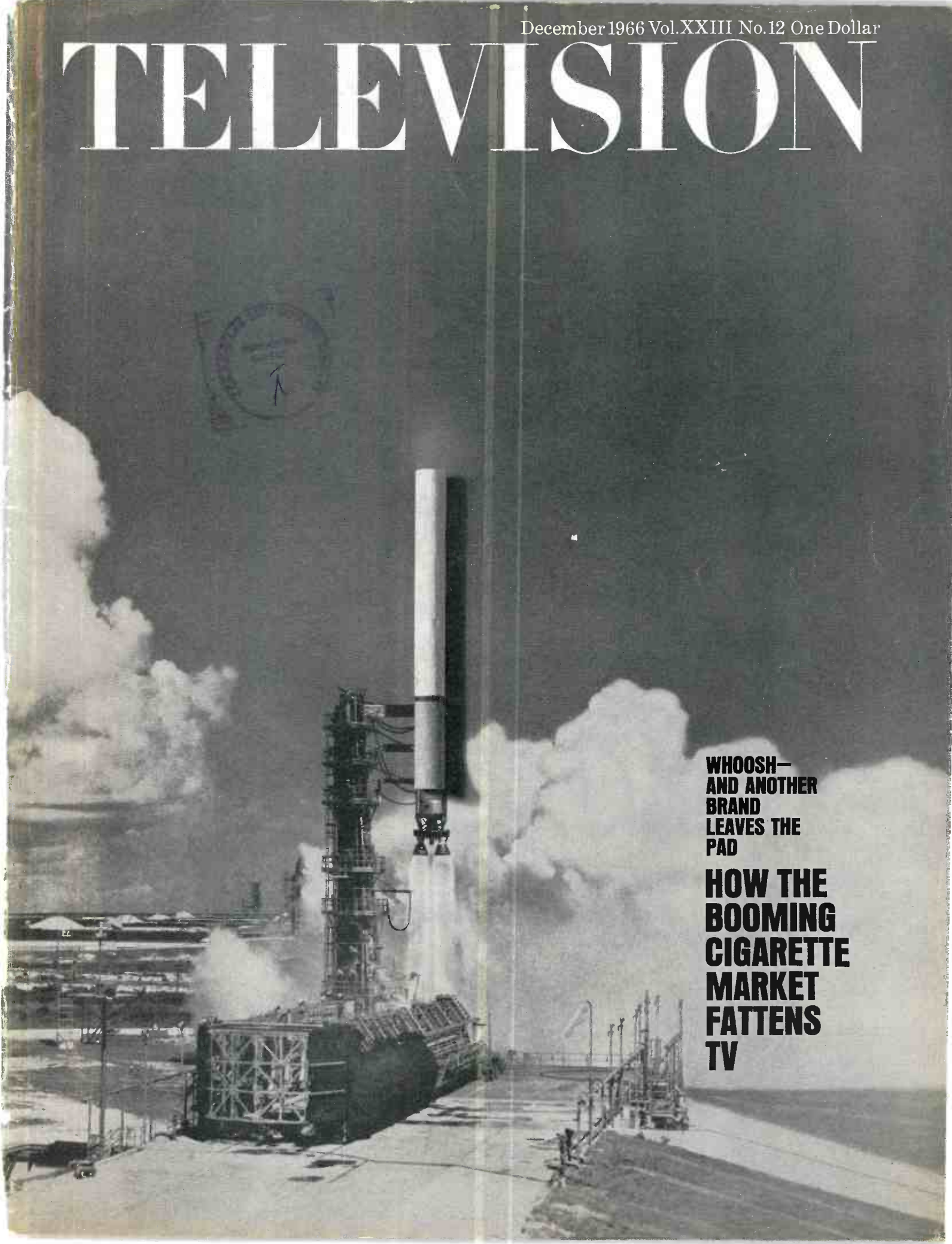


December 1966 Vol. XXIII No. 12 One Dollar

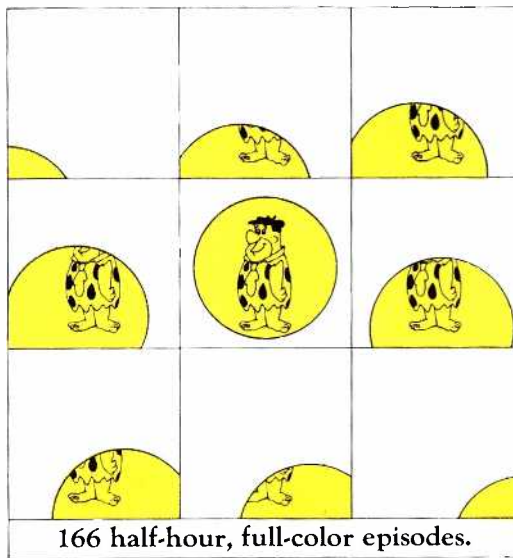
# TELEVISION



**WHOOSH—  
AND ANOTHER  
BRAND  
LEAVES THE  
PAD**

**HOW THE  
BOOMING  
CIGARETTE  
MARKET  
FATTENS  
TV**

# From sunup to sundown, 'The Flintstones' is seen in more homes than any other regularly scheduled program on any New York station.



"The Flintstones" also reaches more homes than any other regularly scheduled show on WNEW-TV from sign-on to sign-off. In its own time-slot (6:30-7:00 PM, Monday-Friday), it is Number One, out-rating the newscasts on the network flagship stations.

**SCREEN GEMS** 

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SOURCE: ARB ESTIMATES FOR SEPTEMBER, 1966.  
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On the Go!

KTRK-TV abc HOUSTON

JONES HALL FOR THE PERFORMING ARTS



**Today's interns,  
Tomorrow's pros**



**Where does the exciting, challenging broadcasting industry find today's workers and today's learners who will be tomorrow's professionals?**

WGN Continental's answer is the WGN Programs for Professional Broadcast Education. They are—

*First*, the Pierre Andre Memorial Scholarship Program offering selected university students three months' on-the-job training as part of their regular college curriculum. Students are paid for their work and receive twelve hours' university credit. Since it was initiated in 1963, there have been thirty-three Pierre Andre interns.

*Second*, the WGN Program offering part-time jobs to full-time high school and university students, who fill a variety of positions ranging from clerks to ushers.

This phase involves an average of twenty students per year.

*Third*, the WGN Program providing students with summer vacation jobs. An average of twelve students are assisted in this program every year. During the past three years, 129 full-time students attending 25 Midwest educational institutions have participated in the WGN job/training programs.

The WGN Programs provide professional on-the-job training, encouragement, and financial help as a preparation for the student's future and ours.

Eight of these student participants have become full-time WGN employees.

**Developing new talent for the industry is another group service of WGN Continental.**

**WGN CONTINENTAL BROADCASTING COMPANY**

Serving Chicago: WGN Radio, WGN Television and WGN Continental Productions Company/Duluth: KDAL Radio and KDAL Television/Denver: KWGN Television/Michigan: WGN Televents, community antenna television  
New York and Chicago: WGN Continental Sales Company.

# TELEVISION



**COVER.** Every time you visit your friendly tobacconist, he seems to have a new cigarette brand on display. How does the race to introduce and establish the new brands affect television billings?

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Television has a guru, Marshall McLuhan. When he descends from his Canadian cloister, telecasters sit up and take notice of what he says. Read how his followers put his message to use.

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### HOW TV TURNED THE TIDE

What do a gravity knife and brass knuckles have to do with a political campaign? They were props in a commercial on what the candidate had done to solve the narcotics problem.

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Henry Fonda is one of the stars of a 15-picture package of movies Universal TV is producing for first showing on television.

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Chillicothe, Ohio, isn't big enough to support its own TV station. But channel 2 of the local CATV system provides a local-program service to its subscribers.

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# The start of something big

Recording star... supper club headliner... featured performer on network television — singer Lainie Kazan is a newcomer who is making it big. Today, she is becoming one of entertainment's brightest stars. Thanks, in part, to "Repertoire Workshop."

Like hundreds of other young hopefuls, Lainie received early television exposure on "Repertoire Workshop." (So did Dom DeLuise, Mariette Hartley, Thelma Oliver and the Back Porch Majority.) A joint production of the five CBS Owned television stations, "Repertoire Workshop" was created specifically to give talented beginners in all phases of the performing arts a chance to be seen by large audiences in five major cultural centers.

To that end, during its four-year existence, the Workshop has held 10,653 auditions; read 2,438 original scripts; screened films by the hundreds; heard original musical compositions by the score; scouted local little theatre groups, colleges and universities, clubs and community centers for talent. The cream of the crop was showcased on-air in 140 top-quality productions: dramas, comedies, revues and musicals.

This season, "Repertoire Workshop" is celebrating its fifth year, giving still more promising beginners that first big break. This continuing determination to help enrich the cultural life of their communities is typical of the five stations. It's one reason our audiences (and advertisers) always expect such big things from us.

## ◎ CBS TELEVISION STATIONS

CBS Owned WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis.



**Is there a swing to Norelco**  
**Just ask these busy people**  
**Better yet, ask the**





Scenes from North American Philips Company, Inc., Studio Equipment Division manufacturing facility, Mt. Vernon, N.Y.

# 3-tube Plumbicon\* color cameras?

## who build them.

## people who are buying them.

Here's a partial list of stations now using the Norelco cameras. Ask them—at our expense—why they chose Norelco cameras. Call or write us. If you're in the market for a new color camera, we'll pay for your trip to one of these stations, subject of course to availability of their technical personnel to show and tell you the reasons for their choice.

STATION	LOCATION
<b>EAST</b>	
WNHC-TV	New Haven, Conn.
WNEW-TV	New York
REEVES SOUND STUDIOS	New York
SPORTS NETWORK	Rutherford, N.J.
<b>SOUTH</b>	
WAGA-TV	Atlanta, Ga.
WJBF-TV	Augusta, Ga.
WCYB-TV	Bristol, Va./Tenn.
WKRQ-TV	Mobile, Ala.
WSPA-TV	Spartanburg, S.C.
WBTV (Remote Unit)	Charlotte, N.C.
<b>MIDWEST</b>	
WFIE-TV	Evansville, Ind.
WFRV-TV	Green Bay, Wisc.
WISH-TV	Indianapolis, Ind.
<b>WEST</b>	
KABC-TV	Los Angeles, Cal.
KTTV	Los Angeles, Cal.
KXTV	Sacramento, Cal.

Two major networks and dozens of stations now use Norelco 3-tube color cameras. Over a hundred of these "new generation" cameras are on the air today. And, just to keep up with orders, we've had to triple production personnel and quadruple the number of our factory test stations in less than a year.

Why the swing to Norelco 3-tube cameras? The big reason is superior performance through state-of-the-art innovations. *Item:* A sharper picture in both color and monochrome than with any 4-tube camera; Norelco's "contours out of green" system for both vertical and horizontal aperture correction provides that. *Item:* Lower noise, more detail in dark or shadowed areas with Norelco's superior gamma circuitry. *Item:* No lag because our beam split system is highly efficient; also, the light is split 3 ways, not 4. *Item:* Maximum stability and reliability because the Norelco 3-tube camera is inherently simpler (which also means fewer controls, less set-up time).

Briefly, that's why they're swinging to the Norelco camera. For technical details, call our sales representative, Visual Electronics. Or call us. Be a swinger.

**Norelco** STUDIO EQUIPMENT DIVISION  
 NORTH AMERICAN PHILIPS COMPANY, INC.  
 900 South Columbus Avenue, Mount Vernon, New York 10550

## THE MONTH IN FOCUS

**Another election under TV's belt; second season set; UHF's buy more shows**

**A**MERICAN elections have always been a happening: a none-too-subtle blend of florid rhetoric, razzle-dazzle, tricolor campaign posters, songs and last hurrahs. Until television, the event was perceived by the people in random and discrete clunks of information. It took days, or at least until the morning paper, to find out what really happened and why.

But last month, the medium proved once again that the voter need spend only seven or eight hours before his set to witness one of the biggest and most expensive (\$7 million) happenings in history. Numbers flashed faster than the eye could follow; magenta graphs inched back and forth across the screen; computers traced whole states, populated their boundaries with numbers, then mysteriously wiped them out of sight. All this took place while mere mortals, their ears wired to some unknown font of information, commented, predicted, dissected and wisecracked to the metallic obligato of droning computers, Teletype machines, and various and other occult devices.

Ostensibly, though, it really wasn't a happening. It was the latest in a series of biennial paroxysms that grip the networks causing them to sink millions of dollars and manhours in the coverage of our elections. At stake in last month's off-year election were 505 Senate, House, and gubernatorial races, and thousands of minor offices. All was covered in unparalleled depth and scope, made possible by the latest and most sophisticated computing and information retrieval equipment available. Never before has so much information flowed so fast between polling place and audience. There were, of course, flaws—some rather glaring ones. Each network wrongly called at least one race, and at times the repetitious inundation of data and words threatened to obscure the real meaning of it all, often leaving the viewer in a catatonic state. But on the whole, it was an impressive, and sometimes excit-

ing, display of man communicating with man. Elections, or rather the agglomeration of numbers, can be a deadly bore. Television, however, turned it into a happening.

In order to do it, the networks went on the air with their election coverage at 7 p.m. on Tuesday, Nov. 8. CBS and NBC continued until 2 a.m., and ABC signed off at 3 a.m., EST. NBC won ratings leadership by garnering a 43 share of the three network audience measured by Arbitron from 7 p.m. to midnight. CBS's share was 39 and ABC's 18. The ratings, however, were not a good indication of the quality of each network's performance since all three efforts were more or less the same on that score.

ABC News succeeded in an all out effort to achieve parity with CBS's and NBC's coverage, and in the process, spent about \$2.5 million, a sum matched by each of the other networks. Behind ABC's improvement were RSVP (Research Selected Vote Profile) programmed computers; commentators such as Howard K. Smith and William Lawrence; 3,500 stringers in the field; and a technical-editorial staff of 600 in New York. The RSVP system processed returns from 3,000 key precincts throughout the nation and was responsible for some startlingly fast and accurate projections of winners and some occasional mistakes.

CBS News, with Walter Cronkite presiding, had its Vote Profile Analysis (VPA) system, which gathered returns from 2,700 key precincts, and the News Election Service (NES), a joint ABC, CBS, NBC and wire services effort that provided tabulated vote totals on election night. NBC's efforts, led by Chet Huntley and David Brinkley, made use of 10,000 stringers covering 3,500 precincts for vote projections and another 3,500 for vote analysis. Information from the key precincts and NES were fed into NBC's own EVA (Electronic Vote Analysis) system.

All three networks had remote capability that enabled them to visit the campaign headquarters of important candidates and pick up their victory or concession speeches.

ABC led the networks in uncontested first calls (11 governors and 15 senators) and also in the number of wrong calls (seven governors and a House race). CBS first called three gubernatorial and three senatorial races correctly and made three errors; and NBC first called eight senators and 10 governors correctly. NBC made one error when it predicted the victory of segregationist Lester Maddox over segregationist "Bo" Calloway in the Georgia gubernatorial, a mistake made also by ABC and CBS.

Following election night, some critics took the networks to task for various aspects of their coverage, mostly criticis-

ing the wrong predictions and the lack of comprehensive commentary by newsmen on the meaning behind the voting trends.

In the network's defense, some observers noted that the flow of information was so overwhelming throughout the night that its very mass precluded the possibility of making intelligent and cogent observations on the meaning of it all. On the other hand the networks deserved the criticism levelled at them for placing too much emphasis on competition for "first calls," and for not constantly reminding the audience that computer predictions were just that: predictions, however educated and sophisticated they may be. Had the networks reiterated to their viewers that it wasn't over until *all* the votes were in, the critics would have been hard put to fault network coverage.

■ Forthcoming changes in the primetime schedules of the three television networks appeared firm last month following the release of the season's third regular Nielsen reports.

Not only did the reports—the final arbiters of wise investment and genuine talent—identify those programs destined for the chopping block, but they revealed the comparative standings of the networks. So far, it seems, the relative standing between two of the networks, CBS and NBC, has been nip and tuck. Both have alterned in the lead spot and their proximity seems to be more a matter of what "specials" are telecast in any given week rather than on the real merit of their on-going programs.

ABC, still eyeing the tantalizing prospect of an alliance with International Telephone & Telegraph, is behind in the ratings race. In one typical week, for instance, CBS copied an average audience rating of 19.4; NBC, 18.9; and ABC, 16.1. In an effort to close the Nielsen gap, ABC has embarked on what appears to be a massive reshuffling of its program schedule. ABC, which dubbed its mid-season changes a "second season" a year ago, will relegate seven of its shows to the dust bin, a total of five-and-one-half hours of prime-time programming. Last season, the network dropped five shows representing three hours of telecasting. ABC's second schedule is slated to begin Jan. 9 through Jan. 14, a timetable that will be followed by both CBS and NBC.

This year ABC will axe *The Hawk*, *The Rounders*, *The Milton Berle Show*, *The Man Who Never Was*, *Shane*, and *12 O'Clock High*, all with the exception of *12 O'Clock*, new shows this season. Earlier in the fall, ABC cancelled *The Tammy Grimes Show*, one of the shortest-lived series in television's history, and replaced it with *The Dating Game* from its daytime schedule.

On Tuesday evenings, ABC will insert

*The Invaders*, an adventure series, in the 8:30 to 9:30 slot, formerly occupied by *The Rounders* and *The Pruitts of Southampton*. The latter program, replete with the patented Diller laugh, moves to Friday night. *Love on a Rooftop*, also a Tuesday evening show, switches to Thursday evening in place of *Bewitched*, which in turn, will be aired in the period preceding *Love on a Rooftop*.

On Wednesdays, ABC will present its second feature film of the week (it has been running movies on Sunday nights) in place of *The Man Who Never Was*, and *Peyton Place II*, which moves to the Tuesday period to be relinquished by *Love on a Rooftop*. ABC's much bally-hooped *Stage '67* moves from the Wednesday 10-11 spot and competition with *I Spy*, to Thursday evening and competition with *The Dean Martin Show* and *The Thursday Night Movies*. *Stage '67* replaces *The Hawk*.

Friday evening for ABC witnesses the debut of *Rango*, a comedy-western, and the return of *The Avengers*, a British spy series. On Saturdays, the network replaces *Shane* with *The Dating Game* and the *Newlywed Game*, both nighttime versions of ABC daytime game shows. ABC's Monday evening programing escaped unscathed and is the only night left untouched.

CBS will drop *Run, Buddy, Run* from the Monday 8-8:30 period and in January, will replace it with *Mr. Terrific*, a situation comedy that will satirize the man with superhuman powers. Earlier this year, CBS announced the cancellation of *The Jean Arthur Show*, which will be replaced this month by *To Tell The Truth*.

NBC also has announced the cancellation of two programs: *The Roger Miller Show* on Mondays at 8:30, and *The Hero*, now shown on Thursdays at 9:30. *Captain Nice*, another of those satirical comedy-adventure things, replaces Miller, and a new version of *Dragnet* substitutes for *Hero*.

With the exception of *12 O'Clock High*, all cancellations were new entries this season. Of the 34 new shows, only nine placed in the upper half of the Nielsen-rated programs: ABC's *Rat Patrol* (the only new show to make the top-20 list); *Family Affair* (CBS); *Tarzan* (NBC); *Felony Squad* (ABC); *Occasional Wife* (NBC); *Iron Horse* (ABC); *Run, Buddy, Run* (which will be dumped by CBS in January); *Star Trek* (NBC), and *The Dating Game* (ABC).

The final word has yet to be spoken, but the generally poor performance of the new programs seems to have verified what the critics said out loud and what many viewers have been muttering sotto voce.

■ Efforts by UHF stations to achieve

programming parity with their elder VHF brethren were highlighted last month with the announcement that in 1968 the baseball games of the Chicago White Sox would move from WGN-TV Chicago, a long established VHF station, to WFLD (TV), a new UHF operation in the same city.

WFLD reportedly will pay the White Sox \$1.25 million a year for broadcast rights for five years. The UHF station also hopes to establish a regional television network to carry the games live and in color to Indiana, Iowa, Wisconsin, portions of Michigan, and the rest of Illinois.

The scope of the agreement and other developments discernable last month seemed to auger the end of UHF's non-age. Until this year the average UHF station was a second-class citizen of the broadcasting fraternity and the bulk of its programing was either material shunned or discarded by its more established and affluent VHF brothers.

Information available last month, for instance, indicated that sales of syndicated programs and feature films to UHF outlets have exceeded even optimistic projections industry sources had framed at the beginning of the year. In fact, the UHF market is expected to account for about \$14 million of an estimated \$140 million in syndication sales or about 10% of all sales. Although the figure is still relatively small, it assumes impressive significance since it amounts to four or five times the UHF aggregate in 1965.

