Advertising's new Troika: the writer-artist-producer
Do creative people play a role in media selection?
Why Wall Street looks with such favor at the CBS stock

PAGE 25
PAGE 30
PAGE 36
Roses are red
Violets are blue

when it's processed by MOVIELAB

MOVIELAB, INC.
Movielab Building
619 West 54th Street
New York, N.Y. 10019
Judson 6-0360
Cable: MOVIELAB Telex: 12-6785
Excerpt from a memorable speech —

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

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

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

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

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

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

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

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

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

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

241 East 34th Street
New York City
Don't fool around with temporary relief.

Dr. Kildare has the permanent cure for programming headaches.
□ Take 132 hour-long episodes of exceptional dramatic entertainment
□ add the continuing top appeal of Richard Chamberlain to millions of women □ stir in its unbeatable four-year network rating of 23.1 average audience □ blend with the 82% of regular viewers this year who will miss the series if it goes off. POW!

The perfect tonic to pick up women viewers at critical times...and it's guaranteed to produce extensive spot business!

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

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Culver City (213) UP 0-3311

NEW YORK / CHICAGO / CULVER CITY / ATLANTA
JUST OFF THE PRESS

Television Age

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Television Age is published every other Monday by the Television Editorial Corp. Publication Office: 440 Boston Post Road, Orange, Conn. Address mail to editorial advertising and circulation offices: 1270 Avenue of the Americas, Rockefeller Center, New York 20, N.Y. Circle 7-7650. Controlled circulation postage paid at New York, N.Y. and at Orange, Conn.
for the quick relief of uninspired, non-creative, idea-less video tape commercial production
TAKE TELE-TAPE!
Everybody talks.
But when
Avco Broadcasters forecast...

People listen!

With good reason. Know-how, full-time meteorologists and complete modern equipment back up AVCO Broadcasting's computerized weather service. The eyes of our own radar installations in Texas and Ohio see weather from as far away as 300 miles. Every ten minutes our facsimile machines print a weather map direct from the U.S. Weather Bureau in Washington. As a matter of fact, we're so thorough that private businesses buy specially-tailored weather services from us.

In weather, news, sports, color, live variety shows, top personalities, AVCO Broadcasting has the pulse of its markets — leading with the Forward Look.
Bay KBOI-TV
Sell IDAHO!

KBOI-TV Boise serves a metropolitan center of more than 350,000 people, some of the nation's richest farmland, the state's capital and key distribution center. Boise's influence extends to every part of the state.
From Advertising Concept

do you get the color quality you want?

With VPI post production control,
your original color concept
comes out the way it went in.
(Sometimes it even looks better.)
If you think color, think about us.

To Television Screen...
do you get the color quality you want?

With VPI post production control,
your original color concept
comes out the way it went in.
(Sometimes it even looks better.)
If you think color, think about us.
**Letter from the Publisher**

**FCC's Revolving Door**

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

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

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

**Production Profile**

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

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

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

Cordially,

[Signature]

*Television Age, April 25, 1966*
**SARRA-CHICAGO, INC.**

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

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

**THESE ARE SOME OF OUR CLIENTS:**

Leo Burnett • J. Walter Thompson • Grant Advertising
Campbell-Mithun • Clinton E. Frank • D'Arcy • Tatham-Laird
Perrin & Associates • Henderson • Batten, Barton, Durstine & Osborn • Foote Cone & Belding • Bloom Advertising • Knox Reeves • MacManus, John & Adams
Lilienfeld • Geyer, Morey & Ballard • Cramer-Krasselt.
Letters to the Editor

Commissioner's Comments

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

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

Would you be kind enough to supply me with another?

ROSEL H. HYDE
Commissioner
Federal Communications Commission
Washington, D.C.

Tasmania Tribute

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

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

Open Door to Ecuador

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

We regret the omission of our humble network in your excellent coverage of the subject, Television Around the World, since we are proud of belonging to the happy family of Worldvision.

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

Luck of the Irish?

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

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

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

Barometer Booster

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

JOHN RADECK
Vice President, Sales
WJBF
Augusta, Ga.

SUBSCRIPTION SERVICE

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

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

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

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

NAME
ADDRESS
CITY STATE ZIP CODE

TYPE OF BUSINESS

CHANGE OF ADDRESS. If you're moving, please let us know four weeks before changing your address. Place magazine address label here and print new address above.
ANNOUNCING: FIRST COMPLETE EK REVERSAL PROCESSING IN NEW YORK

NOW, AT DU ART. THE FIRST COMPLETE EKTACHROME REVERSAL PROCESSING IN NEW YORK. DU ART'S NEW PROCESSING MACHINE HANDLES ALL EK TYPES: COMMERCIAL (ECO) TYPE 7255; ER TYPE 7257 & 7258; MS TYPE 7256; THE NEW EF TYPE 7242; AND REVERSAL PRINT TYPE 7386. YOU MAY HAVE BEEN ABLE TO HAVE ONE TYPE PROCESSED IN NEW YORK BEFORE, MAYBE TWO. BUT NEVER BEFORE HAS THERE BEEN COMPLETE EKTACHROME PROCESSING IN NEW YORK CITY. NOW... COME TO DU ART FOR EK REVERSAL PROCESSING. FOR EK COMMERCIAL PROCESSING. FOR COLOR DAILIES. FOR COLOR... DAILY.

DU ART FILM LABS/DU ART COLOR CORP. 245 WEST 55 STREET, NEW YORK, N.Y. 10019 / PL 7-4580

IN CANADA: ASSOCIATED SCREEN INDUSTRIES, LTD., 2000 NORTHCLIFFE AVE., MONTREAL

Television Age, April 25, 1966
Who helped national advertisers get greater sales impact at the local level?

Blair Special Projects, of course.

(Just one more reason why agencies listen when Blair talks television.)
A national advertiser can find himself an outsider when he tries to compete at the local level.

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

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

Example: One national food manufacturer was having trouble penetrating a particular market. Through Special Projects, he sponsored a series of locally-produced specials. Customer association of the brand with community activities dramatically increased 258%. Results—this national product became a hometown product in the eyes of those customers.

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

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

Videotape Center, 101 W. 67 Street, New York, N. Y. 10023 (212) TR 3-5800
Problem" Product Still a Problem?

As the announcement that all advertising for Preparation H—American Home's ofttimes controversial hemorrhoid medication—had shifted from Ted Bates to the agency's "house" agency, John F. Murray Co., led to speculation that the product might disappear from tv and for all. NAB Code stations aren't supposed to run commercials for such a product, but TVB reports that H's million was spent last year to promote it in spot tv.

Murray agency has long handled only print schedules for Anacin—but one source said the agency would now move into tv, too. As to a production planning for various AHP brands, including Preparation H, the Murray agency has long handled only print schedules for Anacin—but one source said the agency would now move into tv, too. As to a production planning for various AHP brands, including Preparation H, the Murray agency has long handled only print schedules for Anacin—but one source said the agency would now move into tv, too.
We predicted, but Wow!

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

Now look how ratings prove it

<table>
<thead>
<tr>
<th>Atlanta</th>
<th>Indianapolis</th>
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</thead>
<tbody>
<tr>
<td>WSB-TV</td>
<td>WLWI-TV</td>
</tr>
<tr>
<td>9:30-10 a.m. M-F</td>
<td>10-10:30 a.m. M-F</td>
</tr>
<tr>
<td>7.0 Rating</td>
<td>7.0 Rating</td>
</tr>
<tr>
<td>42% Share</td>
<td>47% Share</td>
</tr>
<tr>
<td>Moved station into first place tie with &quot;Andy of Mayberry.&quot; Delivers more total women and more 18-34 women than any other show in the time period: (an 82% increase in women over Nov. programming for WSB-TV).</td>
<td></td>
</tr>
<tr>
<td>Jumped the stations rating 133% over November programming in time period (Donna Reed); and delivers more women than the other three stations combined, (total women and young women).</td>
<td></td>
</tr>
</tbody>
</table>

Better let Bonnie talk fast in your market! Talk to us today about America's Leading Authority on Better Health for Better Living THE BONNIE PRUDDEN SHOW — 65 half-hours first-run (data as reported by NSI Nov. 1965 and Feb. 1966, each market)
That reported "softness" in national spot business during the first quarter of the year began to show up slightly in the February Business Barometer computations, particularly where the industry's smaller stations were concerned. Overall, February spot revenue for all stations ran 5.3 per cent ahead of February '65—but this increase was the smallest February gain since 1961 (a notoriously bad year for spot).

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

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

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

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

(4 copyrighted feature of TELEVISION AGE. Business Barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)
FILMEX EAST: 300 East 46th Street, New York, New York
Who Buys More?

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

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

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

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

He continued: "Things have reached the point where a salesman will be asked by agency buyers to submit only figures showing coverage of the 18-34 audience. The survey statistics show this is certainly an important market, but the buyer who uses programs that reach the young audience predominantly should compensate with additional buys that give his commercials a much broader age appeal."

