opening a court session, were printed in glossy red on black cloth reminiscent of judges' robes.

249. The full transcript of the broadcast, plus pivotal scenes, were reproduced on inside pages.

FIELD OF VISION

CBS Television Network, 485 Madison Avenue, New York 22, N.Y.



250.

The Football Book

While casually shooting photos of the New York Giants in action for his newspaper ads, Dorfsman conceived of producing this ultimate across-the-board promotional book. (See story on page 28.) His prime purpose was to impress the National Football League's management with CBS's technological capacity, its initiative and superb showmanship, and thus help win renewal of the NFL broadcast franchise. In addition to NFL executives and players, the book was also distributed to sponsors, prospective clients, CBS stations and affiliates, and advertising agency personnel. The integrity and quality of this book put the network in an auspicious light at a critical time.

QUARTER 1 2 3 4 TOTAL

T	3	ST. LOU.						
T	3	N. Y.	6					
		DALLAS						
		WASH.						
		DET.						
		L.A.						
		PHILA.						
		CLEVE.						
		GR. BAY						
		CHI.						
		MINN.						
		PITT.						
		BALT.						
		FRISCO.						

251.

250. The book was mailed in a plain brown corrugated box with a provocative wraparound label of referee signals. True to form, Dorfman took special pleasure in using photos from a previous ad (14).

251. The cover, a photo of an actual size scoreboard, listed the 14 teams and seven games played almost simultaneously on the designated Sunday, all of which were reported in the book.

CARDS 28 GIANTS 31

The Cardinals and Giants played the first game of the season at the Polo Grounds on September 11, 1920. The Cardinals were led by pitcher Edd Roush, who pitched a complete game. The Giants were led by pitcher John M. Beatty, who pitched a complete game. The Cardinals won the game 28-31. The game was a classic, with both teams hitting home runs. The Cardinals had four home runs, while the Giants had three. The game was a high-scoring affair, with both teams scoring in the first inning. The Cardinals scored first, but the Giants tied the game in the second inning. The Cardinals took the lead in the third inning, but the Giants tied the game in the fourth inning. The Cardinals won the game in the seventh inning. The game was a classic of the early 20th century, with both teams playing hard and scoring frequently. The game was a great example of the excitement and drama of early 20th-century baseball.



252.

252. The inside pages of the Football Book were crammed with action photos and stadium sidelights. Local newspaper photographers were commissioned to shoot the pictures; the final photos were edited from their nega-

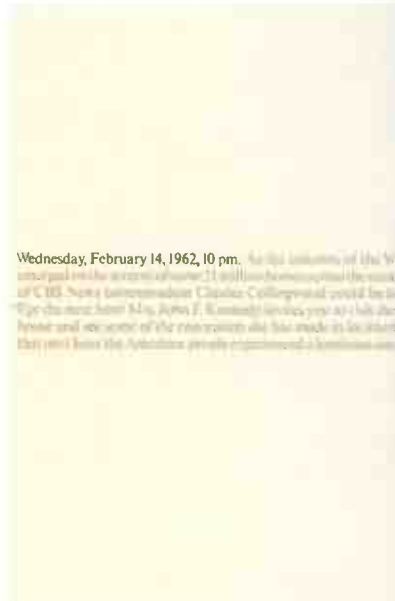
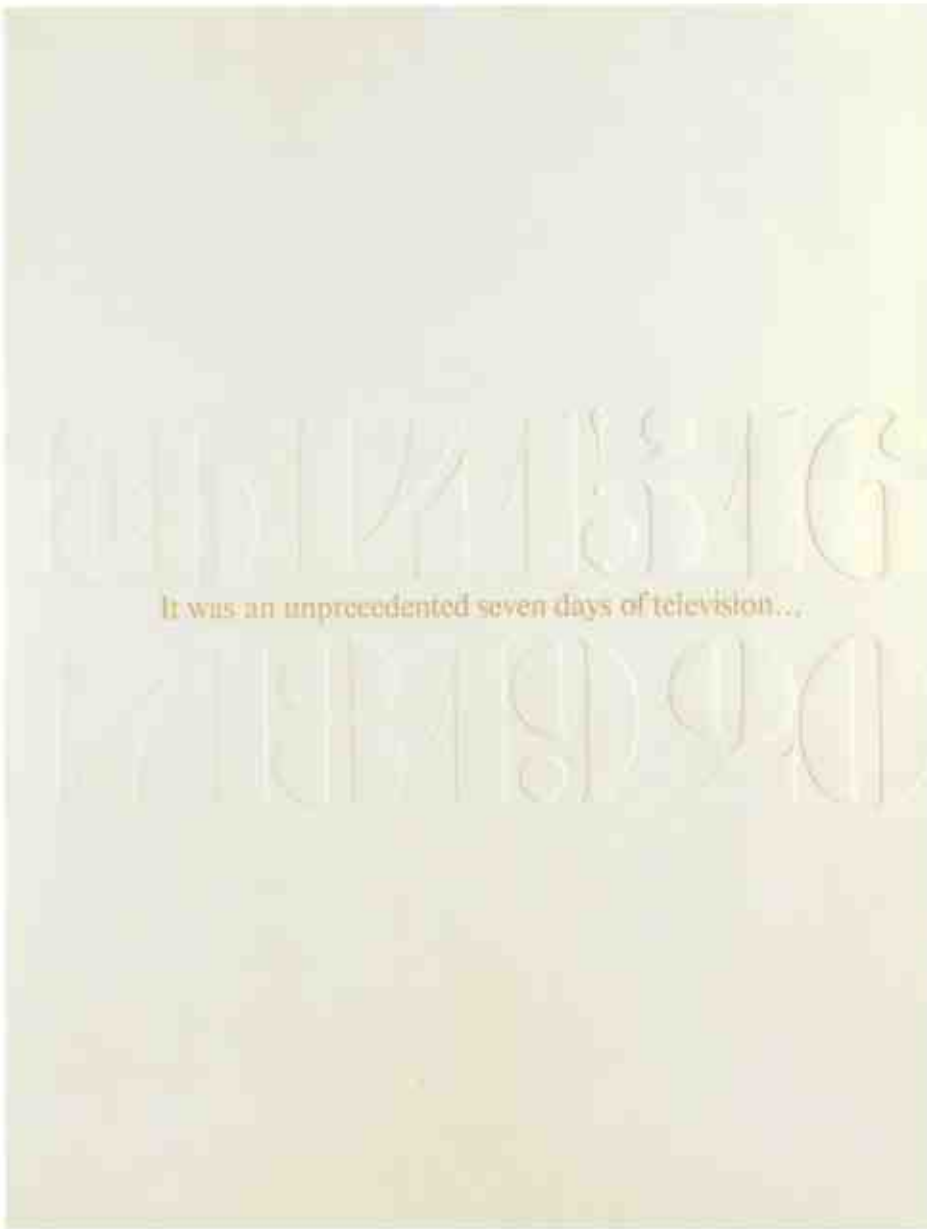


**LIONS 12
RAMS 3**

(Small, illegible text block, likely a game recap or commentary)



tives. The main text was written by the CBS staff. The captions describing the action were composed by an ex-pro-football player who reconstructed the plays from local newspaper accounts of the game.



253.

Double-header

In the course of a single week, two events prompted CBS news specials. One was an unprecedented CBS Television tour of the newly refurbished White House, with First Lady Jacqueline Kennedy as guide. The other program covered the first manned orbit of the earth by John Glenn. The two seemingly unrelated broadcasts were recapitulated in a single brochure under the theme "historic journeys." The text developed the idea of the White House tour as a journey into the past, and the John Glenn tour as a journey into the future.



at Kennedy. They watched Mrs. Kennedy mount with reverence, at fascinating detail the remarkable history of the White House television camera range the glimmer of rare glass, the glow of a stream of old furniture and fine fabrics—and in some mysterious way was the hallowed atmosphere and spirit of the nation's past. We watched a wall. "It is a story for a culture and insensitive American



ask the camera behind the message, what the meaning, and the mission with check-work precision until it was night with the air. For the first time, the launch of Mrs. Kennedy went through the air, before the camera with the most confidence of a woman's appearance in front and eyes of the end as the end as the beginning, 1969, by the arrangement, the President appeared in the history



in the Apollo 11 which was then holding at 1-minute-44. At 9:47am it happened. From Secretary General George N.A.S. Collier Johnson in a film, Col. John P. Pevers, could be found uttering in a rare calm words, "Let's go. Now then, it looks like a good flight." On the screen the great white rocket seemed to tremble nervously as it rose into the sky, then gracefully assumed its orbital arc, dimming gradually into a fiery ball as it disappeared from



view. Some thirteen million times, at approximately 11,000 ft. One of the dramatic effects of the age was placed in the middle sound of Glenn's voice could be heard down twice, twice, repeating, "Capsule in good shape. Cabin pressure holding. All systems go. Canals carrying ground. View is magnificent." For the next 4 hours and 42 minutes the eyes of the nation's screens were fixed on their television screens as they heard with a mixture of reverent



Interlude: the extraordinary events of the two broadcasts that opened and closed the seven-day period captured much of what had happened on television in history. The night after their trip through the White House the nation's viewers were taken on "CBS Reports" to the Eisenhower farm in Gettysburg where the former President described his personal impressions of some of the world leaders he had known. Twenty-four hours later,



watching the CBS News program "Eyewitness" that afternoon, millions of viewers had joined James Earl Ray with United States Attorney General Robert Kennedy and his wife, the British ambassador of his thanks to Congress, Senator Carl Hayden of Arizona was interviewed on "Washington Conversation," and later that day "The Twentieth Century" presented a special biography of the famous aviator, Frank Lloyd Wright.



3. The cover of the brochure led off with the sentence, "It was an unprecedented seven days of television."

The dates February 14, 15, 16, 17, 18, 19, 20, in blind embossing, surrounded the words.

The White House broadcast was documented with photographic details that provided a sense of his-

tory. The Glenn orbit was dramatized in storyboard fashion, with a sequence of action frames.

The theme of historic continuity carried through graphically with a band of type continuing across the pages and covers.

“

Worth Repeating

”

“The Columbia Broadcasting System turned in a superb journalistic beat last night, running away with the major honors in reporting President Johnson’s election victory. In clarity of presentation the network led all the way... In a medium where time is of the essence the performance of C.B.S. was of landslide proportions. The difference... lay in the C.B.S. sampling process called Vote Profile Analysis ...the C.B.S. staff called the outcome in state after state before its rivals.” THE NEW YORK TIMES (11 4 64)

“...VPA is now the most modern of election reporting techniques. It enabled CBS to demolish its competition Tuesday night. In 1962, and again in 1964, CBS has proved superior.” CHICAGO DAILY NEWS (11 5 64)

“Long before 4:03 a.m., when Walter Cronkite breathed ‘good night,’ it was apparent that for quick, comprehensible, interesting reporting and projecting of the night’s returns, neither NBC nor ABC had matched CBS.” NEWSWEEK (11 16 64)

”

CBS News

254.

“In the area of network performance the honors, this time, must go to CBS’s Cronkite and his team of Eric Sevareid, Harry Reasoner, Roger Mudd, Robert Trout and Martin Agronsky.” THE CHICAGO TRIBUNE (11 4 64)

“...CBS, it seemed to me, did the superior job in the coverage. Walter Cronkite in the driver’s seat was crisp, direct, objective and seemed confident and sure in reporting each move... thoughtful remarks of Eric Sevareid, couched in his measured prose and always with an eye toward historical perspective, seemed particularly valuable.” LOS ANGELES TIMES (11 2 64)

“If we must choose our national favorite we... give our vote to Walter Cronkite... He was far and away the best of the lot.” THE BOSTON HERALD (11 3 64)

“On Tuesday night it was the turn of the Columbia Broadcasting System News Department to ride the crest in a stunning achievement of organizational planning that provided much the clearest report of the Presidential contest.” THE NEW YORK TIMES (11 4 64)

“It was easiest to know what was happening on CBS, which featured the simplest and clearest scoreboards and made the best use of computer projections... Cronkite... was skillfully in control at all times, and Eric Sevareid’s interpretative comment was invariably interesting.” THE PHILADELPHIA INQUIRER (11 3 64)

“...we became convinced over the exhausting hours of the full election night that Walter Cronkite turned in by far the finest job...” NEW YORK JOURNAL AMERICAN (11 4 64)



255.

Coverage of a news event

How do you promote your company’s performance when every other major network carries the same show? Dorfsman relied on the time-honored technique of quoting an impartial expert. On election night, 1964, Jack Gould reported in *The New York Times*, “CBS demolished the competition with its Voter Profile Analysis.”

...The CBS election coverage was a landmark event in the history of television. It was the first time that a major network had broadcast a live election night. The CBS election coverage was a landmark event in the history of television. It was the first time that a major network had broadcast a live election night. The CBS election coverage was a landmark event in the history of television. It was the first time that a major network had broadcast a live election night.



It all started on November 3 at 6:02 p.m.



...The CBS election coverage was a landmark event in the history of television. It was the first time that a major network had broadcast a live election night. The CBS election coverage was a landmark event in the history of television. It was the first time that a major network had broadcast a live election night.

...The CBS election coverage was a landmark event in the history of television. It was the first time that a major network had broadcast a live election night. The CBS election coverage was a landmark event in the history of television. It was the first time that a major network had broadcast a live election night.



"Within an hour after the polls had closed in the Far West, the Vote Profile Analysis method of projecting results produced figures, nationally and regionally, that are proving accurate within a fraction of a percentage point."

"The record will show that... CBS ran away with the honors... for those viewers who wanted to know what was happening, CBS was the network to watch. Analysis and evaluations by such CBS commentators as Eric Sevareid, Martin Armstrong and Roger Mudd gave fuller meaning to the story than was provided by the other networks."

"Walter Cronkite, Harry Reasoner and Roger Mudd made a pleasant and efficient trifecta of anchormen with a boundless supply of analysis and interpretations."

"The CBS margin was due, mainly, I think, to its more clearcut manner of presentation, which enabled it to pinpoint the various state triumphs more directly than its competitors - often by more than a matter of minutes."

"Cronkite took off like a screaming rocket last night, snatched the lead in reporting returns, then jovially maintained his control through the evening... In addition to his usual articulateness and accuracy, he was supremely confident of the CBS system of vote projection and witty as he obviously was aware he had the situation in control."

...and ended on November 4 at 4:02 a.m.



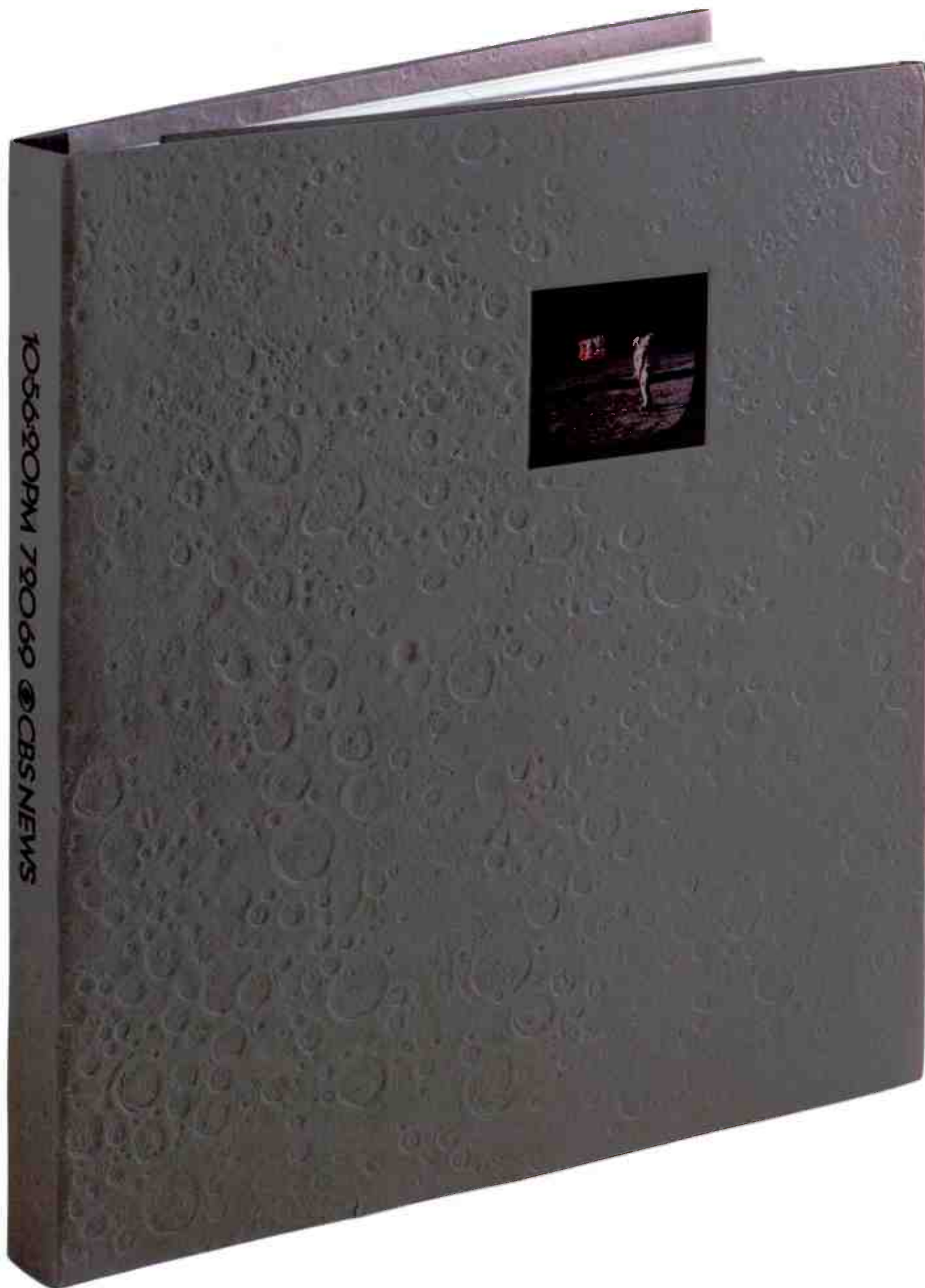
14. The quotation and punctuation marks were turned into graphic devices for the front and back covers

255. The inside pages - of a follow-up brochure promoting CBS's election night coverage.

played the CBS broadcast like a dramatic event. Details of the broadcast were strung out in storyboard

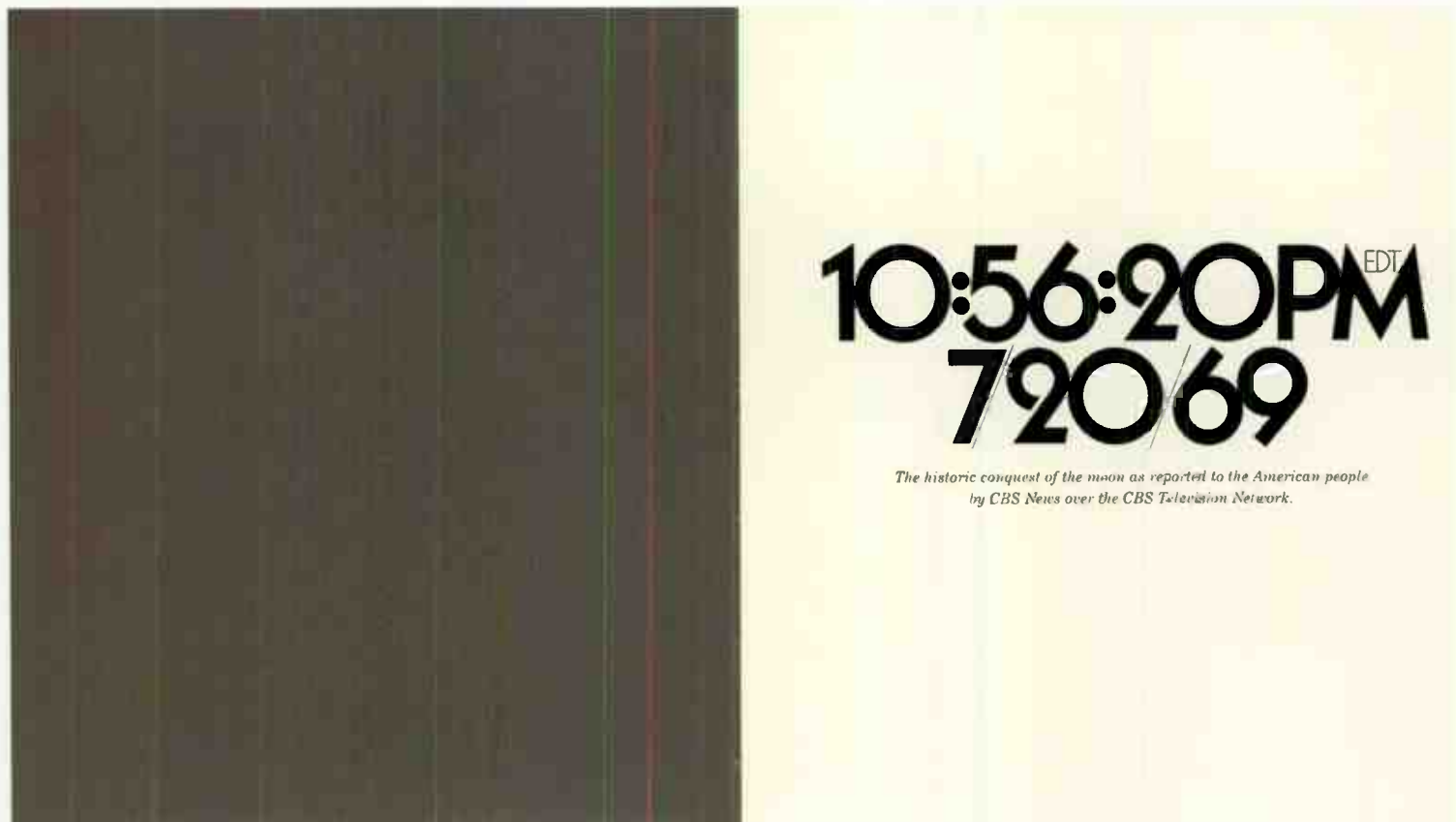
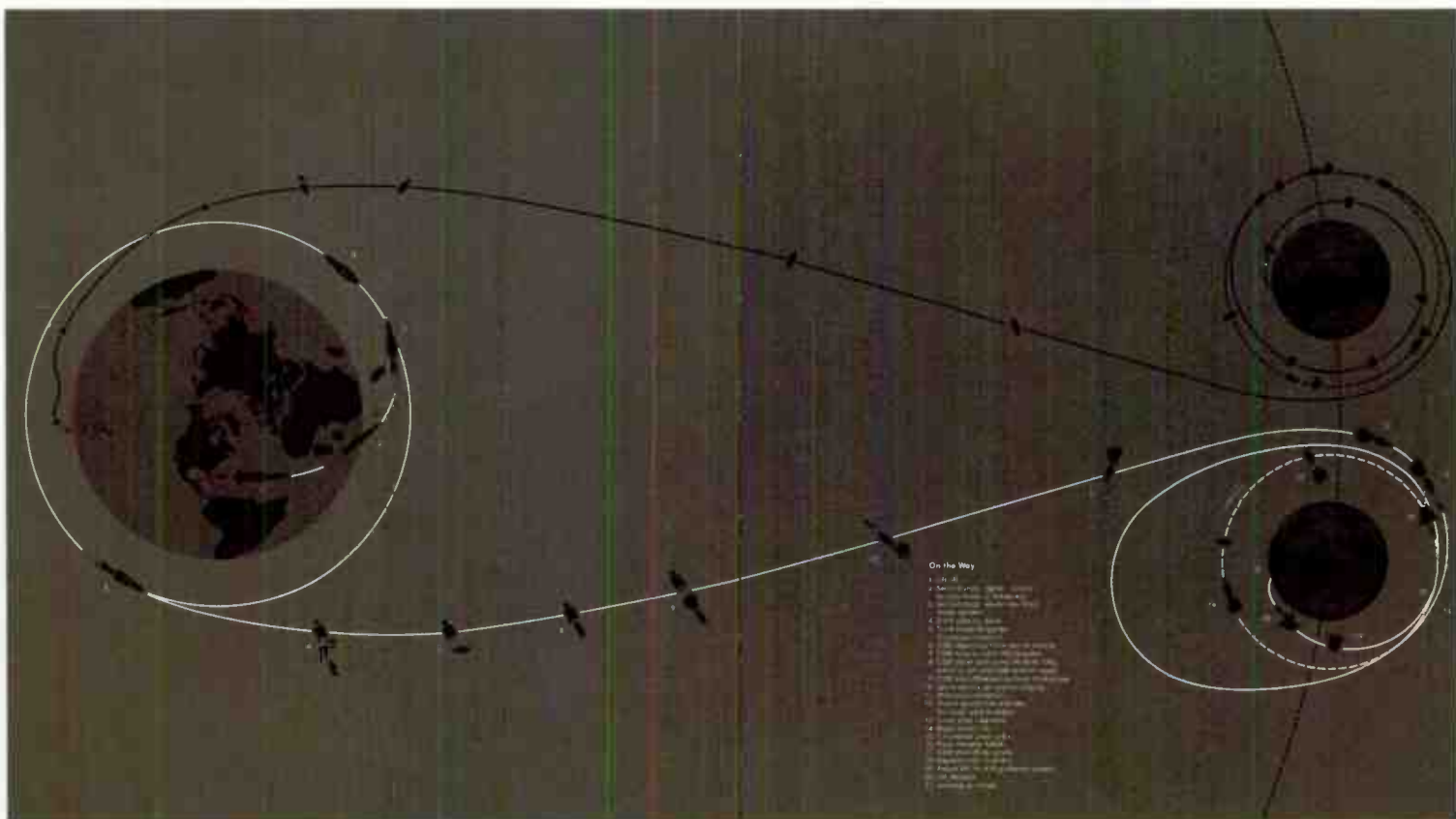
fashion, as seen by TV viewers at home. Against the small clips, panoramic shots of CBS election head-

quarters displayed the sophisticated equipment and extensive personnel involved in the event.



Commemorating the event of the century

Frank Stanton proposed the book; Dorfsman designed and produced it. Of all his labors on behalf of CBS, none so completely epitomized Lou's fantastic integrity as the book commemorating man's trip to the moon. Twenty thousand copies were published in hardcover. They were distributed to CBS clients, stations and affiliates; to government agencies, advertising agencies, educational institutions, school and public libraries. The quality of the book from concept to cover was another tangible testimonial to CBS's eminence as a communications institution.



256. The jacket is a blind embossed replica of the precise area of the moon where the astronauts landed. A plaster model was made of the area, based on a NASA map. From that, the brass embossing die

was cast. The textured paper was made to match the color of moon fragments brought back by the astronauts. The color photo, tipped on each book by hand, marks the exact landing site.

257. The first two pages contain a 'road map' of the trip, from lift-off to landing, indicating all rocket adjustments, mid-course corrections, separation of the lunar module and the final landing.

258. The title page bears the time and date to the exact moment Neil Armstrong set foot on the moon. The subtitle established CBS's involvement in reporting the event to the American people.

same for these kids. I don't think the past means anything to them. This is all very natural to them.