The program sales, of course, reflect the growth of UHF outlets throughout the nation, and the surging penetration of sets capable of picking UHF signals out of the air. In January 1966, there was a total of 109 UHF stations (both commercial and noncommercial) in operation while early last month there were 123, a gain of 14 outlets. In contrast, at the start of the year there were 493 VHF stations and by last month, 491, a gain of one. There has been a steady gain in the number of UHF stations on the air or soon to be in key markets such as Philadelphia, Boston, San Francisco, Baltimore, Washington, Atlanta, Houston, and Buffalo, N.Y. The establishment of such stations in markets already served by a number of long-established VHF's indicates that competition for the advertising dollar will increase in future years. Moreover, many of the stations in operation in these key markets are controlled by broadcasters of long experience, men who do not invest their money or their expertise lightly.

■ The average sponsor's reluctance to be associated with programs concerning the least bit of controversy has long played a role in the rubric of television's critics. To many, it appears that adver-

tisers place an inordinate amount of emphasis on "image," so much so, that at times the public welfare goes unserved because there is no financial support for programs containing more than the trite and hackneyed.

One of the favorite examples cited by the medium's critics is the case in which the Kemper Insurance group canceled sponsorship of ABC's *Evening Report* following the broadcast of a controversial program on which convicted perjurer Alger Hiss criticised former Vice President Richard M. Nixon. Nixon, early in his political career, headed a House committee investigating communism in the government and Hiss' testimony before the committee eventually resulted in his conviction on perjury charges.

The Hiss case still generates controversy among those interested in such things, both on the right and left ends of the political spectrum. It was no wonder then, that in November 1962, when Hiss made his criticisms, a storm of controversy arose.

Two days after the program, entitled *The Political Obituary of Richard Nixon*, Kemper dropped its sponsorship of *Evening Report*, claiming that it had received many protests from agents and policyholders over the Hiss appearance. Even though Kemper did not underwrite the particular program on which Hiss appeared, it complained that it did not wish to be associated with a network that became the object of criticism because of the telecast of the Hiss-Nixon program.

ABC sued Kemper claiming a breach of contract since Kemper had agreed to underwrite 26 programs. Kemper claimed in its defense that it was required to buy 130 ABC affiliates when it only wanted 95, and therefore the ABC contract violated the antitrust laws. A lower court later ruled that this was no defense since Kemper had not objected to the contract originally, and had in fact, paid for a number of programs before it backed out of the agreement. ABC was awarded a judgment, later affirmed by a state court of appeals, of close to \$300,000.

Kemper then appealed the case to the U.S. Supreme Court which last month refused to review the lower courts' decision. It reaffirmed, in effect, that even though a sponsor may think his image is being hurt by identification with a television program and the network that presents it, that's no justification for canceling a contract.

■ As the year draws to an end, J. Walter Thompson, giant New York advertising agency, again ended up at the top of the list of broadcast billings. During 1966, JWT spent \$225 million in radio and television a gain of \$50 million over 1965. END

**Hank Tom knows  
able to speak Chinese to**



# you don't have to be read a Blair rate card.

## Darn it.

A John Blair & Company rate card is simple because our rate structures are simple. No mysterious symbols, no gibberish.

Everybody sees the same rates.

The result is that buying time on a Blair-represented station is made easier and faster. You get the best for your client with an absence of confusion. And you never have to worry that somebody else could have bought the time at a better price.

But that's the kind of dependability you expect from Blair. Providing just such extra service and extra reliability and extra know-how helped us to become the leading station representative company in the broadcast industry.

To learn more about how we can help you do your job, call your Blair man. He'll show you rate cards you don't have to be able to read Chinese to understand. And unless you happen to be Hank Tom, time buyer over at Sullivan, Stauffer, Colwell & Bayles, that's something you're going to appreciate.

**Blair Television**



# NOABYALPLAYBACK

## ELECTIONS '66

The three networks' coverage of the Nov. 8 elections brought forth a deluge of comment and criticism on the use to which computers were put in declaring winners. An editorial headlined "Sick, Sick, Sick" in the *Washington Daily News* said:

"Back in the dear, dim days beyond recall, there was as a news-type magazine called *Literary Digest* which was noted for its predictions in national elections, based on its own poll.

"In the 1932 and 1936 elections its predictions failed miserably. *Literary Digest* struggled, but died in 1938.

"After the bloopers that the computers turned out Tuesday night—understandably, when they were forced to project from an infinitesimal return—we hope the same fate awaits these robot brains, at least in the election-projecting field."

Jack Gould wrote in the *New York Times*:

"The television networks' coverage . . . which had something to do with politics and a great deal to do with TV rivalry, contained elements of reassurance for the human being. The machines weren't right all the time . . . .

"The speed in the collection of an election night's hard news is almost staggering and necessarily of immediate importance. But ethnic breakdowns on the number of three-eyed aborigines voting an independent ticket in the Dakotas are a lot less satisfying than a few minutes of careful reflective commentary that gives shape and perspective to the meaning of the electorate's will.

"The computers need to be kept in their place lest a torrent of information merely clog the channels of communication and defeat the growing journalistic urgency of achieving selective clarity."

An editorial in the *Washington Evening Star*, headlined "Computers Are Only Human" said:

"As all members of the TV dial-twisters club are well aware, EVA, RSVP and VPA put in a hard day's work election night. In fact, in our opinion, the networks' computers were considerably overworked and deserve a rest.

"Until 1984, maybe.

"Television has long been noted for its towering disdain of the opinions of viewers, but never has that lofty attitude been more clearly displayed than on election night, 1966. All that mattered, it seemed, was whose electronic electors were able to name the winner first; accuracy, the voters and the viewing public be hanged. The result was at

least one major blooper by each of the networks in races of national importance.

"That is, to be sure, a high degree of accuracy, as the networks were quick to point out. If the computerized projections had been presented as educated guesses—last minute polls in effect—congratulations would have been in order.

"But in their zeal, the networks went overboard. On the basis of infinitesimal returns, the sign 'Elected' began to appear beside the candidates' names. Not 'possibly elected' or 'leading' or 'we think' or any qualification at all.

"What the networks seem to have forgotten is that the public doesn't care two hoots about who has the fastest computer or who is willing to stick his neck into the most vulnerable position. They want to know who has been elected by the voters, not by some whiz-kid calculator. They want to know it if it is just as fast as it can be accurately ascertained, and not one bit faster.

"On election night, they want facts. Science fiction they can get any time."

---

**Senator Robert F. Kennedy (D-N.Y.) has stated that he rarely watches television. But this didn't keep him from expressing his opinions in an article for "Viewer" newsletter: "As a parent, I am appalled when I learn that young children spend as much time before the television screen as they do in the classroom. As a viewer, I am disappointed that educational television is so often ponderous and unnecessarily dull. As a citizen and as an elected official, I am concerned by the shortage of public-service programming by local stations and by the erratic course of the networks in this area."**

---

## IN CANADA, TOO

Television coverage of the U.S. elections also received some criticism in Canada, but the criticism was directed to the "anti-American" attitude of Canadian Broadcasting Corp. newsmen and producers. Writing in the *Toronto Globe & Mail*, Dennis Braithwaite said:

"We are getting a lot of U.S. election coverage on the CBC these days, and that's all to the good; but I wish our commentators and producers would abandon the whining anti-American line that infects most of their news and documentary programs. When Philip Dean goes among the voters of California with camera and mike . . . must he play the

## A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

plodding man of good-will, the asker of hard questions, the raiser of moral issues? Wherever Californians gathered to act out their harmless political rites, in the ballroom of the Biltmore or on the streets of old L.A., there was Deane, firm of mouth, hard of eye, heavy with rectitude, to demand: 'Is there room for the Negro in the American dream?' How would you like to be hit with that on your way to the men's room? I have a question for Deane. Does he believe there is room for the Negro in the Canadian dream? Does he believe Canadians are any less bigoted than Americans? Why doesn't he ask our Negroes, our Indians, our Jews? . . .

"This kind of television journalism—a CBC patent, it seems—is juvenile, superficial and harmfully misleading. Canadian viewers could profit from a thorough and critical examination of U.S. affairs; in fact, considering our stake in the outcome, there is a compelling necessity for more knowledge and understanding of events down there. I don't think we are getting that kind of service from the CBC.

"There was something quite mean and at the same time futile and a little embarrassing about this . . . plucking of the eagle's tail-feathers. Mean because of the cheap-jack methods employed, futile because it can't affect events in the U.S. and embarrassing because the CBC—as it is so quick to remind us—is not just a broadcasting system like any other but a quasi-official representative of Canada.

"I for one would like the corporation to behave with more dignity, more decency and more professionalism."

---

**CBS-TV's "The State of the Unions" on its "CBS Reports" series brought this comment from Harriet Van Horne, TV critic of the "New York World Journal Tribune:" The program "was so eminently fair that it doubtless infuriated everybody. It also took pains, in its assessment of the virtues and vices of both capital and labor, to mollify everybody. In short, an objective film essay that let nobody off the hook."**

---

## GREAT AND POWERFUL

In late October, NBC President Julian Goodman told an Association of National Advertisers' meeting in Colorado Springs that the higher-income, higher-educated segment of the population watches TV more than the lower-income, less-educated group. Leo Bogart of

the Bureau of Advertising the American Newspaper Publishers Association cited Nielsen figures in a rebuttal addressed to Peter Allport, ANA president. It said, in part, after citing the figures:

"It is possible to confuse the issue by using set-tuning figures based on households rather than on the people who do the viewing. This is what Mr. Goodman does. His figures show the higher-income families have their sets on 16% more hours than those of low income. He fails to note that these families are also 34% bigger. The average person in the high-income family watches less. . . .

"Television is too great and powerful a medium to require any selling with the aid of phony data."

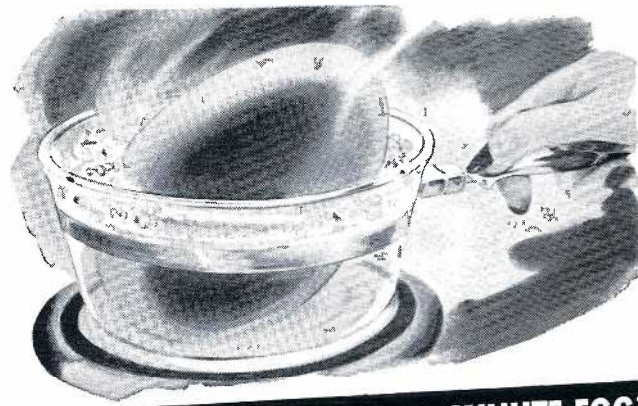
Television last month entered the confessional when the priests of Our Lady of Mercy Roman Catholic Church in Plainville, Conn., informed their parishioners that confessions would start a half-hour later than normal because the Notre Dame-Michigan State football game would still be on TV. The priests' letter ended: "We're sure you will understand."

#### THE PHONY AND VENAL

Harry S. Ashmore, chairman of the executive committee of the Fund for the Republic and author of "What TV Needs: An Outside Conscience" (TELEVISION, May 1966) told the State of the Future conference in Los Angeles:

"For a brief, flickering moment in the early days of TV it was widely believed that the relentless scrutiny of the camera would purge politics of the phony and the venal—that a poltroon's true colors would emerge when the people could see him close up. This was probably a hopelessly naive notion, based on the theory that a man whose eyes do not shift does not lie. It was valid, in any event, only in cases where the camera caught the politician in an unguarded moment—or, as in the McCarthy hearings, in a situation of protracted exposure under circumstances that he could not control. This does not happen very often under the best of television news coverage, and it is my own dismal conclusion that for every scoundrel it has unhorsed television has done real harm to 10 good, but unphotogenic public men.

"It must be noted, too, that television exposure through news channels is incidental once a political contest is under way. The issue I am concerned with here is that raised by television advertising campaigns paid for and totally controlled by the candidate and his backers. This is where the technique of image building is fully brought into play—and this, I am convinced, is where our major elections will be won and lost from now on."



**YOU MAY NEVER BOIL A 40-MINUTE EGG\***

**BUT... You Can Cook Up BUSINESS in the 39th Market with WKZO-TV!**

Most hard-boiled buyers know that Grand Rapids-Kalamazoo (and the Greater Western Michigan area covered by WKZO-TV) is the 39th television market, but we'd

be laying an egg if we didn't tell you how the flock is growing!

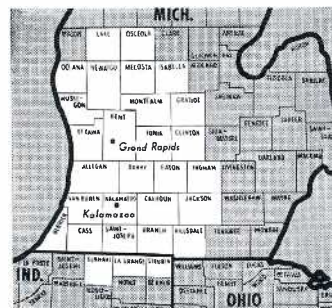
For instance: Kalamazoo alone, with four new plants, has 7,200 new industrial and service jobs. They brought over 18,000 new people to town and added another \$25,000,000 to retail sales. That's just Kalamazoo—and it's going on all over the market!

Buy WKZO-TV and cover the whole Western Michigan hatchery! Your Avery-Knodel man has the facts and wants to help; let him.

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

\*The ostrich egg—7" long, 6" in diameter—takes 40 minutes to boil.  
†ARB's 1965 Television Market Analysis.

WKZO-TV MARKET  
COVERAGE AREA • ARB '65



**The Felzer Stations**

WKZO KALAMAZOO-BATTLE CREEK  
WUP GRAND RAPIDS  
WWTV GRAND RAPIDS-KALAMAZOO  
WUP-TV SAGINAW  
WTV-FM CADILLAC

TELEVISION  
WKZO-TV GRAND RAPIDS-KALAMAZOO  
WWTV CADILLAC-FARGES CITY  
WUP-TV SAGINAW  
WTV-TV LANSING, MICHIGAN  
AM-TV GRAND ISLAND, ILL.

## WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids

For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives



We'll Be Pleased To Send You

**TELEVISION**

Every Month

- |  |                                      |
|--|--------------------------------------|
| <input type="checkbox"/> 1 YEAR \$5                      | <input type="checkbox"/> 2 YEARS \$9 |
| <input type="checkbox"/> LIBRARY CASES FOR 12 ISSUES \$3 |                                      |
| <input type="checkbox"/> BILL COMPANY                    | <input type="checkbox"/> BILL ME     |
| <input type="checkbox"/> PAYMENT ENCLOSED                |                                      |

Add 50¢ per year for Canada  
\$1.00 for foreign

NAME \_\_\_\_\_

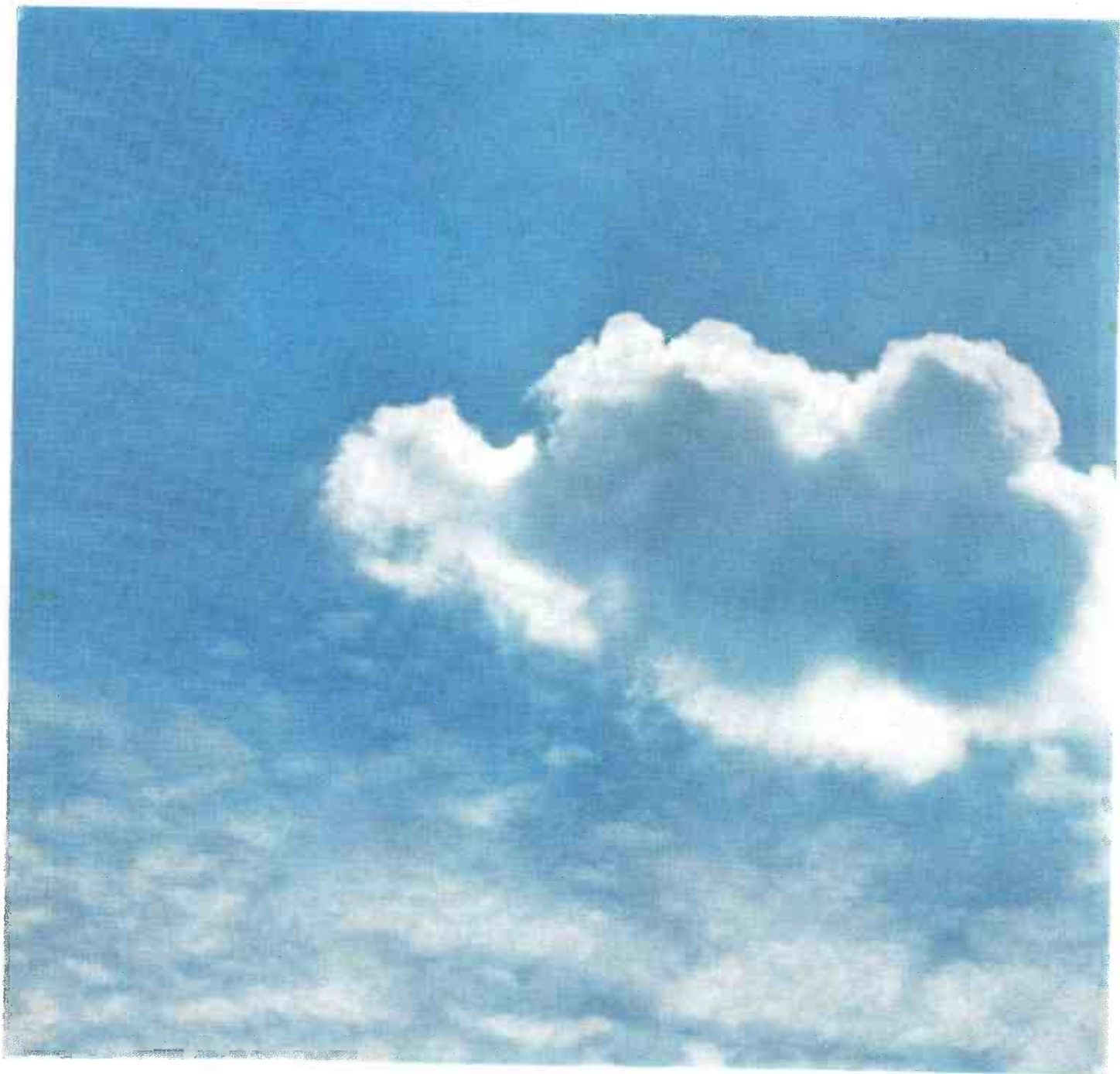
COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Mail to Television Magazine, 1735 DeSales St., N.W., Washington, D.C. 20036



**LOOKS LIKE RAIN**





Well, to anybody who doesn't know a eudiometer from a nephoscope, maybe it doesn't.

But meteorologists have a different way of looking at the weather. And—as the NBC Owned Television Stations have *consistently* been aware—a better way of reporting it.

That's why they won't send a weather girl to do a man's job. Or rely on distracting gimmicks.

That's why the NBC Owned Television Stations in New York, Washington, Cleveland and Chicago entrust their weather reporting to professional meteorologists. (Our fifth owned station, in Los Angeles, doesn't have a special weatherman. There, the climate's so predictable, *everybody's* an expert.)

The names of our weather analysts are Frank Field (WNBC-TV), Frank Forrester (WRC-TV),

Wally Kinnan (WKYC-TV) and Harry Volkman (WMAQ-TV). All are accredited by the American Meteorological Society. All are *veteran* NBC Owned Television Station broadcasters as well. Rain or shine, when these men talk about the weather, both audiences and television advertisers pay close attention.

After all, these professional weathermen didn't just appear out of a clear blue sky.

WNBC-TV NEW YORK | WRC-TV WASHINGTON | WKYC-TV CLEVELAND | WMAQ-TV CHICAGO | KNBC LOS ANGELES

Represented by NBC Television Spot Sales



## FOCUS ON FINANCE

**TVM stock index gains 3.2% as market perks up**

**A**FTER what must have seemed a long time to many investors, things are looking up for television and allied stocks. The average increase for the purely television shares was a modest but hopeful 3.2% from the closing of the exchange Oct. 13 to Nov. 11. However, the stocks of companies involved in programing registered a more impressive upswing, an average of 16.6% for the period under review. Fairly close on the heels of this leading element were shares of companies that combine television with other interests; these rose 12.3% on average. Just behind them in gains were the manufacturing stocks, which climbed 10.8%. Next come the service shares, which include those of advertising companies that have gone public. They rose 4.5% in the month-long period. The least average gain was recorded by CATV stocks, which inched up only 1.5%.

The programing area also provided the top acquisition news of the month: the announcement by Seven Arts Production Ltd. that it intends buying one-third of the outstanding stock of Warner Bros. Pictures Inc. If this leads to an eventual merger, it will be a natural, since Seven Arts is primarily a distributor of old pictures to TV stations, while Warner Bros. is a major film producer credited with such recent big movies as "My Fair Lady" and "Who's Afraid of Virginia Woolf?"