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

(Continued on page 84)
Pâté costs more than liverwurst. Bisque costs more than soup. Stroganoff costs more than stew. KPRC costs more than other Houston TV. Life is short.
Down go the rigid departmental barriers between art, copy and production as tv's new "total" ad man begins to emerge

Producing in proximity

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

Historically, the responsibility for conceiving new advertising campaigns belonged exclusively to the copy department. Once conceived, the raw ad material—the idea—was inserted into the maze that would take it eventually to production. The copywriter’s task was completed. His idea then went to, among others, the copy supervisor, over the wall or downstairs to the art department, to the account representatives, to the client for approval, and finally to the production department for assembly.

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

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

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

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

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

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

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

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

Mr. Goldman said the art and copy departments at Benton & Bowles have always worked closely together, “but too often on a hit-or-miss basis.” Further, almost always the tv producers were given “a fait accompli in the eighth inning.” Instead of playing an active role, the producer’s path of least resistance, considering the pressure of time, “was to do what he was told,” Mr. Goldman said.

**Best Work from Where?**

At Benton & Bowles, things began to change about a year ago. Mr. Goldman recalled that he sat down with Whit Hobbs, senior vice president in charge of creative services, and pondered where the agency’s best work was coming from. “When we thought about it, the answer was when our tv, copy and art people worked closest together.” Last December, separate art, copy, and tv production departments at Benton & Bowles ceased to exist.

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

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

Mr. Goldman said the reorganization is already bearing fruit. For example, one of the agency’s tv producers recently sired a print ad for Life Savers’ new apple-flavor, complete with headline. And, Mr. Goldman reports, his tv producers are delighted. “For the first time they feel they are producing their commercials, something they wrote and conceived,” he says.

**Changes Everywhere**

Similar reorganizations have taken place at most other major advertising agencies, but there are significant variations in their emphasis and theory that make generalizations difficult and frequently misleading. Nevertheless, a major movement...
How it's being done: 
the production team 
solves the creative 
problems via joint effort 
from raw idea through 
anser print

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

But the Producer—?

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

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

The wide variations in the ways agencies assign their individual copywriters, art directors, and producers to specific accounts have survived the reorganizations, even as the definitions of responsibilities become vaguer. At some agencies the accounts define those who work on them. There is little emphasis on the structure of the troops. Copywriters, art directors, and producers are assigned individually according to the abilities required for individual accounts. An individual copywriter, art
director, or producer might work under (and be judged by) as many immediate bosses as he has accounts. At other agencies the troops are divided into groups and accounts are assigned to established groups. In these cases the art director, copywriter, and producer have the advantage of working together as a team, usually under a constant leadership.

**Lines are Crossed**

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

Many agency leaders regard their organization as primarily providing new opportunities for art directors and broadcast producers to show their stuff by contributing to the campaigns whatever they can and in whatever area they have ideas. With the new freedom to participate, the responsibility is now placed squarely on the shoulders of the individual. The ways they receive the new responsibility, and use it to develop and expand their skills, provide the agency leadership with a more accurate standard with which to judge an individual's value to the agency. Those who have the most to offer will appear sooner; conversely, those with the least to offer will be exposed faster.

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

**Two-Headed Adman**

As a corollary to this, a new race of advertising man is coming into his own at several major agencies, in the form of the two-headed art director-tv producer. Most creative directors regard the two responsibilities as essentially compatible, in certain endowed people, and can be naturally contained in the same person. One obvious advantage of this breed is that, by definition, there can be no conflict between art and production. Hence, you have a more unified operation, and hopefully better advertising. There are also rising numbers of valuable copywriter-art directors who are one person.

**Impatience With Tradition**

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

Although many agencies are seeking to diminish the importance of

(Continued on page 66)
"We don't have the money," said the media director. "I suggest fringe minutes instead."

The creative man smiled patronizingly and said, "We've written a tremendous spread and by gosh we're going into magazines with that spread. We sold the client on our creative idea, not on your media recommendations."

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

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

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

Creative Direction

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

**Audio**

This is a high-powered hunting Rifle.

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

Target-sold oak!

Bullet-a Die Ball Point Pen.

SFX:Rifle Blast

Impact - so great the pen barrel is shattered.

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

Will it still write?

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

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

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

(Continued on page 70)
Writing television commercials is simple, says an expert, if the writer has a half-dozen heads.

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

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

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

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

Same Old Stridency

And yet those lifeless, weary commercials go on. The unhappy housewife holds an incredible dialogue with the offstage voice of an unnatural announcer. The pompous pretender, holding the package of cigarettes at a carefully directed angle, says the same old words in the same old unctuous way. And all around the breaks in the entertainment—often several in a row, butting on one another—come screaming and squawking, hollering and hammering, the same old strident calls to action we heard on that one-dimensional radio and saw in that black-and-white newspaper.

What can we do about it?

**Attitude is Important**

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

This inherent power of television gave copywriters a license to be lazy and imitative. But if it worked so well for the banal, bad commercials, think of what it can achieve for copywriters who have a more ambitious attitude, for those who are determined to pursue the objectives we discussed earlier (clarity, interest, involvement), for those who respect their subject, their audience, and their craft.

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

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

Go for the Obvious

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

*(Continued on page 74)*
New York tv commercials producers, usually a breathless lot, are breathing a little easier these days. There's even a possibility that before much longer they'll be able to sleep later in the mornings.

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

Disputes Solved

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

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

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

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

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

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

In March negotiations were suspended (then resumed) between FPA and the Directors Guild of America.
Production companies work with unions, talk new facilities—all to hold down costs, keep business booming “at home”

The New York scene

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

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

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

Mobile Operations

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

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

(Continued on page 79)
Mercurial stock

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

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

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

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

The fact is the company has been moving ahead on acquisitions with almost no interruption for several years. This is a program that is not really changing CBS’ basic business, but is slowly reshaping its activities and giving clues as to management thinking about the future. The dramatic announcement that it has acquired control of the New York Yankees for $11.2 million in 1965 was the start of intense financial interest in CBS expansion. The diamond deal touched off such outcries of indignation by the voices of the sports world that it undoubtedly left a sizeable scar on the mind of the CBS management—and it may have helped set future policy in a subliminal sense.

Music and Youth

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

Consider the moves of the last two years. In 1965 the company purchased the Fender Guitar & Amplifier Corp., one of the producers of electric guitars—the symbol of Beatle-crazed youth. The price was $1.5 million and at last report, as the company moved into the 1966 year, it had a backlog of orders of over $8 million, and it was building additional plant capacity on the West Coast. In a complementary move, CBS purchased Electro Music, another California company, makers of a special speaker system used to amplify electric organs.

The last move in this series was made this year in early April when CBS acquired Rogers Drums, Inc.
The exact price paid was not disclosed, but reportedly it was an estimated $2 million. Rogers Drums, with plants in Cleveland and Covington, offers drums which enable the drummer to adjust the snares to change its tone, to adjust the set to the drummer's arm reach and a special fast-beat foot pedal. The drummaker is the third largest in an industry in which annual sales at the retail level total approximately $50 million. The company's line of drums ranges in price from $40 to $265.

One quick interpretation of the move made by some music men was that CBS had decided the rock-and-roll fashion in music was permanent and that the young people would be increasingly active in buying instruments.

**Educational Interests**

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

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

*(Continued on page 82)*
TO LET

L-SHAPED ROOM

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

SCREEN GEMS
No $18-Million Auditions

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

In future columns, we're going to run down the fall schedules on each of the three networks and make some predictions, based on our years of experience, and educated guesses as to how they'd fare. In this area, we don't claim any 99-per-cent accuracy as one other forecasters do, we've had our share of correct prophecies, based on our years of experience, an intelligent approach to what makes a show-business hit, and real understanding of the whims and vagaries of the viewing audience. We've also had our share of wrong predictions, based on the stupidity of the viewer in not knowing that a bad show is a bad show and he shouldn't watch it.

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

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

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

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

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

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

A PROGRAM MAN'S . . . . Viewpoints

Revision Age, April 25, 1966

39
**Film/Tape Report**

**40-DAY WONDER**

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

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

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

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

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

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

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

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

**ON THE DOTTED LINE**

CBS Films sold Perry Mason (1 hour episodes) to five stations, in the kick-off of the series as it goes on the road. Taking the forensic saga away, wpix New York, KCOP Los Angeles, KPTV Portland, wtcn-TV Minneapolis and kool-TV Phoenix. In the course of the lawyer’s nine-year run on network work, the show has been sold in 11 countries.

Screen Gems started syndication of The Wackiest Ship in the Army with sales to wpix New York, kool Los Angeles and wgn-TV Chicago.

ABC Films lined up 13 stations for Hayride, the country & western show produced by AVCO Broadcating in Cincinnati, and already running in hour length on the five ABC stations (it’s been on tv for 9 years). The first 13 in the syndication lineup are wsix-TV Nashville, wrf-TV Peoria, wlux-TV Green Bay, wlk-ty Louisvile, wzzm-TV Grand Rapids, wtae Pittsburgh, ktal-P Bouveport, wsoc-TV Charlotte, kmf Denver, kktv-Tulsa, wlda Lynchburg, wspa-TV Spartanburg and wmal-TV Washington.

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

Seven Arts chalked up three main sales on Big Night Out. The Beatles half-hour special, for a total of the 59 stations. The third coming of the epochal Liverpudlian quartet to the U.S. looms this summer. The three taking the half-hour are wsdu-TV New Orleans, wmln Albany and wnbf-TV Binghamton.