Cronkite: I've noticed in the reporting that those under 16, who've really grown up with space since its first memorable moments—when they were four or so and the space thing was just coming into being—understand it and want more detail in our reporting. They want to know about escape velocity and they want to know about the lunar trajectory velocity, and those over 30 or so say, "Don't tell me all that, I just don't understand. Tell me when we get there."

Sevareid: Furthermore, this is not a romantic era, not a poetic era. The beauty the young find is in the things themselves. All the imagery and the words will come later, but we really don't have a language to describe this thing.

As we sit here today, what are the words you use? I think the language is being altered, many new words and phrases and concepts are being added, and, I think, some language is being eliminated. How do you say "high as the sky" anymore, or "the sky is the limit"—what does that mean?

Cronkite: Maybe it's that we have been so busy, so many things crowding in on us, we haven't had time for language.

Sevareid: There's always a great cultural lag on these things. It takes a long time for a new language to emerge.

Many of the spectators had never witnessed the launch of a manned Apollo mission. For them, the moment of lift-off was an extraordinary one.

Treated pretty much like rookies who are about to play their first major league baseball game, they were regaled with stories of how they were about to witness one of the most awesome sights known to man. They were told that the man-made explosion is second only to that of the atomic bomb, that the roar at lift-off is deafening and the flames blinding, and that you can actually feel the sound waves slap against you as the Saturn V climbs the tower.

14

These descriptions aren't far from wrong. On a good, clear day one can see the "bird" some two and one-half minutes into its flight, two and one-half minutes that seem like twice that long to even the most casual observer. It seems that it takes a minute before the rocket starts to move, and an hour before it starts to climb the tower, and then streaks off into the sky spitting a white flame back at those on the ground.

You wait for the word that everything is going as planned. Then it comes from the astronaut serving as capsule communicator (CAPCOM) in Houston.

Capcom: This is Houston, you are go for staging.

Apollo 11: Inboard cutoff. [The inboard engines on the first stage have been shut down.]

Capcom: Inboard cutoff.

Apollo 11: Staging and ignition. [Astronaut Neil Armstrong tells the ground that the first stage of the rocket has fallen away and that the engines of the second stage have ignited on schedule.]

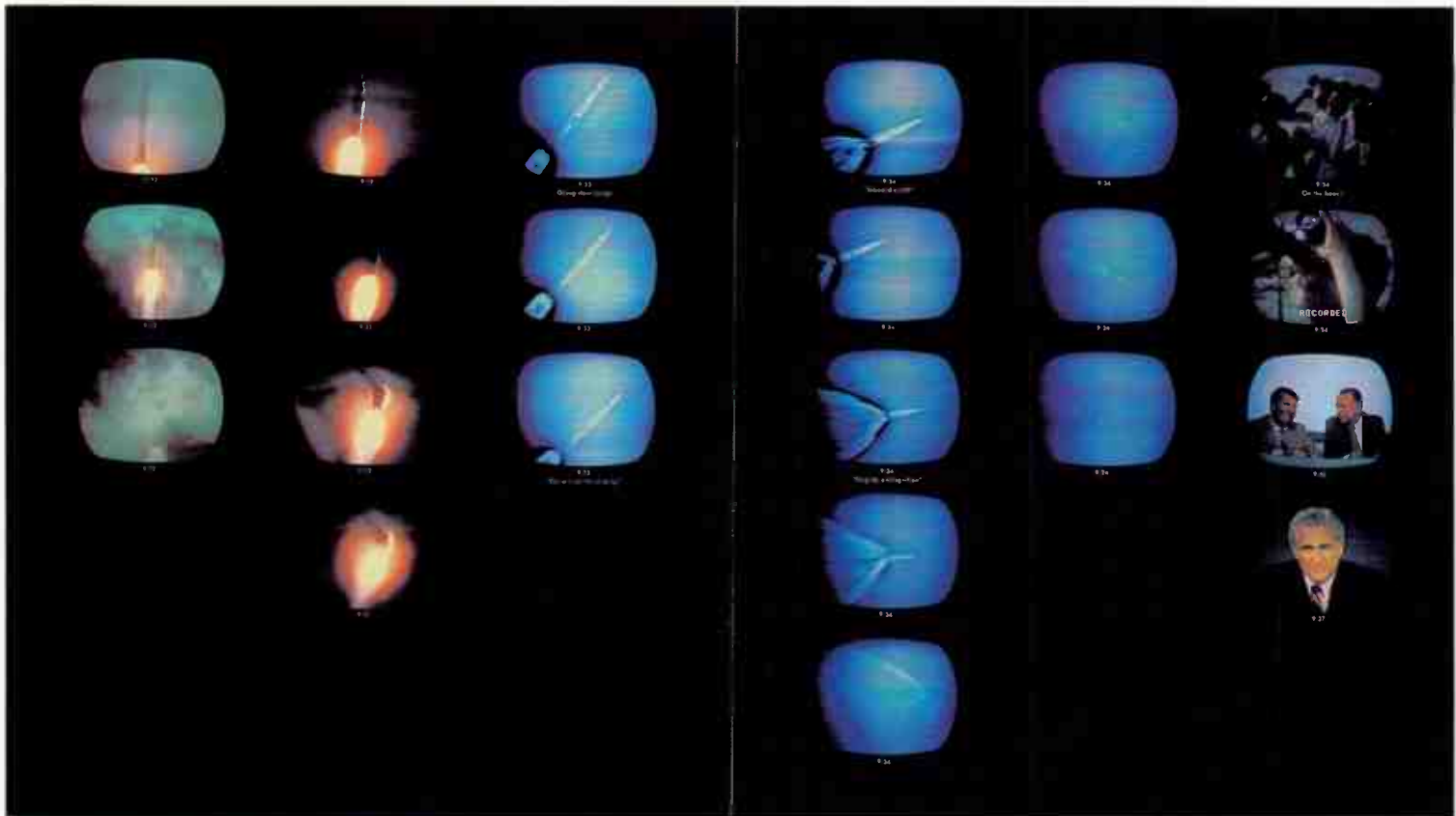
Capcom: 11, Houston, thrust is go all engines, you are looking good.

Apollo 11: Roger. Hear you loud and clear, Houston.

Everyone reacts differently during these moments. Common symptoms are a sudden cold feeling in the chest and tears in the eyes, even for those who have lived the experience before. Eric Sevareid admitted that his eyes filled with tears when he saw Apollo 11 leave the launch pad. Dr. Ralph Abernathy, who led a poor people's march to the area to protest the huge expenditures of money in space that he believed should be spent on eliminating poverty, told CBS News Correspondent Ed Rabel that for a few moments he forgot why he was there.

Abernathy: There's a great deal of joy and pride. For that particular moment and second I really forgot that we have so many hungry people in the United States of America. But now I remember that we will have to go back to business as usual in trying to really launch a pro-

15



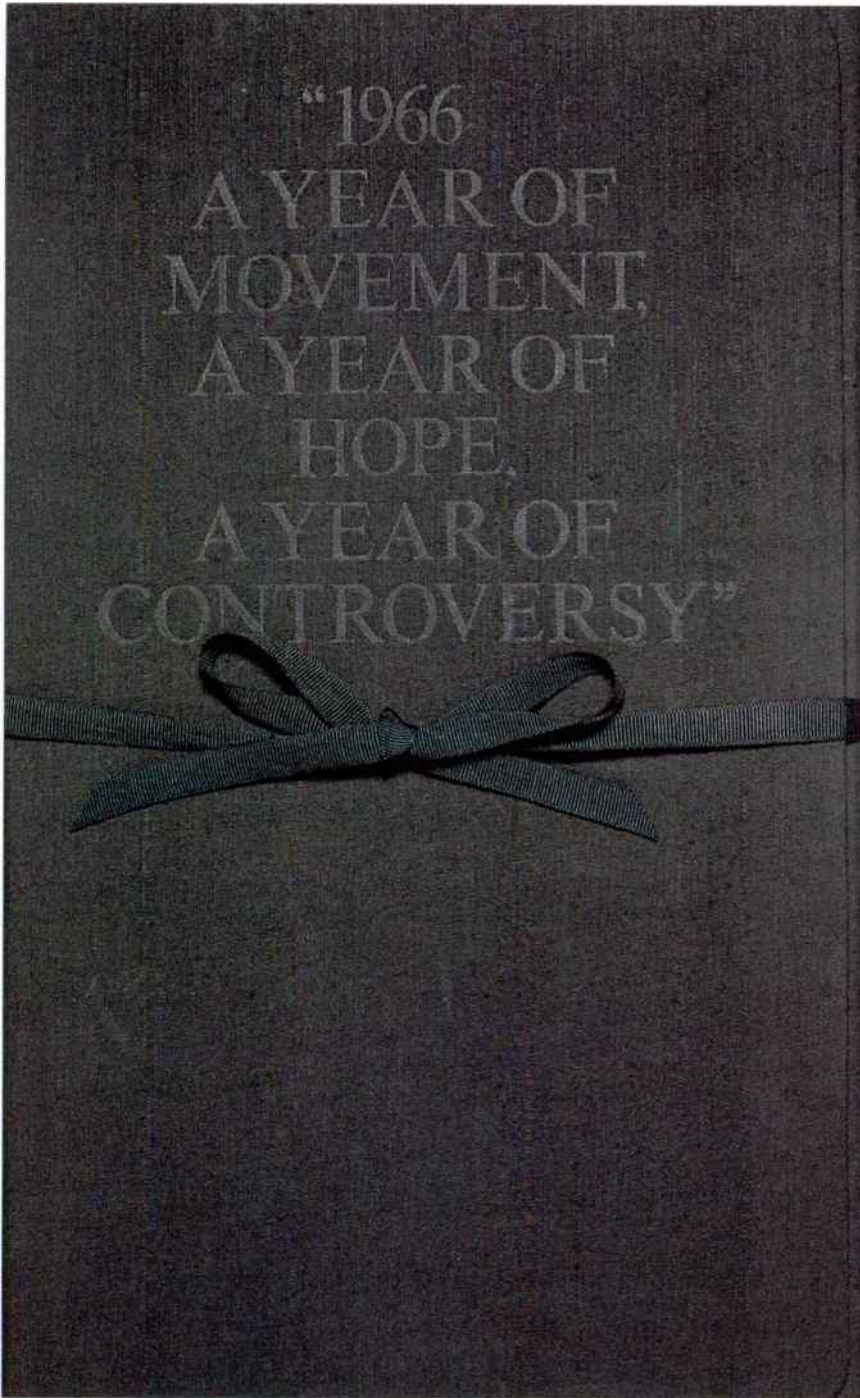
260.

259. The text provided a detailed account of the moon shot and the telecast, interspersed with actual recorded dialogue between the astronauts, NASA officials and technicians, CBS co-anchors Wally Shirra and Walter

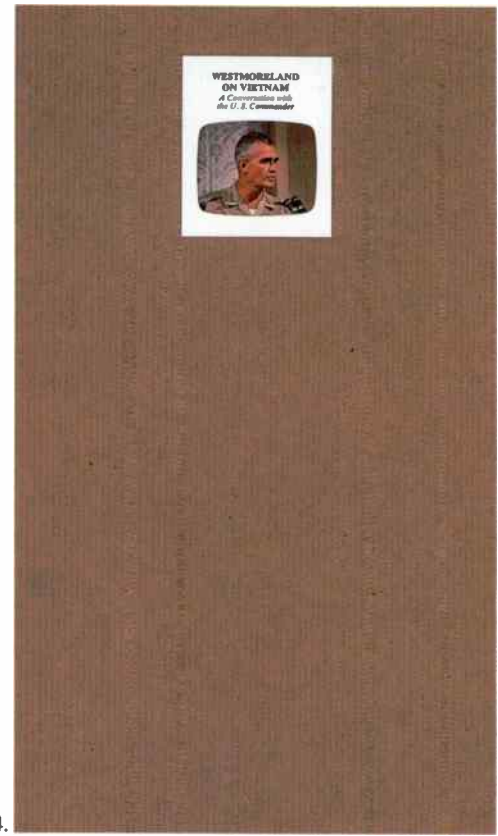
Cronkite, and other CBS newsmen. The complex text provided a fascinating experience in typography. The book is set entirely in the Century typeface family. But to differentiate between speakers, variations of the type-

face were used, i.e., CBS journalists' words appear in Century Expanded Italic; the astronauts speak in Century Bold; and editorial comments are in yet another weight.

260. A 48-page pictorial essay provides a full-color record of the voyage. Cameras locked on closed circuit monitors had recorded the action second-by-second. The actual landing was photographed by a camera

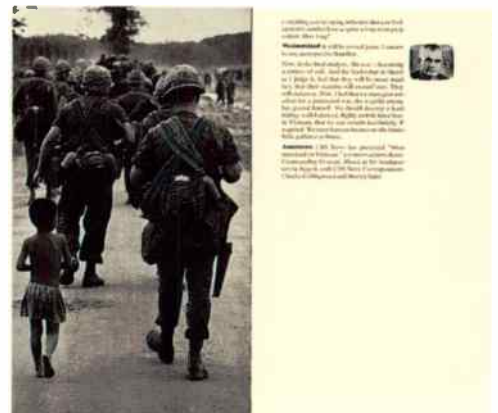
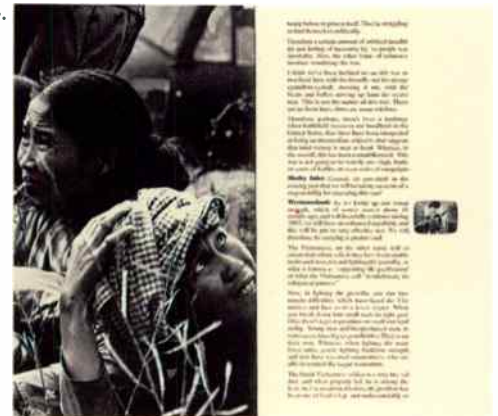


263.




264.

265.




Follow through
 One-time news specials were given
 secondary lives with this package that summarized five
 memorable CBS broadcasts of 1966.

After they learn to spell CAT



Who's going to teach them to THINK?



A kid today can watch television and painlessly learn that a cat is spelled c-a-t, that it goes meow, and that if it now has nine kittens and then gets one more it has 10 kittens altogether.

All of which is pretty much kids' stuff. Which is all it's supposed to be. Elementary. "See Dick. See Dick run" made into a motion picture. It's television that's intended to help parents and schools teach kids the basics. A steady diet of this whimsy-cum-learning should be sufficient to equip most kids with the raw tools of learning. Reading. Writing. Counting. All the rote skills they need to know before they get to the heavier stuff.


And that brings us to a whole other level of children's programming. The heavier stuff. The hours devoted to helping kids learn how to think. How to make the connections from one area of living to another. How to abstract what has been learned from one subject and apply it to a totally new subject. That's the incredibly big (and important) job that has been undertaken by the five CBS Owned television stations.

They deal with the many faces of knowledge. From A for aardvark to Z for zoology. In between, they touch lightly or probe in depth the limitless subjects of modern times, including science, art, the humanities.

Inside, you'll find a number of examples of the kinds of programs we're talking about. It's a mixed bag. A kid who watched them all could learn a whole lot of things about a whole lot of things. Mostly important things. But it would include some information that he or she would delight in simply passing on to friends. (Immediately, a mind-bending program on how to crate an elephant comes to mind.) We know a big group of kids and adults who don't know what use they'll make of the facts they've learned, but they wouldn't have missed them for the world.


It includes a history of flying, from kites on down. And a new series called THE YOUNG REPORTERS, in which a bunch of nice, bright high school kids interview people like John Wayne and Walter Cronkite and ask the kinds of questions that

HUGHES RUDD IN THE MORNING



IT'S LIKE RAISING A SHADE TO LET A LITTLE SUNSHINE IN

AS AMERICAN AS...



Up in Onondaga County, New York, some Kiwanis Clubs asked a fellow named Lister Benjamin to come up with some way to celebrate



"IF YOU WANT CAPTAIN HOOK'S DREADFUL CAKE TO RISE, CLOSE YOUR EYES AND SAY, 'I BELIEVE.'"

There's a version of Peter Pan we know about that has to be the most breathtaking production of Barrie's classic ever performed. Happily, it's ours.

It is quite an unusual piece of theater. The star is Breanna Buettow, a former hostess of "Romper Room" and she recites the story while she's telling and showing her audience how to bake a simply delicious and deliciously simple version of Captain Hook's Dreadful Cake.

And along the way she slips in some basic cooking instructions with particular emphasis on the aspects of kitchen safety and cleanliness.

And what happens when it's shown is that kids watch wide-eyed as Miss Buettow weaves her tale and bakes her cake. And they anticipate two spine-tingling climaxes.

Will Tinker Bell live?
Will the cake rise?
Tune in this delightful television special when it comes your way and find out for yourself.

THE STORYBOOK COOK



WHO IS THE MYSTERIOUS BLACK KNIGHT, AND WHY DID THE BEAUTEOUS REBECCA LOOK SO STRANGELY AT HIM? AND WHAT OF ROBIN HOOD? WHAT PLANS DOES HE HAVE AFOOT? TUNE IN TOMORROW AND HEAR ROWENA SAY...

Ivanhoe. If you liked the book, you'll love the BBC's 10-part production that we have incorporated into our children's programming.

What's more important, if you were forced to read it too early and didn't like it (something that happens all too frequently, e.g. Shakespeare), this might get you back for a more mature, understandable reading.


Because it's lavish, exciting theater. The cast is composed of Old Vic, Royal Shakespeare Company and Canterbury Repertory graduates, and they bring Sir Walter Scott's classic adventure tale vividly, startlingly to life.

It's a production that doesn't blind its audience to the somber aspects of the novel by the glittering romance of its high adventure. Explicit throughout the production are the grim realities of feudalism and the bloody power struggle between the Saxons and the Normans.

We won't ruin it for you by telling you who the Black Knight really was. But if you don't remember, it's because you didn't pay attention to IVANHOE when you were forced to read it as a kid.

That's a problem we don't have with our kids. They pay attention. Because they want to.

IVANHOE



Lights Went Out in Georgia," for instance. And as for post-operative care, how about "I've Got Tears in My Ears from Lyin' on My Back in Bed Crying over You"? Budding obstetricians could get a quick course in the mothering instinct by listening to "I Keep Asking Her What She Wants 'Em


Fer. She Just Smiles and Looks at Me and Says I Want A Little Baby." If the medical student plans to specialize in the care of alcoholics, "From the Bottle to the Bottom Stool by Stool" might help. And as for would-be gastroenterologists, well, all country music fans know all about gastroenteritis. Beer, chili and stale grease at Rosalie's Good Eats Cafe will do it to you every time. In short, that jukebox at the Albany medical school is a good idea whose time has come. Physicians in this country are woefully undereducated about the things that matter in Nashville. How many psychiatrists do you know who can sing all the verses of "Beneath a Neon Star in a Honky-Tonk I Fell in Love with You"? Most of 'em can't even hum it. Anyway, if you need a doctor, we hope you get one with Fritos and Dixie lager on his breath.

FOR THOSE WHO ARE ALL THUMBS...

People in this country are forever writing books about "What To Do Until The Doctor Arrives" — giving little tips about making the patient lie down or sit up or where to put the ice-pack and so on. But now there's a new book which seems to tell you just to twiddle your thumbs. It's called *Nature's Rejuvenating Principles* and in it the author, a Mrs. Valeska, says that if you get a headache, for instance, the way to cure it is to rub your thumbs with your forefingers, and if that doesn't work, rub your big toes with your thumbs.

In extreme cases, she says, press your thumb against the roof of your mouth. In case you come down with a cold,

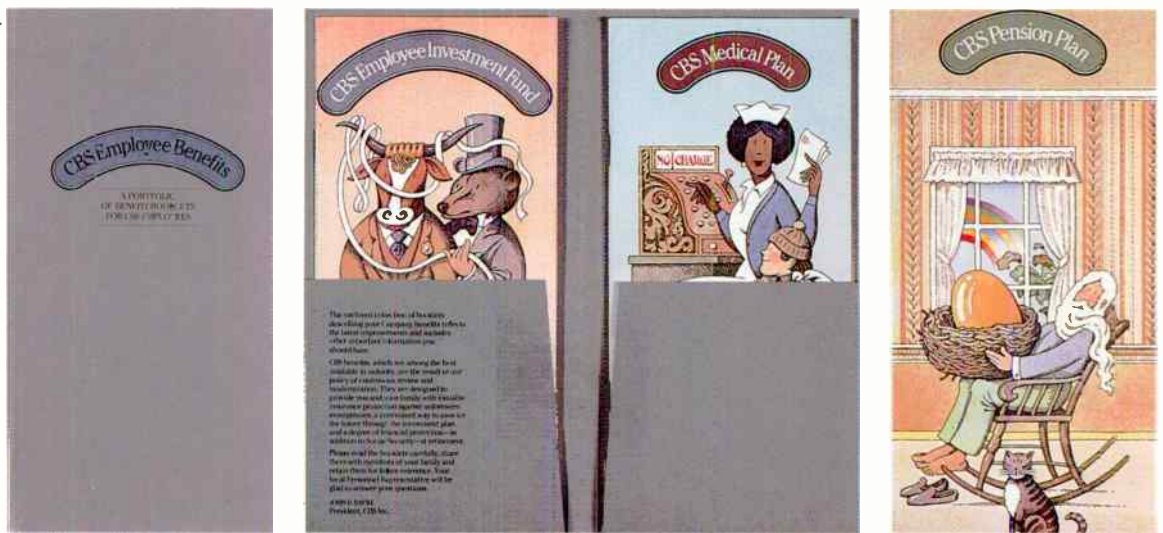
Mrs. Valeska says the way to handle that is to grab hold of your tongue at the sides, stretch it out as far as you can and hold it there for five minutes. Of course, a cure like that's best undertaken in the privacy of your room. If somebody spots you doing that out in public,



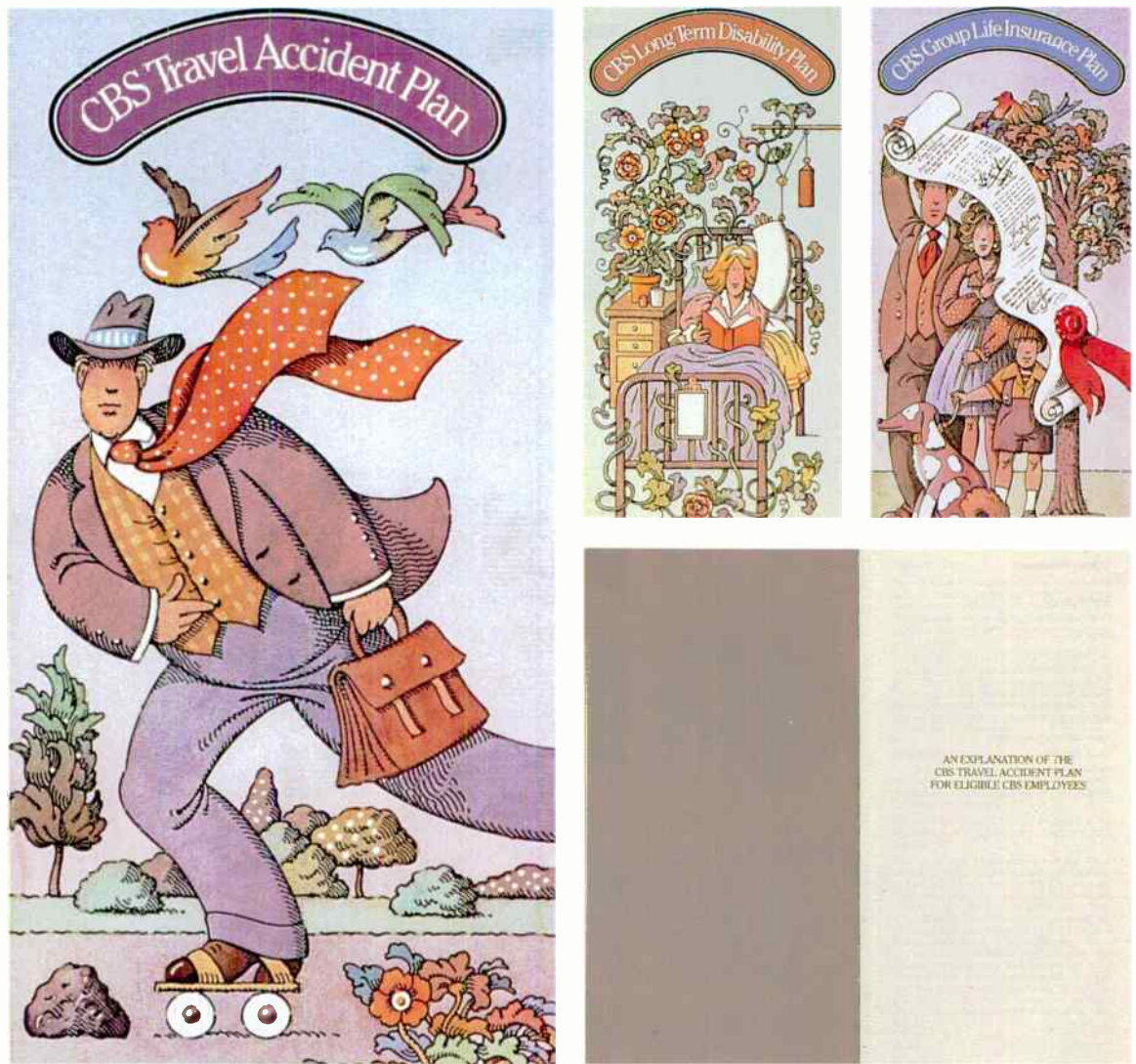
To whom it may concern
Whether directed at the public, clients, affiliates, or employees, every graphic communication from CBS was treated with the utmost consideration and produced in a style that was relevant to its purpose.

5. A booklet designed to promote educational children's programs on the five CBS-owned stations. Each page was devoted to a review of a CBS children's show. The imaginative drawings by John Alcorn set the tone. The text is sincere and highly readable, with short paragraphs and open-spaced typography.

268.



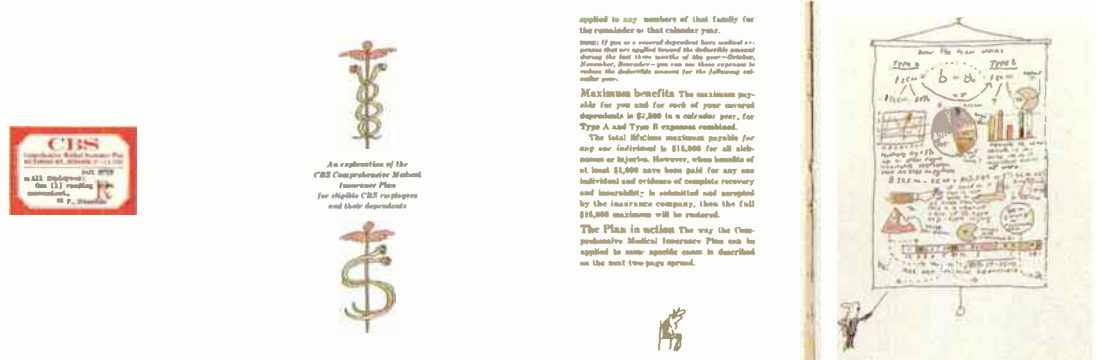
6. A brochure promoting the Hughes Rudd morning show was written in the breezy, vernacular style of the broadcasts, and illustrated with appropriate wit and humor by Jerome Snyder.