(Seven Arts has been eyeing its neighbors in the entertainment field for some time. Last April, it announced plans to consolidate with Filmways Inc., producer of TV programs, but shortly afterwards the two companies called it off.)

Seven Arts agreed "in principle" to acquire 1.6 million shares of Warner Bros. common at \$20 a share from Jack L. Warner and interests close to him. This adds up to a \$32-million buy.

It was the purchase by Seven Arts of the pre-1948 Warner Bros. feature film library and cartoons back in the mid-50's that put Seven Arts solidly in the business of distributing feature films for television. Seven Arts also has been distributing some of Warner's post-1948 pictures, and the two companies have

produced several pictures together.

On the day the stock purchase agreement was announced, Warner Bros.' shares were off 75 cents at closing of the New York Stock Exchange, and Seven Arts were up \$1.25 on the American Stock Exchange. Earlier in the month, Seven Arts announced it had earnings of \$1.02 a share in the first quarter ended Sept. 30, compared with a deficit of one cent a share in the corresponding period last year. Seven Arts also reported it now has available for release 365 feature films that have not been shown on television in the United States.

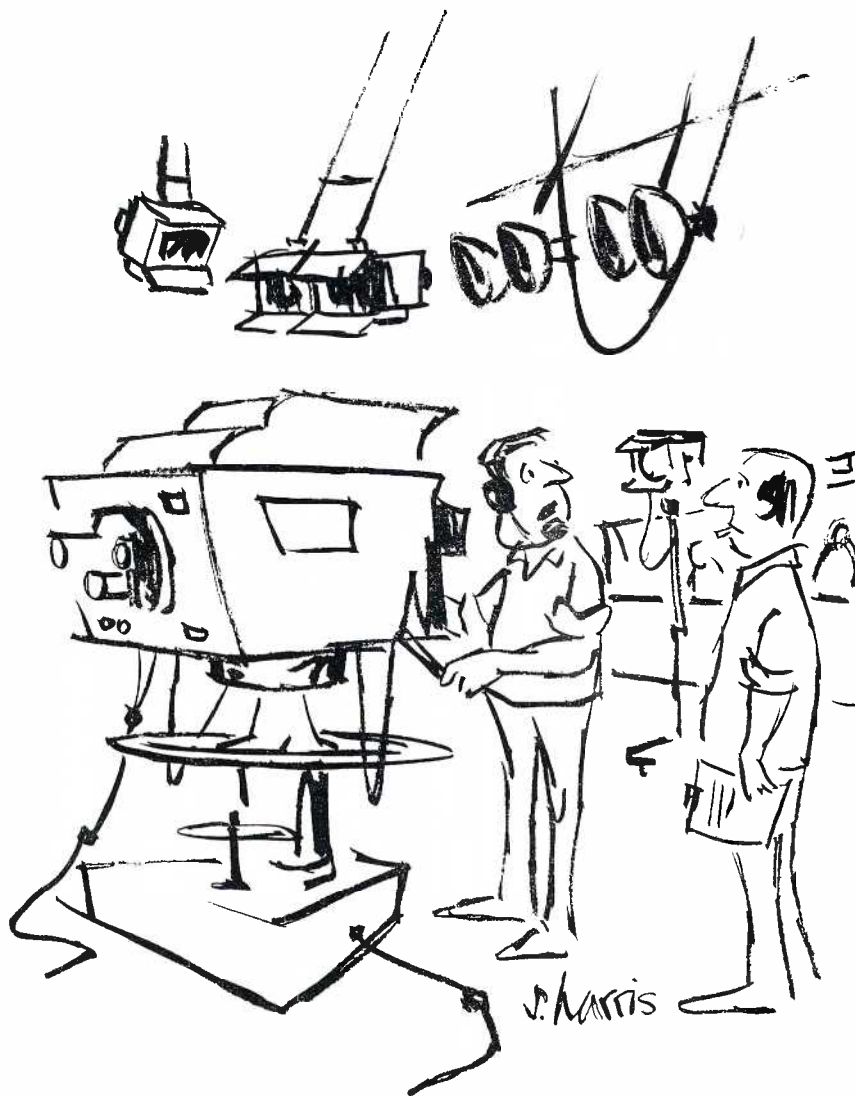
Also on the programing front: Trans-Lux Corp. reported that net income from operations after taxes for the nine months ended Sept. 30 was \$106,292, or 57 cents a share. For the comparable 1965 period, net earnings from operations were \$376,926, or 52 cents a share.

Acquisition news also was made by

Taft Broadcasting Co., Cincinnati, which has agreed to acquire Hanna-Barbera Productions Inc., Hollywood, for \$12 million.

Purchase price includes 60,000 shares of Taft common treasury stock with the rest to be paid in cash. The stock will go to William Hanna and Joseph Barbera, founders of the production house, who will operate Hanna-Barbera as a subsidiary of Taft. H-B now has nine shows on network TV and five in syndication.

CBS reported record revenues and profits through the first nine months of this year. Sales were \$557.1 million (16% above the same period last year) and per-share earnings jumped to \$1.99 (27% higher than the comparable 1965 period). The CBS board of directors increased cash dividends on the company's common stock to 35 cents a share. The dividend is payable to shareholders of record Nov. 25 on Dec. 9. The board also



**"I don't know, but ever since I was a little kid with a Brownie, I've been cutting heads off."**

Copyright TELEVISION Magazine, December 1966

declared a 2% stock dividend payable Dec. 19 to stockholders of record Nov. 25.

Meanwhile, ABC's board of directors declared a fourth quarterly dividend of 40 cents a share on its outstanding common stock, payable Dec. 15 to holders of record on Nov. 25.

Harold Geneen, chairman and president of International Telephone & Telegraph Corp., said he has "every hope and expectation of a favorable decision in the near future" in ITT's acquisition of ABC. Assuming that the knot will be tied, Geneen told the New York Society of Security Analysts that ITT 1966 earnings should exceed \$4 a common share, up from 1965's \$3.58 a share. He projected ITT's future increases in earnings, including ABC, to be "approximately 11% to 14% a year of compound growth." Geneen also predicted that the combined companies' revenues in 1967 would be nearly \$3 billion.

Financial analysts in Los Angeles heard Elmer W. Engstrom, chairman of RCA's executive committee, predict that RCA will earn considerably more than \$121 million on expected record sales of \$2.5 billion in 1966. Last year the company earned \$101.2 million on sales of \$2 billion.

Record earnings for the nine months ended Sept. 30 were reported by Storer Broadcasting Co., Miami. The earnings per share for the period this year were \$2.06, compared to \$1.29 for the first nine months of 1965.

#### MGM UP, TOO

Television production and distribution helped boost Metro-Goldwyn-Mayer's profits 31% for the year ended Aug. 31. Earnings from motion pictures, records and music publishing also figured in the upswing. The net profit was \$10,221,000, amounting to \$2.03 a share on the 5,042,859 shares outstanding since the stock was split two-for-one on June 24. The 1965 net was \$7,809,000.

In reporting to the stockholders, MGM President Robert H. O'Brien said the company's television series production plans for the 1967-68 season indicate still higher profit from its program division. He also commented on the recent feature film deals with CBS, adding that despite their scope MGM will have "one of the largest film libraries of network quality movies still unreleased."

(In last month's "Focus on Finance" the total market capitalization for 3M was incorrectly listed by Roth, Gerard & Co. The figure should have read \$3,816,100 [000]. This error also changed the figure for total-market capitalization for all firms listed. It should have read \$23,988,400 [000]. Thus the drop from October to November in market capitalization was less than the almost \$5 billion reported. The drop actually was \$1.3 billion.)

END

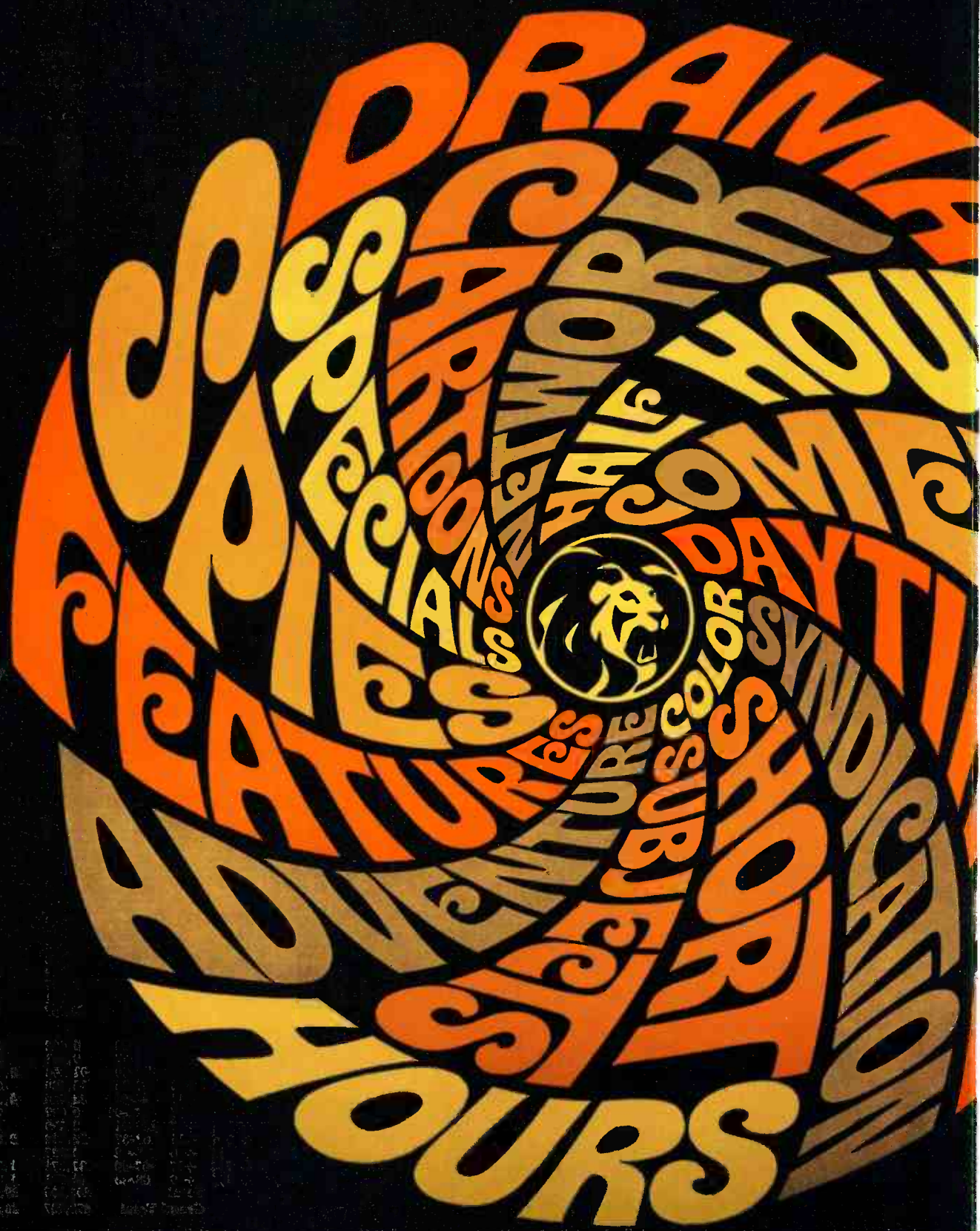
## THE TELEVISION MAGAZINE INDEX

to 69 television-associated stocks

	Ex- change	Clos- ing Nov. 11	Clos- ing Oct. 13	Change From Oct. 13 Points	%	1966 High- Lows	Approx. Shares Out (000)	Total Market Capital- ization (000)
<b>TELEVISION</b>								
ABC	N	69	69 3/4	- 3/4	- 1	86-62	4,682	323,100
CBS	N	54 3/8	53 7/8	+ 3/4	+ 1	62-42	20,860	1,139,500
Capital Cities	N	30 1/8	27	+ 3 7/8	+ 12	38-23	2,746	82,700
Cox Broadcasting	N	33 1/2	29 5/8	+ 3 7/8	+ 13	43-29	2,655	88,900
Gross Telecasting	O	25 1/2	24 1/2	+ 1	+ 4	33-25	400	10,200
Metromedia	N	32 1/8	27 7/8	+ 5	+ 18	56-25	2,157	70,900
Reeves Broadcasting	A	4 7/8	4 3/4	+ 1/8	+ 3	8-4	1,807	8,800
Scripps-Howard	O	28 1/4	26 1/4	+ 2	+ 8	35-23	2,589	73,100
Subscription TV	O	1 7/8	2 7/8	- 1 1/4	- 43	5-2	3,029	4,900
Taft	N	26 3/4	22 1/4	+ 4 1/2	+ 20	36-19	3,295	88,100
Wometco	N	19 3/8	19 3/4	+ 1/8	+ 1	30-19	2,223	44,200
				<b>Total</b>			<b>46,443</b>	<b>1,934,400</b>
<b>CATV</b>								
Ameco	A	8 3/8	7 5/8	+ 3/4	+ 10	38-7	1,200	10,100
Entron Inc.	O	4 1/4	5 1/2	- 1 1/4	- 23	15-4	617	2,600
H&B American	A	4	4 1/8	- 1/8	- 3	9-4	2,588	10,400
Jerrold Corp.	O	17 3/4	17 5/8	+ 1/8	+ 1	28-15	2,135	37,900
Teleprompter	A	15 3/8	12 3/8	+ 2 7/8	+ 23	29-11	822	12,600
Viking Industries	O	10 1/4	10 1/8	+ 1/8	+ 1	13-10	1,289	13,200
				<b>Total</b>			<b>8,651</b>	<b>86,800</b>
<b>TELEVISION WITH OTHER MAJOR INTERESTS</b>								
Avco	N	22 1/8	22 3/8	-	-	32-20	13,810	305,500
Bartell Media Corp.	A	4 1/2	4 1/4	+ 1/4	+ 6	7-4	1,909	8,600
Boston Herald-Traveler	O	73	70	+ 3	+ 4	76-54	540	39,400
Chris-Craft	N	22 1/2	16	+ 6 1/2	+ 41	29-15	1,584	35,600
Cowles Communications	N	14	15	- 1	- 7	20-14	2,944	41,200
General Tire	N	32 3/8	32 1/8	+ 1/2	+ 2	37-28	16,719	545,500
Meredith Publishing	N	27 3/8	25 3/8	+ 1 3/4	+ 7	36-22	2,662	72,900
Natco Broadcasting Inc.	N	20 3/8	17 3/8	+ 3	+ 17	22-12	706	14,600
The Outlet Co.	N	14 3/8	14 1/8	+ 1/4	+ 2	22-14	1,033	14,800
Rollins Inc.	A	25 3/4	18 3/8	+ 6 3/8	+ 36	47-18	3,087	77,900
Rust Craft Greeting	O	26 1/2	22 1/2	+ 4	+ 18	43-24	727	19,300
Storer	N	36 3/4	31	+ 5 3/4	+ 19	49-28	4,154	152,700
Time Inc.	N	86 1/2	79	+ 7 1/2	+ 9	107-73	6,560	367,400
				<b>Total</b>			<b>56,435</b>	<b>1,895,400</b>
<b>PROGRAMING</b>								
Columbia Pictures	N	37 3/4	32	+ 5 3/4	+ 18	39-23	1,962	74,100
Desilu	A	8 3/8	7	+ 1 3/8	+ 20	11-7	1,047	8,800
Disney	N	61 5/8	45	+ 16 5/8	+ 37	62-41	1,940	119,600
Filmways	A	17 3/8	13 1/8	+ 4 1/8	+ 34	27-12	696	12,300
Four Star TV	O	1 7/8	2 1/4	- 3/8	- 17	6-2	666	1,200
MCA Inc.	N	40 3/4	29 3/8	+ 10 7/8	+ 36	62-28	4,707	191,800
Medallion Pictures	O	2 3/8	3	- 1/8	- 29	7-3	632	1,300
MGM Inc.	N	37	27 7/8	+ 9 1/8	+ 33	37-25	5,034	186,300
Screen Gems	A	22	19 7/8	+ 2 1/8	+ 11	29-18	4,002	88,000
Seven Arts	A	20 3/8	15 3/8	+ 5	+ 33	34-13	2,542	51,800
Trans-Lux	A	12 3/8	13	- 3/8	- 3	16-10	718	9,100
20th Century-Fox	N	37	29 5/8	+ 7 3/8	+ 25	39-25	2,886	106,800
United Artists	N	29 1/4	22 1/2	+ 6 3/4	+ 30	33-21	4,240	124,000
Walter Reade-Sterling	O	2	1 7/8	+ 1/2	+ 7	3-1	1,583	3,200
Warner Bros. Pictures	N	18 1/8	12 3/8	+ 5 3/4	+ 46	18-12	4,878	88,400
Wrather Corp.	O	1 1/2	2	- 1/2	- 25	7-1	1,753	2,600
				<b>Total</b>			<b>39,286</b>	<b>1,069,300</b>
<b>SERVICE</b>								
John Blair	O	15 1/4	17 1/4	- 2	- 12	29-15	1,056	16,100
C-E-I-R	O	6 1/2	6	+ 1/2	+ 8	15-6	1,555	10,100
Comsat	N	41 3/8	38 1/2	+ 3 3/8	+ 9	65-35	10,000	418,800
Doyle Dane Bernbach	O	23	24 1/2	- 1 1/2	- 6	36-23	1,994	45,900
Foote, Cone & Belding	N	13 1/4	11 3/4	+ 1 5/8	+ 12	19-11	2,146	28,200
General Artists	O	4 1/8	3 7/8	+ 1/4	+ 6	6-4	600	2,500
Grey Advertising	O	15 7/8	16	- 1/8	- 1	30-15	1,231	19,500
MPO Videotronics	A	6	6 1/8	- 1/8	- 2	17-6	469	2,800
Moviab Inc.	A	9 7/8	8 3/8	+ 1 1/2	+ 18	11-7	908	9,000
Nielsen	O	27 1/2	24 1/2	+ 3	+ 12	31-24	5,130	141,100
Ogilvy & Mather Intern'l	O	9 3/8	8 3/8	+ 1 1/2	+ 18	23-8	1,087	10,500
Papert, Koenig, Lois	A	5 3/8	6 3/8	- 1/2	- 8	14-5	791	4,600
				<b>Total</b>			<b>26,967</b>	<b>709,100</b>
<b>MANUFACTURING</b>								
Admiral Corp.	N	35 5/8	32 1/4	+ 3 1/8	+ 10	56-28	5,062	179,100
Ampex Corp.	N	21	18 3/8	+ 2 5/8	+ 13	28-17	9,343	196,200
General Electric	N	98 1/4	88 5/8	+ 9 5/8	+ 11	120-80	91,068	8,947,400
Magnavox	N	44 3/8	43 3/8	+ 1 1/2	+ 3	57-38	15,400	691,100
3M	N	78 1/2	71 3/8	+ 7 1/2	+ 11	84-61	53,466	4,217,100
Motorola Inc.	N	116 1/4	99 1/4	+ 17	+ 17	234-92	6,097	708,800
National Video	A	51 3/4	48 3/8	+ 3 3/8	+ 7	120-41	2,760	142,800
RCA	N	48 1/4	41 7/8	+ 6 5/8	+ 15	62-37	58,372	2,816,400
Reeves Industries	A	2 5/8	2 1/4	+ 1/4	+ 6	5-2	3,327	7,900
Westinghouse	N	50 1/8	43	+ 7 1/8	+ 17	67-40	37,571	1,883,200
Zenith Radio	N	56	51 1/4	+ 4 3/4	+ 9	88-46	18,751	1,050,100
				<b>Total</b>			<b>301,205</b>	<b>20,840,100</b>
				<b>Grand Total</b>			<b>478,987</b>	<b>26,535,100</b>

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

Data compiled by Roth, Gerard & Co.



DRAMA  
HORROR  
MORPH  
COMEDY  
ACTION  
MUSIC  
SPORT  
MOTION  
PICTURE  
SUBJECT  
COLOR  
SERIES  
ALSO  
AVAILABLE  
ON  
TELEVISION  
AND  
RADIO



**You couldn't do business with a better source!**

**MGM**  
**TELEVISION**

**THE TOTAL  
PROGRAMMING  
COMPANY**



**MELVIN HELITZER** Now is the time of the holly wreath, long lines at the department stores and children lying abed dreaming of all those presents they've seen on the television screen. It is a time for giving and a time for spending. For Mel Helitzer, president of Helitzer, Waring & Wayne, an ad agency specializing in the youth market, it is especially a time for spending. In the period between the opening of school and Christmas, 75% of the agency's annual media billings will have been expended. With clients that range from American Character Doll and Buddy L (steel toy trucks) to A. G. Spalding Bros., Quaker City chocolate and LeRoi hosiery (for children) Helitzer has had to develop into an expert on marketing to the younger set. He notes that TV has revolutionized marketing and even manufacturing in that field. "Today, you design a product to fit the advertising vehicle. Because television is so dominant and has such a broad audience, the wise manufacturer will bring out products of almost equal appeal to boys and girls in the widest possible age range appealing to all economic groups. And the lower the price, the better." Helitzer, unlike many other advertising agency executives, has first-hand experience in the field. In his spare time, when he is not watching children's programming, he tries to get in a set of tennis. Asked what writing to children and watching their programming had done to his vocabulary, he replied: "It's made me a lot more careful."