OLAS Corporation made its 1963 sale on Or Give Me Death, 60-minute color documentary on U.S. tropics in Vietnam, to wnys-Tv Syracuse. Meanwhile, OLAS sold its 60-minute color adventure series, Of Lands and Seas, to w dio-TV Toledo, the network’s Overmyer station.

MGM-TV released Dr. Kildare to syndication, with a kickoff sale to wpix New York. The medico saga
Is there a better way to show your concern for local events than by filming them in color? Is there a better way to increase your value to advertisers? Eastman lets you color the news profitably (and ethically) with a versatile new color film: Eastman Ektachrome EF Film, 7242 (Type B). Indoors or out, you'll find new Ektachrome Film ideal for news work. It's fast, exceptionally sharp and fine grained and has superb color rendition. And with Eastman's prepackaged chemistry and quality-control system, you'll find it most efficient to process your own news footage. For a demonstration of new Ektachrome Film on your own monitors, call your nearest Eastman representative. You'll see the profit in it.

Eastman Kodak Company
New York: 200 Park Avenue, 212-MU 7-7080
Chicago: 130 East Randolph Drive, 312-236-7234
Hollywood: 6677 Santa Monica Boulevard, 213-464-6131
winds up a five year run on NBC this summer. There are 132 60-min episo...black-and-white. During the long network run, Kilda was sold in 50 countries. It’s co...considered likely that Kildare produ...from the current season, half-hour in color, will be made available syndication later this year.

ONTO THE ROAD

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

NEW SHINGLES

• A new production and distribution entity called Shannon Productions has been set up, with Maui Benkoil as president and James Ellison as executive vice president of the company plans to make and syndicate both radio and TV programs. Mr. Benkoil, most recently with AB Radio’s assistant national program director from 1960 to 1964. Mr. Ellison was with WVEC Miam...as sports director, and earlier, news and special events director. Before that, he was a sportscaster at WCKT Miami.

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

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**KICK CUTS**

- McCann-Erickson and Spectra films won one of the Greater Miami Advertising Club's ADDY awards, for an Esso Christmas institutional film. The spot took first prize in the "under 30 seconds" category. The film was produced by Hal Matthews of McCann-Erickson, with Tana Hoban of Spectra as consultant director.
- The Peanuts characters are appearing in tv commercials, and in other advertising, for Interstate papers Corp., which made a deal with United Features Syndicate and Charles M. Schulz to use the cast of characters from the comic strip.
- John and Faith Hubley changed the name of their studio from Storybird, Inc. to The Hubley Studio.
- Manhattan Sound has teamed up with Pellin Enterprises, in a deal between Manhattan Sound president

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**Domino Films**

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

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**Film Age, April 25, 1966**
Fred B. Adair and Frank E. Pellegrin, president of Pellin. Purpose of the affiliation is to expand the range of Manhattan Sound's services. This month the company is opening up a mixing theatre on three levels, with facilities for continuous interlock changeover screening of as many as eight tracks.

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

- Claude Kirchner has been signed by Filmvideo Releasing Corp. to voice the character of Chef Souffle in the company's color tv series, Chef Souffle's Magic Pot.
- Movielab stock was posted for trading on the Pacific Coast Stock Exchange, in Los Angeles and San Francisco. Movielab has for some time been traded on New York's American Stock Exchange. Sales for 1966 are expected by Movielab managers to pass the $10-million mark.
- Bonded Tv Film Service opened up its salt mine storage facility 660 feet under Hutchinson, Kansas. The temperature in the salt cave holds to a constant 68 to 70 degrees (F.), and the humidity to between 50 and per cent.
- Next month LOGOS Teleproductions will put a color tv tape on the road. The van will be equipped with two Ampex VR-2000 high band videotape recorders. LOGOS has two other tv mobile units already in use, a color camera truck and a sentry trailer with color tape, video and audio facilities.
- Eastern Effects moved to new headquarters in New York's East 44th Street. The move from the old stand on West 52nd Street was dictated, according to Eastern president Jerry Lipsner, by a growth in business resulting from the industry's massive switch to color. In the new space, EE now has room to handle "increased demand for quality production of color work." Incidentally, Eastern Effects Mr. Lipsner points out that Maurice Levy is no longer associated with Eastern, although he is available to its clients as a special consultant.
- Filmways set up a record making subsidiary, Filmways Records, with Tommy Oliver as executive in charge of production.

**For an agency TV producer**

**Happiness is . . .**

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

We like to keep our producers happy.

For Will Lorin and Phil Frank

**Happiness is . . .**

Chevy II, National Beer, Dupont, Radar, Reynolds Wrap, Sprite, Imperial Esso, Hellman's, Orioles Baseball Club, Novzema, Colt .45 ...
Wolper Productions as Southeastern regional sales manager, working out of Wolper's sales office in New York.

**MOBIL'S MOTIVE**

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

Now Mobil and its new agency, Doyle Dane Bernbach, are changing that. The gasoline company's current commercials point out some of the realities of life in the fin-tail era. The automobile, which has taken one of a toll of American lives than 1 of the wars of the century, has made sudden death a commonplace.

One recent night, the millions of viewers of The Fugitive were eyewitnesses to destruction. A shiny new automobile toppled off the roof of a 1-story building. What happened to the dropped car (incidentally, a 1962 Studebaker) was no more startling than what happens to any automobile which crashes when going 60 mph. The effect analogous to a 10-story drop.

On another evening, viewers saw 30 people mowed down on an Oregon bridge by a slowly cruising car. The 500 victims were far fewer than the number of people killed in automobile accidents in Oregon last year.

In a third Mobil commercial, viewers see the last things a driver sees when he's caught in a fatal skid. This bringing home to viewers uneasy realities which every driver could know is the key to Mobil's campaign, a public service effort which is a radical departure from previous modes of gasoline advertising.

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

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**ADVERTISING DIRECTORY OF SELLING COMMERCIALS**

- Micrin • SSC&B
  - TV GRAPHICS, INC., New York

- Sears • Reach, McClinton
  - MID-AMERICA VIDEO TAPE PRODS., Chicago

- New England Gas Assoc. • Charles Brunelle
  - BANDELIER FILMS, INC., Albuquerque

- Purex Corporation • FCB
  - N. LEE LACY/ASSOCIATES, LTD., Hollywood

- F. & M. Schaefer Brewing Co. • BBDO
  - WYLDE FILMS, INC., New York

- Sony Corp. of America • Doyle Dane Bernbach
  - VIDEOTAPE CENTER

- Swift & Co. • McCann-Erickson
  - THE FILM-MAKERS, INC., Chicago

- Wesson Oil • Papert, Koenig, Luis
  - PGL PRODUCTIONS, INC., New York

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**JEROME J. COHEN, INC.**

(Jerry & Ron)
225 West 34th St., New York 1, N. Y.
CH 4-3127-8
MOTION PICTURE & TV INSURANCE SPECIALISTS

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*Entertainment Age, April 25, 1966*
and Los Angeles. The agency's Aaron Ehrlich, tv production group supervisor, along with Bob Levinson, vice president and associate copy chief, and Leonard Sirowitz, vice president and art supervisor, flew to the Coast early in February. There, they went up to Portland with producer Mike Michaels and cameraman-director David Quaid, of VPI of California. They shot the "bodies on the bridge" commercial in a single day, calling on some 500 members of the Portland Rainmakers Club to lend their "bodies."

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

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

**HOW TO DO IT**

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

**COMMERCIAL CLAPBOARDS**

A. J. ("Pete") Miranda joined VPI as president of VPI Productions, Inc., the commercials-making subsidiary of Video Pictures, Inc. (To avoid confusion, it should be noted that the president of Video Pictures, Inc., is George Tompkins.)

Mr. Miranda had been with Campbell-Ewald for 15 years, much of it spent on the Chevrolet account, and most recently as vice president and Eastern director. Earlier he was regional account executive for Chevrolet, and before that wrote and produced radio and tv commercials for Chevrolet. He continued to write and produce commercials after he had moved into the agency management echelon.

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

**JOSEPH STATON** joined Focus Presentations as a film editor. He has been with Elektra, and before that, with PGL Productions, Produce Artists and MPO Videotonics.

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

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

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

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

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

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

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**ADR FILMS INC.,
45 W 45TH STREET,
NEW YORK CITY, N.Y. 10036**

*A custom editing service for the fuzzy film producers.*

**CALL AL de RISE • 581-3390**

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*Television Age, April 25, 196—16*
GEORGE CANATA joined Elektra Films as director of animation and voice-action. Mr. Canata has been a designer and director with MGM-TV, TV Spots, Ray Patten Productions, Robert Lawrence Productions and Job Graham Productions. He was a character designer and story man on the CBS-TV show, Linus the lionhearted.

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

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

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

Tv Commercials
D & R PRODUCTIONS
Completed: Humble Oil & Refining (Esso), McCanne; Menley James Lab. (Contact), FC&B; Clairol (hair products), FC&B; Tanqueray Gin, Reach-McClinton; General Mills Frosty O's Cereal, D-F-S.

In Production: Niagara Mohawk (electricity), BBDO; C.M. (Frigidaire), D-F-S; TWA (Detroit), FC&B; TWA (Washington), FC&B.