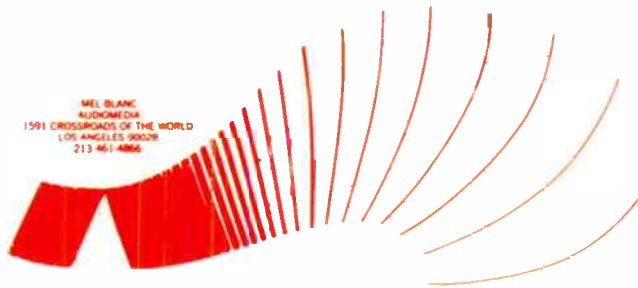
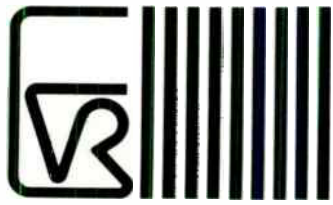


7. A series of pamphlets detailing employee benefit plans treated such somber topics as accidents, life insurance, disability, illness, old age, and death with light-hearted illustrations by John Alcorn to dispel the gloom and doom.

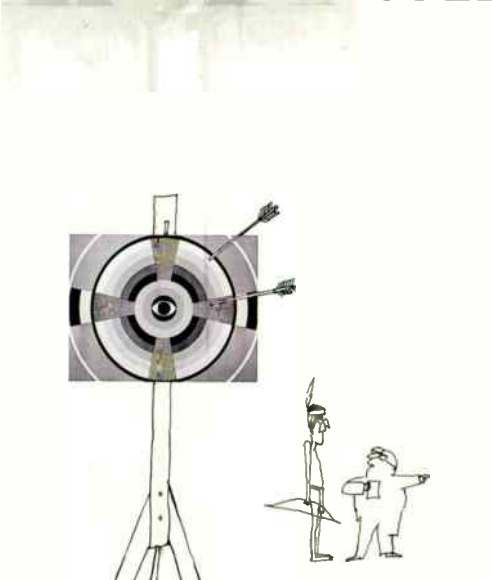
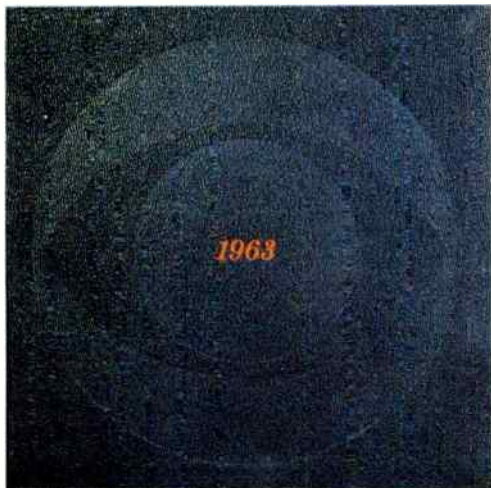
8. Another series of pamphlets were illustrated by R.O. Blechman.

269.





Dorfsman-designed logos
 Some designers leave their fingerprints on everything they do. What is most consistent about Dorfsman's designs are their inconsistency in style, and their relevance to each particular purpose.



A TELEVISION NOTEBOOK

with satirical drawings by Tomi Ungerer

CBS TELEVISION NETWORK
1963

Diaries
Unlike the promotional kits, brochures and books which were pure business, CBS also mailed an annual gift to clients and business associates. It took the form of a diary/calendar for the coming year. While Dorfsman went to great lengths to make these diaries entertaining and handsome, they were not entirely without a commercial tinge. All the illustrations, subtly or blatantly, promoted the CBS Television Network. Dorfsman also cloned illustrations from the diaries for spin-off trade ads, thus effectively amortizing his production costs.

Monday / 14 JANUARY

Tuesday / 15

Wednesday / 16

Thursday / 17

Friday / 18

Monday / 17 JUNE

Tuesday / 18

Wednesday / 19

Thursday / 20

Friday / 21

Monday / 23 SEPTEMBER

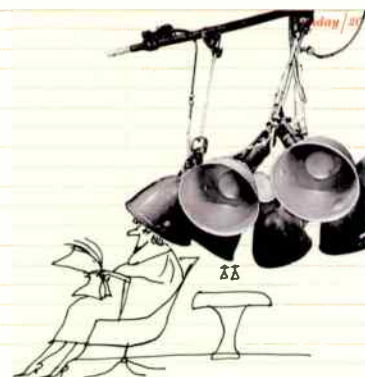
Tuesday / 24

Wednesday / 25

Thursday / 26

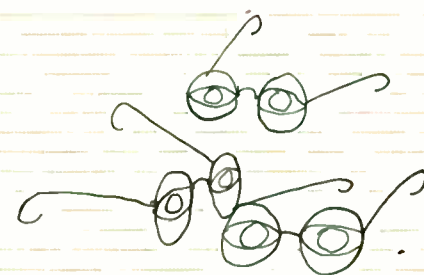
Friday / 27

Saturday / 19



Saturday / 22

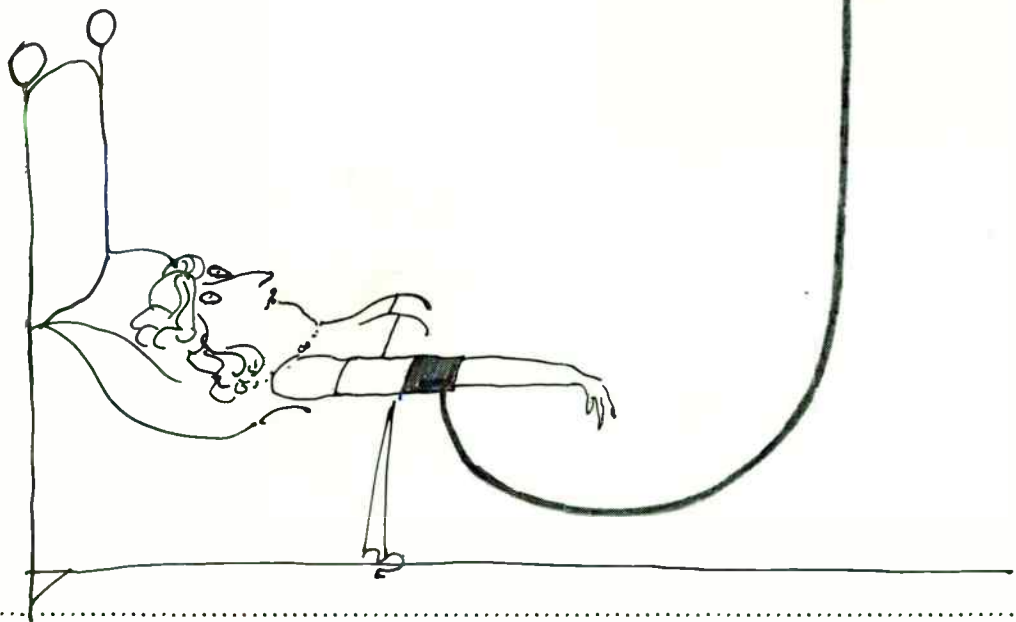
Sunday / 23




Saturday / 28

Sunday / 29







Some women can't live without it. Indeed, our daytime line-up is such a vital part of their lives that the 9 most popular programs are all ours. Of our 16 daytime programs, 12 are in the Top 15. The ladies have taken us to their hearts.
CBS Television Network 

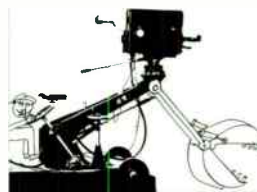
Trade ads developed from the 1963 Diary.




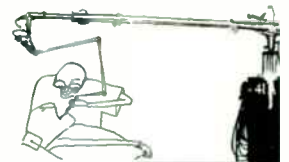
We're all set with the ladies - attracting 57% bigger daytime audiences than the next network, 106% more than the third - and leading for the sixth straight year. The beauty part is that it may be permanent. CBS Television Network 




Here are the latest results, straight from the horse's mouth. Our Nielsen average audience rating for the season to date is 19.9. The second network is two lengths back at 17.4. The third network comes in at 15.5. Needless to say the smart money is on the winner. CBS Television Network 



Digging around, we've discovered that of all the shows in television's Top 40 four years ago only 10 are still there today. And the big scoop is this: all 10 are ours. You can build another good season on a foundation like that. CBS Television Network 



At night we're really lowering the boom. Just to fill you in: of the 40 programs reaching 10 million or more homes, we have 21. While the second network has ten and the third network nine, we have more than both combined... and it doesn't hurt a bit. CBS Television Network 



A Television Notebook

including a glossary of television terms
artfully interpreted by John Alcorn
CBS Television Network | 1964



Cut In. A television event which is a part of the program, but which is not related to the action.

Friday 17 April



Cut-In Show. A specially equipped room in which the elements are mixed and prepared for broadcast.

Saturday 18 April

Sunday 19 April



Trick of the Trade. The technical details of a program, such as the layout of the studio, the lighting, the sound, etc.

Friday 10 July



Trick Shot. A special shot which is used to create a dramatic effect in a program.

Saturday 11 July

Sunday 12 July



Trick. An opening in the stage floor which permits the performers to make their entrances and exits.

Monday 21 December



Trick shot. To create an unusual situation with a mirror, superimposition or other technical device.

Tuesday 22 December

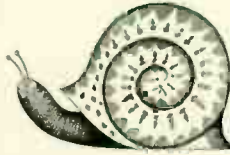
274. The 1964 diary was built around television terminology. The everyday vocabulary of the television studio and television viewing was interpreted with deliberate ingenueness by illustrator John Alcorn.

275. A full-page, spin-off trade ad composed of all the Alcorn illustrations created for the 1964 Diary.

274.

A Glossary of Television Terms

Some illustrations of recent additions to our lexicon as striking as the changes in our nation's habits: last year the average American television family spent more time viewing than ever before—5 hours and 17 minutes a day.



All Owl. When a picture previously superimposed on another is removed from the original picture.



Eye Camera. A camera specially designed to simulate the movement of the eyes on a reading surface.



Juicer. Any television electrician who is especially trained and equipped to work with heavy power lines.



Nut. As applied to television, the complete cost of producing a program. Also called, "the whole nut."



Town Offer. A slang expression which refers to a vocalist who is noted for exceptional strength of voice.



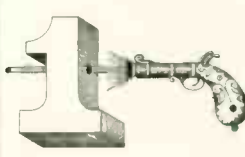
A-1-6. That portion of a television transmission pertaining to sound as opposed to the picture (video).



Fish Bowl. An observation booth, sometimes overlooking the studio, which contains television monitors.



Jump. The elimination of a previously planned scene from a film, which requires the film to be respliced.



One Shot. (a) Single show as opposed to series. (b) One installment script. (c) Subject which fills screen.



Tray. An opening in the stage floor which permits the performers to make their entrances and exits.



Baby Spot Light. The smallest of the incandescent spotlights which utilizes 10-watt or 150-watt bulbs.



Flood. A light which projects a broad, well-diffused beam on a set, encompassing all subjects in a scene.



Key Light. The principal source of directional illumination which fallowates a given object, area or scene.



Outline. The synopsis or initial written account of a proposed television program. Also called scenario.



Video Blind. A video tape displacement of lines in a band, causing a sawtooth vertical picture edge.



Bulfrog. The slang expression for a television performer with an exceptionally deep, resonant voice.



Gallows. An open frame which supports drapes and allows the cameras and equipment to pass through.



Kill. To order the elimination of any production element, including scene, set, action or the entire show.



Pan. To follow the action of any scene to the left or to the right by the gradual swinging of the camera.



Viewer. (a) Person watching a television program. (b) Machine used to reread film for editing purposes.



Camera Hog. A performer who monopolizes camera action to the exclusion of other persons in a scene.



Ground Cloth. A large section of water-proof canvas used as a protective or decorative cover for the stage.



Lick. An ad-libbed musical phrase which does not appear in the score. An ad lib in jazz is a "hot lick."



Peri-scope. A special arrangement of mirrors which permits making camera shots not normally possible.



Wings. Entrance and storage area immediately off-stage concealed from the camera and studio audience.



Core. The plastic or metal construction upon which film is often wound for storage and shipping purposes.



Hand Prop. Movable materials of any description which are used or carried on stage by a performer.



Leak Jaw. (a) A performer who delivers lines without expression. (b) A vocalist who lacks inspiration.



Ride It. An instruction to the orchestra members on a television program to improvise or ad lib the score.



Woof. The word sometimes spoken into a microphone to check amplitude or to synchronize timing.



Distraction. A picture change produced deliberately for special effect, or caused by equipment failure.



Wire. A disturbing sound appearing at random in the audio frequency range of a television broadcast.



Mechanical Animation. Drawings of inanimate objects given movement through a device called a rig.



Roll. A television picture which flips up and down due to improper synchronization of power source.



Zoom. Effect created by variable focus lens to make the subject appear to move to or from the camera.



Dress. Sundry which is suspended from metal framework or grid near the studio roof and is not framed.



Inker. Artist who traces the animator's drawings on celluloid sections which are later photographed.



Miniature. Models of large objects (houses, automobiles, props) which appear as normal on camera.



Slide. A transparent frame of film which is mounted between two pieces of glass for use in a projector.



Lead-ership. The quality invariably associated with the CBS Television Network, e.g. 1. Biggest average daytime audiences for six consecutive years. 2. Biggest average nighttime audiences for nine years. 3. Specifically, this season CBS delivers one million more homes, both day and night, than the second network; two million more than the third. 4. Since 1954, this Network has been the world's largest single advertising medium. CBS Television Network



Exposure. To subject photographic film to the light in order to produce a human image on the emulsion.



Fork. A series of sound effects, such as a train, as they would be heard from within the object.



Net. An abbreviation for network or multiple television stations (used by coastal radio or microwave).



Slow Motion. To photograph at faster than normal rate so that the projected action will appear slower.

Based on Nielsen estimates subject to qualifications which the Network will supply on request. NTI Average Audience: 7.6m Mon-Fri, 4.6m Sat, 11.7m Sun, 11.7m. CBS-TV, 1963 Jan. 1964



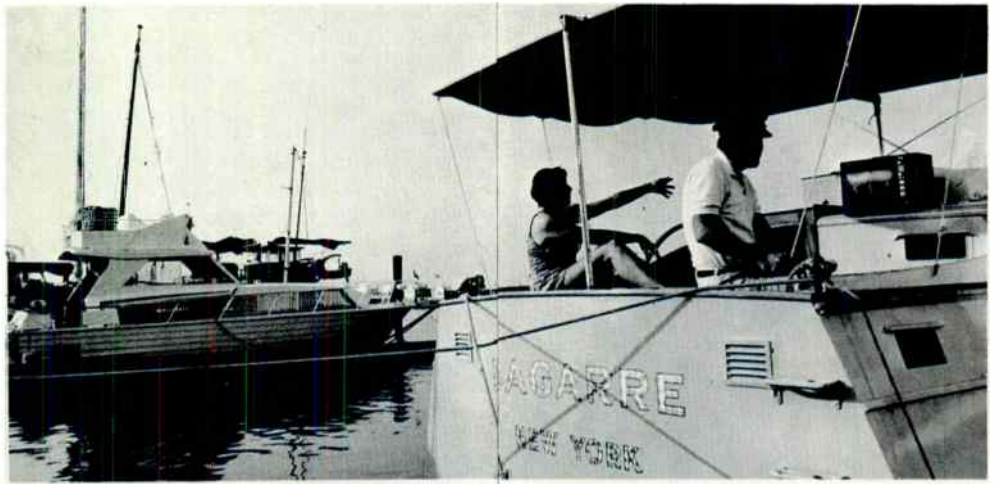
276.

276. With the 1970 Diary, for a change of pace Dorfsman switched from illustration to photography, and from whimsy to a more serious presentation of the CBS story. The cover was silver mylar; CBS and the logo were

blind-embossed on the front, 1970 on the back.

277. The photographs spotted throughout the diary were reminders of the ramifications of the television medium. Photos showed

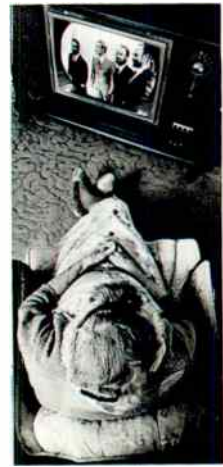
receivers in living rooms, kitchens, recreation rooms, boats, hospitals, nursing homes, fire stations, hotels — all demonstrating the pervasiveness of TV and its potential as an advertising medium.



6 FRIDAY
FEBRUARY

7 SATURDAY
FEBRUARY

8 SUNDAY
FEBRUARY



3 MONDAY
AUGUST

4 TUESDAY
AUGUST

25 FRIDAY
DECEMBER

26 SATURDAY
DECEMBER

27 SUNDAY
DECEMBER





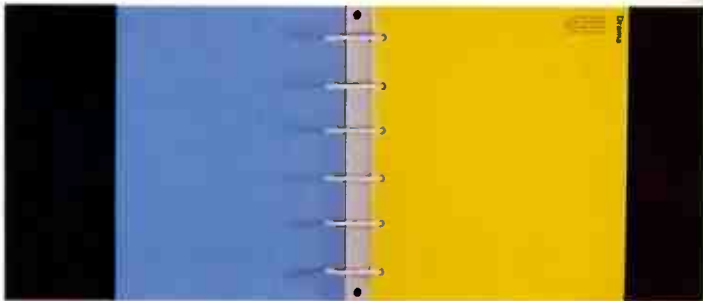
279.



281



280.



Packaging the promotions

For every show the network offered in the '50s and '60s, it produced comprehensive promotional kits to help sponsors and stations build local audiences. The packages contained background information about the shows and the stars, proofs of network advertising in support of the programs, mat ads for local advertising, photos, publicity releases, film strips, etc.

278. The 1962 TV promotional material was

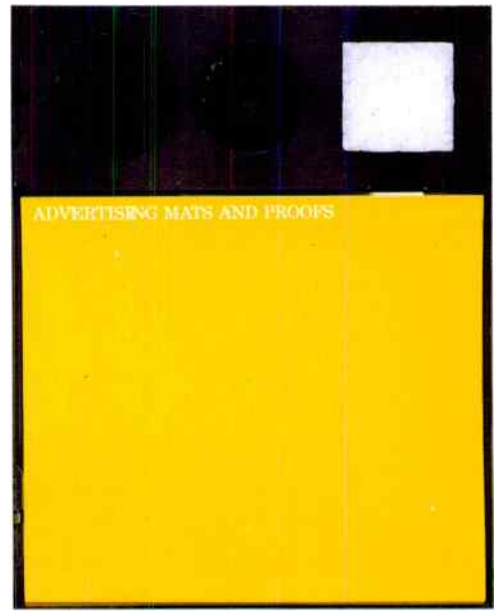
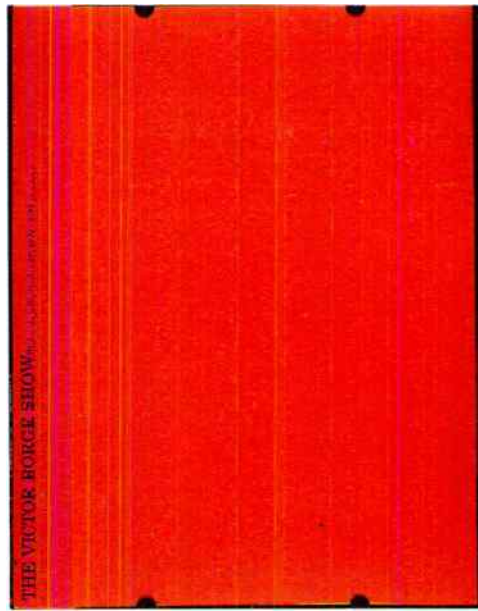
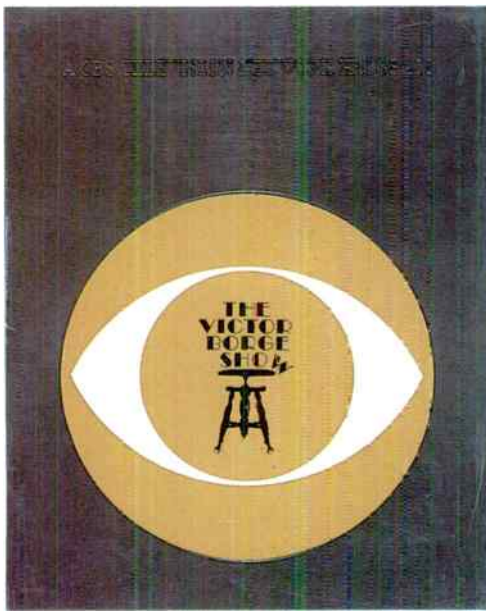


packaged in a tube resembling a kaleidoscope.

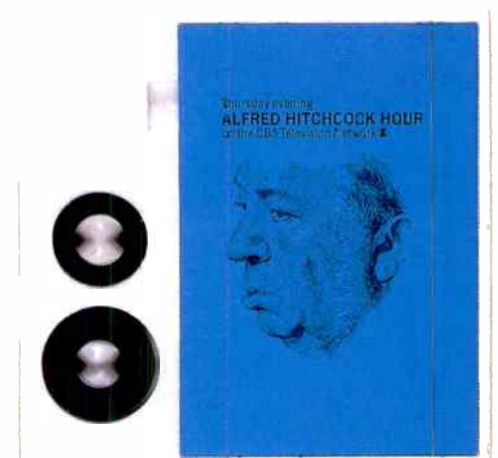
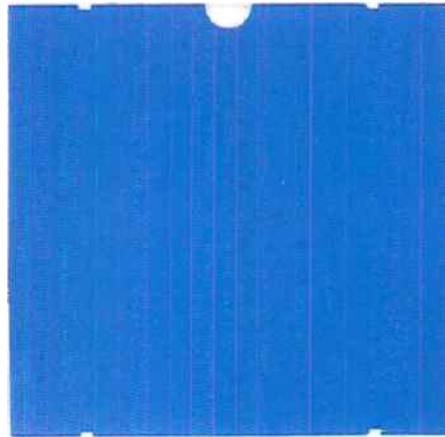
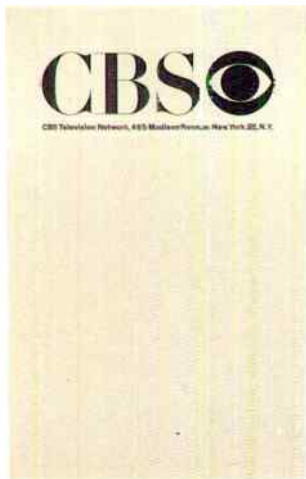
279. Cover for a CBS Radio audience building campaign 1958-1959. The red loose-leaf binder came with an actual ad mat tipped on the front.

280. Inside pages contained summaries of radio

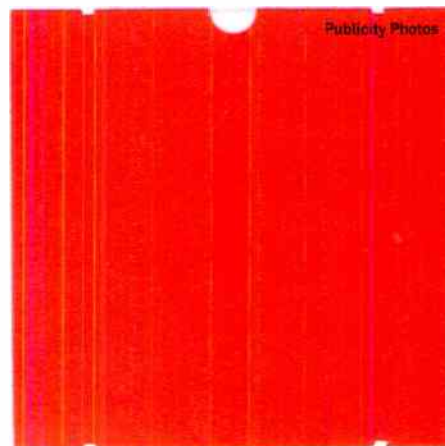
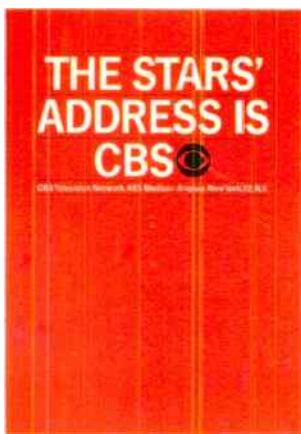
32.



33.



34.



shows, with commercials, ad mats, photos, and press releases pertinent to each program. Brightly colored dividers separated the sections.

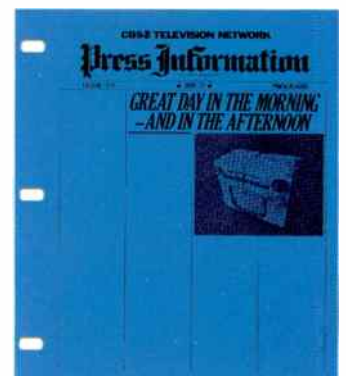
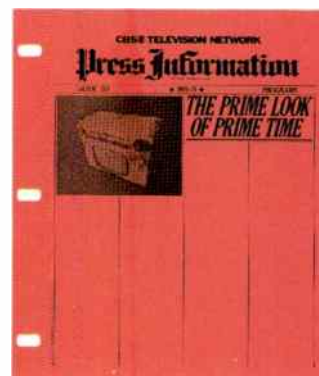
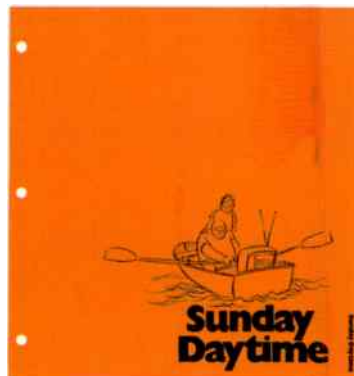
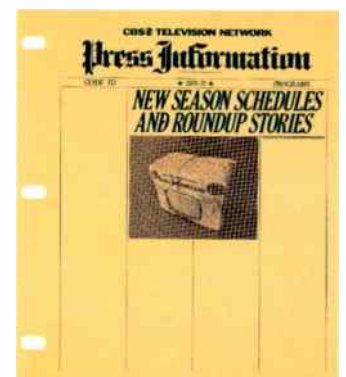
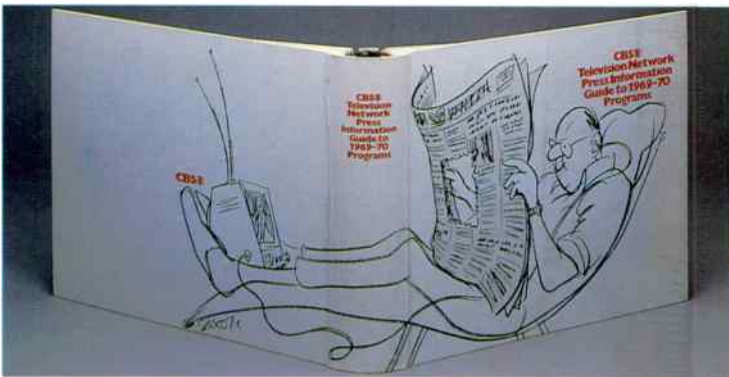
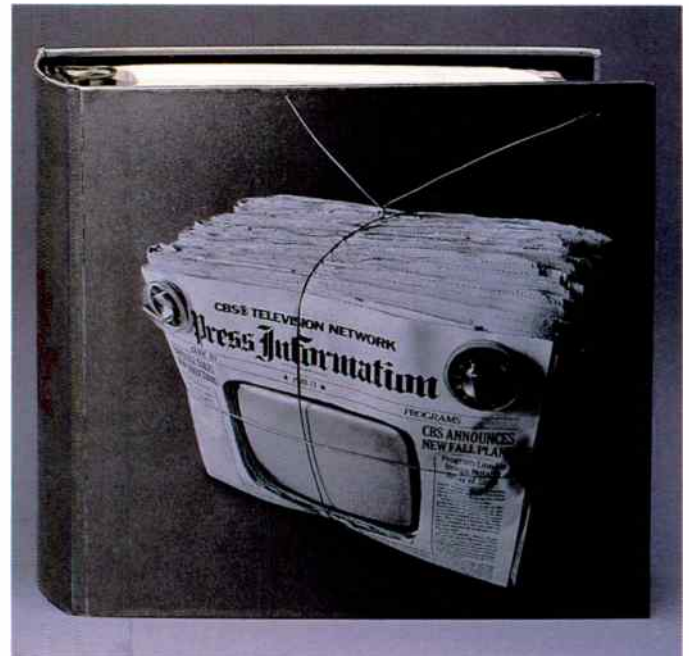
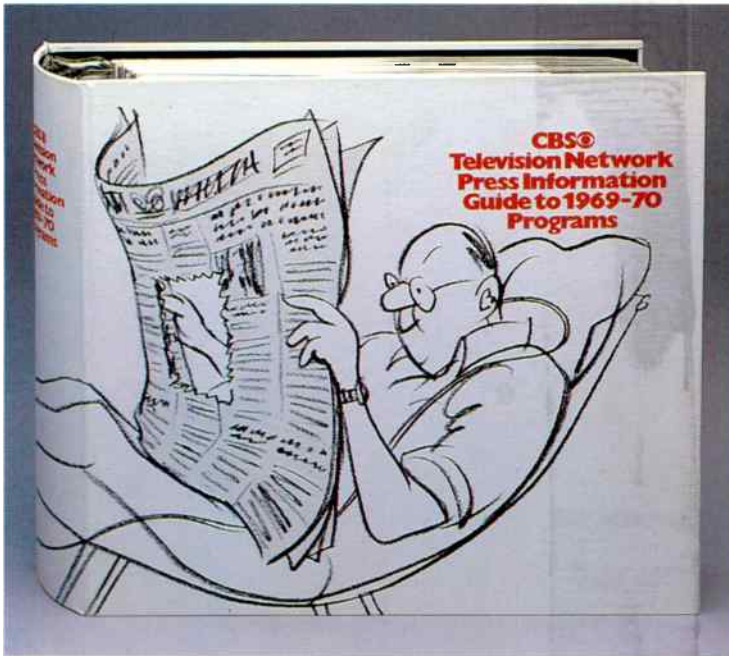
for CBS daytime television programs was packed into this compact file cabinet. Inside was a box containing 10 and 20-second film strips for on-air promotions, as well as materials for print advertising in folders.