**THOMAS MURPHY** It's not easy following in the footsteps of a legend. Thomas S. Murphy is doing just that at Capital Cities Broadcasting Corp., which last month acquired KTRK-TV Houston for about \$20 million, subject to FCC approval. The legend is the late Frank Smith, who founded the broadcast group 12 years ago with Lowell Thomas. Murphy's father was a friend of Thomas; the new organization needed someone with some sales and advertising savvy, and Murphy connected. He's been with Cap Cities ever since, displaying none of the wanderlust that was Thomas's trademark. Two years ago, Murphy was named president, and last Aug. 6, on Smith's death, he was given the title of chairman and chief executive officer. Now that he's at the helm his aim is to keep the course Smith charted. Cap Cities numbers five VHF stations among its broadcast properties (so the KTRK-TV purchase requires it to sell one) and all the radio stations the FCC allows. Murphy says the company "will continue to grow and undoubtedly will move into different and hopefully compatible fields." Its only nonbroadcast acquisition thus far has been 40% of New York Subways Advertising Co. Murphy was born in Brooklyn in 1925, son of a New York state supreme court justice. After graduating from Harvard Graduate School of Business Administration, Murphy went into advertising. He was brand manager and director of new products for Lever Bros. when Smith called him to Albany, N.Y., to run the stations on which the present broadcasting empire was founded. As the company spread to other markets, Murphy was brought to New York as executive VP.

## FOCUS ON PEOPLE

**GARDNER AND CARUSO** Everybody must have had somebody like Gerald Gardner in his class. He was up front, knew all the answers, always had the perfect comeback line, was a little brighter and faster than everyone else. Dee Caruso must have been there too, but he was in the background, a born counter-puncher; a guy who would surprise you with his wit and presence once you got to know him. Some 18 months ago, the hare got together with the tortoise and a new farce comedy team was formed. Now Gardner and Caruso, collaborators in creating a ridiculousness tinged in reality, are the head writers and story supervisors for NBC-TV's *The Monkees* and are on their way to becoming one of television's hottest idea teams. Gardner, who was the chief writer for the late satirical series, *That Was The Week That Was*, and Caruso, who wrote the sketches and all the monologues for David Frost on that same show, have come up with nine program ideas for 1967-68. If even one of these projected shows hits, Gardner and Caruso would like to control as much of the product as possible, take over as many collaborating arms as they're allowed: write, direct and produce. Both writers are 37 years old and native New Yorkers. Last season they wrote eight *Get Smart!* episodes and this season have come back to write six more. They've also written 16 of the 20 *Monkees'* shows that are in the can. But with wild humor the swinging thing to do these days, they don't want to get hung up on a series that's not their own creation.





## The Tallest Christmas Tree

*Here stands our spire... a long, slender, skyward pointing finger, through which flows our electronic heartbeat.*

*Look toward the sky and think for a minute, just what is television?*

*First, a dream... then, an idea... then, a blueprint... then, a reality... and now, an industry.*

*This is the miracle of the Twentieth Century... the instrument that lets people think together, hear together, and understand together... all over, and all at the same time.*

*And this is the fountainhead... a cold steel tower. To the educator, it is the sword of Merlin, the magician, spraying out the wisdom of the ages.*

*To the man of God, it is a pulpit, a fifth of a mile high. To the children, it is the flute of the Pied Piper of Hamelin. And to the merchant, it is a "for sale" sign, halfway to the sky.*

*To the farmer, the soldier, and the citizen, it is the tallest weather vane. To the musical, it is the baton of the music masters of the world.*

*To the interested, it is a long slender news boy who can hurl an electronic newspaper across a hundred miles of front lawn.*

*It is the path for a rainbow, the flag pole of a showboat... the peaked cap of the jester... the upraised hand of Othello.*

*It is the tallest Christmas tree, that daily delivers to your home the wonders of the world, in a twenty-one-inch box. This is television, as we think of it.*

Rusty Bruton, WSB Television

**COX BROADCASTING CORPORATION**



COX BROADCASTING CORPORATION stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU(TV), San Francisco-Oakland; WIIC-TV, Pittsburgh.



## **The Embassy of Canada**

His Excellency A. Edgar Ritchie, Ambassador of Canada, with Mrs. Ritchie, at the entrance to the living room of the Embassy... another in the WTOP-TV series on the Washington diplomatic scene.

**WTOP-TV**   
**WASHINGTON, D. C.**  
Represented by TvAR  
**A POST-NEWSWEEK STATION**

Photograph by Fred Maroon





Last month, the agency's soap client almost asked too much of producer Dee Applecart. They moved up the introduction date for the product additive. The air date was now twelve weeks away. Dee had to shoot the new color commercial on film over the weekend.

His leading soap lady was having an "Act of God". His favorite director was on location.

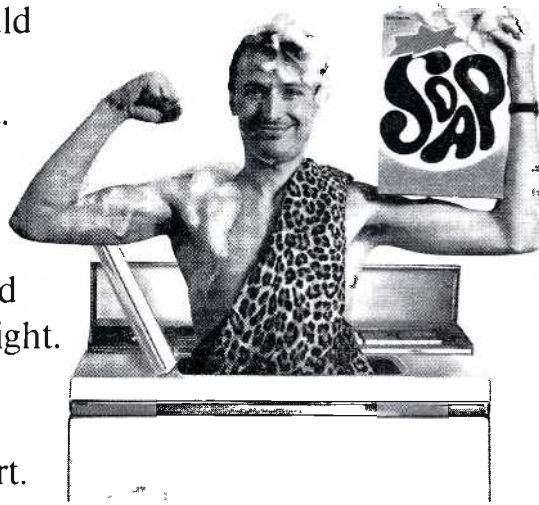
The creative group never had enough time to come up with their answer to the errant knight. And the release prints took months to deliver.

He should have shot it at Videotape Center. We would have developed his color commercial instantly.

His soap lady would have had the time to complete her act. His director could have gotten back from location. The creative group could have chilled the knight. And the weekend would never have upset Dee Applecart.

Is that asking too much?  
Not from us.

Videotape Center makes video tape make sense as a creative medium for television commercials.



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

# TELEVISION

## CIGARETTE BOOM FATTENS TV

BY EUGENE FEEHAN

**I**N the past 10 years, television cigarette advertising has changed drastically. Not only have copy and art approaches been scrapped, rethought, redone and scrapped again; so have the very products they are meant to celebrate. This year new tobacco products are appearing almost monthly in attempts to penetrate a market that keeps growing almost as fast as evidence is accumulated to indicate that

smoking is a hazard to health. Over 70 million Americans are laying out more than \$8 billion every year for cigarettes and other tobacco products. The federal government picks up well over \$2 billion annually from cigarette taxes. According to late reports, youngsters in the 16-to-19 age group find enough change in their jeans to spend \$10 million a week on smokes, and at least 53% of them are already con-



firmed puffers. New brands as well as the already well-established ones are even reaching into the wallets of the 13-to-15 set, according to youth-market expert and pollster Lester Rand, although figures are not complete in that area. English observers have noted similar trends in their country.

At least 20 new brands are now out on the tube or at least being test-marketed, the biggest boom in new-brand cigarette history. Another big trend is that of diversification, as the tobacco men move out of their field into the purchase of companies producing nuts, shaving blades, pet foods, cookies, fruit drinks, chewing gum, deodorants and desserts.

At the cigarette stand, there are new package "faces" with names such as True, Colony, Waterford, Kool Filter, Tennyson, Galaxy, Alpine and what appears to be a shelf-full of others. In all of this rush to get new products, especially those with filters, into the smoker's mouth, there have been a few failures or, as they are more discreetly called by the industry, "discontinued brands." As one executive put it: "Willie Mays doesn't knock one into the bleachers every time up, does he?"

None of the new brands has actually proved a home run, either, at least in the trade's estimation. The industry for a sizable portion of the decade did well with brands such as Kent, Newport, Tareyton, Marlboro, Parliament, L&M, Salem, Winston, Kool and Raleigh, in addition to the solid, long-established names.

But the major detergent outfits such as Lever Brothers and Procter & Gamble have used the theory that the introduction of new brands in competition with their own established ones enables a firm to get a chunkier portion of the total market, and the concept has paid off tidily for them. The tobacco industry in recent times has followed the practice.

The proliferation of new brands fattened total cigarette TV billings to over \$170 million in 1965.

American Tobacco laid out \$1,643,000 during the first six months of this year for the new Pall Mall Filters. It also spent \$871,000 in spot for the new Waterford and \$144,000 for the new Tennyson, with \$8,000 more in spot for the new Bull Durham prefab cigarettes, all this year. Over a two year-spread, American spent \$1,202,000 in network commercials for the new Lucky Strike Filters.

Philip Morris backed its new Philip Morris Filters in 1965 and 1966 with \$6,244,000 in network buys plus another \$1,939,000 for Galaxy and Alpine and \$829,000 for Marlboro Menthol, all in network time.

Brown and Williamson saw fit to boost Kool Filter Kings with network expenditures that added up to \$9,460,000 over the past 22 months.

P. Lorillard put a lot of push behind some very new brands: Old Gold Filter, with \$1,066,000 in network; True, which surprisingly took off after a mere \$251,000 was placed in spot; and Danville, also in spot at \$100,000.

Thus, just in the past two seasons, television has seen an advertising income on these new brands—not counting others introduced a bit earlier—of approximately \$22.3 million.

The new brand that seems to have come up with the right formula that had previously been demonstrated by Kent and others is True, and latest sales figures indicate that in it P. Lorillard has a most promising addition to the family.

TELEVISION Magazine documented the progress of True as a key example of a "take-off." Parent P. Lorillard Co. went for a relatively minor spot-TV budget during the

To page 30

## TEN-YEAR TRACK RECORD

1956

### AMERICAN TOBACCO

Newspaper.....	\$6,033
General magazine.....	5,172
Spot radio.....	—
Network radio.....	—
Spot TV.....	1,206
Network TV.....	9,388
Total TV.....	10,594
TV share.....	49%
Total spending*.....	21,799
Net sales.....	1,091,206
Net income.....	51,689

### BROWN & WILLIAMSON

Newspaper.....	\$775
General magazine.....	1,359
Spot radio.....	—
Network radio.....	—
Spot TV.....	11,289
Network TV.....	3,987
Total TV.....	15,276
TV share.....	87%
Total spending*.....	17,547
Net sales†.....	—
Net income†.....	—

### LIGGETT & MYERS

Newspaper.....	\$1,756
General magazine.....	2,173
Spot radio.....	—
Network radio.....	—
Spot TV.....	4,401
Network TV.....	7,786
Total TV.....	12,187
TV share.....	76%
Total spending*.....	16,116
Net sales.....	564,966
Net income.....	26,451

### P. LORILLARD

Newspaper.....	\$1,607
General magazine.....	792
Spot radio.....	—
Network radio.....	—
Spot TV.....	2,147
Network TV.....	5,325
Total TV.....	7,472
TV share.....	76%
Total spending*.....	9,871
Net sales.....	203,280
Net income.....	4,520

### PHILIP MORRIS

Newspaper.....	\$5,975
General magazine.....	2,571
Spot radio.....	—
Network radio.....	—
Spot TV.....	7,369
Network TV.....	586
Total TV.....	7,955
TV share.....	47%
Total spending*.....	17,002
Net sales.....	410,263
Net income.....	15,544

### R. J. REYNOLDS

Newspaper.....	\$5,518
General magazine.....	3,640
Spot radio.....	—
Network radio.....	—
Spot TV.....	1,953
Network TV.....	11,424
Total TV.....	13,377
TV share.....	57%
Total spending*.....	23,536
Net sales.....	967,609
Net income.....	62,465

\*Total spending includes measured media not listed above.

†Subsidiary of British corporation. American earnings not available.

Source: Television Bureau of Advertising and various media trade organizations.

# SHOWS AD OUTLAYS OF SIX MAJOR TOBACCO COMPANIES

1957	1958	1959	1960	1961 (add 000)	1962	1963	1964	1965
\$5,265 5,987	\$8,758 7,587 4,600	\$9,258 7,192 3,090	\$5,543 6,715	\$3,528 7,719	\$6,613 7,999	\$5,633 7,407	\$4,276 7,285 7,034 218	\$3,648 10,696 5,274 738
3,146 9,347 12,493 48%	3,018 11,252 14,270 39%	3,467 9,881 13,349 39%	6,057 9,702 15,759 54%	4,238 9,402 13,640 53%	2,354 11,846 14,200 48%	5,924 19,586 25,510 66%	10,681 26,995 37,676 67%	8,624 28,984 37,608 65%
25,851 1,098,093 57,005	36,625 1,105,076 58,856	34,623 1,611,378 63,248	29,175 1,215,343 62,522	24,990 1,153,950 68,734	29,635 1,179,590 69,132	38,577 1,192,319 68,763	56,510 1,203,429 73,195	58,044 1,231,629 68,763
\$1,316 1,775	\$1,035 2,695	\$2,063 1,619	\$4,316 423	\$3,053 33	\$851 886	\$772 2,071	\$1,208 2,643 350	\$395 2,558 142
12,989 7,094 20,083 86%	9,414 8,251 17,665 83%	9,253 8,593 17,846 83%	7,786 12,533 20,319 81%	3,465 14,133 17,598 85%	826 13,317 14,143 88%	4,083 17,130 21,213 88%	5,182 20,109 25,291 86%	5,065 24,708 29,773 91%
23,360	21,415	21,565	25,063	20,683	16,019	24,078	29,492	32,881
\$2,764 2,415	\$1,983 2,899	\$3,263 4,281 3,600	\$2,793 3,198	\$3,235 4,220	\$2,281 4,401	\$3,228 5,225	\$2,798 6,471 1,142 833	\$1,596 6,176 2,769 2,630
4,002 8,181 12,183 70%	1,866 10,850 12,716 63%	2,949 11,592 14,541 56%	1,543 10,992 12,535 67%	2,845 11,059 13,904 65%	5,044 10,498 15,542 69%	7,188 15,800 22,988 73%	6,413 16,645 23,058 67%	6,151 16,083 22,234 63%
17,362 570,385 28,274	20,309 556,046 31,223	25,902 554,936 30,039	18,615 543,173 28,709	21,456 516,708 26,760	25,902 499,956 25,411	31,483 507,164 24,703	34,412 502,666 26,236	35,465 478,261 21,607
\$4,206 119	\$5,925 1,171	\$6,779 1,411 3,100	\$5,101 3,329	\$2,007 1,358	\$5,218 2,624	\$2,839 5,988	\$1,972 5,879 2,999 727	\$559 5,519 5,309 1,476
3,019 5,194 8,213 66%	6,718 9,791 16,509 66%	4,177 12,826 17,003 59%	8,432 7,755 16,187 65%	8,003 13,607 21,610 85%	9,837 13,084 22,921 74%	6,876 17,064 23,940 73%	6,439 17,735 24,174 66%	8,773 13,011 21,784 63%
12,537 293,415 11,484	24,931 479,120 27,037	28,606 490,874 28,265	24,961 487,330 27,381	25,309 492,931 28,419	31,186 516,108 26,632	32,817 516,145 25,330	36,830 466,773 25,330	34,707 479,046 26,716
\$5,464 2,991	\$5,572 2,084	\$4,924 2,835 710	\$5,776 4,518	\$2,769 6,078	\$1,145 4,858	\$628 4,226	\$1,097 2,538	\$479 4,349
4,942 3,943 8,885 49%	4,067 4,967 9,034 45%	4,387 8,595 12,982 58%	4,150 11,246 15,396 60%	6,374 9,775 16,149 64%	6,956 11,345 18,301 75%	6,052 20,474 26,526 85%	3,302 27,718 31,020 89%	7,376 25,456 32,832 87%
18,255 439,920 17,441	20,309 473,552 18,705	22,321 499,598 19,590	18,615 509,332 20,894	25,231 529,127 21,511	24,427 550,624 21,946	31,381 585,059 22,052	34,842 641,439 22,614	37,702 704,544 26,509
\$4,600 4,724	\$5,216 4,439 4,700	\$8,192 4,843 4,800	\$8,486 5,222	\$7,515 5,511	\$7,449 6,703	\$4,315 6,919	\$7,230 7,614 10,341 1,985	\$1,666 7,892 10,648 2,230
2,888 13,202 16,090 63%	2,434 16,002 18,436 80%	4,253 16,124 20,377 53%	4,174 15,891 20,065 59%	2,300 21,741 24,041 64%	2,878 24,645 27,523 65%	6,399 30,666 37,065 76%	6,399 29,358 46,450 63%	13,217 33,584 46,801 67%
25,748 1,066,727 64,788	23,192 1,163,258 79,181	38,673 1,306,197 91,318	34,134 1,438,547 106,375	37,534 1,555,527 118,721	42,338 1,627,541 121,156	48,790 1,672,445 129,066	74,070 1,613,802 124,005	69,825 1,693,148 133,357



# NONTOBACCO PRODUCTS' TV BUDGETS

*What the cigarette companies spent in the first half of '66*

## AMERICAN TOBACCO

	Spot	1966 Net (Add 000)	Total
Hi Ho crackers	0	81	81
Hydrox cookies	0	251	251
Krispy crackers	0	461	461
Sunshine Cheez-Its	0	54	54

## PHILIP MORRIS

	Spot	1966 Net (Add 000)	Total
Pal razors & blades	16	0	16
Personna razor blades	606	1,372	1,978
Burma Blockade deodorant	0	0	0
Burma Shave cream	0	0	0
Clark Brothers gum	29	805	834
Gem razors & blades	0	0	0
Pal stainless razors & blades	0	0	0
Pal injector blades	0	0	0



**P. LORILLARD**

	1966	
Spot	Net	Total
	(Add 000)	
Tabby cat food	495	0 495

**R. J. REYNOLDS**

	1966	
Spot	Net	Total
	(Add 000)	
My-T-Fine desserts	332	259 591
Swel Frostings	0	0 0
Hawaiian Punch	0	433 433
Brer Rabbit molasses	0	21 21
Vermont Maid syrup	96	213 309
Hawaiian Punch Low Calorie	0	74 74

**LIGGETT & MYERS**

	1966	
Spot	Net	Total
	(Add 000)	
Alpo cat food	0	0 0
Alpo dog food	263	1,080 1,343

# A YEARLY RECORD OF TV SPENDING FOR THE TOBACCO

	1966*†			1965*			1964*			1963*			1962		
	Spot	Net	Total	Spot	Net	Total	Spot	Net	Total	Spot	Net	Total	Spot	Net	Total
<b>AMERICAN TOBACCO CO.</b>															
Herbert Tareyton.....	\$273	\$4,308	\$4,581	\$633	\$8,075	\$8,708	\$1,642	\$8,979	\$10,621	\$1,121	\$5,050	\$6,171	\$105	\$909	\$1,014
Hit Parade.....															
Lucky Strike.....	37		37	1,403	530	1,933	1,007	3,331	4,338	44	4,075	4,119	32	840	872
Pall Mall.....	973	2,844	3,817	1,784	9,254	11,038	2,978	9,196	12,174	508	8,295	8,803	918	4,675	5,593
Riviera.....															
Roi Tan cigars.....	210	973	1,183	1,842		1,842	1,897		1,897	831		831	689		689
Montclair.....	137		137	1,162		1,162	2,001	2,880	4,881	3,405	2,165	5,570	611		611
Gold Leaf.....							30		30	15		15			
Carlton.....	31		31	305		305	1,039	1,466	2,505						
Half & Half cigarettes.....	707		707	996	3,360	4,356	86	1,102	1,188						
Brighton.....	56		56	90		90									
Compass.....	10		10	55		55									
Pinnacle.....				21		21									
Tipton Filter cigars.....	871	450	1,321	333		333									
Half & Half tobacco.....													454		454
Lucky Strike Filters.....		4,437	4,437		7,765	7,765									
Bull Durham cigarettes.....	8		8												
Tennyson.....	144		144												
Waterford.....	871		871												
Pall Mall Filters.....		1,643	1,643												
<b>BROWN &amp; WILLIAMSON</b>															
Du Maurier.....	174		174	103		103									
Kool.....	1,549		1,549	2,178	3,255	5,433	1,811	5,913	7,724	824	4,723	5,547	350	3,344	3,694
Raleigh.....	693	1,446	2,139	859	3,292	4,151	619	3,583	4,202	770	2,893	3,663	53	2,505	3,211
Tube Rose snuff.....	21		21	48		48	54		54	53		53	47		47
Viceroy.....	312	3,339	3,651	987	8,172	9,159	1,516	5,896	7,412	1,196	5,447	6,643	277	4,887	5,164
Belair.....	663	1,446	2,109	876	3,292	4,168	588	3,583	4,171	580	2,944	3,524	63	1,345	1,408
Life.....							1		145	146					
Sir Walter Raleigh tobacco.....	5	340	345	17	807	824	19	1,108	1,127	4	978	982		520	520
Kentucky King.....										1		1	3		3
Coronet.....										15		15	34		34
Cavalier.....							575		575	545		545			
Breeze.....										92		92			
Pipe Major tobacco.....					72	72		24	24						
Kool Filter King.....		4,247	4,247		5,213	5,213									
<b>LIGGETT &amp; MYERS</b>															
Chesterfield.....	1,171	758	1,929	10	1,290	1,300	597		597	2,055	4,412	6,467	2,301	3,753	6,054
L & M.....	2,598	7,072	9,670	3,205	6,540	9,745	2,273	8,141	10,414	2,498	8,787	11,285	2,676	6,700	9,376
Oasis.....										2		2	63		63
Duke.....										2		2	4		4
Lark.....	1,367	3,660	5,027	2,079	6,526	8,605	2,710	5,906	8,616	2,632	2,527	5,159			
Devon.....				32		32	52		52						
Masterpiece tobacco.....	15	39	54		359	359	26	211	237						
Velvet pipe tobacco.....								25	25			37	37		

\*Network data after 1963 is net time plus program costs. Before 1963, figures are gross time only. Spot figures are gross time. Source: Television Bureau of Advertising. †First six months only.

first six months of 1966. The amount spent was only \$251,000. Yet the product is already regarded by many consumers as the most promising new item on the cigarette counter. Lorillard spent four times that much on Old Gold Filters during that same period. They are moving steadily, according to company officials, but not spectacularly.