DOLPHIN PRODUCTIONS
Completed: WABC-TV (news promo); CBS-TV Network (promotional spots); Michigan National Bank, Jepson-Murray; Clairol, Inc. (Clairol Carrousel), FC&B.

In Production: General Motors Corp. (Opel Kadett); CBS-TV Network (promotional spots).

ELEKTRA FILM PRODUCTIONS, INC.
Completed: P. Ballantine & Sons (beverage), SSC&B; Coca-Cola Co. (soft drink), Becker; United Delco Co. (battery), C-E; Pepsi-Cola Co. (soft drink), BBDO; National Biscuit Co. (crackers), M-E; 3M (scotch tape), MacManus, John & Adams; 3M (duplicating machines), MacManus, John & Adams; NAB, Direct; Boyer Bros., Inc. (candy bar), Bauer-Tripp-Poley; Miles Products (tension pills), Wade, Gillette Safety Razor Co. (shaving products), Clain-Maxon, Inc.; Proctor & Gamble (soap products), Dancer-Fitzgerald-Sample; General Mills (cereal), Dancer-Fitzgerald-Sample; Marathon Oil Co. (gas), C-E; Sealtest (cottage cheese), Ayr.

In Production: Thomas J. Lipton (salad dressing), Weiss; Eastman Chemical Co. (packaging machines), Direct; Hudson Paper Products (paper goods), Grey; Colgate-Palmolive (floor cleaner), Norman-
QUARTZ KING
“500” features wide, smooth coverage equal to 2000 W. from 1000 W. lamp. “Dual 650 and 1000” have instant choice of medium or wide flood. Prices start at $36.90

MULTI-BEAM “650” & “1000”
Extremely versatile, full focusing, with fingertip control from soft flood to powerful spot. Prices start at $69.90

SOFT-LITE
Shadow free, large light source. Exceptionally smooth and even coverage 750 W to 4000 W. Prices start at $79.00

MINI-LITE “6” and “10”
The smallest and lightest professional lights of their capability, four way barn doors included, 400 W. to 1000 W. Prices start at $38.95

HI-SPOT
Extremely high intensities with long-life par 64 1000 W. quartz-iodine lamps. Specular or diffuse intensifiers. Prices start at $125.00

No Boosting Required
All ColorTran quartz-iodine lights operate directly from 120 volts AC or DC.

WHY IS F&B/CECO THE LEADER IN ColorTran SALES?
Because...we supply ColorTran products immediately from stock.
Because...our prices are right.

But most important, we are the only firm to employ specialists who accurately evaluate your lighting requirements, and recommend exactly the right equipment for your work.

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

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

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

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

Shift in Emphasis. IT&T began its career as a holding company controlling operating companies in Puerto Rico and Cuba. It later purchased some telephone manufacturing properties around the world from AT&T. By World War II it was operating in over 22 countries, many of them in nations that were to vanish behind the Iron Curtain—Poland, Rumania and Czechoslovakia. But while running into problems of nationalism or communism abroad it continued to expand in the U.S. Gradually the company shifted its basic business from operating telephone systems to production and sale of electronic and telecommunication equipment from its subsidiaries in 50 countries around the world. But with the recent moves, it may be that the emphasis is shifting again to more consumer-oriented service fields.

The foreign manufacturing business is still the largest segment of the company’s business, with almost $1 billion of revenue coming from production of telecommunication equipment. The European plants are the most successful, with the units in Latin America and other continents accounting for less than 10 per cent of the business. Barring political hostility, IT&T has tremendous potential in its foreign markets.

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

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

Additional Income. The ABC merger will bring an additional $465 million to the company from activity in the fields of television and theatres. The ABC assets total $400 million. The combined company will be international to an extent unmatched by any other corporation in its field. It will have manufacturing facilities in 25 countries, offices in 52, and 145,000 of its 195,000 employees will be outside the U.S. IT&T is the second-largest stockholder in Comsat and it is of some interest that ABC is seeking permission to operate its own tv communications satellite.
media traditions notwithstanding, a rather unique spot campaign was placed for Dennison last month in New York. The ads for the copier were shown in the hopes of pricking the interests of executive commuters who were presumably glued to Today on their set at that hour. The campaign was supported by print spreads in the New York editions of Time and Newsweek. There had been some dispute over timeslots for the commercials between the client and the agency but the campaign went ahead with the own pitch. (See Newsfront, March 1.)

A month or so later it appears that the campaign, if not wildly successful in terms of sales, at least introduced the name of Dennison to people who had never heard of it before. (One woman after seeing the commercial called the manufacturer to find out if it held an eight- or 12-pound wash load.) During the campaign Dennison's stock (which had been considered highly speculative) shot up appreciably—whether or not there was a direct tie-in between the exposure of the commercials and the stock surge is unknown and no one is making any statements, certainly not shy Lawrence Brown, president of the agency (Lawrence Brown Advertising) that did the campaign. Mr. Brown was persuaded to admit that there might have been some connection, in that it was reported that stockbrokers posing as interested potential customers called Dennison's New York outlet and asked leading questions about the copying device and the company.

Generally pleased with results of the campaign, the agency has submitted plans to put the spots around Huntley-Brinkley and, hopefully, will expand the campaign to reach five or six other top markets.

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

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

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

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

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

(Continued on page 54)
COLOR-FULL WGAL-TV

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

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

MULTI-CITY TV MARKET

Steinman Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.
One Seller’s Opinion . . .
A CODE IN THE HEAD

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

“Why not?” I blink back at him.

“Because,” he says, “that’s against the NAB Code. I thought that station was running a legitimate operation.”

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

1. Is the Code binding on all stations? (No. It affects only those 390 stations that are currently subscribing to it.)
2. If a station is a member of the National Association of Broadcasters, is it automatically a subscriber to the Code? (No.)
3. What are the Code suggestions for effective “product protection”—10 minutes between competitive commercials? 15 minutes? 20 minutes? 30 minutes? (If you selected any number, you’re wrong. Actually the Code has no statements whatsoever on product protection.)
4. What are the Code limits on commercials in prime time—three minutes in a half-hour? Four minutes? More? (Actually, the Code is pretty vague—except to state that “commercial material, including total station break time, in prime time shall not exceed 17.2%—10 minutes and 20 seconds—in any 60-minute period. Thus, you conceivably could have as many as five one-minute spots in a half-hour, or maybe nine one-minutes in one half-hour followed by a second half-hour with only one minute of commercial.)
5. What are the time limits on commercials in non-prime hours? (The Code says stations can run up to 27.2% commercials in all other hours outside of prime time, or 16 minutes and 20 seconds, including station break time.)
6. How long can a station break be—20 seconds? 30 seconds? 40 seconds? (According to the Code, total station break time in any 30-minute period may not exceed one minute and 10 seconds during prime time, two minutes and 20 seconds during non-prime time.)
7. What size fine can be imposed upon a station that does not follow the Code regulations? (None. The most severe penalty is the withdrawal of the Code seal from the offending station. So far as fining a station or revoking its license goes, the NAB has no authority; this is something that rests strictly with the FCC.)

So, buyers, by and large, you’ll find most stations operate well within the limits “suggested” by the Code. The Code itself is no more than a statement of policy by the broadcasting fraternity in general, and it is as strong or as weak as its members want it to be. You can get a copy of the 42-page Code pamphlet by writing the NAB Code Authority at 1771 N Street, N.W., Washington, D.C. It takes just a few minutes to read, and you might find some station that you “assume” is violating Code principles is really within its rights—and thus is a good buy.
YOU MAY NEVER SEE A 40-LB. SEED*—

Buxton, Inc.
(Doyle Dane Bernbach, Inc., N.Y.)
Two weeks of spot activity break for BUXTON wallets June 1 in a selected number of introductory markets. Daytime minutes and prime 20’s are slated to reach a female audience in less than a half-dozen markets. Mike Raymond buys.

Campbell Soup Co.
(Needham, Harper & Steers, Chicago)
BOUNTY STEW & CHILI will be advertised on spot television in a selected group of markets starting May 2. This four-week campaign will utilize minute spots in fringe time and ID’s in prime time.

Carter Products
(Ted Bates & Co., Inc., N.Y.)
Continued activity is being seen for CARTER’S PILLS in 17 markets. The extended campaign is using nighttime minutes, mostly during the week, but with some weekend daytime and evening spots to reach women. Mike Stern is the buyer.

Chemway Chemical Corp.
(Ketchum, MacLeod & Grove, Inc., N.Y.)
Some 20 weeks of spot television introduction for DR. WEST TOOTHBRUSHES are slated for May. Minute spots will be used in a single test market at first to reach mothers during daytime timeslots. Estelle Misson is the buyer.

Colgate-Palmolive Co.
(BBDO, Detroit)
Fresh activity breaks May 1 for COLGATE SPRAY DEODORANT in top markets. The year-long campaign will use daytime minute spots to reach ladies of the house. June Buckland is the buying contact.

Colgate-Palmolive Co.
(Ted Bates & Co., Inc., N.Y.)
Fresh activity breaks May 1 for COLGATE SPRAY DEODORANT in top markets. The year-long campaign will use daytime minute spots to reach ladies of the house. June Buckland is the buying contact.