285.

282.-285. Dorfsman experimented with boxing promotional materials in expensive-looking packages. At first he used high impact styrene, but found later that styrofoam was less expensive and equally esthetic and

functional. Each box contained promotional material sorted into file folders according to category. The bottom of the box had "nests" to accommodate slides and 16-mm film strips in two lengths for on-air TV promos.

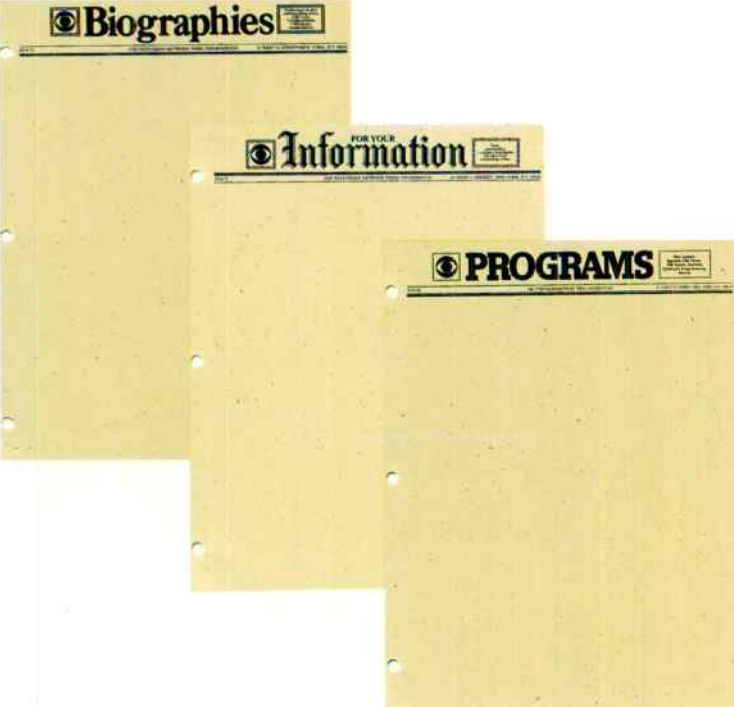
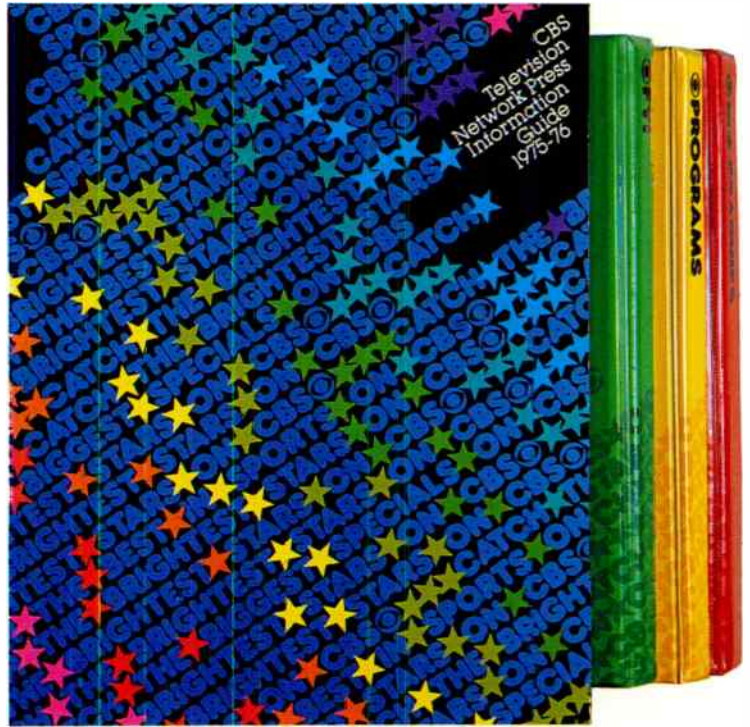
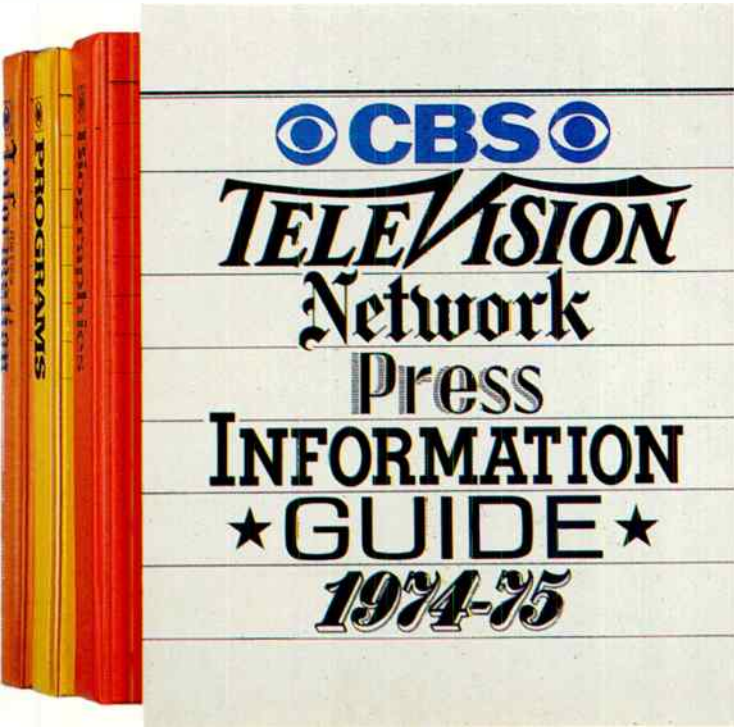


286.

287.

To the media

Aside from their enormous expenditures on advertising and promotion, networks pursue all the free publicity they can get. To that end newspaper and magazine editors are provided with newsworthy information about the networks' activities, including reviews of new shows, information about sponsors, directors, producers, network personnel, and bios and photos of the stars. In this area, as in others, CBS efforts went beyond the expected in organization and esthetics.



288.

289.

286-287. Examples of CBS press kits packaged in convenient loose-leaf binders. The information was presented as

hot-off-the-press news items, a refreshing departure from the usual, dull, no-frills printed sheets of data.

288-289. It would be hard to ignore press kits packaged in these substantial, expensive-looking boxed sets.



290.-293. Dorfsman, who doesn't usually like to repeat himself, did so with purpose in this 1956 series of election-related promotional kits. All three packages contained materials to help CBS stations publicize their convention coverage (290), the candidates' campaign activities (291) and election night returns (292). The outer flaps, all uniform in design, opened to an inner gate-fold (293) which secured the promotional materials. The consistency of format throughout the campaign multiplied the impact of CBS support for its stations.



290.

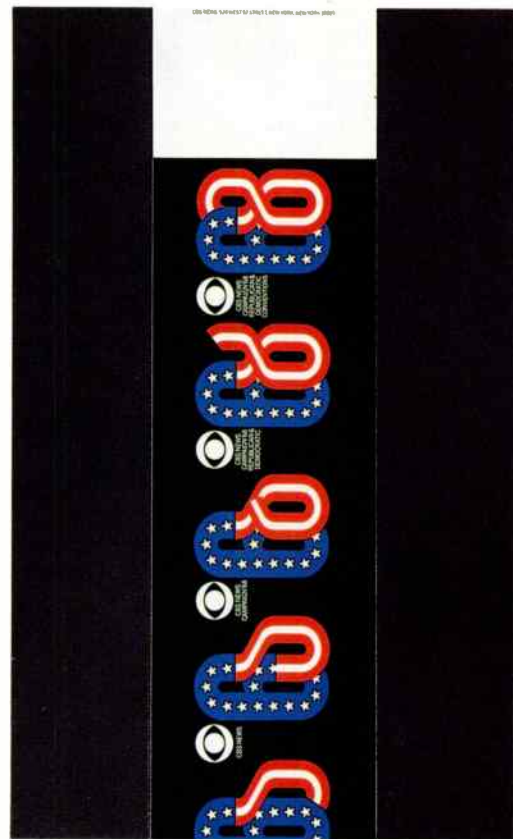


291.



292.

294. The 1968 TV election promotional kit was mailed in a fold-out box, circled with a decorative band which, step-by-step, reproduced the animation of the '68 campaign logo.



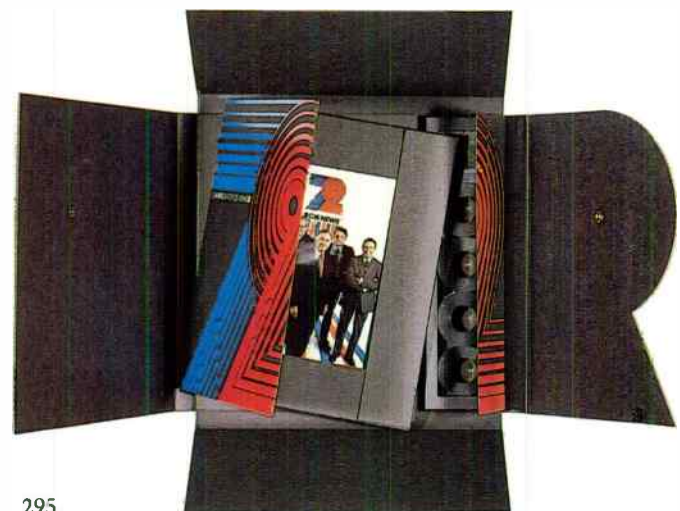
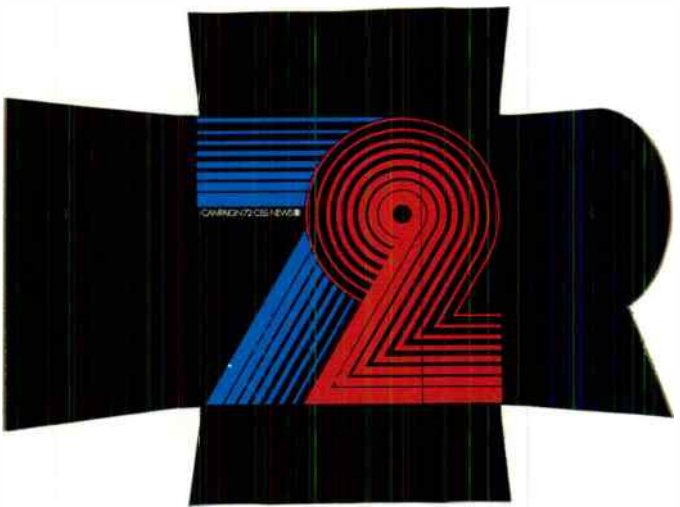
294.

Election coverage

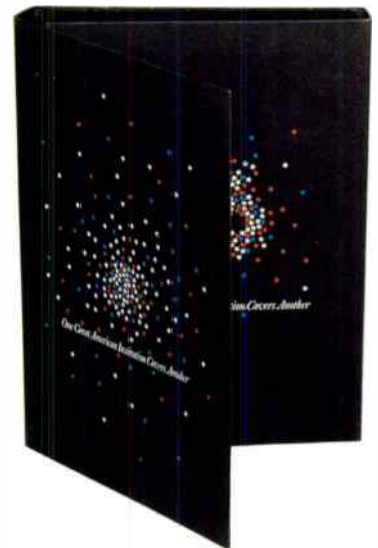
The quest for election news audiences starts early in the summer before the national nominating conventions, and the competition among the networks reaches fever pitch by Election Day in the fall. Networks vie for listeners by promoting their news teams, their analysts, their sophisticated technology, and their superior experience. To support its stations and affiliates in attracting listeners, CBS prepared elaborate kits with complete sets of promotional tools: ad mats, press releases and photos for local newspapers; slides and film promos for on-air announcements. The kits were deliberately designed to look distinctive and authoritative to reinforce the local stations' confidence in its affiliation with such a dynamic network.



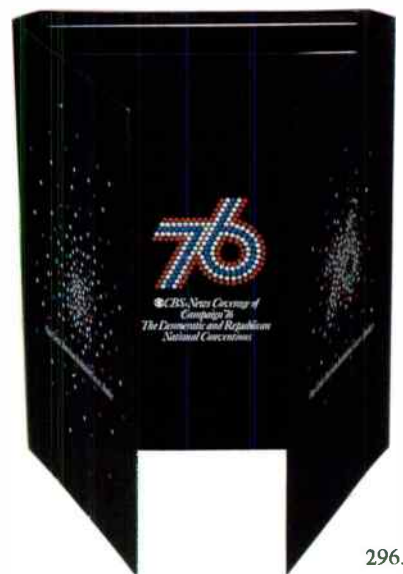
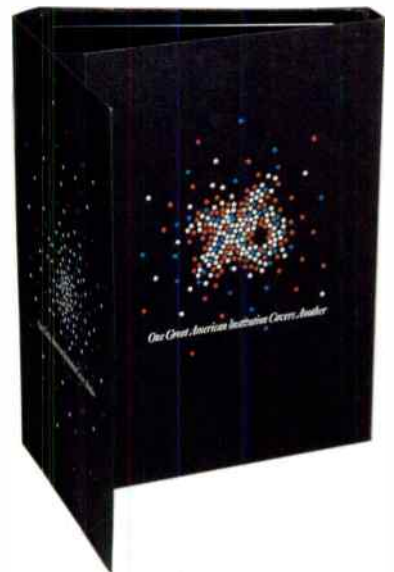
295. The 1972 promotional kit took the form of an elaborate die-cut box which folded up to read "72" and fastened with a snap. The logo for that election year was animated for on-air promotion. (157.)



295.

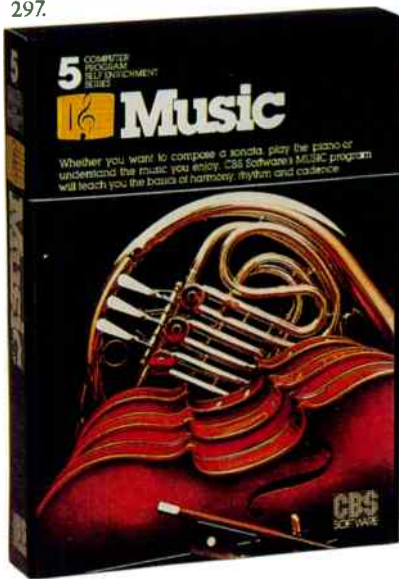


296. The 1976 election kit was designed with two overlapping covers. The first flap illustrates an amorphous galaxy of stars. On the inside flap, the stars coalesce toward the center. On the inside pocket, containing the promotional materials, the stars have aligned themselves into the CBS election-year logo.

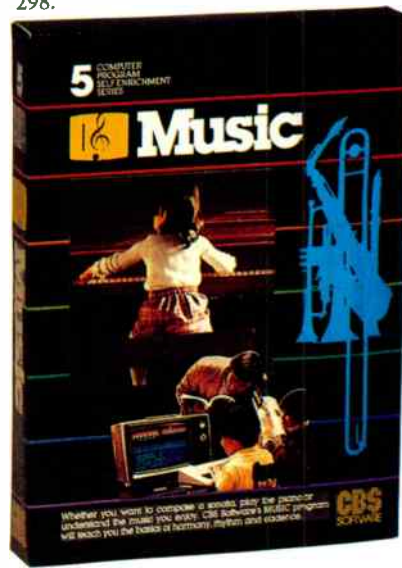


296.

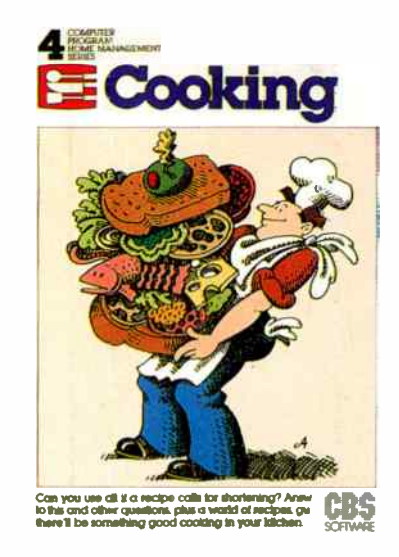
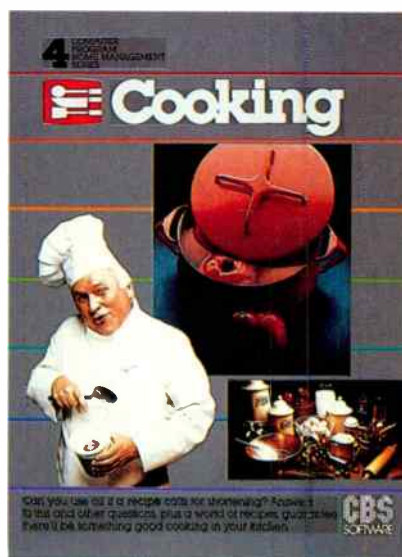
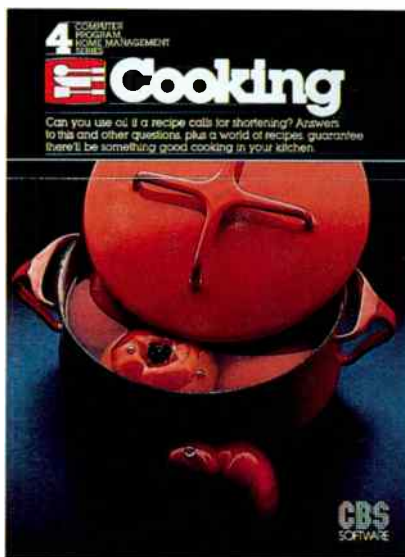
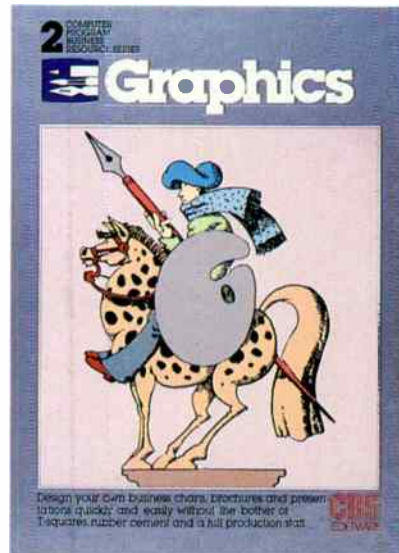
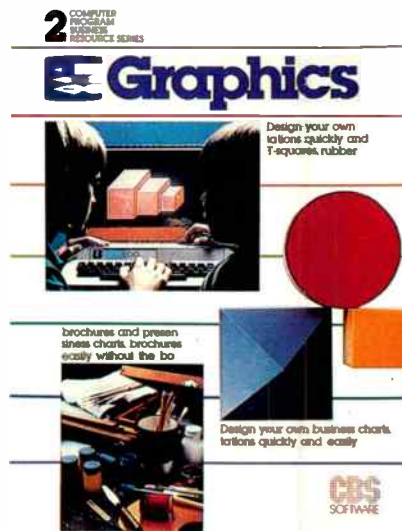
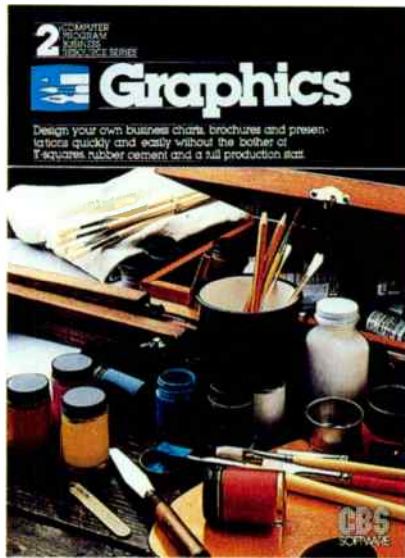
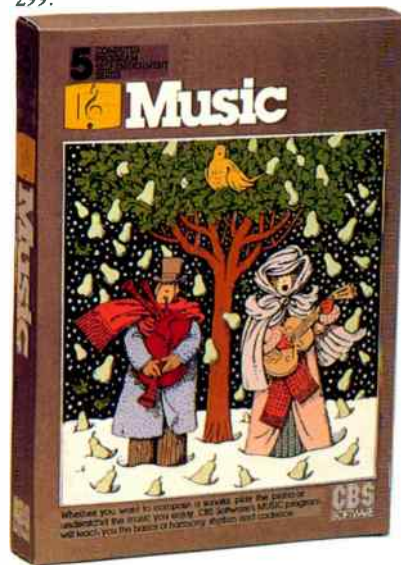
297.



298.



299.



Package designs


As Creative Director of Advertising and Design for all of CBS Inc., Dorfsman has been called upon to advise and suggest solutions for graphic problems in divisions other than Broadcasting.

WIZARD OF WOR

CBS
VIDEO
GAMES

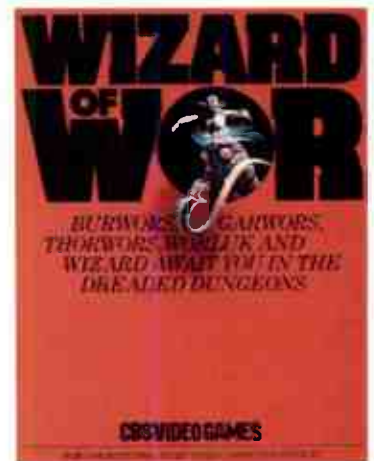
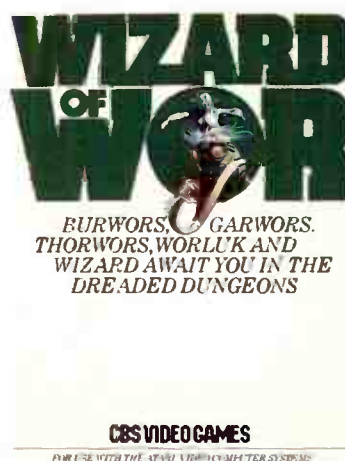
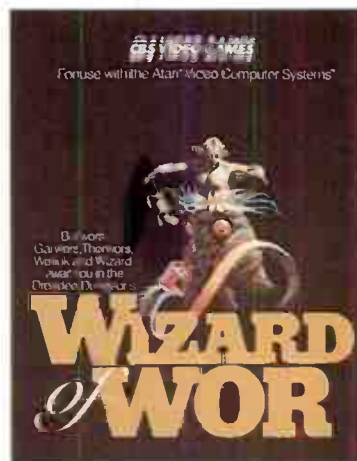
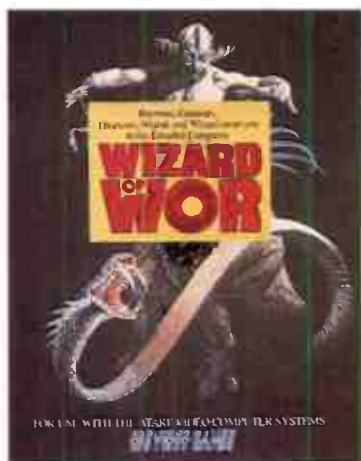
Burwors, Garwors, Thorwors, Worluk and Wizard await you in the Dreaded Dungeons

WIZARD OF WOR



For use with the Atari® Video Computer Systems™

CBS VIDEO GAMES



297-299. A series of suggested design solutions for video cassettes.

300. Comps of five possible package designs for an electronic video game.



301.

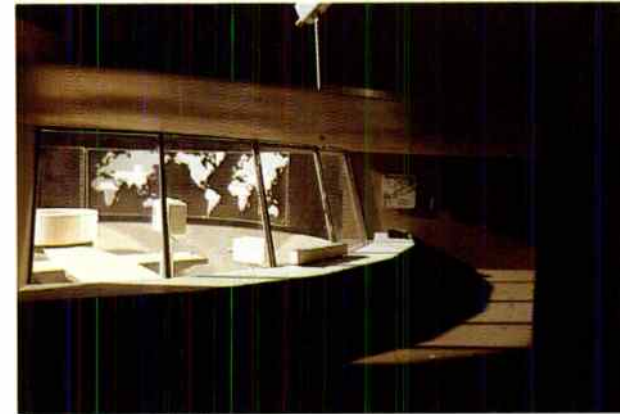
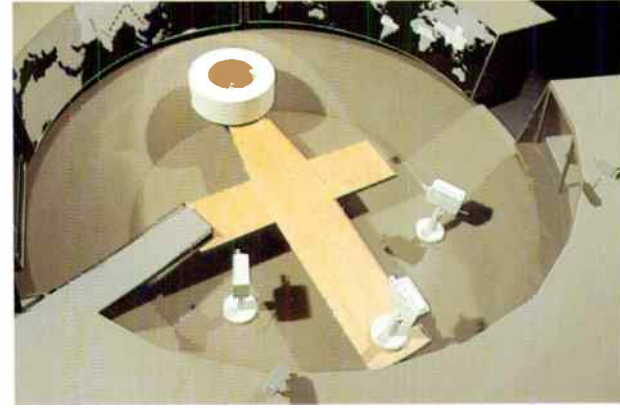


302.