What "did it" for True? The name unquestionably helped. But there was another, much larger, factor involved.

The now-famous Roswell report on tar and nicotine hit the wire services in August 1966, and named True as lowest in content. The report was disclosed on Aug. 29 by Dr. George E. Moore, director of the Roswell Park Memorial Institute of Buffalo, which specializes in cancer research.

Although True had been formally introduced in April 1966, it hadn't attracted much attention until the issuance of the Roswell report. But Foote, Cone & Belding, now Lorillard's agency for several of its products, saw the op-

portunity for promoting the new brand and leaped at it.

Within a week, the agency had the word moving to the public. Spot-TV commercials were on air by Sept. 6, backed by network-TV commercials just two days later. Spot radio was already moving on Sept. 2, with network radio following eight days later.

According to officials at Lorillard: "True Menthol jumped directly to national distribution in six weeks after just a brief exposure in what we generally conceive to be local test markets. Regular True had been moving quietly all summer after its April debut."

Normally, Lorillard executives plan on taking at least a year to get a new product off the ground. "But," as one stated it, "this one blasted off like a major success at Cape Kennedy."

The original commercials on True had been put together some time earlier by Grey Advertising. So, in a sense, FC&B



# PRODUCTS OF AMERICAN, BROWN & WILLIAMSON, L&M

1961			1960			1959			1958			1957			1956		
(add 000)																	
Spot	Net	Total	Spot	Net	Total	Spot	Net	Total	Spot	Net	Total	Spot	Net	Total	Spot	Net	Total
\$2,842	\$1,947	\$4,789	\$3,253	\$1,783	\$5,036	\$1,677	\$2,092	\$3,769	\$191	\$1,822	\$2,013	\$592	\$140	\$732	\$29	\$532	\$561
10		10				18	1,194	1,212	1,605	2,786	4,391	2,093	1,247	3,340	668		668
690	2,398	3,088	1,758	2,609	4,367	626	2,497	3,123	294	3,190	3,484	124	4,737	4,861	119	4,604	4,723
120	5,057	5,177	206	5,130	5,516	1,021	4,099	5,120	928	3,455	4,383	337	3,222	3,559	391	4,252	4,643
4		4	187		187	126		126									
572		572	653		653	1		1									
917	3,136	4,053	1,700	1,814	3,514	2,202	1,209	3,411	432		432	556	962	1,518	422		422
123	2,437	2,560	651	1,604	2,255	1,919	799	2,718	2,915	1,230	4,145	5,032		5,032	3,743		3,743
69		69	42		42	14		14	1,869	589	2,458	1,131		1,131	1,734	787	2,521
1,314	5,051	6,365	2,384	2,061	4,445	3,126	5,236	8,362	4,198	6,432	10,630	10		10	17		17
748	1,528	2,276	1,059	1,743	2,802	173		173	6,260	6,132	12,392	5,373	3,201	8,574			
65	222	287	945	1,055	2,100	1,548	1,348	2,896									
31	939	970		4,769	4,769	24		24									
198	820	1,018	1,006	1,572	2,578												
1,363	4,441	5,804	136	4,181	4,317	392	3,969	4,361	61	3,611	3,722	127	2,687	2,814	1,107	461	1,568
1,334	5,487	6,821	1,256	5,715	6,971	1,475	5,094	6,569	1,800	4,800	6,600	3,858	3,990	7,848	3,294	6,195	9,489
72	1,131	1,203	22	614	636	28	2,051	2,079	5	2,071	2,076	17		17			
77		77	130	483	613	1,053	420	1,473									
									29	29							

was all set to run when the Roswell report broke. The product had been developed over a two-year period, and this was the best break it could have received.

FC&B account man Paul Hogue noted wryly: "Our problems on this sudden development came at us like a flurry of left jabs from Cassius Clay, or whatever name he's using these days. All the jabs came in the first round instead of the usual 10 or 15 rounds. All we could do is solve the problems with our formula—which I know sounds cliché—brainpower and horsepower."

FC&B became the agency for a number of Lorillard products at the beginning of 1966. Lorillard had researched the tar-and-nicotine counts on all its products, and had noticed a close similarity in the favorable ratings on both True and Kent. The company decided to build a stronger TV campaign.

Kent had already had a rocket-like ascent, following a

*Reader's Digest* article that said the right things about it in 1957. Within a year, sales and earnings doubled for Kent.

The television ads for True have been carefully groomed to reflect "the quiet approach," as FC&B's Hogue phrases it. "We have found TV our major channel for introducing and selling what we believe is a significant new tobacco product. It has worked very effectively, as far as we are concerned. We feel Newport and Kent made it big because they were soundly promoted in the right medium and then were followed up quickly by the right marketing procedures. This is the same method we are applying to True this year."

Introducing a new brand or supporting a relatively new one can involve everything from smiling lovelies sprawled on the deck of a surging sailboat to professorial types sitting contemplatively in an oak-lined study. Hogue notes: "We prefer the latter for True. It tells exactly what our message

# A YEARLY RECORD OF TV SPENDING FOR THE TOBACCO

	1966*†			1965*			1964*			1963*			1962		
	Spot	Net	Total	Spot	Net	Total	Spot	Net	Total	Spot	Net	Total	Spot	Net	Total
(add 000)															
<b>P. LORILLARD</b>															
Kent.....	1,316	4,355	5,671	2,353	7,008	9,361	1,240	8,978	10,218	2,170		2,170	2,820	5,418	8,238
Muriel cigars.....															
Old Gold.....	948		948	2,167	1,774	3,941	1,821	1,053	2,874	1,565	2,711	4,276	1,793	1,235	3,028
Newport.....	593	2,315	2,908	2,104	3,111	5,215	857	5,212	6,069	1,880	4,710	6,590	1,722	2,675	4,397
Spring.....	4		4	937	599	1,536	1,338	1,785	3,123	754	1,103	1,857	561	1,376	1,937
Beechnut.....															
York.....				122		122	357		357	508	255	763	2,941	2,380	5,321
Erik cigars.....	171		171	307	326	633	653	311	964						
Omega cigars.....				138		138	174	242	416						
India House tobacco.....					97	97		83	83						
Madison Little Cigars.....								61	61						
Briggs tobacco.....					96	96									
Old Gold Filter.....		1,066	1,066												
Danville.....	100		100												
True.....	251		251												
<b>PHILIP MORRIS</b>															
Marlboro.....	1,619	4,248	5,867	1,703	8,441	10,144	201	8,553	8,754	745	2,703	3,448	1,379	4,120	5,499
Parliament.....	945	1,632	2,577	1,549	3,385	4,934	1,063	3,008	4,071	2,523	3,481	6,004	3,838	2,085	5,923
Phillip Morris.....	976		976	1,904		1,904	421	6,029	6,450	501	115	616	624		624
Spud.....															
Benson & Hedges.....										10		10			
Mayfield.....															
Alpine.....		479	479	9	969	978	518	1,109	1,627	38	762	800	119	1,072	1,191
Commande.....										501	602	1,103	994	1,120	2,114
Dunhill.....													3		3
Belvedere.....										3		3			
Paxton.....					903	903	3	2,008	2,011	949	3,725	4,674			
Saratoga.....										73		73			
Galaxy.....	1	479	480	610	13	623	9		9						
Phillip Morris Filter.....		1,652	1,652		4,592	4,592	954		954						
Marlboro Menthol.....		829	829												
Puritan.....							11		11						
<b>R. J. REYNOLDS</b>															
Camel.....	47	2,761	2,808	45	5,940	5,985	60	6,371	6,431	224	6,703	6,927	221	7,399	7,620
Cavalier.....													20		20
Prince Albert tobacco.....		43	43	73	604	677		345	345		243	243		34	34
Salem.....	1,385	6,213	7,598	5,874	9,922	15,796	5,295	9,161	14,456	1,616	11,251	12,867	1,053	9,025	10,078
Winston.....	1,236	6,393	7,629	5,722	11,181	16,903	6,004	9,317	15,321	4,085	1,175	15,835	1,042	7,971	9,013
Brandon.....							60		60	80		80	542		542
Tempo.....	1,024	1,068	2,092	1,309	2,740	4,049	4,637	3,179	7,816						
Carter Hall tobacco.....		92	92		534	534		523	523		257	257		216	216
Day's Work chewing tobacco.....	5		5												
Prince Albert cigarettes.....	2		2												

\*Network data after 1963 is net time plus program costs. Before 1963, figures are gross time only. Spot figures are gross time. Source: Television Bureau of Advertising. †First six months only.

is. We are not selling hats with chewed-up brims.”

As of Oct. 10, Lorillard reported production and sales of its True and True Menthol cigarettes continuing at very high levels, as Board Chairman Manuel Yellen announced the financial status for the third quarter of the year. He pointed out that both brands had moved very quickly from test-market status into national distribution. He added that the company was supporting them with “a substantial amount of advertising expenditures.”

Lorillard puts approximately 82% of its budget into television. The amount should range between \$14.9 million and \$16 million this year. By May 11, 1967, it is expected that Lorillard's broadcast expenditure might be equal to the second or third most-advertised brands now seen on the tube.

Chairman Yellen concluded: “It's too early to say for sure, but we certainly expect True to become ‘a major

brand.’ Consumer response has been little short of phenomenal.”

New tobacco brands naturally are of tremendous interest to television executives. To take American Tobacco: Nine new brand titles hit the screen in the past two years, and several others are already in test marketing. One of them is Mayo's Spearmint Blend, which actually incorporates spearmint leaves. There was also a bit of test experimentation by American on a newcomer that carried a slight bit of chocolate flavor, but it quietly disappeared after a few months.

On the general topic of new brands, American Tobacco President and Chairman Robert Barney Walker has stated: “Market research tells you about the present and the past. But when it comes to the future, an executive must rely to a marked degree on intuition and instinct, based on his intimate knowledge of his business and the markets.”



**COLOR  
TV  
IS A NEW  
MEDIUM**

**WITH TV  
THE  
VIEWER  
IS THE  
SCREEN**

**\* \* \* \* \***  
**\* THE PLANET \*  
IS IN THE PROCESS  
\* OF BECOMING \*  
AN OLD NOSE CONE \***  
**\* \* \* \* \***

**\* \* \* \* \***  
**THE  
MEDIUM  
IS THE  
MESSAGE**  
**\* \* \* \* \***

**THE FUTURE  
OF ADVERTISING  
IS TO PLACE  
THE PRODUCT**

**THE  
CONTENT  
OF TV IS THE  
MOVIE**

# McLUHANISM: IS THE MEDIUM GETTING THE MESSAGE?

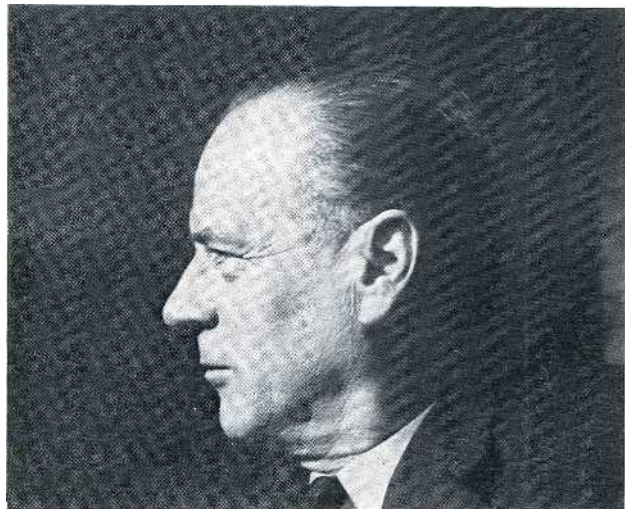
BY RALPH TYLER

**M**ARSHALL McLuhan is happening to television. On the eve of its 20th anniversary as a viable commercial enterprise the medium has picked up a guru, and things will never be the same again. In fact, they're not the same right now. Like the electronic media he celebrates, McLuhan appears to be instantaneously present almost everywhere. And where McLuhan is not, McLuhanists carry on the work.

He descends from his Toronto cloister seemingly every other day to mesmerize a hotel ballroom. At these gatherings, McLuhan is the message. The other speakers are heard; he is experienced. The hush that falls is his. He creates his own space.

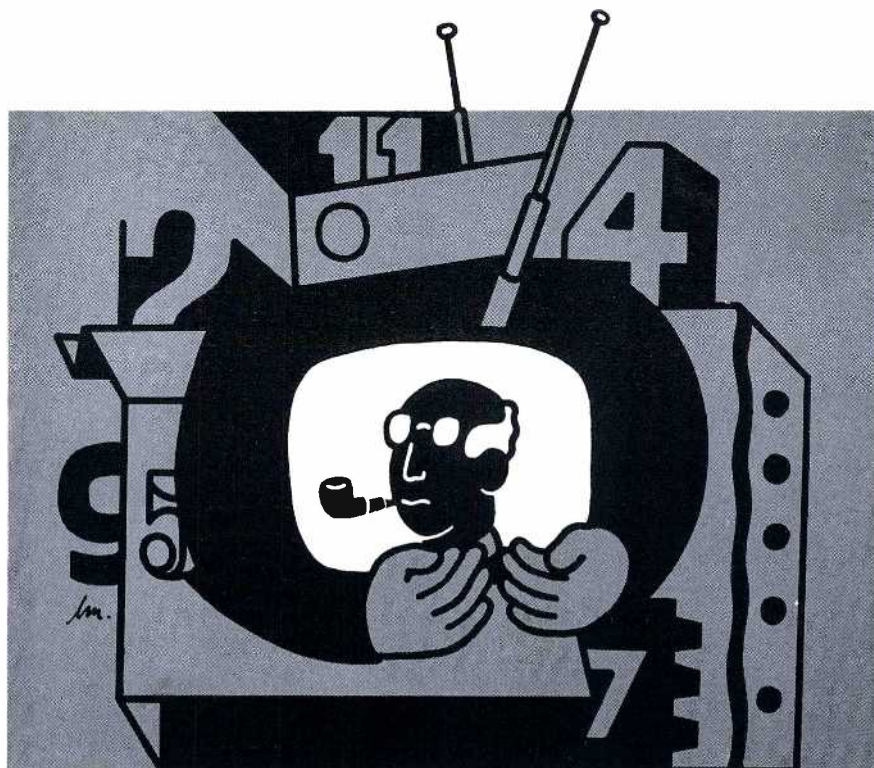
If the world, through electronics, is becoming the tribal village he foresees, McLuhan is its first medicine man. Like most medicine men, he is mocked and feared as well as fawned over and respected. The advertising fraternity isn't used to having a guru at the head table, particularly one who tells it to don a dunce cap. (Says McLuhan: "The hullabaloo Madison Avenue creates couldn't condition a mouse.") And television executives may suffer ego deflation to see the Big Daddy chair occupied by a man who arrived at the medium tangentially, by way of Flaubert, Baudelaire and Rimbaud, rather than directly through conference-room infighting.

If McLuhan hadn't existed, nobody would have invented him. He's too unlikely. He's director of something called the Center for Culture and Technology at the University of Toronto, which is busy at the moment taking a sensory census of the townspeople. He writes a prose dotted with densities like so many plums in a rum-soaked pudding. One of those densities, the phrase "the medium is the message," is so rich that it has become a symbol for all that McLuhan



*Dr. Herbert Marshall McLuhan, 54, is currently the most charismatic communications thinker around. Director of the Center for Culture and Technology at the University of Toronto, he commands a goodly sum as the star turn at advertising and TV conferences, and industrialists listen when he tells them what they've been doing without realizing it. His books are: "The Mechanical Bride" (1951), "The Gutenberg Galaxy" (1962) and "Understanding Media: The Extensions of Man" (1964). McLuhan was born in Edmonton, Alberta, and got a doctorate in English at the University of Cambridge. He is tall, gray-haired and speaks in aphorisms. Married, he has six children and is a convert to Catholicism. His special aversion: specialists.*

**If McLuhan is right, TV is not so much delivering program content to a viewer as it is creating a new environment that changes the viewer whether he knows it or not. And the viewer becomes deeply involved in television because he is presented with a fuzzy picture out of which he must make a message. Thus he participates in the medium by putting those moving dots of light together.**



stands for. It also sums up what bothers many people about McLuhanism: its refusal to make value judgments. Even a great explainer of McLuhan like John M. Culkin, SJ, director of the new Center for Communications at Fordham University, gently admonishes: "The message is the message, too."

The phrase seems to lend itself to punning, and McLuhan, who polished his wisdom teeth on the vibrations of *Finnegan's Wake*, has come up with one of his own: "The medium is the *massage*." Expanding this wordplay in a *Sunday Showcase* presentation of WNDT (TV) New York, an ETV station, McLuhan said:

"... a medium works on you much like a chiropractor or some other masseur, and really just works you over and doesn't leave any part of you unaffected. It is a surround that is a process. It is not a wrapper. It is a process, and it does things to us. . . . The medium is what happens to you, and that's the message."

For years the vast majority of intellectuals who gave even a glance to television treated it as a wrapper. Did it contain violence, and what was that doing to children? Did it show an unreal world and stress the wrong values? Why did its documentaries so often fail to come to grips with anything? Couldn't there be fewer commercials and more of something else? Meanwhile, invisibly, the medium of television was remaking its viewers in its own image—a creation so profound, so revolutionary, so unknown that until it is known questions of content seem merely niggling. In fact, according to McLuhan, paying too close attention to content may prevent one from seeing what's really going on, because, in his words, the content of any new medium is the old medium. Thus movies are the content of television as drama and the novel were the content of movies. Two older media, the telephone and records, are the content of most radio programs nowadays. And so it goes, ever backward into time. The content of the written word was the spoken word, and before that—if we are to take McLuhan seriously on this point—was extra-sensory perception.

The book is a medium that has held sway in the West

for hundreds of years and has therefore programed most intellectuals after its own linear, sequential fashion. One thing follows another in books, and one thing follows another in the mechanistic, assembly-line world that preceded our present electronic age, and one thing follows another in the mind of print-oriented man. But many things are happening at once on television, and many things are happening at once in our electronic, computerized, automated society, and many things are happening at once in the mind of the hip, cool, postliterate, totally new teen-ager we have allowed television to bring up behind our backs.