Coca-Cola Co.
(Marschalk, Inc., N.Y.)
The top 100 national markets are lined up for heavy spot activity for this soft drink manufacturer’s HI-C FRUIT DRINKS. Two additional flights are scheduled to break on May 15, using daytime minutes and piggybacks.

Edward Dalton Co.
(Ogilvy & Mather, Inc., N.Y.)
Press date marks the beginning of spot activity for METRECIAL COOKIES in a test market at first to reach mothers during daytime timeslots. Vera Barta is the buyer.
Profile

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

Where many midwesterners journey to New York to get into advertising, this newcomer to the city had something else in mind. With a natural inclination toward numbers, he took a job in banking, working in the small loans department of the Key Trust Co. After a while, the world of banking proved to be a little more dull than Mr. Carleton had imagined, and he began to wonder if there wasn't something more interesting—like advertising—where he might use his background profitably.

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

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

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

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

why settle for a pussycat...

get a tiger!

In Rochester, New York television, that's WHEC-TV

COVERAGE SECOND TO NONE
(Eight counties. No Rochester station has more.)

AUDIENCE SECOND TO NONE
9 AM to Midnight; Station WHEC 39 Share; Station B 34 Share;

PRESTIGE SECOND TO NONE
(This is the station locally honored for its hard-hitting, imaginative public interest documentaries, with the help of the Pulitzer Prize winning Gannett Newspapers.)

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

WHEC-TV ROCHESTER, NEW YORK • CHANNEL 10 (CBS)
Member, The Gannett Group • Represented by H-R

Revision Age, April 25, 1966
Blair on Color

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

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

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

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

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

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

### Color Tv vs. Color Print—in 57 Markets

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*Markets detailed are those in which stations are represented by Blair Television Companies. Sources for data in Blair's 1966 "Color TV Survey II": 1. ARB U.S. to homes estimates, Sept. '65, and NSI, Nov. '65; 2. Life Geographical Analysis of Circulation, based on the March 6, 1964 issue; 3. Look Circulation Analysis, based on the Feb. 11, 1964 issue.*
A number of markets. Late fringe minutes and nighttime breaks the second week in May in three separate flights. ID's and prime ID's will run. Hank Thom is the buying contact.

**Lever Brothers**

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

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

**Murine Co.**

(1. Walter Thompson, Inc., Chicago)

MURINE commercials will be seen in over 80 markets when a new campaign breaks the second week in May in three flights. ID's, 20's and minutes will be used (Continued on page 61)
MISS TONI ROBIN was named president and chief operating officer of Johnstone, Inc., a member of the Interpublic group. Miss Robin was a senior vice president and associate creative director of Norman, Craig & Kummel, Inc.

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

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

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

HERBERT ZELTNER joined Needham, Harper & Steers, Inc., as senior vice president and director of marketing services. He was previously senior vice president and director of media at Lennen & Newell, Inc. Also at NH&S, PETER NELSON was named a vice president. Mr. Nelson joined the agency in 1956.

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

ROBERT L. VARDAMAN (L.), with Foote Cone & Belding, Inc., Chicago, for the last 19 years, was named a vice president and associate media director of the agency. The same brace of titles went to Jack W. Rahel (r.), who joined FC&B three years ago from Tatham-Laird.

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

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

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

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

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

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

**Agency Appointments**

**There are sets . . .**

We construct elaborate scenery for anything from an 8-second spot to a series of half-hour shows. It’s all part of that extra effort we give every assignment . . . creative design and that special Quality touch. Call Jim Pratt, our Operations Manager, for your set . . . and production!
WILLIAM TENERBOSO was appointed as an associate media director in the New York office of Fuller & Smith & Ross, Inc. Mr. Tenerboso was previously a media buyer at the agency.

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

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

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

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

MR. HEller

THEODORE "TED" PETTUS joined the media department at Papert, Koenig, Lois, Inc., New York. Mr. Pettus was formerly in the training program at D'Arcey Advertising in New York.

ARTHUR HELLER joined Ted Bates & Co., Inc., as vice president and media director. Mr. Heller was formerly vice president and associate media director at Benton & Bowles, Inc.

FRANK SWEENEY joined Monroe F. Dreher Advertising, New York, as media director. Mr. Sweeney was formerly a media planner at J. Walter Thompson in New York.

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

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

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

WALTER T. FRENCH joined Fuller & Smith & Ross Inc. as a media buyer. Mr. French was formerly a media buyer with LaRoche, McCaffrey & McCall, Inc., in New York.
Buyers' Check List

Network Rate Increases

**ABC-TV:**
- katc Lafayette, La., from $350 to $375, effective October 1, 1966.
- katu Little Rock, Ark., from $550 to $575, effective October 1, 1966.
- kctv Omaha, Neb., from $1,000 to $1,050, effective October 1, 1966.
- kkun-TV Tucson, Ariz., from $300 to $325, effective October 1, 1966.
- kcko-TV Colorado Springs, Colo., from $325 to $350, effective October 1, 1966.
- kswb-TV Lawton, Okla., from $350 to $375, effective October 1, 1966.
- kstv Sioux City, Iowa, from $575 to $650, effective October 1, 1966.
- ktyo Ottumwa, Iowa, from $300 to $325, effective Sept. 22, 1966.
- kxkm-TV Monahans, Tex., from $150 to $175, effective October 1, 1966.
- waay-TV Huntsville, Ala., from $100 to $150, effective October 1, 1966.
- wbrc-TV Birmingham, Ala., from $1,600 to $1,700, effective October 1, 1966.
- weatv Mobile, Ala., from $650 to $675, effective October 1, 1966.
- wftv Orlando, Fla., from $700 to $725, effective October 1, 1966.
- wgip-TV High Point, N.C., from $400 to $425, effective October 1, 1966.
- wkty-TV Lexington, Ky., from $350 to $400, effective October 1, 1966.
- wkly-TV Louisville, Ky., from $400 to $500, effective October 1, 1966.
- wlox-TV Biloxi, Miss., from $175 to $225, effective October 1, 1966.
- wqad-TV Moline, Ill., from $900 to $950, effective October 1, 1966.
- wral-TV Raleigh, N.C., from $1,150 to $1,200, effective October 1, 1966.
- wspd-TV Toledo, Ohio, from $1,200 to $1,300, effective October 1, 1966.
- wtvc Chattanooga, Tenn., from $525 to $550, effective October 1, 1966.
- wtv Columbus, Ga., from $600 to $650, effective October 1, 1966.
- выбравшись Wilmington, N.C., from $175 to $200, effective October 1, 1966.
- CBS-TV:
  - kdictx-TV Dickinson, N.D., from $75 to $90, effective October 9, 1966.
  - kgta-TV Rapid City, S.D., from $275 to $300, effective October 9, 1966.

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

High Priced, Low Priced—Tv Works

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

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

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

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

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

National Biscuit Co.
McCann-Erickson, Inc., N.Y.) The first week in May signals the start of spot commercials for Nabisco's PUFFLE STRUDEL in a small group of selected test markets. The four-week campaign is scheduled to use prime minutes to reach women 18-34. Jack Mulieri is the buying contact.

Nationwide Insurance
Goodby & Mather, Inc., N.Y.) An issue date, a renewal of spot activity for this insurance company is scheduled. The four-week campaign runs in 15 selected markets, using early and late prime minutes to reach men. The buying contact is Larry Walsh.

Estee Co.
Leo Burnett Co., Inc., Chicago) ESTEE will be touted in a campaign running May 16 and running for 17 weeks in a selected number of spot markets. Minutes, ID's, 20's and 30's will be used to reach women. Alton Anthony and Ray Keller are the buying team.

Standard Brands Corp.
Walter Thompson Co., N.Y.) Three separate flights are set to break in 20 markets for SOFT BLUE NET MARGARINE. The activity, running the middle of May, will use 20's prime timeslots to reach women. A ver had not been announced at press time.

Metro TV Realigns
Gerald McGavick (l.) who has been special projects manager, became a group sales manager and will oversee one of two teams into which the New York sales staff will be divided. The other team will report to Mr. Mulderrig. Additionally, Don Kyser (r.), account executive, was named to represent the company in client relations, a new position designed to permit the rep to obtain a fuller appreciation of advertiser needs and strategies, and to provide a closer sales/client liaison.

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

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

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

ASK ANY WOMAN IN MARYLAND

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

Oleg Cassini  Art Linkletter  Ilona Massey  Diahann Carroll  John Ringling North
Bennett Cerf  Eddie Albert  Jules Munshin  Vaughn Monroe  Dr. Benjamin Spock
Jim Nabors  Howard Keel  Hugh O'Brian  Harry Belafonte  Anna Maria Alberghetti

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

In Maryland
Most People Watch COLOR-FULL
WMAR-TV
CHANNEL 2, SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212
Represented Nationally by THE KATZ AGENCY, INC.
The Crown Prince of Japan stared at the box of Calgon in my hand. When he looked around the garden at the dozen technicians, cameramen, grips and the assorted paraphernalia needed to film a one-minute television spot, "All that," he said, gesturing at the men and equipment, "for this?" His gaze held on the box in my hand as I nodded silently.