Drama in the news room

Although it was obvious to the networks, even in the early days of television, that soap operas, variety and comedy shows, and other forms of entertainment required appropriate stage sets, the news division was completely neglected in that area. News anchormen and reporters were just talking heads seated at a desk in front of a blank wall or curtain. The exhibit-designer in Dorfsman could not suppress the urge to improve the newsmen's environment. News and weather reports could now be augmented with meaningful maps, visual aids and all the new technological facilities that were becoming available. In 1965, before anyone else conceived of 'a news set', Dorfsman initiated plans and had models built to demonstrate the possibilities.



303.

301. Actual set designed and constructed for CBS-TV Channel 2 in New York City. It includes weather maps, charts, and space for visual aids and props, in an up-to-date setting.

302. Models of suggested

studio environments for the CBS network morning news broadcasts.

303. A projected changeable set for CBS-TV News included seats for a live audience, electronic maps, motorized equip-

ment, and special hardware and software for space-related broadcasts. Models, showing variations of the basic set design, were constructed in collaboration with Herb Rosenthal Associates of California.



304.



30



306.



307.



30

Interior designs

Dorfsman contributed numerous interior design ideas for CBS headquarters, as well as for other CBS properties. Such entrance areas and interiors, accessible to the public, telegraph a good deal about the imagination, inventiveness and stability of a company.



19.

310.



11.

312.

4. Relief map on wall of Columbia Records board room.

funds for the project. Dorfsman's plan was to have the mural executed by students from a Philadelphia art school.

308. Close-up of the CBS building in the drawing.

featuring the insignia of the CBS "Sunday Morning Show."

311.-312. WCBS Newsradio 88 reception area. The station numbers '88' are cut out of an enlarged photomontage of New York City building facades. A tiny illuminated billboard on the first digit reads: THE BIG NUMBER FOR NEWS IN NEW YORK.

5. Reception area, Columbia Records International.

5. Design for a mural for a CBS affiliate in Philadelphia. The all-music FM station had no

307. CBS Cafeteria. At the end of the room opposite his "gastrotypographical assemblage," Dorfsman installed an

309. Wall decoration for lobby of the CBS Broadcast Center on 57th Street in New York City

310. Wall design for the lobby of CBS headquarters. Three dimensional letters and design elements are covered over with stretch fabric.

Once upon a time, a company's annual report to its stockholders and potential investors consisted mainly of figures, charts and graphs indicating the health of the business. The preparation of the report was primarily the job of the accountants. But about the same time that corporations became self-conscious about their building facades, interior design, corporate art collections and public image, the preparation of the annual report fell into the hands of designers. Now the hard core facts and figures are embellished with radiant photographs, elegant typography and design details that amplify the image of the company. The esthetics of the report have become as much a tool for projecting the sagacity of the corporation as the dollars-and-cents figures within.

Dorfsman frankly admits he has a love-hate relationship with annual reports. The subject is always the same. Every division of the company must be treated even-handedly. Generally, he is confined to using stock photos from the CBS library. The project can become a strait jacket for a staff designer. On the other hand, all the inherently limiting factors add up to a powerful challenge: how do you treat the same material, year after year, and make it look different and exciting each time?

Beyond the specific graphics, Dorfsman concerns himself with a basic psychological problem: how to represent the company's financial health without making stockholders nervous? If you've had a better-than-expected year and are tempted to produce a prosperous-looking annual report, they may be contentious about the undue expense. If the company has had a bad year financially, you certainly shouldn't squander funds on a showy job, but neither do you want to rub the bad news in stockholders' faces by going cheap. This is the kind of subtle but serious thinking that occupies Dorfsman, along with decisions about size, photos, typography and paper.

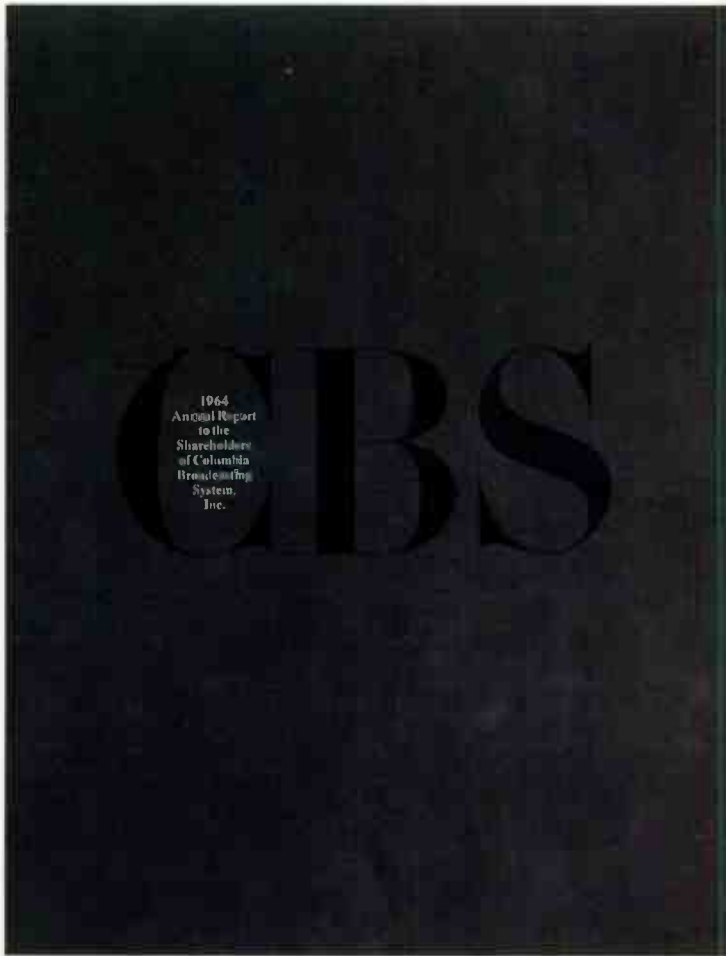
Even within the limited scope of the annual report, Dorfsman and CBS staff designers Ted Andresakes and Ira Teichberg have made some daring innovations. "Actually, the real credit for several breakthroughs in design goes to Tom Wyman," Lou explains. "It's easy enough for a designer to say 'to hell with tradition,' but for the chief executive officer of the corporation to approve a radical change in policy, as he did in a couple of annual reports, takes far-sightedness and guts."

CBS/83

ANNUAL REPORT TO THE SHAREHOLDERS

Among the Company's successes in 1983 was Michael Jackson's album Thriller. More than 27 million copies have already been sold, making it the largest-selling album by a single artist in recorded music history.





CBS News

The Shorties

Special Reports

Network Editions

Executive Appointments

Outlook for 1964

1964 Film for

Columbia Records

Columbia Records

Executive Appointments

Outlook for 1964

1964 Film for

Columbia Records



313. (Overleaf) 1983 was a record-breaking year for the Columbia Records Division of CBS Inc., and it provided Dorfsman with a reason to break one of the rigid rules established for annual reports. Traditionally, no one division of the corporation may be singled out for special attention on the cover. But when Michael Jackson's album *Thriller* sold 27 million copies, the greatest number by a solo artist in recording history, Dorfsman persuaded Tom Wyman, who was then Chief Executive Officer, to feature the singing star on the cover. The only other time an individual appeared on an annual report cover was in 1982, the year William S. Paley, founder of CBS, retired. The 1983 CBS Annual Report was also distinguished by its reduced size. The 6½" × 10" book was a departure from the usual 8½" × 11" format favored by most companies. The smaller size not only elicited extra attention, it saved on paper, printing and mailing costs. (Those are always worthy objectives, according to Lou, "if accompanied by good design.")

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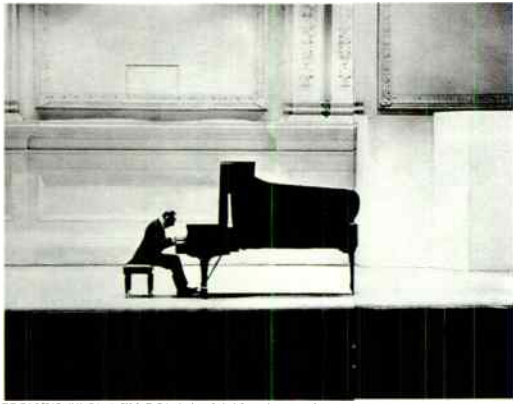
CBS TELEVISION NETWORK

There is an important new dimension in the CBS television network and its potential for the years that lie ahead.

The CBS television network is now a national network in the true sense of the word. It is the only network in the world that has a full-time, 24-hour-a-day operation. It is the only network in the world that has a full-time, 24-hour-a-day operation. It is the only network in the world that has a full-time, 24-hour-a-day operation.



Mr. Nathan S. Silver, President of the CBS Television Network, is shown in the top left photograph. He is a prominent figure in the network's history. The other photographs show various scenes from the network's programming, including news reports and entertainment shows.



COLUMBIA RECORDS

1955 was the most successful year in the history of Columbia Records. It was a year of great achievement and success. The company's sales reached a record high, and it released many hit records. The success was due to the company's commitment to quality and innovation in the music industry.



The baseball games shown in the photographs were some of the most exciting and memorable of the season. The players' skill and teamwork were on full display, and the fans were captivated by the action. The games were a highlight of the sports season and a source of pride for the teams and their fans.

314-315. Very few special photographs are commissioned for CBS Annual Reports; most are selected from the CBS library of photos.

However, the way they are cropped, scaled and paired, with regard to tonality and size, invests the page with visual excitement.

CBS 1968 ANNUAL REPORT TO THE SHAREHOLDERS OF COLUMBIA BROADCASTING SYSTEM, INC.

316.

316. Pages from the 1968 Annual Report demonstrate the awesome effect of closing in on a small detail or bleeding a full panoramic photo across a double-page

spread. The immense scale and quality of the reproductions subliminally confirmed the company's commitment to the best of everything.

The dramatic light of Apollo 8 lit the night's sky. It brought joy to all who watched and earned the admiration of the world. CBS News alone showed more than 50 hours of the event and 100 million Americans at the time. It was the first time in the world that a single broadcast network had shown the event. CBS News alone showed more than 50 hours of the event and 100 million Americans at the time. It was the first time in the world that a single broadcast network had shown the event.



The dedication of Governor Nelson A. Rockefeller, the first Governor of New York, was a historic moment. CBS News alone showed more than 50 hours of the event and 100 million Americans at the time. It was the first time in the world that a single broadcast network had shown the event.



Big Brother and the New Masters signed with Columbia Records in 1968 and were a part of the CBS News coverage of the event. CBS News alone showed more than 50 hours of the event and 100 million Americans at the time. It was the first time in the world that a single broadcast network had shown the event.



TO OUR SHAREHOLDERS:

Financial Results
 For the year ended 31st March 2008, the Group's revenue was £200 million, an increase of 10% on the £182 million for the year ended 31st March 2007. The Group's profit before tax was £20 million, an increase of 10% on the £18 million for the year ended 31st March 2007. The Group's profit after tax was £15 million, an increase of 10% on the £14 million for the year ended 31st March 2007. The Group's earnings per share were 10.5p, an increase of 10% on the 9.5p for the year ended 31st March 2007. The Group's dividend was 5.0p, an increase of 10% on the 4.5p for the year ended 31st March 2007. The Group's cash and cash equivalents were £10 million at 31st March 2008, an increase of 10% on the £9 million at 31st March 2007. The Group's net debt was £5 million at 31st March 2008, an increase of 10% on the £4.5 million at 31st March 2007. The Group's capital employed was £100 million at 31st March 2008, an increase of 10% on the £90 million at 31st March 2007. The Group's return on capital employed was 10% at 31st March 2008, an increase of 10% on the 9% at 31st March 2007. The Group's return on assets was 5% at 31st March 2008, an increase of 10% on the 4.5% at 31st March 2007. The Group's operating leverage was 1.0x at 31st March 2008, an increase of 10% on the 0.9x at 31st March 2007. The Group's operating margin was 10% at 31st March 2008, an increase of 10% on the 9% at 31st March 2007. The Group's operating leverage was 1.0x at 31st March 2008, an increase of 10% on the 0.9x at 31st March 2007. The Group's operating margin was 10% at 31st March 2008, an increase of 10% on the 9% at 31st March 2007.

Investment and Expansion
 During the year, the Group has continued to invest in its core business and has also expanded into new markets. The Group has invested in a number of new products and services, including a new range of mobile phones and a new range of digital cameras. The Group has also expanded into new geographical markets, including the United States and China. The Group has also invested in a number of new technologies, including digital video and digital audio. The Group has also invested in a number of new marketing and sales initiatives, including a new website and a new advertising campaign. The Group has also invested in a number of new human resources initiatives, including a new recruitment strategy and a new training program. The Group has also invested in a number of new infrastructure initiatives, including a new data center and a new office building. The Group has also invested in a number of new legal and compliance initiatives, including a new code of conduct and a new anti-bribe policy. The Group has also invested in a number of new environmental and social initiatives, including a new sustainability report and a new carbon footprint calculation. The Group has also invested in a number of new community and philanthropic initiatives, including a new charity and a new social responsibility program. The Group has also invested in a number of new research and development initiatives, including a new research center and a new product development program. The Group has also invested in a number of new strategic initiatives, including a new acquisition strategy and a new divestiture program. The Group has also invested in a number of new financial initiatives, including a new capital structure and a new debt financing program. The Group has also invested in a number of new operational initiatives, including a new supply chain management program and a new customer service program. The Group has also invested in a number of new information technology initiatives, including a new IT infrastructure and a new data management program. The Group has also invested in a number of new legal and compliance initiatives, including a new code of conduct and a new anti-bribe policy. The Group has also invested in a number of new environmental and social initiatives, including a new sustainability report and a new carbon footprint calculation. The Group has also invested in a number of new community and philanthropic initiatives, including a new charity and a new social responsibility program. The Group has also invested in a number of new research and development initiatives, including a new research center and a new product development program. The Group has also invested in a number of new strategic initiatives, including a new acquisition strategy and a new divestiture program. The Group has also invested in a number of new financial initiatives, including a new capital structure and a new debt financing program. The Group has also invested in a number of new operational initiatives, including a new supply chain management program and a new customer service program. The Group has also invested in a number of new information technology initiatives, including a new IT infrastructure and a new data management program.

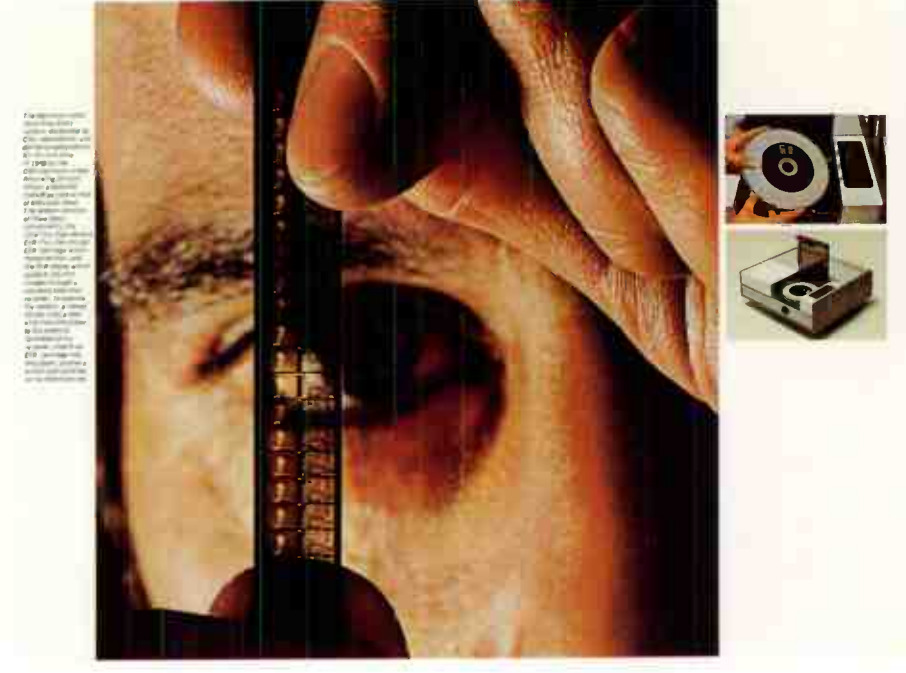
Financial results for the year ended 31st March 2008 are based on the consolidated financial statements of the Group. The Group's revenue is derived from the sale of mobile phones, digital cameras, and other electronic products. The Group's profit before tax is derived from the sale of these products, less the cost of materials and manufacturing. The Group's profit after tax is derived from the sale of these products, less the cost of materials and manufacturing, less the cost of distribution and sales, less the cost of research and development, less the cost of finance, less the cost of taxation, less the cost of other expenses. The Group's earnings per share is derived from the profit after tax, divided by the number of shares in issue. The Group's dividend is derived from the profit after tax, less the cost of other expenses. The Group's cash and cash equivalents are derived from the cash and cash equivalents of the Group and its subsidiaries. The Group's net debt is derived from the net debt of the Group and its subsidiaries. The Group's capital employed is derived from the capital employed of the Group and its subsidiaries. The Group's return on capital employed is derived from the profit after tax, divided by the capital employed. The Group's return on assets is derived from the profit after tax, divided by the assets of the Group. The Group's operating leverage is derived from the change in operating profit, divided by the change in revenue. The Group's operating margin is derived from the operating profit, divided by the revenue. The Group's operating leverage is derived from the change in operating profit, divided by the change in revenue. The Group's operating margin is derived from the operating profit, divided by the revenue.



World Radio History



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CBS ANNUAL REPORT 1974



"The Autobiography of Miss Jane Pittman" was television's most honored program in 1974.



CBS led the effort to secure live broadcast coverage of the historic House Judiciary Committee hearings.



A wide-ranging Company program helps prepare women for management careers.



CBS Records acts as arranger for the full range of pop and jazz. From Charles Brackley (1), who is the nation's leading country music star, an contemporary group of Lighthouse 77 members (2) to the New York Philharmonic's performance of Barber's "The World to Come" (3).

Art Garfunkel (4) and Paul Simon (5) were up for the Grammy for their album "Bridge Over Troubled Water" (6). Other artists featured in the CBS Records International 1974 include: John Mellencamp (7), whose first release is "Lodwycydzki" (8); and Robert Carter (9). Brackley's most popular singer is one of many important recordings for the CBS Records International 1974.



317.

317. The vitality of television was conveyed in print in the 1974 Annual Report. Page after page was loaded with photos, with

quick cuts from close-ups to long shots, and abbreviated copy blocks. The irregular photo grids also helped to activate the pages.



Entertainment, news and information are the essential elements of broadcasting. Assessment and intimacy in live local news coverage through ENG—Electronic News Gathering—at CBS Owned television station KMOX-TV (1); laughter and tears shared by millions viewing the CBS Television Network's *All in the Family* (2); *The Waltons* (3); *M*A*S*H* (5) and *Phoda* (6); the spine-chilling tales of the CBS Radio Mystery Theater (4) with such fine performers as Mercedes McCambridge; distinguished drama in the Television Network's presentation of *The Autobiography of Miss Jane Pittman* (7); coverage of the historic events of the House Judiciary Committee Hearings anchored by CBS News Correspondent Walter Cronkite (8); and the Television Network's fact-filled tribute to the nation's 200th anniversary, *Bicentennial Minutes* (9).



The strength of each CBS Musical Theatre at Boston (1), *Siragusa* (2) and *Federer* (3) are the greatest of the CBS Musical Theatre. The greatest of the CBS Musical Theatre at Boston (1), *Siragusa* (2) and *Federer* (3) are the greatest of the CBS Musical Theatre. The greatest of the CBS Musical Theatre at Boston (1), *Siragusa* (2) and *Federer* (3) are the greatest of the CBS Musical Theatre.

The many accents of the universal language of music are heard in performances of CBS Records Group artists throughout the world: the continental rhythms of Italy's Gigliola Cinquetti (1); the country tones of Charlie Rich (2) and Mac Davis (3); American composer Charles Ives' classical genius (4); Barbra Streisand's compelling voice (5); Chicago's driving sound (6); the colorful popular songs of Japan's Momoe Yamaguchi (7); and the contemporary beat of Britain's David Essex (8).



Annual Report CBS Inc. 1975



1 In 1975, a year of record financial achievement, the performances of the many businesses that constitute CBS today were marked with impressive highlights. All in the Family remained the most popular series on television,

as the CBS Television Network **2** enjoyed its 22nd year as the world's largest advertising medium and completed two decades of primetime audience leadership. The CBS Evening News with Walter Cronkite again led



3 its competition as CBS News continued to be the nation's principal source of broadcast news and information. The CBS Records Group, at a historic sales peak, released albums by Earth, Wind and Fire and by Chicago

which sold nearly two million **4** copies each. The world's largest producer, manufacturer and marketer of recorded music, it also introduced many new artists to the music-buying public in the United States and abroad.



5 The Columbia House Division reached the highest membership enrollment in the history of its Columbia Record and Tape Clubs and had outstanding sales of record and tape packages through broadcast promotion.

CBS Musical Instruments Division products such as Steinway pianos, Fender guitars and Gulbransen organs sustained their excellent quality reputations as they outperformed an industry pressed by recession.



7 Strong sales performances in both school and college textbook fields brought Holt, Rinehart and Winston its largest share of the educational publishing market since its acquisition by CBS more than eight years ago.

The CBS Consumer Publishing **8** Division's six major special-interest magazines, led by Field & Stream, achieved both record circulation levels and the highest advertising revenues in their histories.



1975 Masters Golf Tournament, led the Network to gain the most extensive coverage in its history in 1975—excluding not only the Masters but 11 other Tourney events (Plymouth Oceanic).

CBS Television Stations Division The five CBS Owned television stations, WCBZ-TV New York, KNST-TV Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOU-TV St. Louis, had a banner year in 1975. The Division's strong performance reflected progress in individual stations and creative areas.

A new emphasis on market development for national spot television advertising (the new highlight by national advertisers on local stations) attracted some 100 new clients in 1975. The Division established a highly successful test market program at WBBM-TV in St. Louis, the nation's 12th largest market, at a cost comparable to what advertisers would pay in traditional test markets half the size. Retail sales departments were expanded at all five stations to accelerate the result and increased local retail advertising in television.

Division program development efforts have been highly successful. Especially notable by the Division, *Unsub*, based by Emmy Award-winning writer *Unsub*, has attracted large national and advertiser support in the CBS markets where it is seen. At the same time the Division began development with the Independent Television Corporation, a pan-European, limited-interest area focusing on British television. The *Unsub* is a planned for broadcast beginning in the fall of 1976.

The new electronic transmission (EPT) system installed at WBBM-TV, utilizing separate line and tape media units, has brought significant efficiency and cost-cutting new programming capabilities. WBBM-TV is converting its studio and EPT systems to be fully operational in 1976. Other CBS Owned television stations have partial EPT capability and plan to complete these systems in the next few years.

Local programming at the CBS Owned television stations was impressive in 1975. Several news and documentary programs presented national awards and stimulated positive change at the local community level. A KNST special about breast cancer, *Why Not?*, starring Lee Gray, received the Alfred I. duPont-Columbia University Award and was



CBS Records Group

Year	1970	1971	1972	1973	1974	1975
Net Sales	\$464.3	\$463.8	\$463.5	\$463.2	\$462.9	\$462.6
Operating Profit	16.1	16.8	17.5	18.2	18.9	19.6

The CBS Records Group had the highest sales and income in its history in 1975. The growth for the Group, which is the world's largest producer of recorded music, was 10.5 percent, resulting from gains in both domestic and international operations.

The domestic CBS Records Division, which was affected by the economic problems experienced by the entire U.S. recording industry in the early months of 1975, made a dramatic comeback in the second half to finish the year with record sales and income. Long-term profit margins throughout the Division reflected the impact of operational and cost efficiencies instituted during the past two years.

The CBS Records International Division achieved new highs in sales and income, despite the effects of the more sluggish recovery from the recession evident in many international markets.

The excellent sales of new and established artists in the U.S. and abroad, were the key factors throughout 1975 for both divisions of the Group. The outstanding revenue performance for both the Group over the new year with considerable momentum.

CBS Records Division In 1975 the CBS Records Division continued to provide the nation with outstanding recorded music of great diversity, ranging from the complete annual releases from rock, pop, and jazz to symphonies, chamber and classical. The Division's recording artists, on its own Columbia and Epic labels and on labels distributed by CBS Records, won 31 Gold Records (representing sales of at least one million units) for a single or 500,000 units for an album. The success reflected not only the high quality of the Division's artists and its strength in creative production, but its advanced and sophisticated marketing techniques—tailored to each artist's unique attributes.

Among the record industry's best-selling albums in 1975 was *That's*

318.

Year in, year out, annual reports contain the same basic information and elements. The problem for Dorfsman and Art Directors, Ira Teichberg and Ted Andresakes,

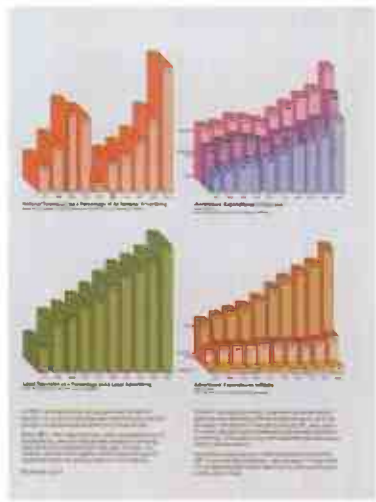
who are responsible for the design, is to make the book look new and exciting each time. **318.** They alternate between tight grid layouts and open-spaced arrange-

ments. They also vary the sizes of photos and the shapes of copy blocks page to page. **319.** In 1976, the year of CBS's 50th anniversary, Dorfsman commis-

sioned a special photo of vintage CBS microphones for the front and back cover of the year's annual report. Most of the relics were borrowed from William Paley's personal collec-

tion. Lou ferreted out the remainder by sending out a call on ham radio to oldtime CBS engineers who, he correctly deduced, had retired with antique mikes as souvenirs.