This is a bald and therefore likely-to-be-bad restatement of primary McLuhanism or enough McLuhanism to get you by at a noisy cocktail party. It's always better to go to the source, and in McLuhan's case it's a necessity since the matter of his message, as one might expect, is partly conveyed by the way he says it. One of McLuhan's concepts is that some media create more involvement than others by leaving gaps that the person receiving the message fills in. Thus television, to McLuhan, is a highly involving medium because its image is one of "low definition;" in other words it offers little detail and a low degree of information, much like a cartoon. The viewer sits there putting those dots together. He participates in the act of creating what he receives. When he turns on the set he is turned on.

McLuhan's prose (or should it be called poetry?) also hooks us. He leaves gaps, not so much of detail but of explanation. Thus he leaves to the reader the task of explaining to McLuhan what McLuhan means. At the end of plowing through a McLuhan text the reader's own soil has been turned and seeds have been planted that don't stop growing. Already on Madison Avenue and in those broadcasting towers that house the networks two blocks west there are do-it-yourself McLuhans who go on filling in the gaps after they've stopped reading the works. That's the power of the man.

McLuhan's prose strategy is acknowledged openly. He told a *Newsweek* reporter: "I demand involvement, like Eliot, who made a pot of money from poetry that no one

understood." His speechmaking has similar characteristics. He leaves sentences unfinished. He starts—oh, anywhere—and goes on and then stops. He throws away lines others would deliver. Meanwhile his auditors must turn themselves up to receive him. In debate, McLuhan has a defense that must be maddening to any opponent who hopes to get in close for the kill. This is McLuhan parrying Professor Robert K. Merton of Columbia University's sociology department on WNDT's *McLuhan on McLuhanism* program: "You're still working on me by a matching process. You're not trying to explore anything with me. You're exploring my statements, not the situation. I'm not interested in my statements. I don't agree with them. I merely use them as probes. And if they don't help to get into the situation, I throw them away at once. They're expendable."

How do you take on a guy like that?

You don't. You go along, or at least part of the way along. And if you do, the rewards, according to many of the men who actually work in the medium of television, can be enormous.

McLuhan, as this necessarily lengthy prologue indicates, is no maker of recipes for how to go into the kitchen and whip up a tasty batch of television cookies. And yet it has been said in utter seriousness that a man who read McLuhan right and had the wherewithall to start with could make millions of dollars out of the industry. Insight into the existing world of media, not formulas for the future, is what McLuhan has to offer. The probes go deep, not ahead. The future, as far as McLuhan is concerned, has already happened.

#### DOES TV USE McLUHAN?

How do people who actually are working in television make use of McLuhan if he's not a recipe maker? Some, of course, say he can't be translated. Such, by and large, is the view of Eugene Accas, VP, network relations at Leo Burnett, who says turning McLuhan to practical purposes is like "putting the bubbles from an Alka Seltzer tablet in your pocket and trying to bring them home."

Arnold Grisman, a creative supervisor at J. Walter Thompson, says: "McLuhan's stimulated a hell of a lot of conversation and perhaps some thought, but I suspect he's had no real impact as yet. So many of his conclusions are tentative by his own admission. It's pretty difficult to take much practical action out of them."

These people could be said to hold McLuhan at a certain distance. But there are others who are with him. What brought them close usually was the discovery that he explains something that they had noted in the course of their work but never quite found words for.

Take Tony Schwartz, a specialist in sound. He started his career as an art director but became interested in sound about the time that wire and tape recorders came out. And what did people use this new medium for? Schwartz's answer: "To copy their old records." This, to him, illustrates McLuhan's thesis that people tend to use new technique for an old purpose. But Schwartz used his new hobby for what records couldn't do. He went out into his Manhattan neighborhood and picked up its sounds and brought them back and edited them. As he began to deal more and more with sound, including work for television and radio commercials, he found he was speaking a different language. "Most people approach advertising from the point of view of writing and my point of view was sound," Schwartz says.

"I found that different perceptions were involved. I had a basic conflict many times with people who didn't understand really what was underlying the medium. When McLuhan's book came out—luckily somebody gave it to me—I thought, 'for God's sake, somebody is saying what I've been thinking all these years'."

Schwartz has worked with McLuhan on special projects for advertisers and in his opinion McLuhan "would do well to stay away from the chewers and put himself among the doers."

"I've seen and heard a number of television and radio shows in which McLuhan participated with various professors and critics," Schwartz says. "I think we would be in for a startling revelation of the ability of this man if you were to put him on a program with creative people exploring problems in their areas along with McLuhan."

To Herman Keld, sales coordinator at MGM-TV, McLuhan explains many seeming paradoxes about why some movies do better on television than others. Keld cites the example of a low-budget feature like "Grand Central Murders" which did as well on television as most big movies. As Keld sees it in McLuhanesque terms, television is a medium that calls for audience participation, "and a detective story is the prime example of that."

(Here is McLuhan himself on the participatory nature of television, taken from his "Understanding Media: The Extensions of Man:" "A cool medium, whether the spoken word or the manuscript or TV, leaves much more for the listener or user to do than a hot medium. If the medium is of high definition, participation is low. If the medium is of low intensity, the participation is high. Perhaps this is why lovers mumble so. Because the low definition of TV insures a high degree of audience involvement, the most effective programs are those that present situations which consist of some process to be completed.")

#### FIT THE MEDIUM

One of the things that Keld does at MGM-TV is to prepare a list of movies to be offered to the networks, and he says he uses McLuhan precepts in this task. There's a rough rule of the thumb people who make use of McLuhan in the programming area seem to go by: McLuhan says the nature of the television medium is such and such, irrespective of what goes on it. Therefore, if you put something on TV that fits the medium, it'll be successful, and if you put something on that doesn't, it'll fail.

According to Keld, NBC is the network with the largest number of McLuhanists. (Could this have some bearing on the fact that NBC has scored well in the ratings race this season?) McLuhan happened to Paul Klein, VP for audience measurement at NBC, only after Klein had noted for years ratings phenomena that the Canadian's theses take care of. "The first thing I saw when I came into this field was that no matter what programs are on at 9 o'clock at night, the sets in use are always the same. In other words, people turn on television. They're watching the medium."

(Incidentally, critics of television often are told that they should treat the medium like a library and "select" their programs. This appeal obviously is slanted to the book-oriented person. The ordinary viewer is more likely to tell his wife: "Honey, let's watch television.")

When Klein speaks McLuhanese in talking about programming, the network executive sounds like this: "Television is people-oriented—or what McLuhan calls 'cool'—and not story-oriented. A lot of our programs are people-

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# HOW TV TURNED A RACE AROUND

*A massive spot campaign created by Tinker for Nelson Rockefeller may become the model for future use of TV as a political weapon*

BY RICHARD DONNELLY

AT 7:32 on Saturday evening, Oct. 29, just 10 days before election day, the four major candidates for the office of governor of New York state rise from their stools on the stage of the Elysee theater in Manhattan after completing their first full-scale television debate, telecast live by WABG-TV New York and carried by six outlets upstate. Radio newsmen and newspaper reporters, all familiar to the candidates after months of campaigning, swarm over the stage to get their little exclusives, their sidelights to the main story. Their subjects are the Republican incumbent, Nelson A. Rockefeller, who has spent more money on television than any candidate in any state's history; Frank D. O'Connor, the Democratic hopeful and president of the New York city council, who claims (with some justice) that he has almost no money to spend on television; the "spoiler", the Liberal Party candidate Franklin D. Roosevelt Jr., a Democrat who has bolted his party charging bossism, and Dr. Paul Adams of the Conservative Party, dean of a small upstate college, who says he is offering voters a real choice in the campaign. But the competition is really between Rockefeller, who will be hurt slightly by both minor-party candidates, and O'Connor, who could be hurt hugely by the Liberals' Roosevelt. Rockefeller is elated; he got the sort of format he wanted (a four-man rather than two-man debate, thus muddying the O'Connor waters with Roosevelt's presence) and in the just-concluded debate he, the vulnerable incumbent, managed to put the contender, the fighting former district attorney, on the defensive.

A radio newsmen is talking to O'Connor. How did it go, he asks. O'Connor smiles and says it went very well.

Everyone was very restrained. Rockefeller breaks in with his famous "hyya" to the newsmen and shakes his hand. He agrees everyone was restrained. "I thought Frank was very restrained," he adds, grinning at Frank O'Connor. "Frank *Roosevelt*, I mean."

The above was only one incident in a long political campaign that saw television used by one party in an utterly efficient, professional way, perhaps for the first time in politics. It illustrated the importance of the campaigner as well, for Nelson Rockefeller, in deep trouble earlier this year, is an intensely competitive man, a superb campaigner. For the purposes of this article, the anatomy of a television political campaign, the emphasis will be on the medium and the way in which it was used and not used by the contenders. Grave issues of national import are involved: the morality of advertising in politics, or rather, advertising in politics, and the imbalance in spending, wherein one party, the Republicans, outspent the other major party, the Democrats, by a margin of 10 to 1, in television alone.

Technically speaking, the narrative must begin after the Sept. 7, 8 and 9 conventions when both parties brought forth their official candidates. Actually, the campaign began on television July 5 when the first muted, Jack Tinker & Partners' commercial appeared on behalf of Rockefeller on an upstate station. The machinery had gotten under way in April when the governor, his political campaign manager, William Pfeiffer; Dr. William J. Ronan, secretary to the governor and his main issues-and-ideas man; George Hinman, personal adviser, and a host of other people showed up at Tinker's Hotel Dorset suite. They were to enlist the considerable talents of Eugene Case, 28-year-old partner and copy writer in what was once a think-factory under the Interpublic umbrella and is now an advertising agency, and Bob Reitzfeld, art director, and also 28. Those two men can take the credit or the blame for the looks, the sound, the feel of some of the most effective, imaginative political commercials ever to hit the home screens.

The Democratic camp was not as fortunate, for in April no one could dare predict who its candidate would be. The Democrats were bitterly divided but convinced, from the early polls, that *any* candidate could beat Rockefeller. His divorce and remarriage, his earlier presidential aspirations, and more important, his new sales tax (after he had promised there would be no new taxes) had alienated a sizable proportion of the state's electorate. One early poll reportedly went like this: 23% thought the governor had done a good job, 77% said they would vote for anyone, anyone but Rockefeller.

But by the time the Democrats had settled on Frank O'Connor as their candidate in the second week in September, the Rockefeller forces had spent an estimated \$450,000 in television alone and it was clear that the governor was a contender again. John Burns, state Democratic chairman, was to comment bewilderedly to this magazine several weeks later: "I've never *heard* of a political commercial [being telecast] in July."

At this point in the race, John Burns was to make a campaign issue of Republican spending, charging that it was "indecent, near criminal," and that it would amount to over \$21 million, of which \$5.2 million would be for TV time and another \$1.3 million would be for television production.

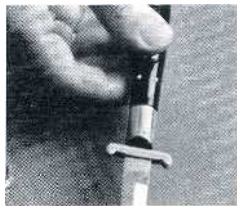
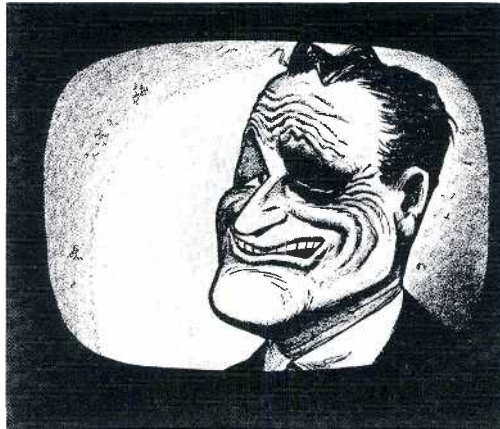
O'Connor went further. He derided "phony Madison Avenue gimmicks" and charged that Rockefeller was buying his way into office, in effect, buying votes. Rockefeller responded that the Burns estimate "is an absolute lie" and



# A LOOK AT TV IMAGES OF THE TWO CANDIDATES

## NELSON A. ROCKEFELLER

*Tinker's commercials for Governor Nelson A. Rockefeller followed a carefully designed strategy. Beginning in July, they emphasized the administration's record, rather than the administrator of that record. Rockefeller was kept off screen while the Tinker people emphasized his narcotics law ("With these tools the junkie destroys his life"), his new Medicaid bill ("We hope you never need it"), his highway program ("If you took all these roads . . . end to end, they'd stretch all the way to . . . Hawaii"), his efforts to combat air pollution ("Just breathe for 24 hours and you get what you'd get from two packs of cigarettes every day"), and his aid to higher education.*



## FRANK D. O'CONNOR

*The Lawrence K. Grossman-Richard K. Manoff commercials for contender Frank D. O'Connor were designed to establish the man as a person, for outside of New York City he was an unknown. The Democrats had the treble problem of establishing the candidate in the minds of the voters, offering a positive program and attacking the incumbent in areas in which they felt he was vulnerable. Because of lack of funds, most of the commercials seen emphasized only the first part of the program: O'Connor was a warm, humane man, "a man you can believe." The campaign steered away from "slick production," and used head-on shots of him talking informally, enjoying his family.*





*This was the scene for the last of the debates between candidates for the New York governor. (Left to right): Franklin Roosevelt Jr. (Liberal); Frank O'Connor (Demo-*

*crat); Nelson Rockefeller (Republican) and Dean Paul Adams (Conservative). Two television debates were held with the four candidates during the campaign.*

the O'Connor vote-buying charge "a most scurrilous aspersion on the voters of this state." The millionaire governor insisted that he was having trouble raising campaign funds. O'Connor, who told his every audience that he is a poor man, the son of poor immigrants (and who by coincidence was running a poverty-stricken campaign) retorted that the governor's tight-money complaint was "an unbelievable insult to the intelligence of every voter."

Meanwhile, the divided Democrats put together a campaign team that was to see them through the election. But this team could not function smoothly for it consisted of Kennedy people, old-line city Democrats, reformers, professionals from upstate, and, at O'Connor's loyal insistence, old associates from his home borough of Queens. The reformers referred to the regular Democrats as "the hack bureau" and the Kennedy people described one of O'Connor's closest Queens associates as "a genial incompetent."

To this amalgam of conflicting interests fell the task in mid-September of finding an advertising agency and launching a television campaign. Given the existing divisions, it was not surprising that further divisions were created. An advertising troika was formed: at its head, if a troika has a head, were William Haddad and Robert Clampitt, relatively young professionals in political warfare, who were involved in the Peace Corps and the poverty program and who insisted on having advertising control of the campaign; Richard K. Manoff agency, initially responsible for buying time and space only, but which became involved in creative matters as well, and Lawrence Grossman Inc., whose

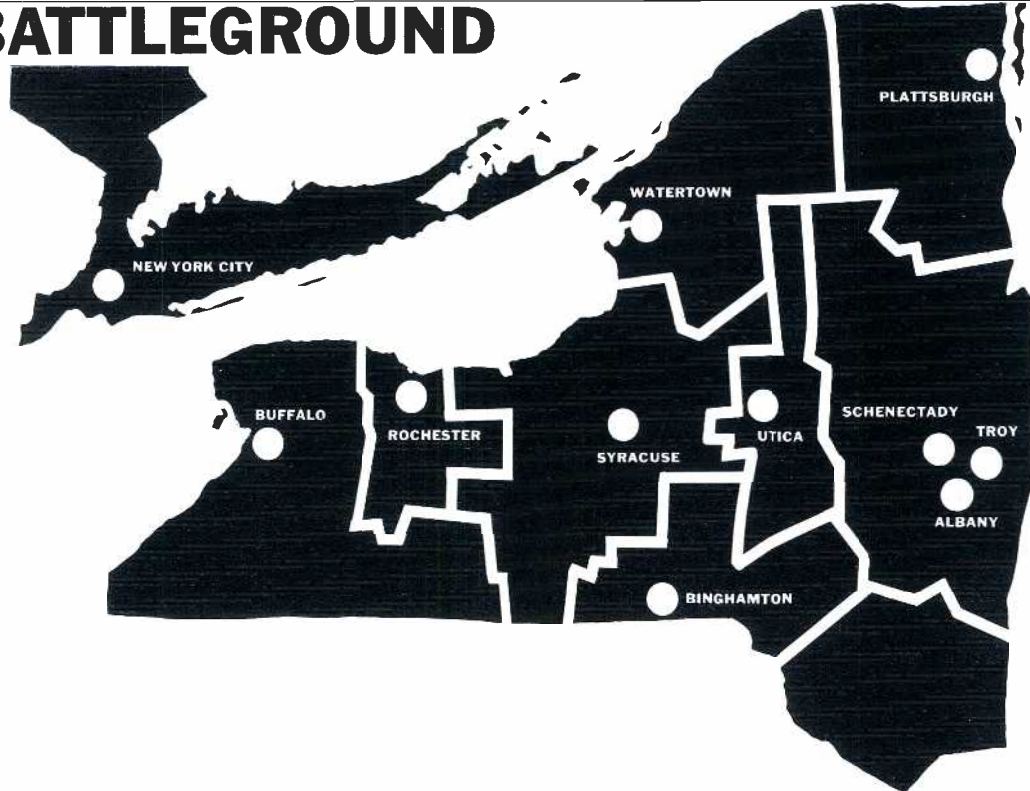
principal, Larry Grossman, former advertising director of NBC-TV, was the creative and production television specialist in the Democratic campaign. To these advertising names in the Democratic camp two more, who functioned as consultants, should be added: William Murphy, senior vice president, Papert, Koenig, Lois, and Adolph Toigo, president, Lennen & Newell.

Opposing them was a far more unified, cohesive team effort in the persons of the Tinker creative duo of Case and Reitsfeld, media buyer Bernice Gutman and at Rockefeller headquarters itself Tom Losee, on loan from Marion Harper and the Humble Oil account in Houston, and Jerry Danzig, formerly with NBC, handling all aspects of the free-time situation. Coordinating them was the firm hand of Dr. Ronan, Rockefeller's idea-and-issues man, who went to the trouble and expense of scotching several produced commercials he did not like.

The coordinating effort at Democratic headquarters was virtually nonexistent. There was still another troika: state chairman Burns; Stephen E. Smith, Senator Robert Kennedy's brother-in-law, and Lawrence Peirez, a Queens lawyer who has been a friend of O'Connor for 25 years. Their divisions went so deep that several 60-second color commercials produced by Larry Grossman never saw the light of the home screen, partly because of lack of money but mostly because there was a division at headquarters as to their merit. (Later, everyone was to agree that the commercials were *just* right for the candidate.)

These divisions might have been overcome with time, but

# THE BATTLEGROUND



To support its television efforts for the Democrats, Manoff divided the state as shown above so that tune-in ads for the party's television programs would indicate the channel

numbers of the stations carrying the programs in the newspapers in the television markets in which the paid-political programs were scheduled to appear.

no one had any time, from Haddad's and Clampitt's United States R&D Corp. to the Manoff agency to Larry Grossman. Immense pressure had to be put on laboratory facilities, all media and their own willing, but human hands. United States R&R was brought in on Sept. 18 and the Manoff agency was appointed on Sept. 26. Already running along in full gear for a full three months, not a spark missing, was the Rockefeller-Tinker machine. It had a clear, carefully thought out approach and point of view, brilliant executioners of that point of view and money.

That was the situation two weeks before election day and state Democratic chairman Burns had his hands full. Not only did he have Rockefeller money and Tinker talent to contend with, he had Franklin D. Roosevelt Jr. and the Liberal Party as contenders on his left flank. On his right, Dr. Paul Adams was an unknown threat, for with O'Connor's affirmative stand on the New York City police civilian review board, Adams could be expected to make some advances with the so-called backlash vote in New York City itself. Rockefeller was for the board too, but he described it as a local issue. Burns lacked campaign funds.

"Our budget is far lower than we want it to be," he said at that time. "We had lots of plans, we were ready to go with them, and then we found we couldn't pay for the business we had transacted. We have nine spots for showing all over the state but they're at low frequency. We have one 10-minute show and we're now putting together another eight- or 10-minute one that will consist mostly of spliced film. We hope to run that two or three times before elec-

tion day. I seriously doubt that we wind up spending more than \$200,000 or \$300,000 unless this latest poll [the *New York Daily News*' straw poll, infallible except for two occasions in the last 30-odd years, had put O'Connor ahead for the first time that day] loosens up more money."

So frequency and reach were a matter of money, but creative approaches were not. In the early phases of the campaign, the Rockefeller forces had studiously avoided using the candidate on screen and concentrated on what they thought was his record. On the other hand, the O'Connor forces concentrated on their man, because they had to establish him in the minds of the voters. He was, outside of New York City, an unknown.