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

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

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

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

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

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

The exteriors were scheduled to be shot first, but the rain made it impossible. Inside the studio, while our precious white Rolls sat dripping at the gate, we ran some tests on the bathtub. Hal, serving as director, and I got into an argument on the size of the soap bubbles in the tub and had to call Mende in as mediator. Before the three of us worked out a compromise on the proper circumference, quality and amount of soap bubbles, the French crew members within range were murmuring about 12,000 miles for a bath?

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

By BENJAMIN COLAROSSI

Vice president in charge of the tv-radio creative department, Ketchum, MacLeod & Grove, Inc.
“the crazy Americans” and obviously were sure we were about to kill one another.

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

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

Human Barricade

The crowds proved to be a blessing, although it was a constant chore to shoo them off the car and out of camera range. At the picturesque town of Nez, we wanted a shot of our camera range. At the picturesque car and the American moviemakers. Frenchmen out to see the big white roads Engine on, we took to avail. Eventually, we spoke with ac—trying to allay his fears, but to no

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Human Barricade

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

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

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

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

This man had come highly recommended and had assured us that we could leave everything in his capable hands. At the studio 15 musicians awaited the maestro’s downbeat. It never came. He had prepared no arrangement, no score of any kind. The footage counts we had sent him by special messenger had meant ab-

olutely nothing. He would adlib it. Synch? Nothing to worry about; he had a metronome! And as for up-

to-date recording equipment, well, he had bought a new roll of tape for the old recorder. Mende Brown had flown ahead to Tokyo to set up the second of our two bathing scenes; we cabled him to make arrangements to do the music there for both. Then we followed the cable.

II

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

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

plained how we must operate. To

Japanese, he said, do not sell or rent they negotiate. It is a subtle, b

vital, distinction. Through Mr. A

bright’s efforts, we engaged the ser-

vices of a cab driver, instead of hir-

ing a car, and drove through Tokyo to find a suitable location. The one found was a storybook setting, shrine complete with Japanese bridges, trees, shrubbery, sunk

pool, everything. It belonged to the Crown Prince, was close to the hot

and could be negotiated for.

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

‘So Sorry, But—’

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

The next morning we were out bright and early. By mid-afternoon the cameras and lights were ready the pool was filled and we were all set to start shooting. Hal, our direc-
tor, was barking orders in French to an interpreter who translated them to a Japanese cameraman. Before we could expose a single frame of film, however, one of the authorities ap-

peared and, bowing rapidly, pulled us aside. “So sorry,” he said, “but the Crown Prince desires to walk in the

Television Age, April 25, 1966
irk. Everything must be hidden at ice." Protests, pleas, even bribery failed. Cameras, lights, personnel—all went behind the abundant rubbery.

The Crown Prince appeared, strolling leisurely. From my hiding place I watched. And watched. And watched. He showed no signs of giving. It was an hour until dusk, then 50 minutes...we couldn't sit any longer.

I stood up, confronted the startled Japanese and bowed, then launched into a rapid explanation in English about what we were doing in the garden. The Crown Prince listened attentively, all courtesy, as the cameramen and technicians crept sheepishly from their hiding places. I ran out words. So I bowed. The Crown Prince bowed, too, and I found myself extending a box of Calgon. It was then that he said, a bit indulgently, "All that—for this?" I added. The Crown Prince smiled. It must be quite important. I couldn't be delaying you." Shaking his head, he moved away and we went back to work.

**In the Chill of the Night**

By the time we were set up it was after dark. The temperature had taken a 20-degree drop, and the warm water piped into the pool chilled almost immediately. Our stand-ins, drenched in the water, turned blue, came out quickly for a shot of Andy. Around midnight the ever-present Japanese official began to lose enthusiasm for the entire venture. "Sorry," he said, "but your noise and lights are disturbing hotel guests across the square. You must stop.

We knew appeals and protests would do no good. There was only one answer. "We need another stand-in," he was told. "No, not someone to go in the water, just someone to stand at the side of the pool with this pretty blonde lady while we focus lights. Make-up? No problem. One of our people will apply it in a minute." In no time the official was hamming it up before an empty camera, even offering suggestions as to the best angles. He lost track of time. Finally, at five in the morning, we had the last take in the can.

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

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

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**Challenge us**

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

---

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

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Vision Age, April 25, 1966
Proximity (Continued from page 29)

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

Three Into One

At Ogilvy & Mather, Mr. Field, in his laconic British accent, termed the tradition that copywriters conceive advertising campaigns “an accident of history.” In 1964 the art, production, and copy departments at Ogilvy & Mather were merged into one creative department under Mr. Field. Recently Mr. Field moved to deputy creative director when David Ogilvy relinquished his title as chairman of Ogilvy & Mather Los Angeles. At the time, Charles D. Young, station manager of KTTV, was named vice president and general manager of the Los Angeles outlet.

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

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

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

Was Ayer First?

N. W. Ayer & Son in Philadelphia claims to be the first major agency in the country to spot the overlapping responsibilities of copywriters, art directors, and broadcast producers and do something about it. In 1958, “to put the art director on a more equal partnership with the copywriters,” Ayer merged its art and copy, along with a new copy research department into one Department of Creative Services. The stage integration, in 1961, was completed by abolishing the broadcast production department and bringing it into creative services.

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

Segregation or Not

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

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

Television Age, April 25, 1966
Mr. Meads is executive administrator for the New York office. This was accompanied by a physical integration, just completed, in which all people in the creative department were thrown into a hopper and then divided up into six groups, with an eleventh to fill in gaps where more work is needed or there are unexpected developments.

**Personality Ads**

We believe the ad should have a total personality right for the product and all creative departments should contribute equally to the creative content,” Mr. Meads said. “It is no longer is just what you say, but how you say it,” which accounts for the upgrading of the art director and tv producers and the new group system.

“We have told our art directors, copywriters, and producers to forget the titles, take off their coats and start working together,” Mr. Meads said. However, he added that many of the agency’s employees had been working this way for a long time and “all we did was make it easier by putting them closer together.”

The extent to which the new reorganization has taken hold can be observed in the fact that on the set of a commercial, the agency tv producer is not always the man in charge. “The man designated by the creative supervisor is the one in charge on the set,” said Mr. Meads. “He will name the most capable person. Of course, it’s usually the tv producer, but it could be and is sometimes the art director or copywriter, if he can do a better job.”

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

At BBDO there are still separate art, copy, and broadcast production departments on the agency’s organizational chart, but “we are changing fast,” said James Jordan, vice president and creative director. “Just a month ago (in March) we changed our policy, and art directors and tv producers as well as copywriters began work on assignments together,” Mr. Jordan said. “Together they now receive the research, marketing facts, and assignment.”

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

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

He said there has been no effort at BBDO to integrate its creative de-
departments physically "although it's a good idea. Right now mixing is a matter of space expediency and we have to take room wherever we can get it. Eventually though, perhaps months or even years away, art directors and copywriters will have a door between their offices." He is looking for ad men who are expert in more than one of the traditional areas of advertising expertise. For example, he just hired a new man, and "I had to ask him whether he wanted to be called an art director or a copywriter. Every ad in his book he had laid out and written himself. To me, this is nifty and it happens all too rarely, but we are beginning to develop these kinds of people." He also pointed to his own experience as a copywriter working with an art director when he ended up doing the art and the art director wrote the copy. "It's a sound trend in advertising and we will be seeing more of it," he said.

**Copy First at Bates**

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

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

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

**'USP' Is Unified**

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

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

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

**Emphasis Is Equal**

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

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

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

Artists Are Idea Men

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

At Y&R no effort has been made to integrate our three departments physically," Mr. McCarthy said. "We have it a great deal of heavy and hard thought at one time and decided to keep them in separate departments. We feel the spirit and pride of the departments should be retained since there is much intermingling between art and copy anyway. Go down to the art department and you're sure to find a copywriter in every other office."

Mr. McCarthy summed up what most creative directors feel these days by describing today's art director as "militant... much more concerned with the soundness of the idea than with its design. Many of our art directors are now primarily idea men." He said at least five copywriters at Y&R began in the art department.

"There is a trend toward whole, complete ad-maker, rather than people who do separate functions. In just five years we have broken down rigid departmental lines; rather than make the man fit the system, we are making the system fit the man and his talents."

---

DEDICATION TO QUALITY and DEPENDABILITY

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

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- Still Photography
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Builders of the new EMEL Camera, Custom Animation and Optical Motion Picture Equipment.
In fact, however, the cases of the media department simply following directives issued by the creative and account groups are becoming more and more the rule. In many agencies the media people have never met the creative people and are, in fact, generally ignorant of the content of the ads on which they buy. The old tale of the media man slodging commercial minutes for the American Gas Association in Judgment at Nuremberg has occurred too often to be funny to the advertising professional.

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

**Media No Surprise**

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

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

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

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

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

**Subservient Role**

Of course the media men realize logically accept the fact that their function must be an adjunct of the creative and marketing decisions. The media man, by the nature of his job, is in a subservient position. The fact is that, as Steve Dickler, media planner at BBDO, put it, "the creative product itself is the most merchandisable product. I can't go to the client and say that we have the most efficient spots available. I'll say, 'How about the creative campaign?' What's going to distinguish my product from the competition?' Let's face it," said Mr. Dickler, "the client...
New TK-42
Color TV Camera

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

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

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

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

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

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

Call your RCA Representative for the complete story. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J.
dom says, "I like the campaign because of the tremendous media play.