1976
ANNUAL REPORT
TO THE
SHAREHOLDERS
OF CBS INC.

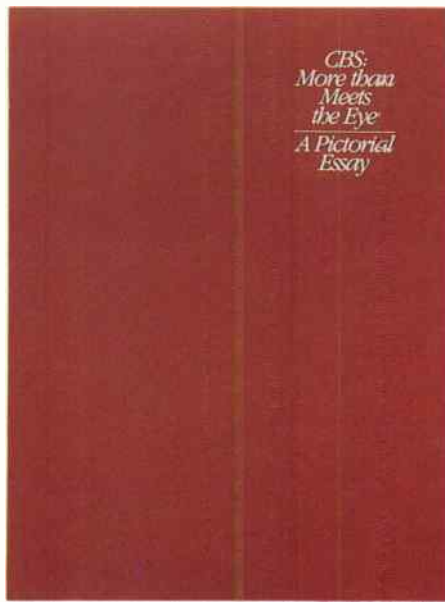
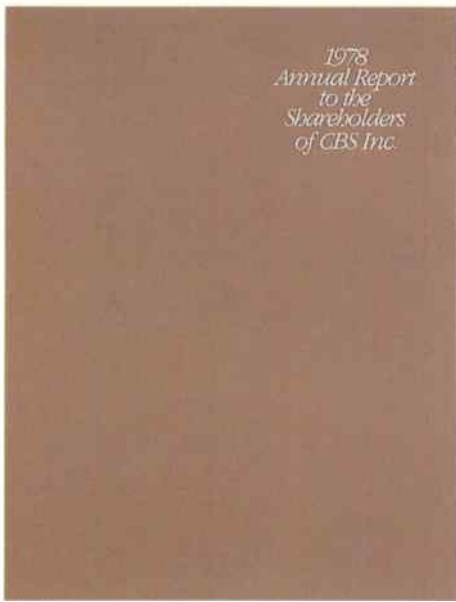


CBS TELEVISION GROUP

The results for the year for the CBS Television Group are shown in the charts on the left. For the year, the Group's sales rose 11% to \$1.1 billion, a record for the Group since its formation in 1975. The Group's operating income rose 15% to \$180 million, a record for the Group since its formation in 1975. The Group's advertising revenue rose 12% to \$1.0 billion, a record for the Group since its formation in 1975. The Group's operating income rose 15% to \$180 million, a record for the Group since its formation in 1975. The Group's advertising revenue rose 12% to \$1.0 billion, a record for the Group since its formation in 1975.

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CBS/PUBLISHING GROUP

Revenue: 1978 1977 1976 1975 1974
 (Millions) \$200 \$180 \$160 \$140 \$120

The CBS/Publishing Group and each of its four divisions serving the educational, consumer, professional and international markets, achieved record revenues in 1978.

Profits for the Group increased 45 percent over 1977, a result of the outstanding performances of the Educational and Consumer Publishing Division, and a reduction in the amortization of costs related to the 1977 acquisition of several Publishing Divisions.

The Educational Publishing Division performed particularly well in 1978, surpassing the moderate growth of the world's publishing industry. The Division's elementary and secondary school textbooks, which accounted for over half of its sales, were especially strong. Nationwide magazine advertising revenues and paperback book sales also rose significantly during the year. The Consumer Publishing Division, which serves these areas, matched market growth with magazine advertising revenues, the largest revenue component, achieving the highest dollar gains.

Although the Professional and Publishing Division was adversely affected by a shortening of the market for medical and health science texts, overall Division revenues were slightly above 1977 levels. The International

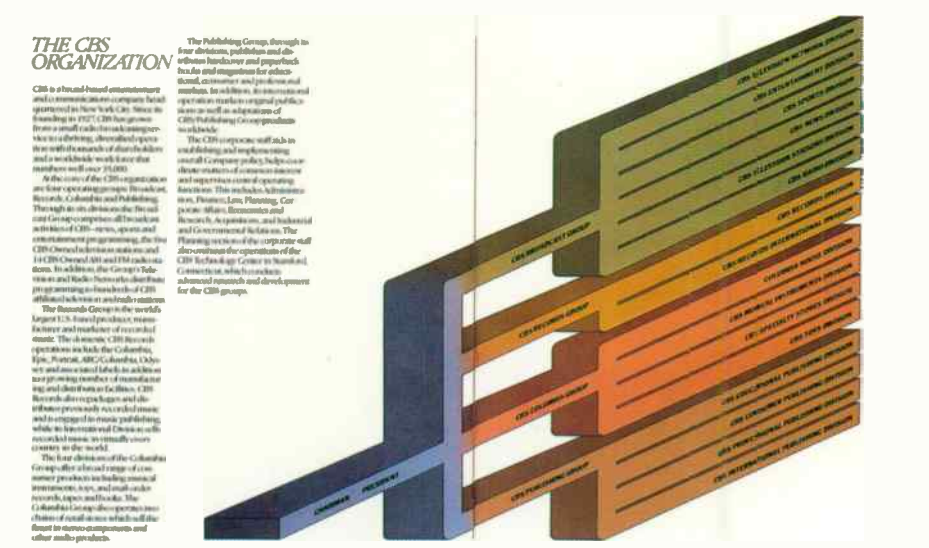
Publishing Division, which distributes and translates U.S. products and publishes originals in numerous foreign languages, had record revenues resulting primarily from the strength of its Spanish, Portuguese and English language operations.

CBS Educational Publishing Division

The CBS Educational Publishing Division is comprised of Holt, Rinehart and Winston (one of the nation's foremost textbook publishers), and Holt, Rinehart and Winston, a leading publisher and distributor of audio-visual and learned supplementary materials for elementary and high school students.

Despite a decline in the number of school-age children, sales of Holt, Rinehart and Winston's school textbooks had all-time highs in 1978.

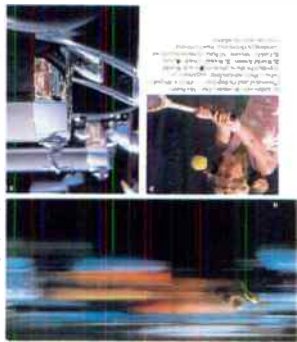
Although Holt, Rinehart and Winston's College Division, which includes the highly successful Pluribus series of college textbooks and its own specific products, continues to grow, the Division's overall revenues were slightly below 1977 levels. The International



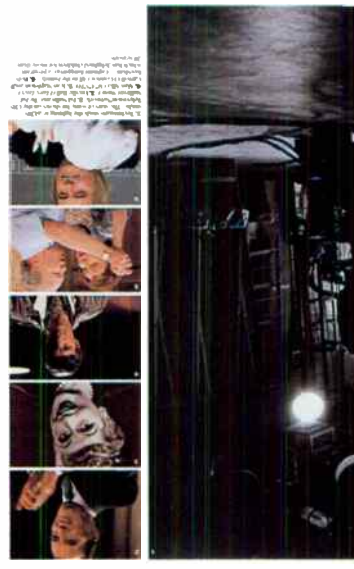
320. In 1978, the CBS Annual Report was issued in two sections. Though the covers were identical in design, each section had its own special purpose. One book was devoted to financial information for shareholders. The other, a pictorial essay, recounted the history of CBS and the functions of its various divisions. Apart from the Annual Report, the essay was designed to be used as a promotional mailing throughout the year.



It is a great pleasure to have you here today, and it is an honor to have you with us on this special occasion. I am sure that your presence will make this event even more memorable. We are looking forward to hearing from you again in the future. Thank you very much for your support and for being a part of our community. We are grateful for everything you do.

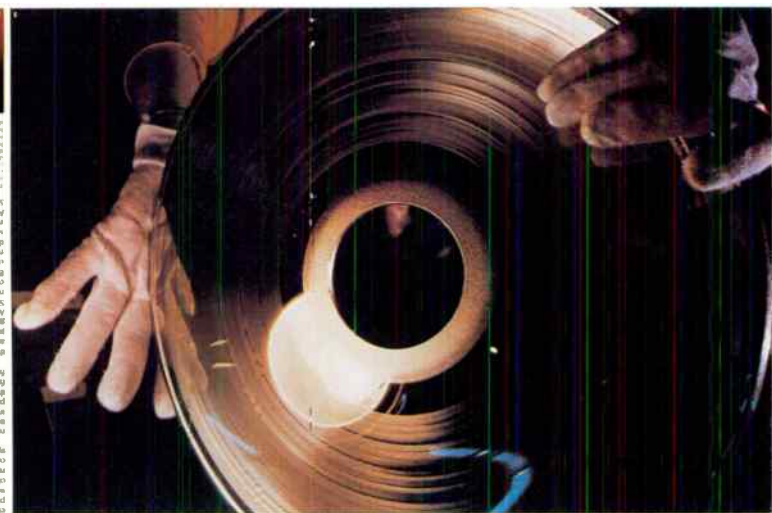


The top photograph shows a musician performing on stage. The middle photograph shows a group of people enjoying a social gathering. The bottom photograph shows a person in a dramatic performance.



This vertical strip of images shows various scenes, including what appears to be a radio broadcast, a community meeting, and a person speaking at a podium.

The history of radio is a long and fascinating one. It began in the late 19th century with the invention of the telegraph and the telephone. The development of the vacuum tube tube in the early 20th century led to the creation of the first radio sets. Radio has since become an integral part of our lives, providing us with news, entertainment, and a means of communication across vast distances.



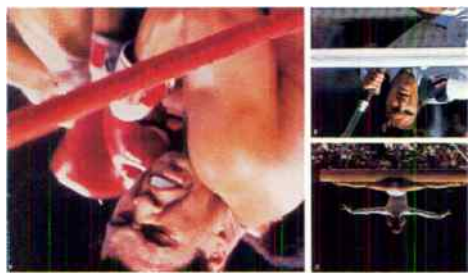
The vintage radio receiver shown in the image is a classic example of early 20th-century radio technology. It features a wooden casing and a prominent speaker grille. The design is both functional and aesthetically pleasing, reflecting the craftsmanship of the era. Such radios were used for both entertainment and news, providing a direct link to the world beyond one's own neighborhood.

This photograph shows a group of people engaged in a community activity, possibly a radio broadcast or a public meeting.

This close-up photograph shows a hand holding a small, round object, which could be a radio component or a small award.



This photograph depicts a person, likely a radio personality or a community leader, wearing a hat and a jacket. The image is somewhat dark and grainy, suggesting it may be an older or less high-quality photograph.



This photograph shows a person in a white uniform, possibly a radio personality or a community leader, standing on a stage.



The line graph illustrates the exponential growth of radio stations over time. Starting from a few hundred stations in the early 1920s, the number of stations has increased to over 100,000 by 2020. This growth reflects the increasing importance of radio in communication and entertainment.

This graph shows the number of radio stations over time, indicating a steady and significant increase in the number of stations from the 1920s to the 2020s.

1977 CBS Annual Report: We are unique among companies of our size in deriving virtually all our revenue from human creativity rather than material resources—from what people write, what they compose and what they perform—and from products which further human expression and development.



1977 ANNUAL REPORT TO THE SHAREHOLDERS OF CBS INC.

Letter to Shareholders 3
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Cover: The photograph on the cover featured the cover of the CBS Annual Report, 1977, which was published by CBS Inc. in New York City. The photograph was taken by the photographer, [unreadable], who was working for CBS at the time. The photograph is a black and white photograph of a man, [unreadable], who was a CBS employee at the time. The photograph is a portrait of the man, who is looking directly at the camera. The man is wearing a dark suit and a white shirt. The background is dark and out of focus. The photograph is a high quality photograph, and it is a good example of the work of the photographer. The photograph is a good example of the work of the photographer, and it is a good example of the work of the photographer.

The enjoyment of music, from the first drumbeats of primitive man through the symphonies of Beethoven, was confined to those few fortunate people present when it was played. Until a brief century ago, the majority of mankind never heard music. Then, the phonograph filled the room from the bottle. Now the CBS Records Group is the leader in producing the records and tapes that have made the enjoyment of music a universal experience.

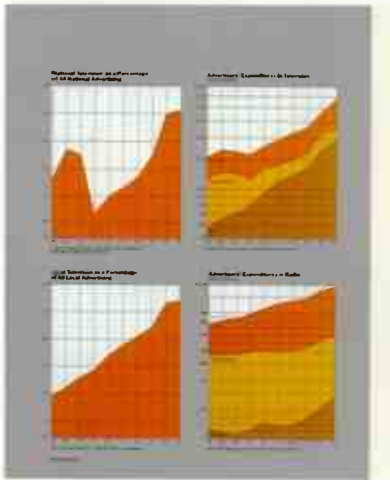


Broadcasting is both the miracle of our age and its vernacular. At the twist of a dial, tragedy and comedy, personal drama and world events materialize from the ether. Before the eyes and ears of millions, the whole range of human experience and creativity unfolds. Strong as it is, the benefits of broadcasting are available to all. The CBS Broadcast Group has led in developing broadcasting to its full potential, and today it sets the standard for the world.



CBS Broadcast Group

The CBS Broadcast Group is a leading force in the industry, providing a wide range of services to its shareholders and the public. The group's operations are centered around the CBS Television Network, which is one of the most successful and profitable networks in the world. The group's success is due to its commitment to high-quality programming and its focus on human expression and development. The group's operations are also supported by its strong financial performance and its commitment to shareholder value. The group's success is a testament to the power of human creativity and the importance of human expression and development in the modern world.



321.-322. After years of solemn, decorous covers for CBS Annual Reports, Dorfsman and Ted Andresakes made a design breakthrough.

In the 1977 and 1981 issues, they stirred up interest in the inside stories with teaser pictures and captions on the cover.

The infinite range of his activities at CBS notwithstanding, Dorfsman could never resist plum projects that beckoned from the outside. And CBS management, in its infinite wisdom, never interfered with Lou's extra-curricular activities. He has been a board member and chairman of the International Design Conference in Aspen, and trustee of both The Cooper Union and the New York Institute of Technology. He lectures, teaches and acts as a design consultant to schools and private organizations. He collaborated with Herb Rosenthal on a major exhibit on the rebuilt steel pier in Atlantic City. He designs letterheads and fanciful house numbers for friends; he does freebees for worthy community organizations. At the request of the parents of Andrew Goodman, he even designed a tombstone for the young civil-rights marcher who was killed during a voter registration drive in the South.

Beyond CBS, Lou's most conspicuous work has been for Dansk International Designs. Mr. Ted Nierenberg, founder of Dansk, described an early meeting with Lou regarding an advertising campaign for his "little company that was producing simple, well-designed, functional tableware for an emerging lifestyle." He reports: "At that first meeting, Lou started to ask some tough questions and he has been asking the same tough questions for 20 years. His national ads have helped build a great brand name and a very successful business for Dansk. The ads have won every award in the book, to say nothing of international acclaim. In ad after ad, Lou confirms the image of Dansk as the producer of beautiful, functional, affordable tableware."

When Lou finally retires from CBS Inc., there will be no dearth of projects to feed his voracious appetite for work. But what does this man, who has done almost everything in the field of visual communications, want to do next? "Well," Lou confesses, "I'd really like to fool around with film. I'd take a job for \$50-a-week just to hang around Francis Ford Coppola or George Lucas."

Are you listening Francis?... George?

Consider the egg. Dansk did. One of nature's most satisfying and useful forms, it signifies the beginning of things. The beginning of Dansk things was 10 years ago, when this first Fjord spoon was hand-forged. Its success egged us on to create a number of other fine objects. Tawny teakwood bowls. A candlestick crowned with twelve thin tapers. Dusky Flamestone cups. An enamelled casserole as bright as a sunflower. And linens with rainbows in their warp and woof. Today there are 493 Dansk designs. Every



one made for daily use. And not an everyday piece in the lot. They all appear in a new 96-page book, a book with the good form to be absolutely free. Write Dansk Designs Ltd, Dept. O, Mount Kisco, N. Y.



Black is beautiful White is beautiful

København is beautiful. And has been for years—in red, yellow and blue. Now we introduce two new colors—black, and white. The only two colors as basic as the original three. Notice how the natural color of food is vividly enhanced against black and white. Potatoes, tomatoes,

carrots, beef, (even boeuf), seem to be more tempting in these pots. If you like our black and white, just wait until you see our full color brochure of 596 tabletop classics. Send 10c to Dansk Designs Ltd., Dept. BW, Mt. Kisco, N.Y. 10549. **DANSK DESIGNS LTD.**

Although red, yellow and blue were the three basic colors of Dansk Københav style casseroles, Lou persuaded the company president to offer them in black and white also. This full-page ad of the late '60s was headlined by an epigram relevant to the social revolution of the times.

Two of a series of full-page ads with a campaign theme originated by Dorfman: "Expensive... By Design." It subtly connoted that Dansk tableware was designed to look more expensive than it was.

Dansk photographs were portraits of the products, posed and lit with infinite artistry. The copy was informal, "you-we-they" in tone, and informative. Such ads affirmed the sense of elite merchandise intended for relaxed, informal lifestyles.

The ad that introduced a line of Dansk stemware manufactured in France was headlined "FRANSK." It made an immediate connection between France and Dansk and took advantage of the public's association of France with high style. Coincidentally, "Fransk" is the Danish pronunciation of "France."

324.

Dansk Advertising

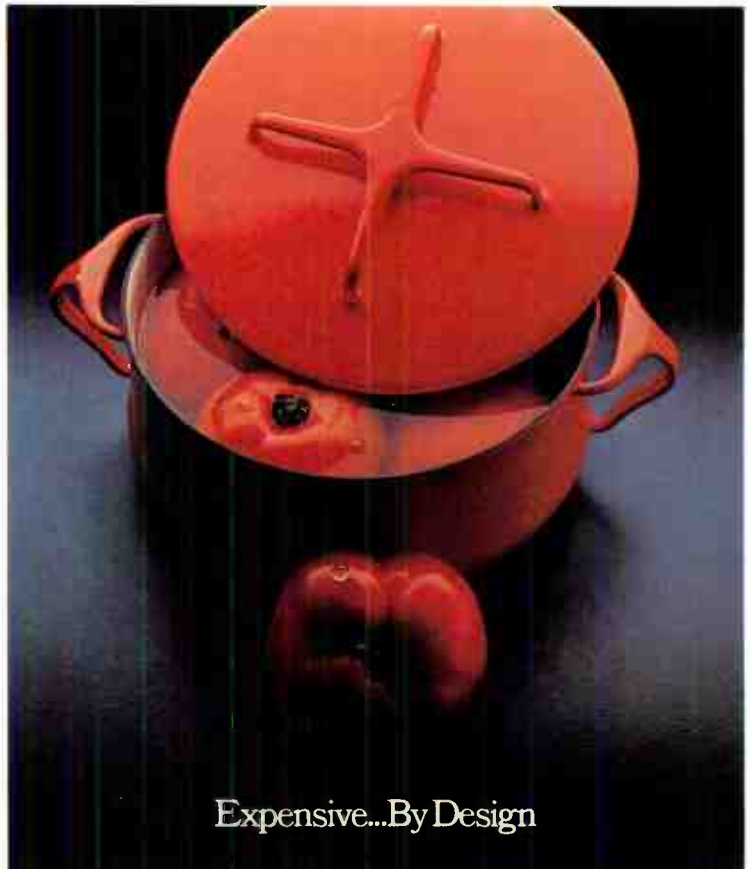
In his work for Dansk International Designs, Dorfman consistently reflected the company's policy of striving for handsome, unusual tableware design for everyday use. (Overleaf) A Dansk ad designed for *The New Yorker* magazine. The same photograph was repeated on a Dansk catalog cover. (334).



Expensive...By Design

Teak Bread Board
Hand assembled endwood - designed by Jens Gøstgaard

DANSK
Dansk International Designs
Mt. Kisco, New York 10549, Box 721
Write for free color brochure



Expensive...By Design

Enamelled Cast Iron
Expertly crafted enamelware by Auberg, France - designed by Jens Gøstgaard

DANSK
Dansk International Designs
Mt. Kisco, New York 10549, Box 262
Write for free color brochure

We call them Morga Boards.

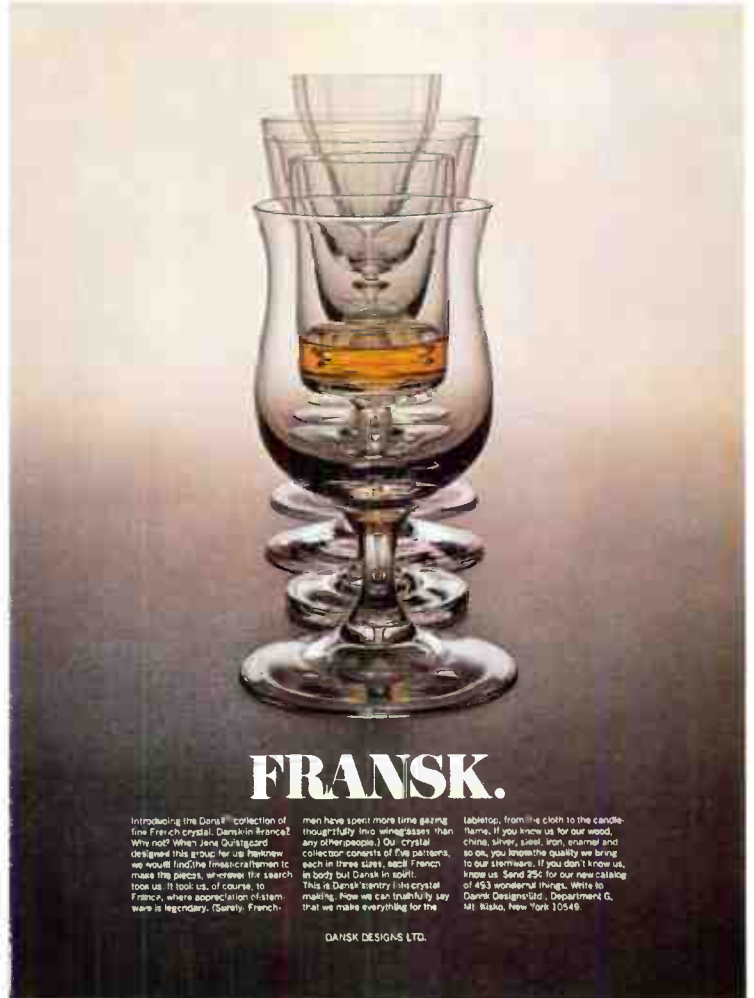
These are the Morga Boards. Carved from the finest wood, they are the most beautiful and practical cutting boards you will ever see. They are the most beautiful and practical cutting boards you will ever see. They are the most beautiful and practical cutting boards you will ever see.

Dansk's Jens Gøstgaard designed them for a personal collection of wood. He made them from the finest wood. They are the most beautiful and practical cutting boards you will ever see. They are the most beautiful and practical cutting boards you will ever see.

It is so fine, so beautiful, so perfect. It is so fine, so beautiful, so perfect. It is so fine, so beautiful, so perfect. It is so fine, so beautiful, so perfect. It is so fine, so beautiful, so perfect.



DANSK
DANSK INTERNATIONAL DESIGNS



FRANSK.

Introducing the Dansk® collection of fine French crystal. Dansk in France? Why not? When Jens Gøstgaard designed this series for us, he knew we would find the finest craftsmen to make the pieces, wherever the search took us. It took us, of course, to France, where appreciation of crystal ware is legendary. (Savely, French-

men have spent more time gazing thoughtfully into wineglasses than any other people.) Our crystal collection consists of five patterns, each in three sizes, each French in body but Dansk in spirit. This is Dansk's entry into crystal making. How can truthfully say that we make everything for the

tabletop, from the cloth to the candle flame. If you know us for our wood, china, silver, steel, iron, enamel and so on, you know the quality we bring to our stemware. If you don't know us, know us. Send 29¢ for our new catalog of 493 wonderful things. Write to Dansk Design Ltd., Department G, Mt. Kisco, New York 10549.

DANSK DESIGNS LTD.

DANSK STARTS A REVOLUTION IN CHINA



About time
For the last few thousand years, China has been thought of as necessity pots, froil and froggie. Delicate eggshell stuff that you could see a candle's light through. Refined. Overly refined.
So much for the past

Today we appreciate objects for the natural quality of their materials. We see beauty in the grain of oak or ash, the unbroken curve of a steel or silver spoon, the accidental texture of handwoven linen.

Now, to match this mood, Dansk commits named toward designer Niels Rasmussen to create unadorned China.

The material itself makes its own surprises. Those specks, for instance, are left by minerals that filter through from the clay. The irregular surface that catches the play of light is the mark of hand-throwing, hand glazing. No two pieces can ever be identical.

This is the China that goes with the life you lead, from Saturday night to Sunday morning. And on through the week. China that can glamorize a knock-out or understate a corner.

We call it Generation, because we think it might start something. Most Dansk Designs do. It costs \$18.05 for a five piece place setting. Also comes in four paper is slightly higher in cost. We make all the serving pieces you could want. (When you see them you'll want them all.)

To start your own tabletop revolution, send \$25 for our 96 page catalog of 493 ideas. Write to Dansk Design Ltd., Department AB, Mt. Kisco, N.Y. 10549.

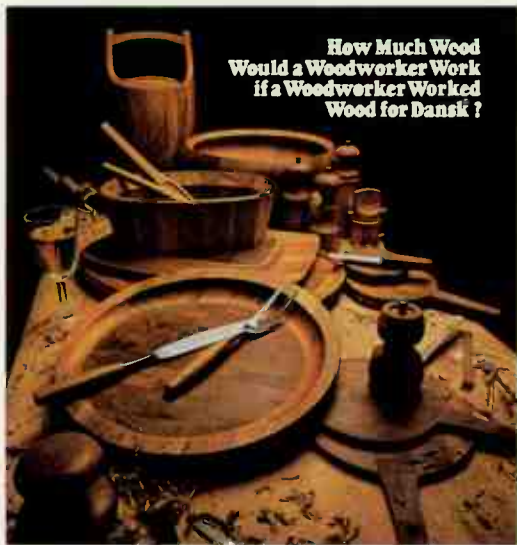
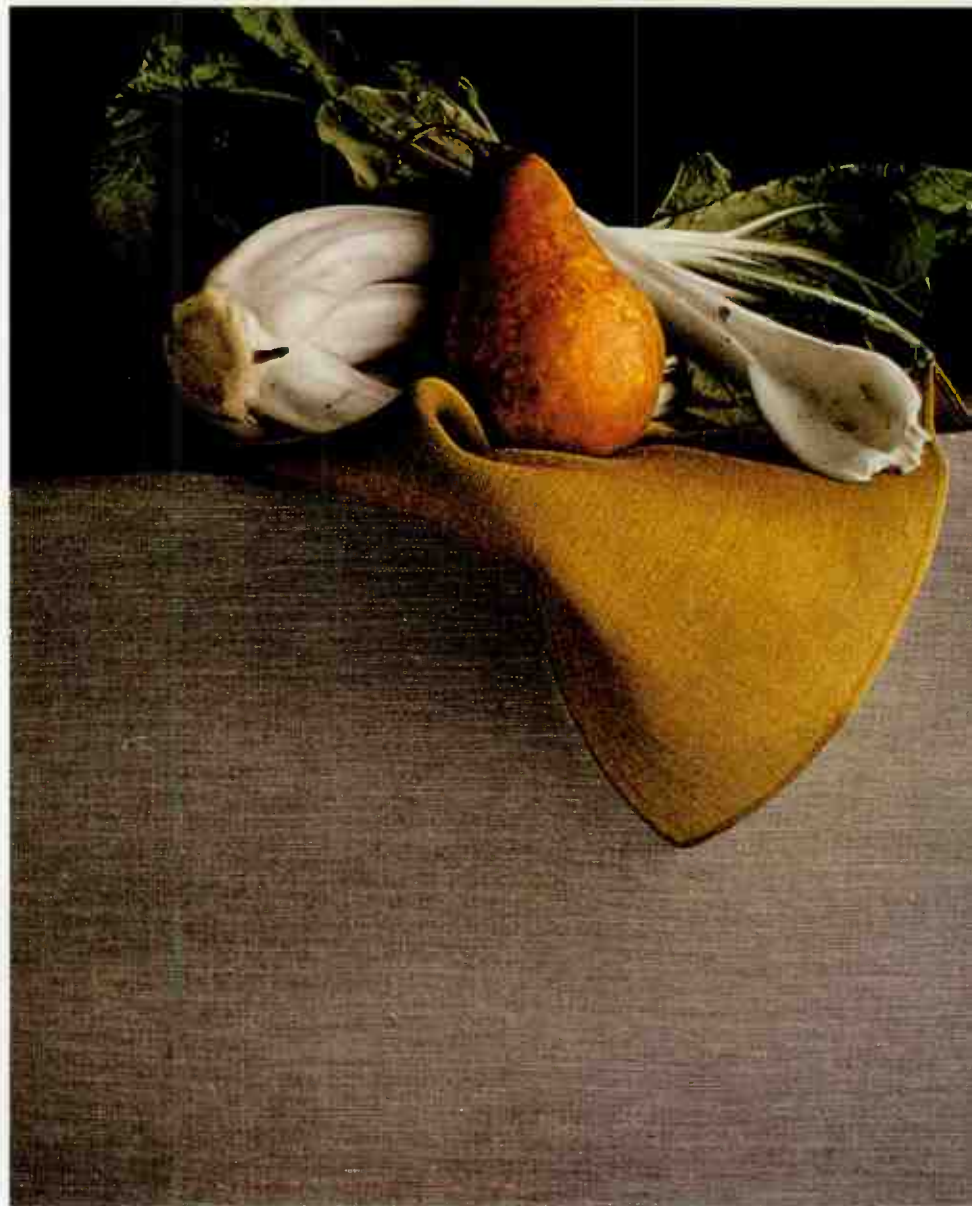
DANSK DESIGNS LTD.