The commercials perfectly reflected this difference in approach. The Tinker spots were arresting dramatizations of relatively abstract matters such as the governor's new narcotics law, his highway building program, his role in education. The Haddad-Manoff-Grossman commercials for O'Connor tended to be head-on closeups of the candidate, stressing his humaneness and seriousness. He was a man you could trust. At least one of the O'Connor commercials took the tack of referring to a Rockefeller commercial. This one-minute spot tackled another one-minute spot. Said O'Connor: "Perhaps the Rockefeller TV commercial about the roads that his administration built to Hawaii and back was supposed to be funny, but actually, to many people of New York state, they were far from it. . . . And, of course, to people living in the metropolitan New York area, the Long Island Expressway is not funny either, going to or

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# A \$15-Million Gamble on Movies Made for TV

BY MORRIS GELMAN

REMEMBER the pretelevision movie house? The typical American family used to visit there about once a week. It would see a cartoon, a comedy short, a newsreel, a low-budget feature and, finally, a second feature of longer form and, perhaps, better quality. Don't look now but that old movie night for the entire family concept has all but come to television.

It'll arrive—plain for all to recognize—the night when *The Virginian*-type program, preceded by the news and lightweight cartoon and comedy shows, is followed by a two-hour movie. All sorts of signs point this way.

For surely there's no longer any question that feature films are the most durable and successful staple of television. A look at the current prime-time schedule is proof enough. It shows five movie nights, accounting for about one out of every seven prime evening hours, playing the networks. What's more by January there'll be six nights of network features and most observers agree that inevitably there will be a two-hour motion picture programed for every night in the week.

This pattern has been forming since television's earliest days. First all network shows were live. Now most are on film. First most shows were half hours. Then many went to an hour, particularly in the 10 p.m. time period. First the networks said an hour and a half was too long for one program. Now they are preparing hour-and-a-half and two-hour specials all over the prime-time schedule.

There's seemingly a close parallel in all of this to what happened to movies over the years. The picture started with the two-reeler because there wasn't enough know-how at first to make a longer form. Besides exhibitors were convinced that the audience would get bored with anything longer than shorts.

Comments Universal Television executive producer Frank Price: "You couldn't have kept a picture audience with shorts. I don't see why the audience watching television today is different from that which watched movies in the 1930's. Television today has the entire audience, as movies did in the thirties."

The growth of the hour and longer program on television is evidence, the claim further has it, that the mature adult audience is inclined towards long-form entertainment.

"I don't think there's any question that this is what the adults want," asserts Jennings Lang, senior vice president in charge of television production at Universal City Studios. "In my opinion, adults would rather see a two-hour football game than a 10-minute football game. On the other hand," he adds, "I know the kids would prefer to see a 10-minute cartoon than a two-hour cartoon."

Frank Price and Jennings Lang are not innocent bystanders, neutral observers making what are necessarily objective judgments. They're deeply involved in this season's most significant project, one that has at least \$15 million and considerable implications for the entertainment business riding on its outcome. The production house they work for, Universal TV, thoroughly committed to long-form programing, is turning out 15 two-hour color motion pictures to be shown for the first time anywhere on NBC-TV.

What's this got to do with coming programing trends for television? Herbert S. Schlosser, NBC-TV vice president, programs, West Coast, explains: "By doing original, two-hour products, by learning how to get the efficiencies, maybe we're making it easier for television in general to do longer regular programs" he says. "I do know that what's coming out of this project is the ability to produce quality pro-

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**THESE 13 PICTURES  
HAVE ALREADY GONE  
BEFORE THE CAMERA  
IN NBC'S DEAL  
WITH UNIVERSAL TV**

*How I Spent My Summer Vacation*



*Shadow Over Elverson*



*The Midnight Oil*



*Death Dance at Banner*



*Fame is the Name of the Game*



*The Longest Hundred Miles*



*Winchester 73*



*The Smugglers*



*Ironside*



*The Doomsday Flight*



*Dragnet 1967*



*Wings of Fire*



*Borgia Stick*



**WITH TWO OTHERS  
SET FOR SHOOTING  
THERE'LL BE 15  
FOR USE IN NBC'S  
TWO MOVIE NIGHTS**

# YOUR FRIENDLY NEIGHBORHOOD VIDEO CHANNEL

*Here and there CATV operators are beginning to do local shows. Are they filling holes in the broadcast services—or opening one for pay TV?*

BY MICHAEL HORNBERGER

A CHANGE of sweeping proportions may be shaping up in the communications industry as a result of a bold concept being adopted by an increasingly large segment of the community antenna television fraternity. The concept is program origination by CATV systems, or to coin a word, "cablecasting."

The same cables used by CATV systems to carry distant television and radio signals to subscribers are being used as a conduit for a variety of locally produced programs—news, sports, entertainment—that never leave the cable and never enter the air waves. CATV systems from Maine to California are tooling up to provide subscribers with a brand of programming that aims at smaller audiences of more specialized interests than those sought by most over-the-air broadcasters. The result could be a startling change in the organization and economics of both TV and CATV.

Local origination by CATV operators is not a new thing: A few systems have been doing it on a large scale and many have been doing it on a limited scale for some years. What is new is an apparent trend toward such programming by more and more cable operations. The simplest form of cablecasting is the familiar weather board that features a small and inexpensive camera scanning a series of weather dials with temperature and other weather data. The information is then transmitted over an unused video channel of the CATV system. The next logical step is to disconnect the camera from the weather machine and point it at something other than a barometer, add sound and transmit a program dealing with almost any conceivable subject. If desired, the camera can now and then be aimed at a poster carrying a local merchant's advertising message. Thus, the end result is a rudimentary version of the more elaborate production that is now common in broadcast TV, but however unsophisticated it may be, it is programming, and a form of communication that possesses its own economic potential.

With close to 1,700 CATV systems now serving more than 2.5 million subscribers, its economic potential can be great, especially if, as so many predict, a substantial number of the nation's viewers ultimately receive their television by wire. Even the modest weather machine, now used by many CATV systems, is an indication of cablecasting's potential. After the simple camera scans the weather dials, for instance, it can be adjusted to pause for 10 seconds before a small screen upon which are projected slides carrying advertisements from the local car dealer, clothing store or bank. Operated in concert with a slide projector that can carry 80 slides at, say, \$4 or \$5 per slide per day, the weather machine becomes a neat little gadget with which to turn a profit.

Since most CATV systems are relatively small in terms of audience reached, the advertising cost per thousand would be extremely high, unless of course, there is no advertising medium as intimate available to the local advertiser. As one cablecaster put it: "Advertising over the wire to our subscribers is like endorsement of a product or service by word of mouth. It's the best there is."

The incentive to cablecast certainly exists. Programs such as local news and sports are natural for sponsorship, and a modest investment in equipment and programming can yield a sizeable return for the CATV system owner. Moreover, cablecasting can serve, as many CATV operators have found, as an inducement to bring more subscribers on the wire. By serving a local community with news and information shows that regional broadcasters cannot afford to carry, the CATV operator can become almost indispensable to the community he serves, especially if there is no local radio station or newspaper.

What CATV operators throughout the nation are hoping to do, says Frederick W. Ford, president of the National Community Antenna Television Association, is to "estab-

lish a tradition of providing one channel in each system strictly for local public service." Communities served by cablecasters will attest to the public service they get from cablecasting, and although the phrase "public service" falls easily into any cablecaster's conversation, the economic potential is not lost upon him.

At present, most cablecasting is quite primitive in comparison to conventional broadcasting. Almost all cablecasters rely on local news, sports, town-council meetings and the like for the bulk of their programing. There are a few exceptions: Some, for instance, transmit feature films. But cablecasting shows signs of developing into a more ambitious enterprise, in response to the increased emphasis on local originations and the growing availability of equipment designed for the cablecaster. There is also a marked increase in the amount of outside programing available to the CATV operator. There is talk in CATV circles that some systems have been approached by companies offering syndicated programs once offered years ago to conventional broadcasters. Market surveys have been and are being made by firms representing major film and production companies, all in an effort to determine whether the cablecaster is looking for more material to fill his unused channels.

One group, Dal-Worth Microwave, Inc., has proposed the use of microwave facilities to feed three channels of nonbroadcast programing—news, sports and feature films—to Texas CATV systems. Inherent in this programing pro-

posal, the most ambitious to date, is the formation of a CATV network. Dal-Worth has asked the FCC for permission to establish microwave links, and if commission approval is given, the idea could be picked up by enterprising operators throughout the nation. The proposal has met with opposition from powerful forces such as the National Association of Broadcasters, the Texas Television Broadcasters Association, and the Association of Maximum Service Telecasters, most of whom argue that the proposal constitutes a plan for pay television based on CATV originations.

The apparent trend toward program origination became noticeable during NCTA's annual convention in Miami last June when CATV system operators were urged by Ford and others to begin program originations. Industry attorneys defended the practice and exhibitors displayed and sold the electronic gadgetry needed for local programing. Since the convention, program origination has been the subject of countless discussions among CATV operators, and almost every state and regional CATV association has placed cablecasting high on the agenda of its meetings. Last month, for example, cable operators belonging to the Pennsylvania Community Antenna Television Association heard a series of panel discussions on the various aspects of cablecasting. Operators already originating programs say they have been approached by many of their colleagues for advice on how to get started, what equipment to buy and

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(Right) News wagon and camera-equipped mobile van used by Chillicothe (Ohio) TelCom Inc., stand before the cable system's headquarters. Marquee on building serves as constant reminder that the CATV system is more than just a passive relay of out-of-town signals.



(Above) Winchester (Va.) TV cable company presents "Coach's Corner," an hour-long, program featuring discussions of sports by area coaches. Weekly show is sponsored by a local bank whose logo is integral part of set.

(Right) Harry Levin, (center), president of Antenna-Vision Inc., Ilion, N.Y., directs preparation of studio and equipment for political-campaign program. Coverage of local political activities is facilitated by use of repair and installation trucks with two-way radios.



**14** TH IN A SERIES  
ABOUT THE  
CREATION OF  
TV COMMERCIALS

**ALL THE ACTION IS IN THE SHOE IN DOYLE**

1. A press party is being held in an enormous shoe as reporters take notes and photographers grab the action.

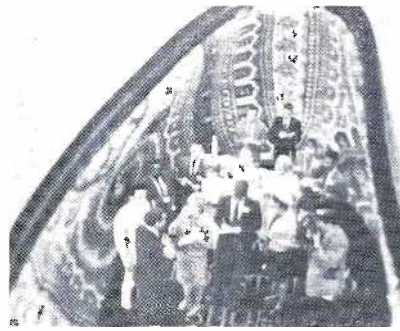
2. A waiter distributes hors d'oeuvres as writers move in on the food and drink.

5. Reporter asks: "Now what's the real poop in this new lining? Isn't it a gimmick?"

6. Reporter leans his hand into the lining and it almost sinks out of sight. "Whoops."

9. Woman scribe spots the tip end of the shoe and asks: "Why is it so dark down there?" and he appears slightly perturbed.

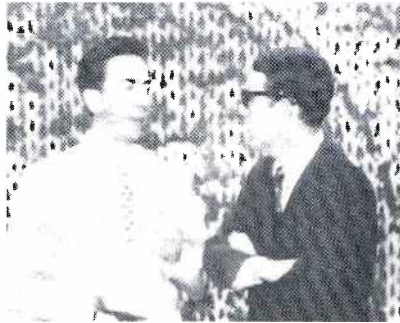
10. The crowd starts moving toward the tip of the shoe as flashbulbs pop. A mystery has to be solved.



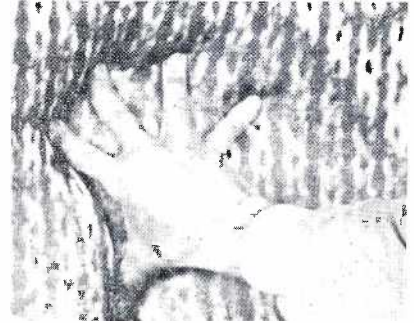
1



2



5



6



9



10

CAN you sell footwear by crowding an assortment of newspaper types into a gigantic shoe and then staging a mock news conference? Can you boost sales by showing an executive jumping up and down in another oversized shoe? Does Louis Nye, hiding behind Malibu Beach shades and babbling in broken Italian-American, influence you to clutch your wallet and rush to the nearest Thom McAn fitting room? Does the sexy throating of jazz singer Nina Simone, murmuring something about "Possums," cause you to leap store-ward?

Maybe no, maybe yes.

Thom McAn believes in this campaign. "So far—knock wood—it's proved to be our most successful. No one knows exactly why, except that people are intrigued by the many different situations

we have set up to tell our story," says Larry McGourty, president of Thom McAn. "Naturally, we give credit where it's due, and that's our ad agency, Doyle Dane Bernbach. They've poured a lot of ingenuity into it, and the campaign appears to have taken off."

DDB has come up with some ideas that, at first glance, would tend to indicate that the noontime waiter mixed the Bloody Marys a bit too strong. One commercial concentrates on a child's foot, wherein a specialist uses a crayon to draw certain lines to point out the areas of stress, strain and ambulatory direction for the infant in his walking habits. The model, apparently a little boy, giggles frequently as the crayon is applied. His audio lightens the mood of the commercial, but does not detract

from the impact of the sales message.

There are quiet tones in the campaign as well. Mitch Leigh's carefully designed harpsichord theme lays a soft underpinning to an ad stressing the importance of buying hand-sewn shoes.

Humor is, of course, one of DDB's best-known tools. "We really didn't go out of our way to lay its heavy trowel on this campaign, because we were looking for a more deft approach," says Allan Buitekant, art supervisor on the account from its inception through the major part of the past three years.

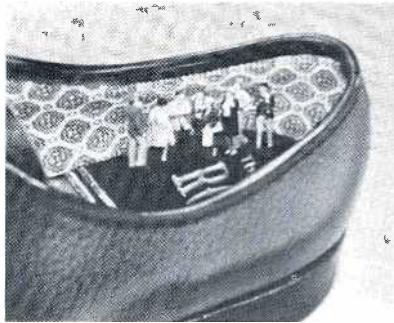
"We took a careful look at each shoe model and tried to find a 'personality,' either humorous or serious. We sensed that present and potential buyers of McAn shoes would naturally react to different aspects of the campaign, so we



## DANE BERNBACH TV SPOT FOR THOM McAN



3



4



7



8



11



12

3. Woman reporter asks McAn representative: "Don't I know you from Monroe High School?" He ignores her query as discreetly as possible.

4. Press party starts to discuss questions about shoes that its members will ask McAn rep.

7. McAn spokesman talks to both reporters: "It's not a gimmick at all. That soft, foam lining was designed to give the foot a very special, snug feeling."

8. Heads pop out over edge of the shoe as McAn man answers questions about the shoe's outside.

11. Suddenly a miner appears and looks startled as everyone begins interviewing him. He says: "I don't know, but I think I discovered Paisley down there."

12. Lady burbles: "Don't I know you from Monroe High School?" Super appears as ad closes.

balanced it accordingly," says DDB's Buitekant.

DDB hit its stride in a series that pictures people, either singly or in a group, acting within what appears to be a 50-foot shoe. The device of putting full-sized humans in a shoe that is really only of normal size is, of course, not new to television. But Tom Shull, account executive at DDB, has a bit of hesitance about just how it was accomplished in this case. "Does Saks' Fifth Avenue tell Bonwit Teller?" he smilingly asks.

"The funniest bit about that aspect of the series is that we keep getting calls from our salesmen about one segment. It involves a man inside the shoe talking to a reporter located outside, discussing the many qualities to be found inside. Just as the interview comes to a close,

a giant foot is shown slipping into the shoe, as the pitchman yells for help. Apparently, many customers are concerned about his survival, even though they really know the whole commercial is just a reworking of reality."

Copy supervisor Allan Mond takes up the thread of the creative tale by describing a later development of the "in-the-shoe" concept. On the DDB story board, it is referred to rather simply as "Press Party," but it turns out to be the most unusual news conference in recent advertising history.

The scene: the heel of an enormous shoe. Inside, press characters are wandering around, gobbling up hors d'oeuvres, grasping cocktail glasses, with a low roar of conversation in the background. Various reportorial types, ranging from

a long-winded chap to a pushy, May Craig parody, fire queries at the guide and thus bring out the selling points that McAn treasures. The wrap-up is a typical DDB surprise ending.

"Television has really paid off for us, particularly via this current campaign," states President McGourty. "Our buyers are happy with it, and we even get letters from our customers expressing their approval. Sales have shown a 10% jump in the first nine months of 1966 over 1965. The 1965 campaign boosted our sales income about 7%, also. The ads stressing children's shoes have been particularly effective, we feel.

"In short, we at McAn feel it's not only the best commercial series in the shoe field, but one of the top-notchers in the consumer area." END

## *New brands are only part of story, as cigarette companies enter nontobacco field*

"health scares" do not have long-lasting effects. They think that the Roswell report won't be remembered too clearly after a few more months, if at all. History has tended to prove them right.

There are some new brand entries that seem to have slipped in through a side door, but are nonetheless gathering attention. For instance, the second largest brand sold in Hong Kong is also the largest one that is imported into Afghanistan—and now it's here. It's a relatively unknown product called Marvels.

Its founding father (indirectly) was an Egyptian cigarette maker who spent his first five years in this country as a fortune teller. Currently, the president of the firm is his grandson, Constantine Stephano, who is embarking on a wide promotion for the new brand. He will release figures on his television budget in 1967.

"As of now," he says with a smile, "we are an unknown, but we have large plans for advertising exposure across the United States. Marvels, you know, drew a lot of attention when it came up second in the November issue of the *Reader's Digest* via its tar-and-nicotine study."

### NEW FIELDS

As noted, new brands are only a part of the tobacco industry's activities. The big new trend in the past decade has been diversification into nontobacco fields. The major cigarette firms have been branching into some rather unexpected areas, ranging from maple syrup to pet foods, from fruit drinks to razor blades and even nuts and pens. The reason for this development is varied. Some maintain it is a guard against future sales troubles brought on by "health scares," while others assert that at least some of the tax slash into the industry's sizable profits can be partly avoided by investments in new fields.

Philip Morris kicked off the move in 1957 by taking over a flexible packaging converter called Milprint Inc. Polymer Industries joined the PM fold a year later. In 1960, PM picked up Pal razors and blades and, a year later, added Pal injector blades. Keeping its eye on the same market, PM acquired both Gem and Personna blades in 1962 and, during the following 12 months, grabbed off Clark gum, Burma Blockade deodorant and Burma Shave. Many of the Clark ads were aimed primarily to the teen-age audience via sprightly, music-filled commercials.

PM's TV ad support for these diversities has been solid, as has been the push by other firms that began adding nontobacco products. In 1965, for example, Philip Morris sprang for \$5,187,000 in

spot television on Personna alone, which had already shown itself to be an outstanding sales success in 1963. Simultaneously, it poured \$1,672,000 into network ads for Clark Brothers gum. For Burma Shave, it laid out a total of \$841,000 for network time during 1964 and 1965.

Philip Morris put over a million dollars into Gem razors and blades between 1960 and 1962, but has slacked off since. However, it has continuously put the shoulder strongly behind Pal and Personna. Burma Shave and Burma Blockade got hefty TV exposure during both 1964 and 1965.

Philip Morris believes these investments in TV are paying off. According to one source, the company derives at least 20% of its sales and 10% of its income from its subsidiaries, and expects a rising curve to continue.

### REYNOLDS' PORTFOLIO

R. J. Reynolds is also conscious of the values of diversification. In 1963, it became part of the trend by purchasing Pacific Hawaiian Products, which makes Hawaiian Punch and King of the Island fruit drinks. This year, it has an addition to the product line called Hawaiian Punch Low Calorie.

RJR's next big move came in 1965 when it bought the sizable Penick & Ford Ltd., despite expressions of unhappiness by the Justice Department. P&F, which is rated at approximately \$75 million, has a blend of food and industrial products in its folder. These include Vermont Maid syrup, Brer Rabbit molasses, My-T-Fine desserts, College Inn vegetable juices and chicken specialties, Cocomalt, Davis baking powder, plus corn-based industrial products.

The hassle with the Justice Department was built around the impression that Penick & Ford's sales of starch to the paper industry would constitute unfair competition to P&F's competitors. RJR stated that it does not believe in sales reciprocity, and forbade its use by the newly acquired subsidiary.

P. Lorillard jumped into the diversification pool early in 1965 by picking up the Usen Products Co., rated as the nation's second-ranking cat-food maker. The best-known products are Tabby and Three Little Kittens. In the case of Tabby, Lorillard spent \$503,000 in spot in 1965 and \$495,000 in the first six months of this year.

Lorillard also moved over into sweeter pastures late in 1965 by buying Golden Nugget. The latter turns out Big Hunk and Look Chocolate Nut Chew in 11 western states, as well as Charleston Chew, which is distributed in the East and on the West Coast. Chicago's Reed

Candy Co. was acquired earlier this year, producing candies such as Reed's Rolls.