A noteworthy example of an instance where the creative approach took over the ballgame from the marketing recommendations, which included media suggestions, was in the case of the now famous Brox- tent toothpaste minute spot. Saibb's agency, Doyle Dane Bern- leth, not especially noted for soft- selling the creative approach, had received a great deal of marketing information that indicated that the best way to sell a luxury item like an electric toothbrush was to place it in upper socio-economic magazines like The New Yorker and Time. Consequently, a heavy print sched- ule was placed, utilizing what the creative approach, had considered good print ads. Almost as an afterthought a light pre-Christ- mas spot campaign running for four weeks in 10 markets was set up to be an added push. When the account people saw the commercial with the Brerrrrrrrrrrrrrsh gimmick, they were so impressed that at first they considered cancelling the print campaign to put more emphasis behind the spots. This was impossible, but when the toothbrush was the nation's screens again in June, there will be without an accompanying print.

Copywriters Choose

Doyle Dane account executive Steve Blashke said, "Here is a case where the creative angle was so good that it negated all the previous research and marketing information. The media group came up and said, 'What a commercial!' The executive said that in his account up at DDB there was an effort to keep the media people informed about the creative process on the story that it enabled both departments to function more smoothly.

In some rare cases the personal idiosyncrasies of the copywriter determine not only the choice of media but the specific media vehicles themselves. This is especially true in the agency where the creative image is deemed important. A professional media man, commenting on the "creative" shop, said, "In many cases these agencies are more concerned with selling their own image and reputation than they are with selling the product." He went on to add that in this instance an agency would select a medium that would best show off the brilliance of the copy and the secondary concern would be the reach and frequency factors. "This is," the media man said, "the reason that the first choice of so many 'hot' agencies is television. What these shops are after is having people talk about how damn cute the ad was, and never mind the product."

Another media man, a supervisor in a conservative agency said, "Look at the Rheingold television and Ballantine radio ads! 'Great commercials,' everybody thought. But are they selling any more beer?"

Change the Campaign

Jim Hayman, a young copywriter at Ted Bates, took a different point of view. "It's pretty silly to try to adapt a campaign that was created for one medium to another medium for which it was never intended. It is often better to change a campaign to suit a second medium. Unfortunately this is sometimes not done. Many commercial ideas, developed for television, are simply not effective in radio."

Another copywriter, suggesting an example, pointed to the Lucky Strike 'Eat my hat' commercial. "I feel that using this same gimmick, which is essentially visual, on radio is terrible. It just doesn't come off. I'd have recommended altering the campaign to fit the vehicle in this case. It's no good trying to twist a successful creative formula around to fit a media plan."

There are different schools of thought on the subject of exactly how inviolable commercial and print copy is and should be. The creative complaint of long standing that a quarter of a page or thirty seconds of broadcast time are limits that make it impossible adequately to tell the story are open to question by
many experienced researchers. Martin Mayer, author of Madison Avenue, USA, refers to research done by Schwerin Research on time limits: "Schwerin, whose service works for British as well as American advertisers, has found that commercials there score as well as commercials here," even though a half-minute is the standard British length. "We venture to guess," said a Schwerin newsletter in 1964, "that if—by some miraculous decree—all U.S. television commercials were given a maximum duration of 30 seconds, everyone would adjust to the new state of affairs very quickly with no loss in effectiveness or sales.'' Regardless of the reality of the creative man's claims, it is his thinking that in many cases determines that a commercial will run for 60 seconds, and not the media man's. There is an effective argument which runs that when a creative man says: 'I've written this copy for use on television', he is no longer a creative man but a media man.

Media Man Takes Over

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

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

In most cases, after the plans have been laid, whether by a media director, an art director, a copy man, or an account exec, the media man takes over and utilizes his personal experience and training to handle the questions of market and specific media.
even the most honest demonstrations. This is why, each year, as television grows older and the viewer more sophisticated, we are hard pressed to find demonstrations which at once so forceful and believable that they no longer require the sten- 

evenion cliché “Here’s proof.”

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

Our first task, of course, is to find a viable claim, which should derive from the product’s main purpose. It may be expressed in words (“Winston Tastes Good like a Cigarette ...” “Windex Gets Glass So Clean It Seems to Disappear”), or it may be implicit in the demonstra-

tion (as in the Johnson & Johnson Baby Powder commercials, where the product’s softness is stressed most po-

erfully by the obvious demonstration of a mother’s hands pow-

dering a baby).

Food ‘Demonstrations’

The claim, or concept, should then dictate its execution. In the case of Volkswagen and the shaver, the demonstration of the claim is self-ev-

dent. But subjects which are less tangible, like beverages, life insur-

ance, and headache remedies, are more difficult to demonstrate.

We may use analogies, enactments, and testimonials to prove our point. Pepsi-Cola’s television campaign, built on the slogan “For Those Who Take Young,” expressed the effec-

tiveness and freshness of the drink through music, models, and situa-

tion which were compatible with the claim. The actual taste of the bever-

age was impossible to depict, but appe-

ening, mouth-watering shots were de-

emned to involve the viewer.

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

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

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

A tv commercial is an entity, and it should be conceived that way. It should begin as an idea, or concept, with a central theme, and the video and audio should contribute naturally to that theme. Of course, the opening of a commercial does have some similarity to the headline of a print ad. The tv audience, like the magazine reader, is not automatically interested, so the opening must seize and hold the attention. But too many new tv writers tend to concentrate on the opening, which often consists of borrowed interest, and then afterwards fill in the “dull stuff”—the “sell” and the “sacred cows” about the product—like an embarrassing long tail on a very brief dog.

One way to think of the commer-

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

Once you conceive the single, sim-

ple concept of a commercial, and after you free-associate and arrive at the ideal technique to express it, the commercial should begin as it needs to begin and should march to its inevitable conclusion. Of course, that seldom happens, entirely, when the
writer sits down to write. As all professional tv writers know, ideas and executions of commercials usually go through many permutations in the process of production—usually more than in print advertising, where the actual production of type and engraving are of less concern to the writer. The tv commercial is a deeply collaborative effort. Creative refinements may constantly be needed during the preproduction and production meetings, the filming of the video, and the recording of audio. Editing the film itself can be part of the "writing" process, for the way scenes are juxtaposed affects their meanings.

Need Many Heads

It should be emphasized that the tv writer is a new breed of communicator—a hydra-headed character, with heads labeled "art director," "film director," "casting director," "music and sound effects director," and usually more heads besides. It is seldom that any one person does all these jobs—though the trend is toward a synthesis of the positions, and many art directors are now becoming "writers," as tv gets more graphic and less verbal. We are calling our "writers," as tv gets more graphic and less verbal. We are calling our tv commercial creator a "copywriter," and less verbal. We are calling our "writers," as tv gets more graphic and less verbal. We are calling our... (continued)

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

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

'Tell 'em . . . Tell 'em'

Ed Barnes, an agency account supervisor who taught many a copywriter his exacting craft, used to insist that a tv commercial follow the injunction of the country preacher: "Tell 'em what you're gonna tell 'em. Then tell 'em. Then tell 'em what you told 'em." This is one formula this chapter will prescribe, although this too will certainly have its exceptions. A tv commercial, unlike a magazine ad, cannot be lingered over. It flashes by the viewer, at the rate of 24 still pictures a second (in a one-minute commercial 1,440 stills), and once they are gone, his mind is off on another tangent. So it makes sense to repeat the summary of our message several times, to underscore the idea, as it were. This repetition need not be insistent or in poor taste (as in... (continued)
much-criticized commercial for Piel's Beer, with its reiterated words "Fast! Fast! Fast!"). The repetition, in fact, might not even be verbal; you may simply use a visual device (a kind of "trigger for the memory") which recurs through the span of a commercial.

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

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

How to Start a Trend

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

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

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

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

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

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

Reality Lives Longer

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

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

1845 BROADWAY  NEW YORK 23, NEW YORK

**and diagonal for sound.**

Cuts straight for picture

ated Mylar or Cellulose Tape.

For use with non-perforated films. More accurate registration.

Precision machined for precision splicers?

splicing time in half.

Built-in carbide tipped scraper blade cuts chrome steel cutter blades.

Professional model with hardened ground blade.

- Chrome steel cutter blades.
- Built-in carbide tipped scraper blade cuts splicing time in half.
- Model 135-35mm or 16mm... $225.00
- Model 116-16mm or 8mm... $249.00
- Model 150-41mm or 16mm...$349.00

**Guillotine Splicer**

- Precision machined for accurate registration.
- For use with non-perforated Mylar or Cellulose Tape.
- Cuts straight for picture and diagonal for sound.

16mm Model .... $185.00
35mm Model .... $225.00

**Portable Hot Splicer**

- Professional model with hardened ground chrome steel cutter blades.
- Built-in carbide tipped scraper blade cuts splicing time in half.