Take our double duty pressure mills (they all have built-in blenders). We designed over 100 Dansk 96. We'll give you number 10. After testing and time we'll come to you with the Dansk.

On the other hand a design could be right, right all. Like Jans Guldsmid's classic ice bucket. So right it's in the permanent collection of the Metropolitan. Then there are ideas that lead to ideas. Like our steel griddle for trays and coffee boards. (Like butcher block concept Dansk was first to bring into the home. (I do give you 10 oak legs and leaves with 100% beauty.) All right, our woodworkers have had over 35 years' experience. From hefty carrying boards to light as the wind of a hand saw. It's all right. But what really counts is not how much but how good.

To see how good, pick up a piece. Turn it over. The back is as beautifully finished as the front.

To see how much in woodwork is as well as good as in steel. (Steel, steel, ching, someone's been and condition.) Send \$25 for our catalog of 493 designs for your tables to Dansk Design Ltd., Dept. AB, Mt. Kisco, New York 10549.

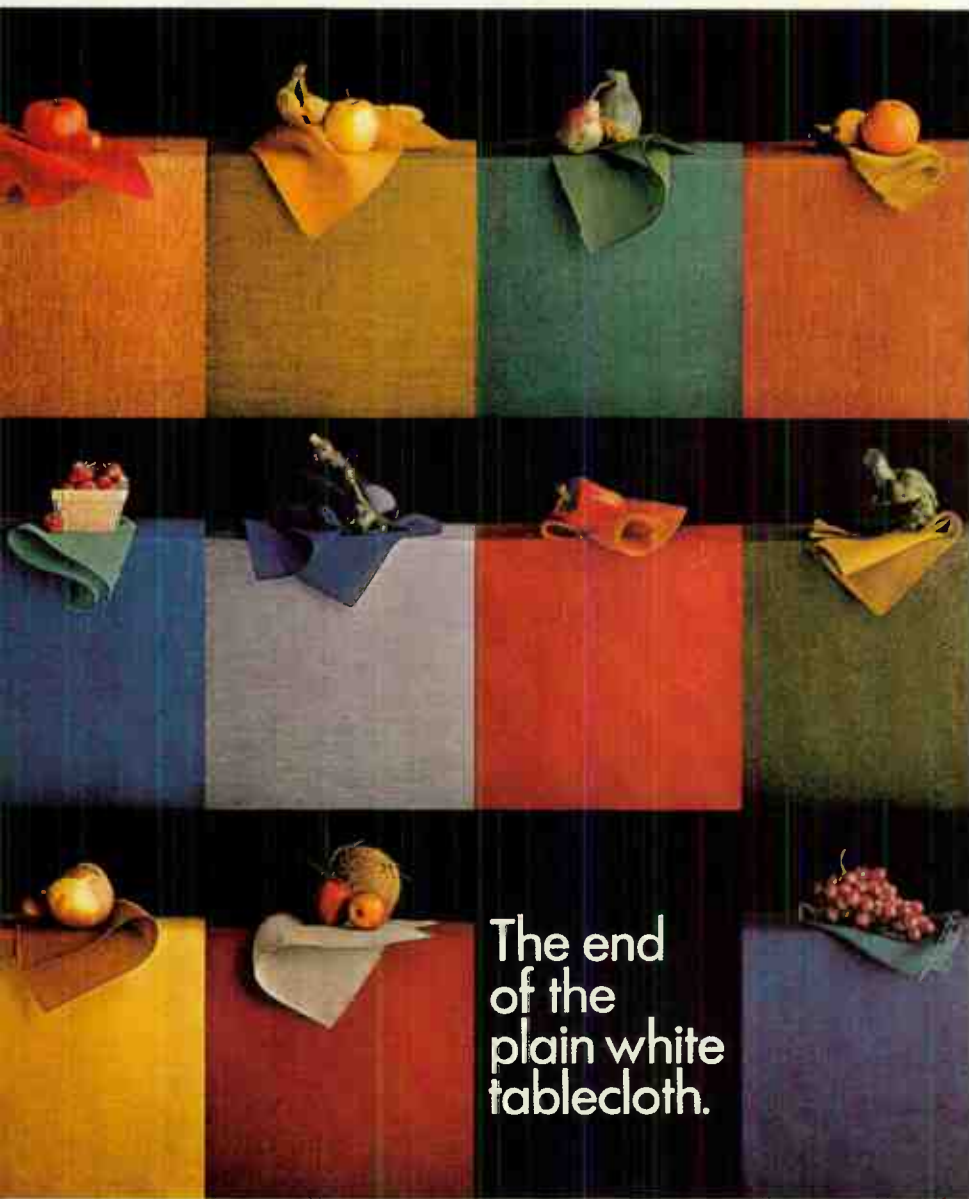


**How Much Wood
Would a Woodworker Work
if a Woodworker Worked
Wood for Dansk ?**

329.-330.

333.

329.-332. Typical full-page ads, each highlighting a line of Dansk merchandise. The products are glamorized in the photography, but de-mystified in down-to-earth, accessible copy.



The end of the plain white tablecloth.

You'll still see a few around, in old-timey hotels, Grandma's house. But, really, white has had it. Behind this shift to color is a finicky Finnish fabric designer named Ritva Poutila. She designed this collection just for us. How do you design a solid-color fabric? By not making it solid. Ours are woven from two colors of yarn. (Pistachio, for instance, is gold and green.) You can't get rich, glowing colors like these by dipping white cloth in a dye-vat.

Curiously enough, only Dansk® makes yarn-dyed napkins and tablecloths like these. We call them "Finnish Accent." You can mix them or match them in any combination you choose. Because they're designed that way. There are 493 other designs for the well-dressed table in our 96-page catalog. For your copy send 25¢ to Dansk Designs Ltd., Dept. E, Mt. Kisco, New York 10549. And don't throw out your white tablecloths. They may be back in style some day.

Dansk Designs Ltd.



How to be graceful though short and fat.

Who would have thought it would be as simple as this? Who but Dansk? We teach them all in a book, each with its own unique green glass base. In subtle two-color combinations. Put one in front of each place setting. Or use them in a glowing ring for a holiday centerpiece. See them in the owners' editorial advertisement on this page. At only \$6.95 the package you can act as if you had candlesticks! Choose white and brown, red and orange, or saffron and pine, all with green glass bases. Handsome gift, too! For our new 96-page catalog showing 493 other Dansk® Top of the Table items, send 25¢ to Dansk Designs Ltd., Dept. A, Mt. Kisco, New York 10549.



It's Dansk's new 96-page catalog, the grace of a candle. No heavy stems, no lead in the base. Instead, a hand-applied hand-dipped or lacquered or Dansk-colored crystal. The same hand-dipped comes in six Dansk glass patterns, each in three sizes.

It's all part of the new 96-page catalog, the grace of a candle. No heavy stems, no lead in the base. Instead, a hand-applied hand-dipped or lacquered or Dansk-colored crystal. The same hand-dipped comes in six Dansk glass patterns, each in three sizes.

Put fine wine on a pedestal. It's good for your skål.



331-332.

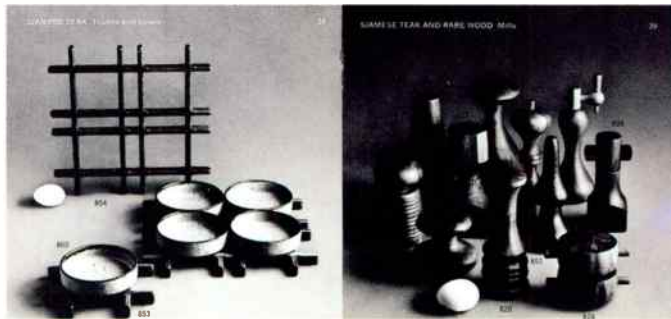
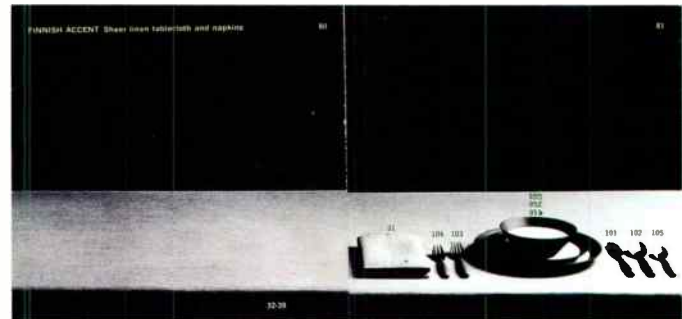
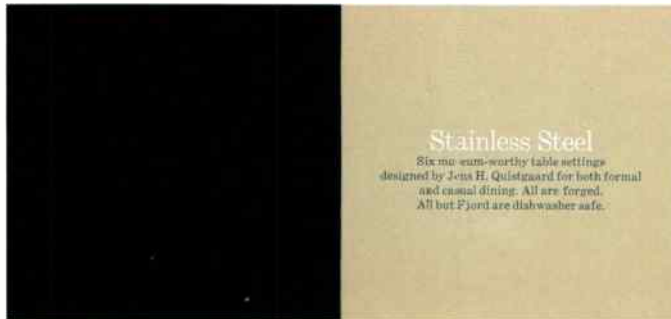
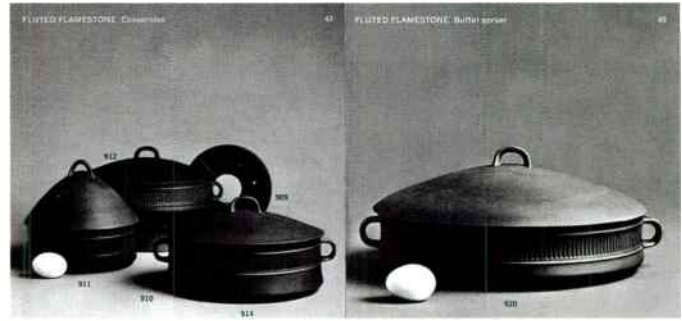
333. Double-page spread ad introducing Dansk color-coordinated tablecloths and napkins. Photographs reminiscent of classic still-life paintings,

established an aura of high art, tradition and elegance, while also presenting (for merchandising purposes) the full range of color combinations available.

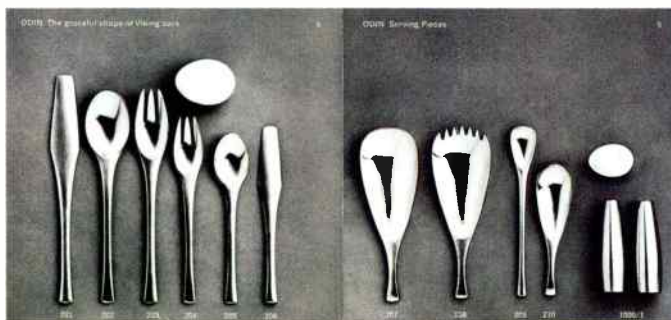
10 years ago a new concept in tabletop decor was born. Just as the egg is nature's perfect form, so did Dansk Designs create beautiful forms. It began with this now-classic Fjord spoon and grew



into 493 striking designs illustrated in this booklet.



Dansk Designs means rare wood trays, a 'great' salad bowl, dark flamestone cups, a candlestick with a spire-like candle and handforged stainless place settings. It means color, like linen table mats blending beautifully with the past, the present, the future...It means timeless beauty of good design



Dansk International Designs
 Catalogs were so much a part of the company's merchandising philosophy that every ad concluded with an offer for a free one. Since the enormous number of requests for catalogs put a strain on the advertising budget, Dorfsman designed a compact, 4" x 4" mailing to do the job. The reduced size saved enough on paper and postage costs to permit him to indulge in high quality photographs, paper and printing.



4. The small size catalogs
5. showed the design of
the merchandise
explicitly, but to indi-
cate the true scale of
the pieces, an egg was
introduced in each
photograph in one cata-
log, and a chick in
another.

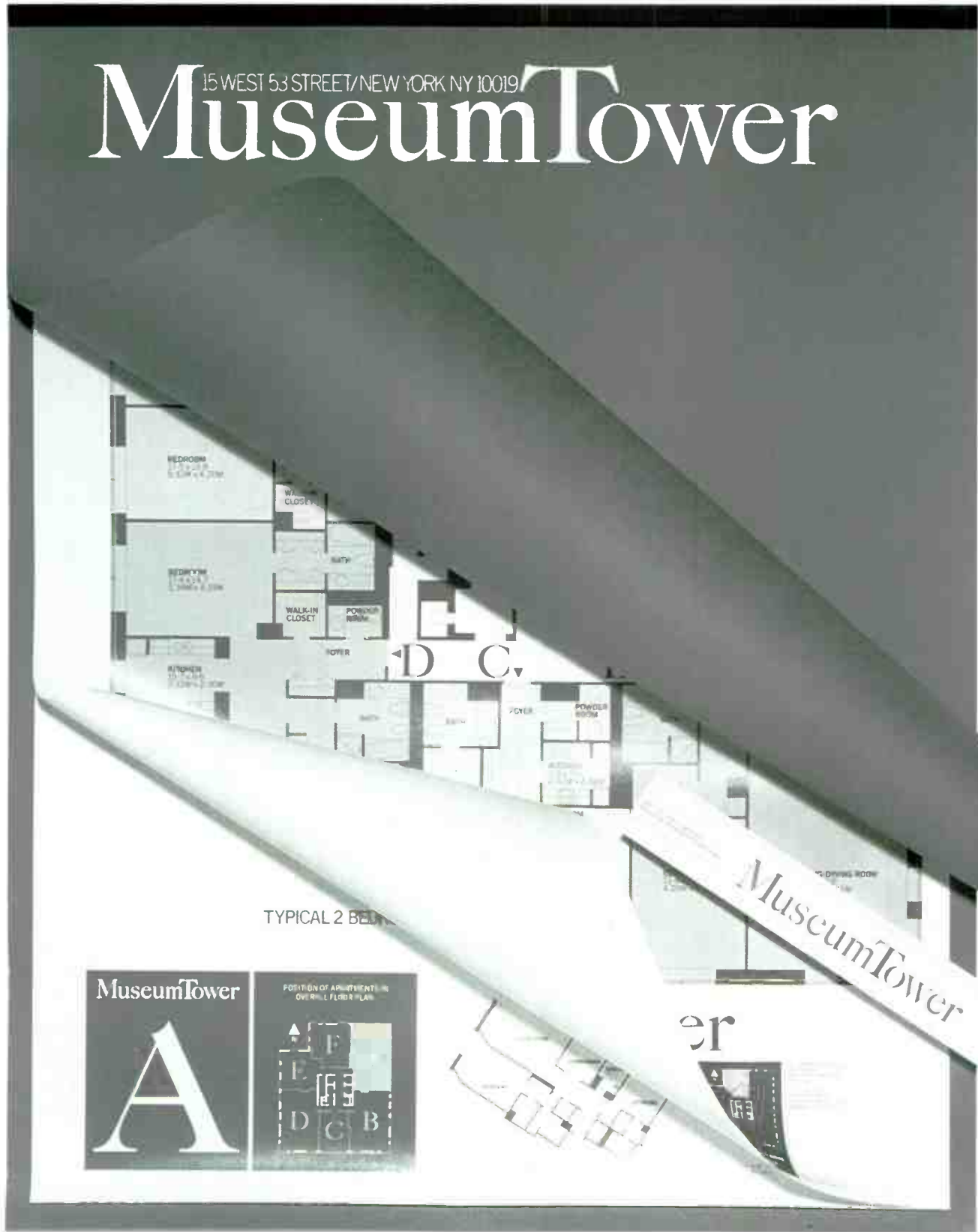
335.

Museum Tower

15 WEST 53 STREET/NEW YORK NY 10019

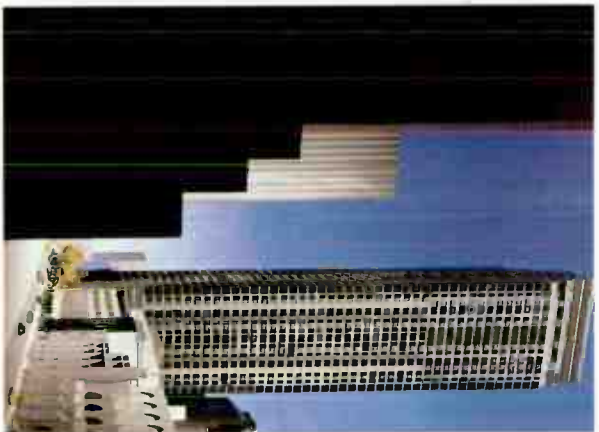
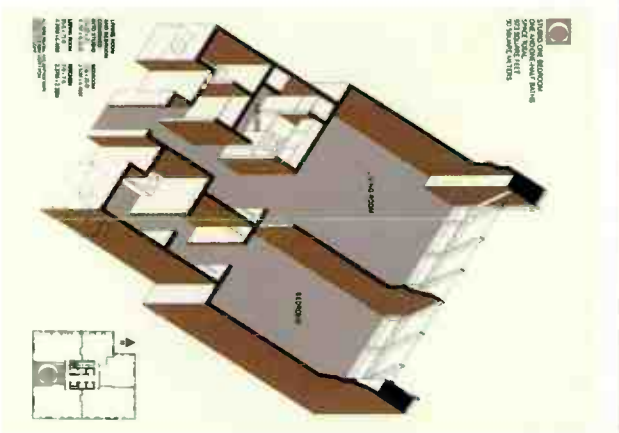
Museum Tower

15 WEST 53 STREET/NEW YORK NY 10019



The Museum Tower

The Museum of Modern Art and CBS are neighbors on 53rd Street in New York City, but they are united by more than geography. William S. Paley is a trustee and board member of both. So it was more than coincidental that Dorfman was commissioned to create the graphics for the apartment complex erected above the Museum.

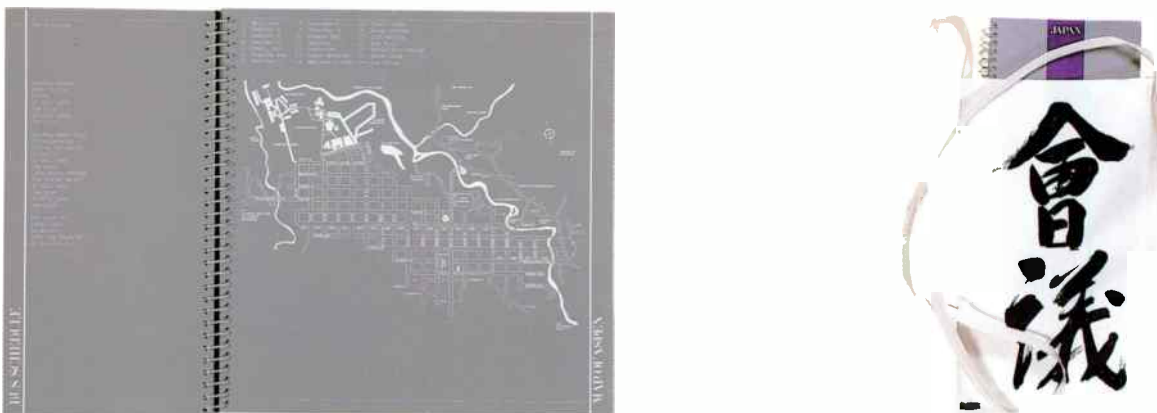


336.-337. The floor plan and carrying tube for distribution to prospective purchasers. The tube

could also be used for making front cover, inside

spreads and back cover from the prospectus for Museum Tower. The isometric drawing was

suggested by Dorfsmann to aid prospective purchasers in visualizing apartment layouts.



The Aspen involvement

For many years, Dorfman, along with Saul Bass, Ivan Chermayeff, Jay Chait, Milton Glaser, George Nelson, Moshe Safdie, and Henry Wolf, has been a board member and active participant in the International Design Conference held annually in Aspen, Colorado. The purpose of the conference is to bring management executives and designers face-to-face, to exchange ideas and build better understanding of each other's functions and goals. It also provides a meeting place for designers from all over the world and facilitates the cross-fertilization of ideas.

In 1978 Dorfsman served as chairman of the conference. In addition to setting the theme, *Japan in Aspen*, he designed the program and auxiliary graphics. The agenda focused on the culture, design, technology, and business methodology of Japan, past and present, as a source of inspiration for contemporary business and design people.

The program book for the conference included the schedule of events, maps of the conference area and a directory of information for visitors. The silver-colored cover was interrupted by a vertical purple band with an illustration spun-off from the poster.

JAPAN in ASPEN

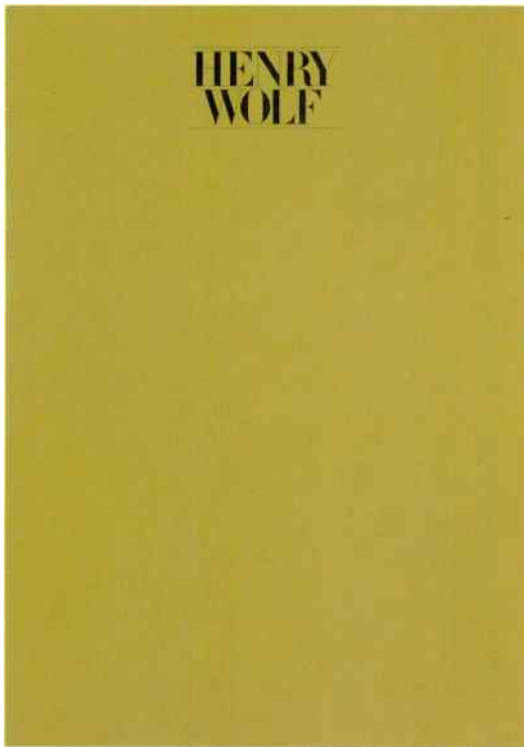


The program book was presented to conference guests in a convenient plastic shoulder bag decorated with Japanese calligraphy which read: *Japan in Aspen*.

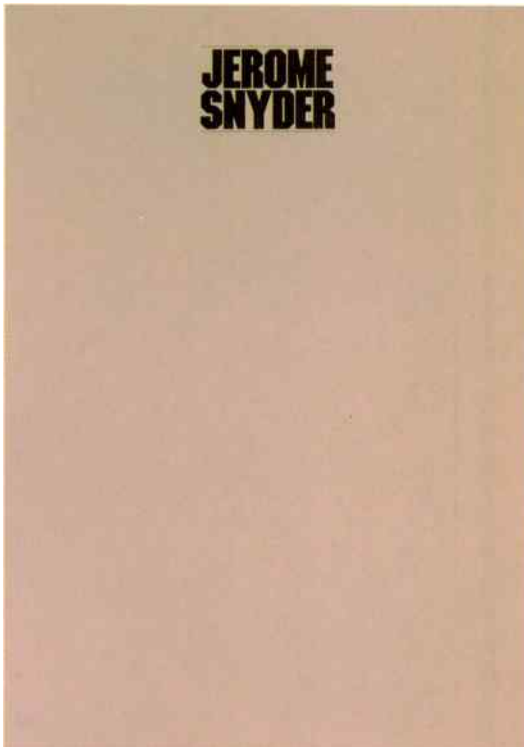
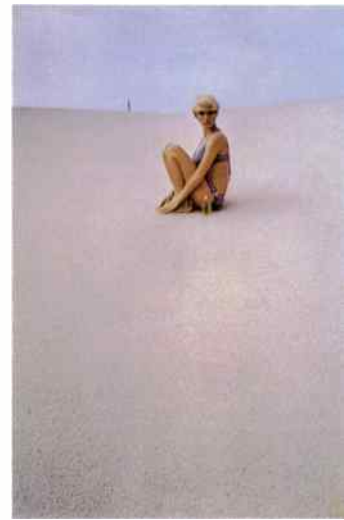
A SYNTHESIS OF CONTRADICTIONS

**THE INTERNATIONAL
DESIGN CONFERENCE IN ASPEN
JUNE 17-22, 1979**

Poster designed for the 1978 conference. The illustration is by Heather Cooper.



342. Design for Henry Wolf monograph.



343. Design for Jerome Snyder monograph.

His extraordinary knowledge and his literary abilities became inextricably intertwined and inseparable from his art. Because of this unique combination of skills, many clients faced with solutions to complex subject matter that called for superior intellect in illustrative interpretation sought his services. He had the rare gift of distilling abstract concepts down to intelligent clarity.

Wit, wisdom, breadth and scope are the ingredients found throughout the body of his work.

His artistry mirrored his personality as art invariably mirrors the artist. The multi-faceted skills and intelligence of Jerome Snyder are amply reflected in his whimsical, painstakingly careful paintings and drawings.

One sees in an earlier period of his work, drawings of rather abstract shapes and forms where the influence of Miro is visible. Invariably, they delineated humorous and decorative objects, figures, or both. Upon a closer look one notes larger forms are composed of a myriad mosaic of countless multi-colored smaller forms that are further made up of gemlike, multi-colored forms within multi-colored forms. A Snyder pointillism of sorts.

A delightfully squat shape is a figure with a face somewhat colored. But upon closer observation skin tones turn out to be complex triangular or square or rectangular shapes made up of bits of pink, red, probably green, purple and blue. Jerome has invented a ruddy (quite cartoon-y) man. The staggering effort of it all.

One notes that Jerome Snyder suffered the "flattery" of imitation much. His work is simply too good a process to replicate. Another side of Snyder is his extraordinarily meticulous drawings. The absence of color him with the opportunity to demonstrate his control of line, his studied draftsmanship, and his thoughtful interpretation as well as a surprising ability for caricature.

A third aspect of Snyder's art is a more recent development. As it evolves. Refreshing, naturalistic paintings of nature's bounty: flowers, crustaceans, a sudden beautiful realism executed with lightness of touch, in color and line. A demonstration of enormous facility combined with a poet's touch.