Model 135-16mm or 16mm... $349.00
Model 116-16mm or 8mm... $249.00

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**Sensual Salesmanship**

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

Humor, too, can be used to break through the apathy and indifference of the tv viewer. But this is perhaps the trickiest technique, because many viewers, like many individuals we know, do not have a well-honed sense of humor. We can take inspiration from some of the most popular humorists of the movies, such as the Marx brothers, whose humor was outlandishly broad enough to satisfy the less cultivated customer, yet had overtones for even the most sophisticated. A successful humorous commercial was the one for Purolator Oil Filters. A beautiful girl park a libidinous escort in a lover's lane, and gets out and under the car to examine what is wrong with it. She emerges, triumphant, covered with grease from a filthy oil filter having replaced it with a Purolator. She then proceeds, grease and all, to the more expected activity of a lover's lane. The incongruity of a gorgeous feminine mechanic involved the viewer from beginning to end of the commercial.

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

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

But no matter how many degrees the copywriter twists, he is always relevant to his subject. To our knowledge, no tv campaign based on borrowed interest has been consistently successful. "Arouse quick related interest" is the first principle preached by the researchers of thousands of commercials. They are four good words to remember every time you approach a commercial: "A.Q.R.I." - Arouse... Quick... Related... Interest. Good seeds for the cultivation of the right state of mind for this fast, fast medium.
unions (Continued from page 35)

et expensive—soundstage space in New York.)

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

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

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

Bring It All Back

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

New York has all but been abandoned as a locus for prime time shows, with the fall premiers of "Hawk" on NBC and "The Pruitts Of Southampton" on CBS. Local 52 members have been highly successful at securing episodic tv work for New York residents. But despite the evident declining production in New York, many people have an idea that more studio facilities are required, and that if they're constructed, production will return. The popular notion is that New York can be made into another Hollywood, once a certain amount of concrete is poured.

The idea has been encouraged by the talent and craft unions, and by New York's Lindsay administration.

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Last October, in campaigning for the mayoralty, John V. Lindsay promised to "do something" to restore the city's role as tv show capital and as a feature film production center. Implicit was the building of new studios.

35mm MOTION PICTURE B & W COLOR

STOCK SHOTS

JUDSON 2-6185

For your STOCK FOOTAGE needs

CALL US FIRST!

Contact Maurice H. Zouar

NEWSREEL FOOTAGE—over 5 million feet of news coverage including NBC News & Telenews.

EARLY NEWSREEL FOOTAGE—over 2 million feet of newsreels dating from 1910 to 1930.

PUBLIC FIGURES—nearly every personality in the news—sports, diplomatic, politics, foreign and domestic, etc.

OLD MOVIES—over 250,000 feet of most of the Zaney comedy situations from early movie days.

SPECIALTY FOOTAGE—almost every kind of stock scene covering clouds, fireworks, lightning, street scenes, construction, waterfalls, etc.

YOU NAME IT—shipping—aviation—space—travel—or sports footage, more than two million feet of important scenes going back as far as 1910.

COLOR

WE SERVICE THE WORLD!

333 W. 52nd Street, New York 10019

OVER 10,000,000 FEET OF CLASSIFIED MULTI-SUBJECT FOOTAGE IN ALL CATEGORIES, FOR DOCUMENTARIES, TV LIVE AND FILM PROGRAMS, FILM SERIES, WESTERNS, COMMERCIALS, FEATURES, EDUCATIONALS

Revision Age, April 25, 1966

79
The big news is in color.
So is the big money.

facilities for shows and commercials.

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

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

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

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

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

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

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

No need for him to burden buyers
With wordy pitch that bores and tires.
His basic story's known before
He passes through the buyer's door!
In SRDS
YOU ARE THERE
selling by helping people buy
CBS (Continued from page 37)

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

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

Other Developments

Youth-minded expansion isn't the only avenue CBS is following, either. Within broadcasting, the area it obviously knows best, the corporation has made several recent moves. It purchased Stephen & Twondrow, a Canadian firm representing 13 of that country's major am stations and seven fm outlets. Also purchased was Canadian Wirevision, Ltd., with its substantial interests in Canadian CATV systems. Another company, MicroDube, which works in the field of dry printing of film, was acquired by the CBS Laboratories—and it was the laboratories themselves which recently figured in the biggest CBS stir since the acquisition of the Yankees. A report broke that the labs had developed a metal disc that could be marketed for $1 and would play tv programs at home, much as a phonograph record now plays music.

Fantastic Implications

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

In a seemingly unrelated development, Warner Brothers recently arranged with CBS for the underwrit-
of some feature films which will first into theatrical distribution and then onto CBS-TV. The arrangement is not unique in tv today, but it takes on added significance if the technology should suddenly develop into a full-fledged business. The corporation could have a supply of original film product to transfer to disc and make available in the near future.

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

Strongly Staffed

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

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

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

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

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

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

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

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

*This is a true average for our directors, animators, editors and department heads.
of the most successful business judgments in history.

Dr. Peter Goldmark, president of the laboratories division, is the other executive reporting directly to Dr. Stanton and Mr. Paley, but it is considered unlikely that he will move higher up the administrative ladder. There is no denying his talents, but he is reportedly dedicated to research and technological developments. His division, however, has become increasingly active over the last few years and the role its personnel will play in the next three years or so may be much more important.

Whether Messrs. Schneider, Reynolds, Lieberson or Goldmark move ahead, the financial community in any case sees the outlines of a staff which it can assume will be handling CBS affairs confidently over the next decade. This is an important consideration for long-term investing.

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

On the ratings front, however, CBS is still able to claim the front-runnership position. With advertising commitments overall growing at a rate of 5-10 per cent annually, and with TV getting a steadily larger share of the advertising dollar, CBS-TV and its five owned stations should gain a better-than-fair share of the increases. In the new fall schedules, CBS is introducing the fewest number of new programs, which ordinarily have the highest mortality rate, and therefore seems to be running fewer risks than its competitors.

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

The fact that CBS is slowly evolving along new lines was further evidenced at the April 20 stockholders' meeting when it was agreed to streamline the company's certificate of incorporation. The changes would range from broadening the statement of business purpose to eliminating certain restrictive clauses and the requirement that the company have an even number of directors. Such changes, while quite general in nature, suggest that CBS management is aware that modern business conditions call for great freedom, so that opportune moves can be made at the right time. A significant change in the character of CBS may be around the corner—for example, the corporation might someday be almost considered an educational organization operating for profit—and the awareness of the potential for change, along with the ability to prepare for change, is primary in the solid support given CBS today.
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A SERVICE OF TELEVISION AGE $2.00 per copy
evaluate their buys on 18-34 cpm's) should consider the 18-34 and the 35-49 year age groups as one in their media evaluations, or should look further into the market for the product as it exists where their sales are actually made."

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

Those Vacant Chairs

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

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

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

As to Mr. Henry’s successor, the field seems wide open. This is true both of his seat on the commission and the chairmanship. It is widely recognized that the appointment men to regulate an industry in which the Johnson family has holdings (even though the stock is in trust) is a delicate matter for the President. While Mr. Johnson believes that the family’s broadcast interests should never be treated any differently than those of any other broadcaster, the identities or philosophies of the FCC commissioners will make a difference to his family’s role in broadcasting, he believes he watched very closely on this score and unjustly.

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

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

A. Donovan Faust, who joined General Electric Broadcasting Co., in past February as manager of business development, has been named vice president and general manager of that company’s WSIX-TV and radio stations in Nashville, Tenn.
Mary Wells, president of the newly formed Wells, Rich, Greene agency, is probably the first woman in the history of advertising to head up a general consumer goods and services agency, one not specialized in fashion or some other area in which women might be thought to be more at home.

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

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

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

She believes in "telling it straight," not putting an offer and a reward in an offer and a reward. Her agency would be "traditional" in the sense that it would be strong in marketing.

"We are going to be selective in accounts, take those where we can do something to move a product, whether it's one that's not much different from its competitors and thus could use strong presentation, or whether it's a good new product," she said.

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

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

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

From Macy's Miss Wells went to McCann-Erickson, as a copy group head working on a number of accounts, among them Durene and Coca-Cola.

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

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

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

Miss Wells lives in New York's East 80's with her two daughters, whom she usually takes to the Hamptons in the summer. Hobbies? "Working in advertising is like having a thousand hobbies."
One more bit of wit left over from the NAB Convention: On the first day of the meet, during the ABC-TV presentation, Adam “Batman” West was introduced in the audience for a quick bow. Later, when several eager fans tried to find him, he appeared to be nowhere around. Why? Because he was wearing an E. William Henry suit.

* * *

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

“A young priest,” he said, “was in a hospital for the first time to give comfort and solace to the sick. The first patient he visited was an old man in an oxygen tent. The priest moved to his bedside and began to make small talk about the weather, how soon the patient would be on his feet again, and so on. But as he talked, he noticed that the man’s condition appeared to be growing worse.

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

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

‘You’re standing on my air hose.’”

* * *

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

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

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

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

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

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

And here’s a real influence on this survey: “My husband is a retail appliance salesman and watches sets in the store almost all day as the always have sets on for demonstration.”

And one lady in a lengthy discourse complained that it’s okay to put crime and violence on in the daytime, but that such shows should be aired at night because they interfere with her sleep. “Incidentally,” she wrote, “I hope you can read this. My hand has gone to sleep.”

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

“We wouldn’t have to worry about anyone fixing the ratings if we could just fix some of our programs.”
We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!
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