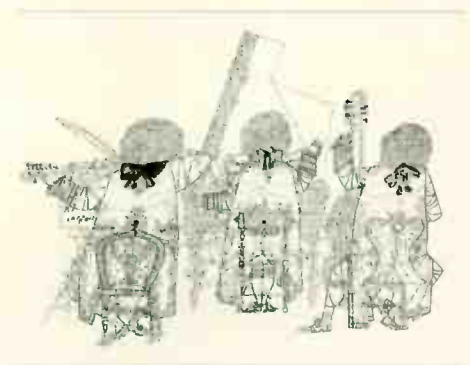
In short, Jerome Snyder leaves a legacy of the picture and the word in unity... of the seminal artist, a teacher, whose perceptions of the world are once intellectual and aesthetic line and language, existing in tandem. He moved his art from visual fantasies to neo-realistic naturalistic studies—without dropping his imagination. He accepted his talents, he made the most of them, he used them to his advantage, and he used them to his lasting performance. Lou Dorfman

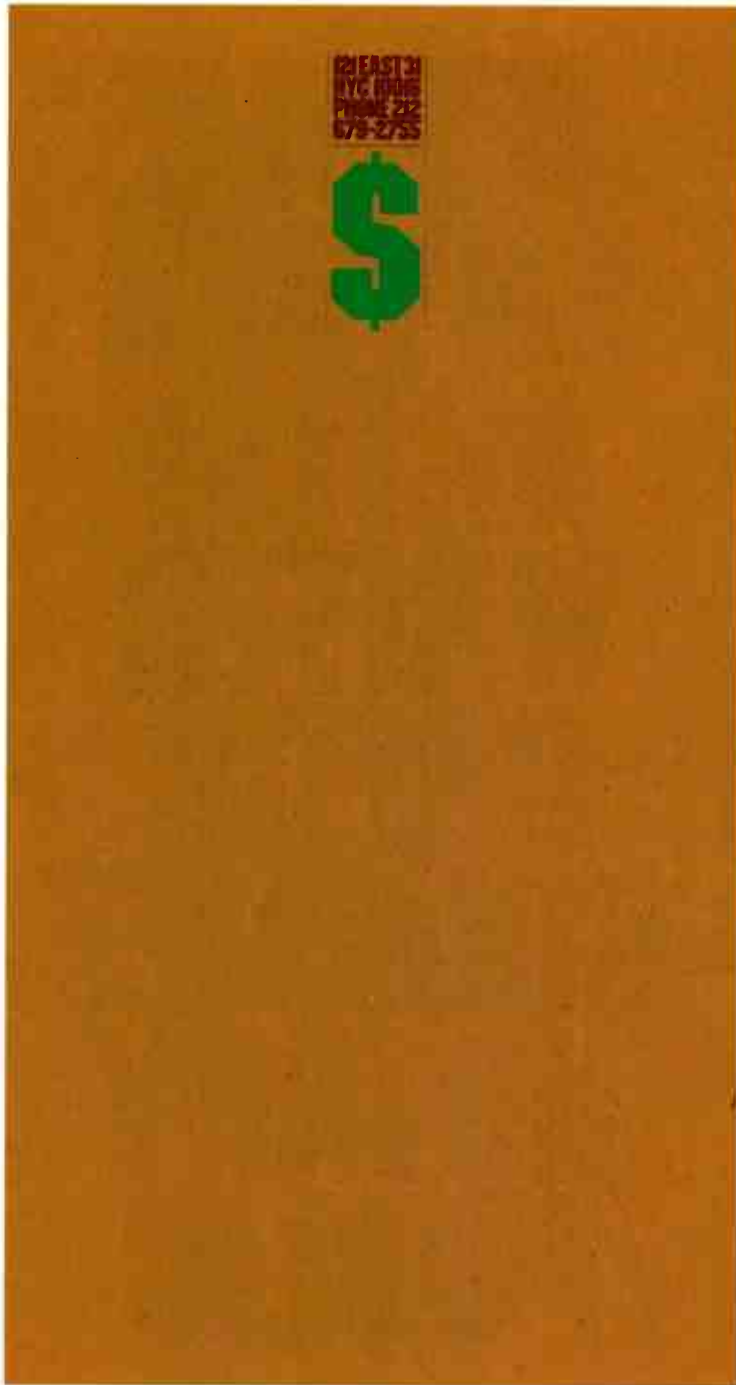
The AIGA involvement

Each year the American Institute of Graphic Arts awards a medal to an outstanding individual in the field of communication arts. By consensus, it is the most prestigious medal awarded in the graphic arts community. Dorfman received the award in 1978 and was subsequently honored with a one-man show. When designer Henry Wolf and illustrator Jerome Snyder were the designated recipients of the AIGA medal, Dorfman was called upon to design the souvenir monographs.

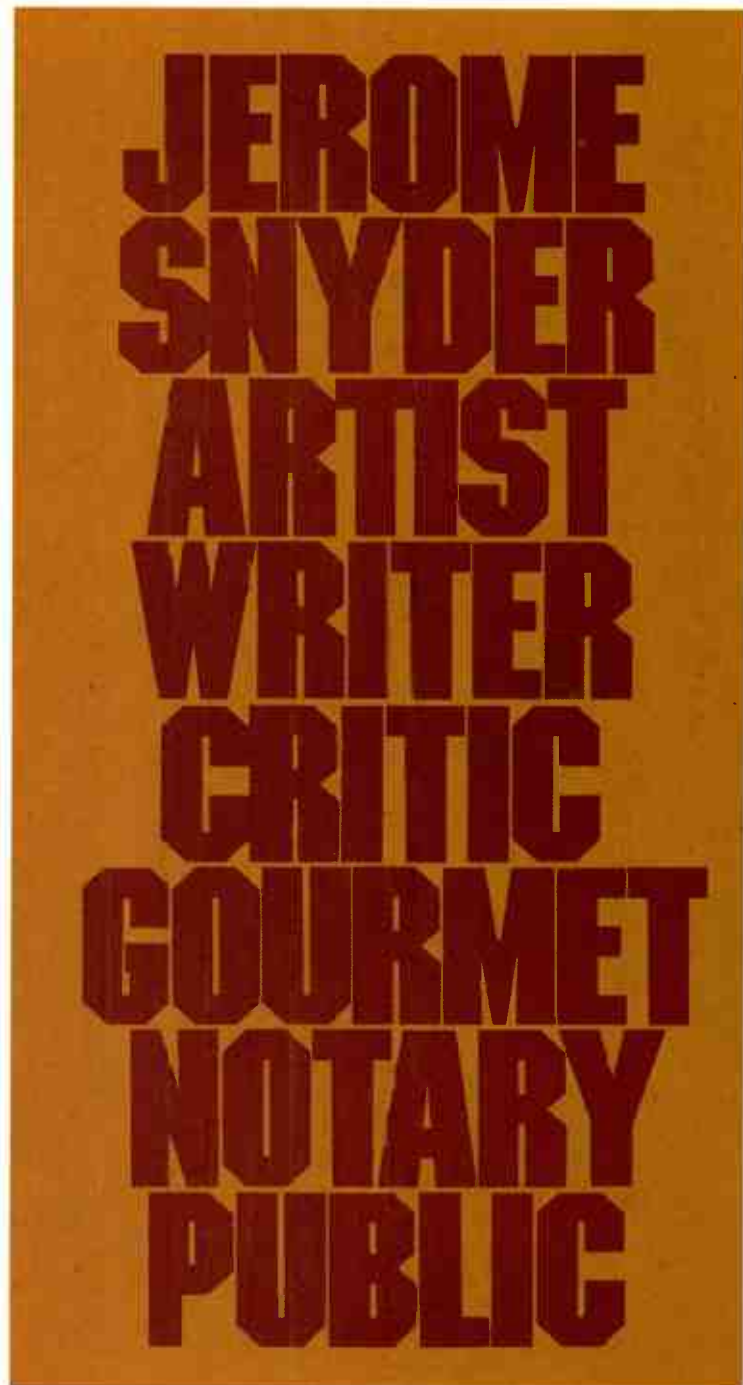
When I first met Henry Wolf in the fifties, he seemed to be the most sophisticated person I ever known. A Jaguar, was always in the hands of beautiful women and was early the best editorial designer I had. Not to mention a charming accent. He matched many of my wishes for success and power with some dissonances. For one, his pockets never fit right (years ago I noted that this characteristic is a class of successful people). The difficulty is usually related around the shoulders. For me, he seemed to be without them. Nevertheless, he conveys an extraordinary elegance. He actually experiences from his lack of capacity to accept a rate. It is a behavioral trait that is largely unspoken and understood by anyone who knows him for any length of time. I love quality negatively because I find for beauty extracts a price. Henry's favorite stories concerns a girl who was carrying a red plastic handbag. The weight of the bag made it impossible for her to be with the girl. "I think it's a shame to be bothered by and I tell when I do it because maybe the nicest person I ever met, but of this... she was sort of

The search for belief, cohesiveness and standards as a defense against life's disinterested disorder may be one of the roots of form-making activities. In Henry's case the world he creates either as designer, art director or photographer, is characterized by an extraordinary clarity of form and literary content. We are convinced of its "rightness." Every element is the right size, the right shape and in the right place. The illusion is complete and hermetic. When I free associate about other artists whose perceptions of the world seem to share some quality with Henry, Vermeer and Mozart come to mind. Lucidity and the conspicuous lack of excess characterize all three. In the sixties, Henry chaired a conference he called "Art, Love, Time and Money," a title which is about the most reductive expression for the totality of human experience I can think of. These four themes emerge as obsessive elements in most of Henry's work. Finally, what separates Henry from his peers is his special capacity to evoke the best from those who work with him. It is a rare and special gift. Milton Glazer

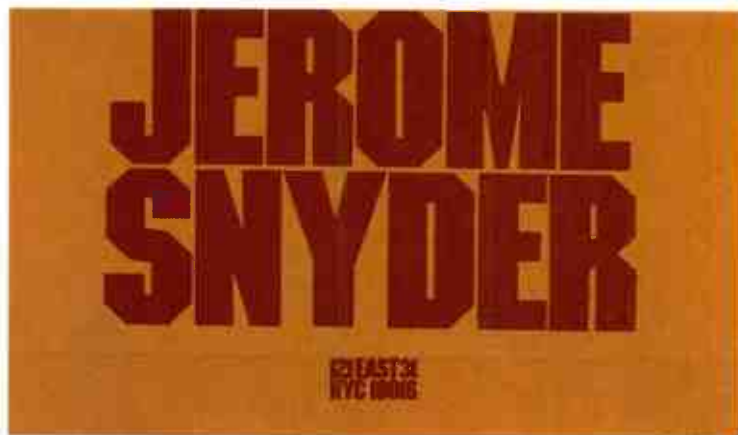




344.



345.



346.

344. Front of billing form for friend Jerome Snyder.

345. Back of Snyder's billing form reflects Lou's sense of humor, as well as the multiple talents and credentials of Jerome Snyder. The bold typography was consistent with Snyder's portly physique and imposing mentality.

346. Back of envelope.

No job too small

For a perfectionist like Dorfsman, no job is insignificant. Letterhead designs for friends, acquaintances and worthy causes were treated with the same deliberation and imagination as mammoth exhibitions.

Someroff's biography in "421 East 64 Sts. 1, New York 2", March 1967



347.

347. Stationery for Photographer Ben Somoroff. The small die-cut hole (a typical Dorfsman touch) identifiable as the aperture of a camera.



JOHN F. COLLIER, N. A. WATHE, DONKEE JOHN CHINE, FLORE
 T. S. M. G. C. N. JAMES R. DONKEE, A. B. S. A. N. E. L. R. C. S. V. A. R. I. D.
 W. D. O. W. R. D. S. V. E. L. O. N. E. M. W. H. E. S.



*Once again, the editing the
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Someroff's biography in "421 East 64 Sts. 1, New York 2", March 1967



348.

348. Just a few of the many letterheads Dorfsman has designed over the years.



349.

Atlantic City exhibit

When Atlantic City on the New Jersey shore made its comeback as a tourist attraction and gambling center, several enterprising developers bought an old defunct pier and converted it into a triple deck shopping mall and entertainment center in the guise of an ocean liner. Herb Rosenthal, the exhibit designer, and Dorfsman were engaged to plan and produce the display and exhibition areas. Dorfsman's first contribution was to christen the place *Ocean One* and to design the logo. His other major contribution was a gigantic wall sculpture, *The World of Sunken Treasure*.



350.

 <p>SAN PEDRO DE ALCANTARA Spanish galleon Year lost: 1765</p> <p>Gold and silver bullion and coins, chests of precious gems and jewelry filled the holds of SAN PEDRO DE ALCANTARA when she left Peru for Cadiz, Spain.</p> <p>The journey was not destined to be easy. As the ship neared Cape Horn, she developed a leak and had to return to Peru for repairs. Her second time out, she made it around the Cape. But another leak soon forced her to Rio de Janeiro for more repairs. There she also took on an additional cargo of gold coins.</p> <p>After leaving Rio, and suffering a close call near the Azores, the ship finally approached Europe. Yet faulty navigation had brought her not to Cadiz, but to the west coast of Portugal. In the dead of night, the ill-fated galleon struck rocks near Peniche, Portugal and sank.</p> <p>Spanish salvage operations retrieved nearly half of the treasure (valued then at nearly 7,602,000 pesos). A tremendous fortune—probably over \$30,000,000—still remains to be found.</p> 	 <p>SANTA CATALINA DE RIBAMAR Portuguese East Indiaman Year lost: 1636</p> <p>It is impossible to calculate the vast amount of treasure lost with the SANTA CATALINA DE RIBAMAR.</p> <p>Officially, the ship's cargo was valued at about \$30,000,000. But this tally does not include twenty-two chests of diamonds, rubies and other gems. Nor does it include the tremendous amount of contraband said to have been on board.</p> <p>The SANTA CATALINA went down off the Portuguese coast at Cabo da Roca, not far from Lisbon. She was returning home with riches from the Far East.</p> <p>Along with the hundreds of millions of dollars worth of treasure lost, almost all of the 400 people aboard the ship perished. Many apparently drowned because they were weighed down by "money belts" filled with gold and jewels.</p> 
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351.

Combining the nautical theme of *Ocean One* with the get-rich-quick dreams of Atlantic City gamblers, Dorfsman hit upon the idea for his

exhibit. It is a vast sculptured fiberglass map, 100 ft. across and 20 ft. high, of all the continents and ocean floors of the world. On

it, he located 54 historic shipwrecks with known sunken treasure. Each one is marked by a model of a sailing ship, color-coded to the

country under whose flag it sailed.

351. The legend of each shipwreck, plus scientific data about the

oceans, is provided in an illuminated case which runs the length of the exhibit. It also serves as a protective guard rail.

USA, LAND OF OPPORTUNITY

The United States is the world's most diverse nation. It is a land of opportunity for all who seek it. The United States is a land of opportunity for all who seek it. The United States is a land of opportunity for all who seek it.



Born in a small town in Kentucky, Lincoln rose to become one of the greatest leaders in American history. He led the nation through its darkest hour, preserving its unity and freedom.

USA, LAND OF PLENTY

The United States is a land of plenty. It is a land of opportunity for all who seek it. The United States is a land of opportunity for all who seek it. The United States is a land of opportunity for all who seek it.



A land of plenty, the United States offers a wide variety of products and services. From the finest agricultural products to the most advanced technologies, the United States has it all.

USA, LAND OF LIBERTY

The United States is a land of liberty. It is a land of opportunity for all who seek it. The United States is a land of opportunity for all who seek it. The United States is a land of opportunity for all who seek it.



A land of liberty, the United States is a place where freedom is a way of life. From the Bill of Rights to the Supreme Court, the United States has established a strong tradition of individual rights and freedoms.

USA, LAND OF COMFORTS AND CONVENIENCES


Nothing is more comfortable and convenient than life in the United States. From the finest appliances to the most advanced technologies, the United States has it all.



A land of comforts and conveniences, the United States offers a wide variety of products and services. From the finest appliances to the most advanced technologies, the United States has it all.

USA, LAND OF INGENUITY

The United States is a land of ingenuity. It is a land of opportunity for all who seek it. The United States is a land of opportunity for all who seek it. The United States is a land of opportunity for all who seek it.



A land of ingenuity, the United States is a place where innovation is a way of life. From the lightbulb to the airplane, the United States has led the world in many important inventions.

USA, LAND OF IMMIGRANTS

Unless he or she is an American Indian, every person in the United States is an immigrant or a descendant of immigrants! The first 105 foreigners arrived here in 1607. They came from England and settled in Jamestown, Virginia. Boatloads of immigrants followed, establishing colonies of every major country of Europe. And from Africa, slave traders brought in more shiploads of "foreign born" men and women. There is no way of knowing the exact number of immigrants who have come to this country, since no records were kept until the year 1820. But since then, according to U.S. Government statistics, we have received close to 50,000,000 legal immigrants—more than any other country in the world. They came from more than 50 countries of Europe, Asia, Africa, the Americas and also Australia and New Zealand. They represent every race, color and religion. From the beginning, people flocked to this country for three basic reasons: to escape religious persecution, to escape political repression, to find a better way of life. The United States Constitution had built-in guarantees of religious and political freedom. The young expanding country also needed skilled and unskilled hands to help develop its agriculture and industry and to expand its frontiers. Times of jobs, land, prosperity, free education, reached the depressed and oppressed populations of Europe, where wars, famine and political unrest made life hopeless. The promise of a secure and more hopeful future encouraged people to leave their homelands for the new, young "golden" country. Ship owners whose craft were returning to America with half-empty holds also encouraged migration from Europe by offering low fares to the poor. The trip was made economically sound for the passengers and the ship owners. Immigrants have come from different countries, at different times for different reasons: 1820-1895: Poor harvests, revolutions and political unrest brought refugees from Germany, Ireland, Canada, Sweden and France in response to U.S. offers of open farmland in undeveloped areas of the country. 1890-1919: Industrial development in the U.S. offered opportunities for jobs and a higher standard of living; it brought laborers from Italy, Austria-Hungary, Russia, Britain and Ireland. 1920-1959: While Europe was devastated by two World Wars on her soil, the United States was supplying the world with agricultural and industrial products. Workers flocked in from Italy, Great Britain and Mexico. Religious and political refugees streamed in from oppressive totalitarian governments in Germany, Italy and European countries. 1960-PRESENT: Refugees fled war-ravished countries of Southeast Asia and political oppression in South and Central America.




USA, LAND OF PERPETUAL PROGRESS

America is a land of perpetual progress. It is a land of opportunity for all who seek it. The United States is a land of opportunity for all who seek it. The United States is a land of opportunity for all who seek it.



A land of perpetual progress, the United States is a place where innovation is a way of life. From the space shuttle to the computer, the United States has led the world in many important inventions.

USA, LAND OF GIVERS


Whenever there is a need, the United States is a land of givers. It is a land of opportunity for all who seek it. The United States is a land of opportunity for all who seek it. The United States is a land of opportunity for all who seek it.



A land of givers, the United States is a place where generosity is a way of life. From the founding fathers to the modern day, the United States has been a land of giving.

USA, LAND OF GROWTH AND CHANGE

The United States is a land of growth and change. It is a land of opportunity for all who seek it. The United States is a land of opportunity for all who seek it. The United States is a land of opportunity for all who seek it.



A land of growth and change, the United States is a place where progress is a way of life. From the industrial revolution to the digital age, the United States has led the world in many important inventions.

352. Posters for each section of the exhibition provide informative text that is easy to read and digest.

353. For the section paying tribute to American inventors, Dorfsman and Rosenthal created a giant, free-standing light bulb with famous inventors' names spelled out in neon tubing.

The American Celebration
Another exhibit at the *Ocean One* mall was a collaborative effort involving Herb Rosenthal, Dorfsman and a number of other designers, artists, photographers and craftsmen. The exhibit pays tribute to individuals and systems that are uniquely American, and that account for the growth and prosperity of the country.

Edison

Whitney

Goldard

Fulton

Samuel

Deere

Zell

Chronology

- 1918 *Born April 24, New York City.*
- 1935 *Graduated from Roosevelt High School, The Bronx, N.Y.*
- 1938 *Asst. Exhibit Designer, New York World's Fair.*
- 1939 *Graduated from The Cooper Union School of Art and Architecture, BFA Degree.*
- 1942 *Designer/Artist, U.S. Navy Training Films.*
- 1943 *Inducted into the U.S. Army.*
- 1944 *Chief Designer, U.S. Armed Forces traveling exhibits.*
- 1944 *Awarded first and second prizes in National Army Arts Contest.*
- 1945 *Associate Art Director, Reiss Advertising, N.Y.C.*
- 1946 *Joined CBS as Assistant to Art Director, Bill Golden.*
- 1951 *Art Director, CBS Radio Network.*
- 1954 *Associate Creative Director, CBS Radio Network.*
- 1956 *Awarded citation from The Cooper Union for outstanding professional achievement.*
- 1956 *One-man show in Japan.*
- 1959 *Vice-President, Advertising and Promotion, CBS Radio Network.*
- 1960 *Creative Director, CBS Television Network.*
- 1962 *Awarded the Philadelphia Printing Gold Medal for Best-of-Year Design.*
- 1963 *Awarded the Augustus St. Goudens Medal, The Cooper Union's highest award.*
- 1964 *Director of Design, CBS Inc.*
- 1965 *One-man show, Tokyo.*
- 1966 *One-man shows in Munich, Frankfurt and Amsterdam.*
- 1968 *Vice-President, Creative Director of CBS Broadcast Group.*
- 1970 *One-man show in Tokyo.*
- 1974 *Elected to Board of Trustees, New York Institute of Technology.*
- 1974 *Visiting Lecturer in Tokyo, Osaka, for Nainichi Broadcasting Co.*
- 1975 *President of New York Art Directors Club.*
- 1975 *Visiting Professor, Syracuse University.*
- 1976 *Visiting Professor, The Cooper Union.*
- 1976 *Elected to Board of Trustees, The Cooper Union.*
- 1976 *Elected to Board International Design Conference in Aspen.*
- 1978 *Senior Vice President, Creative Director, Advertising and Design, CBS Broadcast Group.*
- 1978 *Awarded American Institute of Graphic Arts Gold Medal.*
- 1978 *One-man show, American Institute of Graphic Arts.*
- 1978 *Chairman, International Design Conference, Japan and Aspen.*
- 1978 *Inducted into the Art Directors Hall of Fame.*
- 1980 *Vice-President, Creative Director, Advertising and Design, CBS Inc.*
- 1984 *Awarded Honorary Doctorate in Fine Arts, Parsons School of Design, N.Y.C.*
- 1984 *Conducted seminars at Syracuse University, N.Y. and University of Kansas.*

Awards:

13 Gold Medals, New York Art Directors Club; 22 Awards of Distinctive Merit, New York Art Directors Club; Fifty Ads-of-the-Year Awards; Several Clios and an Emmy for TV Graphics; Honored by the New York Type Directors Club, Poor Richard's Club and the Philadelphia Art Directors Club.

Publications:

Featured in American Artists, CA Magazine, Fortune, Graphis, Graphic Design (Japan), Gebrauchsgraphik (Germany), Idea (Japan), Industrial Design, Mademoiselle, Pagina (Italy), Penrose Annual, Print, Ten Designers (Japan), Type Talks.

Personal:

Lou Dorfsman is married to Ann Hysa, a Cooper Union alumnus, who is a weaver and currently Keeper of Wall Coverings at The Cooper Hewitt Museum, New York City. They live in Great Neck, New York and have three grown children, Elissa, Mitchell and Neil.

A *Creative Director, like an orchestra conductor, is nothing without the players. There are other art directors, designers, writers, photographers, illustrators, staff secretaries, and clients I must thank for their major solo contributions as well as their ensemble playing. To assign specific credits for work done over a 40-year period would tax my memory and invite errors of attribution and omission. Therefore, in alphabetical order, these are the people to whom I owe many thanks.*

—Lou Dorfman

JOHN ALCORN
RICHARD ALCORN
TOM ALLEN
AL AMATO
RALPH AMMIRATI
CAL ANDERSON
GERRY ANDREOZZI
TED ANDRESAKES
NAOMI ANDREWS
CAROL ANTHONY
HERMAN ARONSON
VINCENT ASHBAHIAN
GORDON AUCHINCLOSS
RICHARD AVEDON
JOEL AZERRAD

IRV BAHRT
RUDI BASS
SAUL BASS
BOB BATSCHA
ALAN BEAVER
STAN BECK
BUD BENJAMIN
BILL BERNBACH
R.O. BLECHMAN
GARY BLOWERS
ALLEN BOORSTEIN
RONALD BOROWSKI
PETER BRADFORD
CHUCK BRAVERMAN
DICK BRESCIA
GEORGE BRISTOL
ROLF BRUDERER
MICHAEL BURKE
AARON BURNS

RALPH CAPLAN
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TOM COURTOS
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WALTER CRONKITE
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JULES DUNDES
JIM DURFEE

HAROLD EGAN
NAIAD EINSEL
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NICK FASCIANO
GENE FEDERICO
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CARL FISCHER
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RALPH GINSBURG
PHIL GIPS
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LEN GLASSER
STANLEY GLAUBACK
RUDO GLOBUS
IRWIN GOLDBERG
BILL GOLDEN
HARRY GORDON
STEVE GORDON
DENNIS GOTTLIEB
SHEILA GREEN
AL GREENBERG
MARILYN GREENBERG
SHARON GRESH
LARRY GROSSMAN

STANLEY HARRIS
LOUIS HAUSMAN
ART HECHT
DAVID HERZBRUN
DICK HESS
WALTER HICKEY
AL HIRSCHFELD
JOHN HITE
BOB HOSKING
FAITH HUBLEY
JOHN HUBLEY
GERARD HUERTA
DON HUNSTEIN

DICK JACKSON
RAY JACOBS
GENE JANKOWSKI
VANCE JOHNSON
JIM JORDAN

KIYOSHI KANAI
NURIT KARLIN
ART KANE
PETER KATZ
JOE KAUFMAN
TERI KERNER
BURT KLAPPER
BOB KLEIN
TANA KLUGHERZ
RAY KOMAI
CHARLES KORBETT
YASUO KUBOTA
KISHO KUROKAWA

JANE LANDER
DON LAWSON
TOM LEAHY
ED LEE
MITCH LEIGH
BILL LEONARD
JOHN LEPREVOST
RICK LEVINE
DAVID LEVY
ARNE LEWIS
DICK LOEW
GEORGE LOIS
TONY LOVER
JOSEPH LOW
HERB LUBALIN
SALLY LUDLOW

GEORGE MCGINNIS
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MITZI MELNICOFF
TOMOKO MIHO
LARRY MILLER
ALAN MITTLEMAN
ANDREW MORIMOTO
MARION MULLER
TOBY MULLER
LOU MYERS

TED NIERENBERG
GEORGE NELSON
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SHAD NORTHSHIELD
DAVID NOVEMBER

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BEN ROSE
MIL ROSEMAN
BONNIE ROSENFELD
HERB ROSENTHAL
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MORT RUBENSTEIN
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BURT WOLF
HENRY WOLF
ROBERT D. WOOD
RICK WURMAN
BILL WURTZEL
TOM WYMAN

TOM YEE
TADASHI YAMAMOTO

LINDA ZARBA