Since Americans spend more for pet foods than they do for baby foods, Liggett & Myers got an idea. In late 1964, it grabbed at the chance to acquire Allen Products Co. Allen cans Alpo all-meat dog and cat food. L&M invested \$1.3 million (network) and \$24,000 (spot) on Alpo cat food. Alpo dog food got a 1965 backing of \$559,000 (spot) and, in the first half of 1966, \$1,080,000 (network) plus \$263,000 (spot).

United States Tobacco Co., which produces King Sano, King Sano Menthol and a variety of snuff products, took a somewhat unusual tack in its 1959 purchase of Circus Foods Inc., noted for its nuts-and-peanuts line. A year later, it dipped into Lummis & Co. (peanut butter) and Tuckersharpe Pen Co. Circus concentrates on West Coast distribution while Lummis operates on the East Coast.

### MORE TO COME

How has all this diversification paid off for the industry's giants? Are they continuing to diversify?

Philip Morris has recently begun pushing an after-shave lotion called Burma Bey as well as Burma Blockade's men's aerosol deodorant. Via its control of American Safety Razor, PM added Royal Oak men's toiletries through Lightfoot, an ASR division. Both Gem and Personna blades and razors have been steadily improved in new variations. Clark Diet sugarless gum was put on the market in a redesigned package.

Lorillard is moving along, too. It is expanding its candy operation and is readying new products through its Usen Products Co. At its oldest subsidiary, Federal Tin & Paper Products Inc., growth has been sustained, according to the parent company's reports, as both sales and earnings of this metal and paper packaging outfit increased.

So far, American Tobacco has concentrated its attention on the food business. This year, it began advertising Hi Ho crackers, Hydrox cookies, Krispy crackers and Sunshine Cheez-Its. First-half expenditures laid out for TV are as follows: \$81,000 (network) for Hi Ho crackers; \$251,000 (network) for Hydrox; \$461,000 (network) for Krispy, and \$54,000 in spot for Sunshine.

Brown & Williamson has chosen to stay strictly in the tobacco barn, although there is some speculation as to how long it will. B&W has spent heavily in network television during the past two years on the new Kool Filter King: \$5,213,000 in 1965, \$4,247,000 in the first six months of this year.

United States Tobacco continues

# Dick Pinkham takes it home to read.

**TELEVISION.**  
The magazine that is read, in depth,  
by decision-making money allocators  
in advertising management.

Richard A. R. Pinkham, Senior Vice President in Charge of Media and Programs, Ted Bates & Company

**CIGARETTE BOOM** *continued*

looking around for the right formula. Its varied product shelf contains nuts, ball-point pens, peanut butter and, more recently, Hootenanny and Shindig candy bars. It has even tried an innovation in packaging known as Vac-in-a-Box, which displays Circus Food nuts in nine variations. It has been regarded by observers as something of a surprise for a tobacco company to introduce. As a top UST company executive put it: "It's awfully cold out here all alone, but we're going straight ahead."

The general prediction for the tobacco industry is that a lot more diversification can be expected. No one in the field seems to believe that cigarette sales are going to drop off sharply, even though the American Cancer Society just completed a six-year study that showed that smoking has decreased markedly among middle-aged and elderly people.

But meanwhile, teen-agers are spending that \$10 million a week on cigarettes. There can be no question that this figure implies a tremendous actual as well as potential market for the entire industry. As one executive noted: "Remember, no one wears blinders in this business. And since television has proved so successful for us, you can be assured

that no big change in TV advertising is going to occur. We know there are some changing trends in smoking habits, and sooner or later, our ads will reflect them within the limits of our own self-regulatory code. We have a pretty good idea where the market is, and also an awareness of where we may be tomorrow.

"But," he added, "diversification is becoming an increasingly important part of this industry, as it is in a number of other top businesses. You can be sure we'll continue looking around for new opportunities to keep that door open for profits."

To the tobacco industry, the threatening cloud on the horizon didn't come from present smokers, but from potential supervision or regulation by the federal government. Actually, the government has dragged its feet for many years on "the cigarette problem."

As one congressman put it some time ago, the problem is rather like the younger sister who returns from college with a squalling bundle under her arm. "No one wants to say yes, but you can't say no to such a reality," he observed.

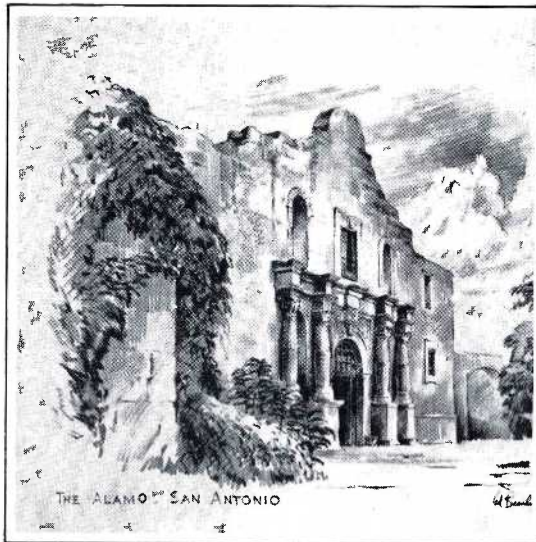
One of the most significant confrontations of a reality came in January 1964. It was "Smoking and Health: Report of the Advisory Committee to the Surgeon General of the U. S. Public Health Service," which warned: "Cigarette

smoking is a health hazard of sufficient importance in the United States to warrant appropriate medical action."

In the many maneuverings that followed among the members of a disturbed industry and an equally concerned Congress, a onetime senator, Earle C. Clements, a Democrat from the key tobacco state of Kentucky, was retained by the major tobacco companies to present their side of the argument. He recommended that the manufacturers contact the news media, particularly television, and remind them that the industry was then pouring in a total of \$240 million to all the advertising outlets.

He advised a number of other palliative steps, and the tobacco men relaxed a bit until the Senate called for hearings on proposed legislation in the spring of 1965.

Eventually came the Magnuson bill, sponsored by Senator Warren G. Magnuson (D.-Wash.), chairman of the Senate Commerce Committee. It was primarily directed to one suggestion: that the industry should place a warning label on its packages. Neither television advertising nor, in fact, any other medium was to be required to express such a warning about health hazards, potential or actual. Immediately, a strong objection was voiced by Emerson Foote, chairman of the National Interagency Council on



There are institutions . . . .



Then, there are institutions!

Some are remembered by slogans that proclaim the valor of great men. Others are viewed with respect for the quality of their operation . . . a touch that is reserved for the elite. Want that Quality Touch? Call your Petryman.

Smoking and Health, representing a group of health organizations.

Said Foote: "I don't think any real gain will be made on the health front until you make cigarette advertising self-defeating." Foote is somewhat of an expert on that subject. In an earlier phase of his career he masterminded the advertising of Lucky Strike.

When Senator Thurston B. Morton (R.-Ky.) asked him: "Who will advertise if it is self-defeating?" Foote responded: "I hope nobody will." As it turned out, the bill became law on July 25, 1965.

Recent studies by various groups indicate that most people in the U. S. believe that extra efforts should be initiated to discourage young people about smoking. Magnuson feels that advertising—and, he implies, its television aspect—should tell the full story of tar-and-nicotine content in each cigarette brand advertised.

No one can deny that ad campaigns have been affected by the industry's new code on cigarette advertising content and implications. It is, perhaps, paradoxical that while cigarette advertisers are carefully steering away from appeals to youth, the youngsters are still lighting up in huge numbers.

The television code review board of the National Association of Broadcasters

has recently acted to strengthen the NAB code's policies on cigarette commercials, "particularly in their appeal to youth."

As the amendment to the NAB TV code is stated: "The advertising of cigarettes shall not state or imply claims regarding health and shall not be presented in such a manner as to indicate to youth that the use of cigarettes contributes to individual achievement, personal acceptance, or is a habit worthy of imitation."

Nonetheless, something is convincing youth to smoke, though nobody is willing to say for sure that it is television. A Rand Youth Poll released on Oct. 10 stated that 53% of boys and girls in the 16-to-19 bracket now are steady smokers. That represents a 4% jump in just the past two years. Even in England, where there is a ban on cigarette ads, the tobacco industry is faring better in profits than other industries due to teen-age consumption.

The question inevitably rises: Why are youngsters picking up the habit that so many of their parents have dropped?

Says Lester Rand, who heads the Youth Research Institute and is president of the Rand Youth Poll:

"Young people are indifferent to the dangers of tobacco, secure in the belief that they can stop the habit whenever they wish, and that the diseases cited are

too far in the future to worry about. Many don't think they smoke enough to be deeply concerned."

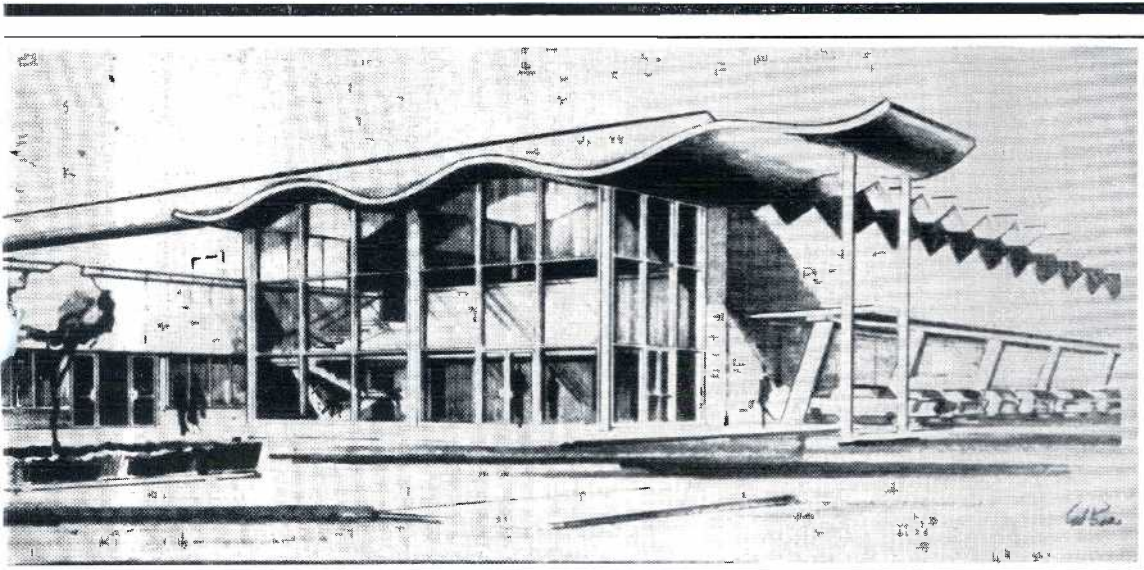
New brands have a particular appeal to those desiring what Rand calls "instant adulthood and worldliness" and their strong need for relaxation in a tense world. Smoking is considered by many to be form of rebellion, of course.

Although TV ads may have a powerful impact on teen-agers, the teen-agers are concerned about the dangers of smoking on their parents, according to Rand.

NAB's television code review board has more than a casual interest in what is happening in tobacco ads, as indicated by its discussions in October.

The result was the issuance of cigarette advertising guidelines. They are particularly significant as regards new tobacco brands. They have been designed as an aid to subscribers and advertisers in explaining code policy regarding appeals to youth and statements concerning health benefits in cigarette commercials. They cover the following issues as they relate to advertising: athletic activity, tar-and-nicotine statements, claims for filters, appearance of uniformed individuals, premiums and portrayal of youth.

Senator Magnuson observed that the guidelines are "a step in the right direction." He intends "to carefully examine



*the* **Quality touch**

**WFAA-TV**

*The Quality Station serving the Dallas-Fort Worth Market*  
ABC, Channel 8, Communications Center  
Broadcast Services of The Dallas Morning News  
Represented by Edward Petry & Co., Inc.

## Cigarette ad guidelines were designed to discourage smoking by the nation's youth

the actions taken by the various groups such as the television and radio industry to determine whether additional legislation may be necessary in this field."

Specifically, the new cigarette advertising guidelines were put forth to clarify and further implement the cigarette-advertising provisions of the television-and-radio codes. The aim is to be of assistance to advertisers, their agencies and broadcasters in the preparation and evaluation of radio and television commercials under the code.

### THE DO'S AND DON'T'S

Manufacturers presenting or planning new brands are aware that the following classifications are of particular significance:

#### ■ Athletic activity:

A person who is or has been a prominent athlete shall not be used in a cigarette commercial. Cigarette commercials shall not depict persons participating in, or appearing to be participants in, sports or athletic activity requiring physical exertion.

#### ■ Tar-and-nicotine statements:

Factual statements of tar-and-nicotine content of cigarettes are subject to proper documentation. No statements or claims regarding benefits to health and well-being are acceptable.

#### ■ Filters:

Cigarette advertising shall not state that because of the presence of the filter or its construction the cigarette is beneficial to the health or well-being of the smoker.

#### ■ Uniformed individuals:

Individuals in certain types of uniforms have a special appeal to youth. Therefore, such uniformed individuals as commercial pilots, firemen, the military and police officers shall not be used in cigarette advertising.

#### ■ Premiums:

Cigarette advertising shall not include reference to offers of premiums that are primarily designed for youth.

#### ■ Portrayal of youth:

Children or youth shall not appear in cigarette commercials in any manner, even though they are merely bystanders or part of the background. Cigarette advertisers shall use individuals who both are and appear to be adults and who are shown in settings that are associated with adults.

The industry has been cooperating with its own list of self-restrictions for the major part of the past three years. Health claims have been toned down to a point of virtual nonexistence, as have any direct appeal to the young, would-be smoker. Since no one seems to know just how narrow a definition can be applied to a "status claim," it may be much

more difficult to appraise the industry's compliance with that element.

Neither has anyone defined the sexual limitations that should be put on certain phrases and views of the pleasures associated with smoking, especially as they reach the new brand selector, subliminally or otherwise. The lean, virile figures riding horses, the attractive young ladies getting a light in seductive settings, people with blacked eyes, others who have a fetish about chewing on hats—a Freudian could have more than a field day with the topic. Apparently, something is coming across from these and many other TV ads.

The British, too, have had their problems with getting new brands underway or, at least, maintaining their campaigns on established brands.

The government announced in early February that it would ban all cigarette advertising from television and that it was considering a similar ban on newspapers and poster advertisements. The tobacco firms were highly displeased with this, as were the commercial television interests, which had earned about \$15 million from cigarette advertising during 1964.

The *Times of London* turned a stern eyebrow on the situation: "If a product is sufficiently harmful to warrant interference with one means of promoting its sale, is it not to be considered sufficiently harmful to warrant interference with its manufacture and sale?"

### THE FILTER RACE

The reaction by the American tobacco industry to the British government's move was that no such drastic action would have to be taken here because of the voluntary restrictions against advertising directed at young people.

Since 1963, short TV propaganda films aimed against smoking have been aired by the government-chartered BBC and the Independent Television Authority, which governs commercial TV.

Meanwhile, in the U. S., the search goes on for new brands to introduce. American has been battling since 1963, when R. B. Walker became president, to catch up with the industry's champion, R. J. Reynolds.

American's device was to market a number of new filter brands. In 1965, its market share was approximately 25% while Reynolds was capturing about 33% of domestic cigarette activity. But RJR was booming along with some highly profitable filter brands such as Winston, Salem and Tempo. American, meanwhile, could chalk up only 23% in filter sales. Overall, the industry average was 65% (up 2% this year). Lorillard had 96% of its sales from filters, Brown

& Williamson was sailing along with 90%, while Philip Morris was right behind with 89%.

The trend picture has been this: Only four years ago, American's volume in filters was 9.5%, but now, according to a company spokesman: "It's rapidly approaching 30%." The key to this sudden growth lies in the introduction of several new brands. They include Half & Half, composed of pipe tobacco; Waterford, which has a filter containing moisture capsules that have to be squeezed slightly to achieve their proper effect; and a revival of the country's oldest blend, Sweet Caporal. The most recent entry is Colony, in both plain and mentholated filters, with coupons redeemable for any of 51 trading stamps or for cash. In reference to Brown & Williamson's Raleigh and Belair, the ads for Colony say that it is "the first coupon cigarette that tastes as good as a noncoupon cigarette."

### THE NONFILTER SIDE

Pall Mall has been American's heavy-weight for years, and this has tended to hamper much experimentation in the filter field or, more correctly, has made it of less importance than it might be to another company. The nonfilter Pall Mall has 14% of the total cigarette market and represents about 55% of American's volume. Far behind it is Liggett & Myers' Chesterfield King, which accounts for only 2% of the total market. American's other strong candidate is also a nonfilter—Lucky Strike regular, which takes 5.4% of the total market, although Reynolds' Camel walks off with a 9.7% share.

Nonetheless, new brands will continue to be dominated by filters. "We all know they have long-range appeal," stated one company representative. "Sure, there is a lot of expense involved when it come to bringing out new brands, and of course that tends to cut into profit growth. But filters are getting a lot of attention throughout all of the market, and they will become more and more the cigarette that is most acceptable."

Spending in television has risen with the proliferation of tobacco products in the past 10 years. Since 1956, R. J. Reynolds has jumped its network budget from \$11,424,000 to a 1965 layout of \$33,584,000. In addition, there were spot placements starting in 1956 of \$1,953,000 that had been boosted last year to \$13,217,000. The percentage of the total ad budget in TV has moved steadily from 53% in 1959 to 67% in 1965, with a high of 76% in 1963.

American Tobacco tripled its network-TV expenditures during the decade, and virtually doubled its total-TV budget in

the same period. The reason has been the introduction of new brands and simultaneously, an attempt to change the fundamental concepts of cigarette marketing. Five new brands or products were introduced in 1964, followed by five more in 1965, with several in test markets this year.

By 1964, American was spreading 67% of its dollars in television, and 65% a year later. A quick look at its new-product list during the 1964-65 period would show why its budget has boomed. The products include, in order, Carlton, Roi-Tan filter-tip cigars, Half & Half cigarettes, Montclair, Lucky Strike Filter, Pall Mall Filter, Tipton cigars, Waterford, Pall Mall Mentholated and Sweet Caporal, each introduced at carefully selected points over the two-year span.

Television has received a tremendous amount of tobacco income in the past decade. Just to note one relatively brief period (1957-1963), annual expenditures went from \$40 million to \$115 million, as both tobacco gross sales and net income zoomed accordingly.

#### TV BILLINGS

Philip Morris in 1956 was spending a relatively small amount (\$586,000) on network TV, but by 1965, was lading out \$25,456,000. Why? One tobacco executive observed: "Tremendous loyalties are built up for a product as personal as a cigarette. The man who chooses a certain food, the toothpaste he uses, the socks he wears are all important matters to him, but none of these things tend to be as personal to him as the cigarette he smokes. It attaches a tremendous personal significance. He has it on display all day long. He has it on his person. He has it in his mouth. It is safe to say that many cigarettes have a satisfactory taste, but the principal thing is the personal identification with the brand."

Small wonder, then, that by 1964, Philip Morris was establishing this "identification" by spending 89% of its total budget in television, followed by 87% in 1965.

Brown & Williamson moved even further, going from 83% in 1959 to an industry high of 91% by 1965. Although its over-all budget was far from those of R. J. Reynolds or American, the 10-year progression in spending was roughly similar as it doubled.

Not all of this gravy makes the meat taste better, industry officials admit. "We have what we call 'discontinued brands,'" said one executive. "What we mean, of course, is that a new brand has bombed out and we've decided to hide it in the factory attic or, even better, drop it into Mindanao Deep because something was wrong about it—packaging, merchandising, the brand name or just the wrong type face for the title." Although he did not specify, a

few failures come to mind, such as Hit Parade, Brandon, Oasis, Duke of Durham, Brighton, Pinnacle, Compass, Bermuda and possibly a dozen others, over the past decade.

Percentage of spending in TV does not always take an up-curve. P. Lorillard, to name one, is actually expending a slightly smaller percentage than in 1960, when the figure was 65%. A year ago, after an up-and-then-down swing, it laid out approximately 63%.

The explanation? An executive answers: "You never can count on when you introduce a brand, even with the best planning." Lorillard had been trying out a number of tobacco and non-tobacco items during that period. "So you see a possible opening for a new product and you think you have something that will fill it. You go to your experts, do a lot of analysis and testing, and then the new brand doesn't come off as expected. You consider every possible angle and then decide to blow a bundle on a national television campaign, among other media. Some take off like a good firecracker put under an open-end can. But, in this business, firecrackers cost many millions."

P. Lorillard obviously believes in the explosive abilities of the dollar. In 1965, it opened its coffers for \$34,707,000 in total spending on established and new products.

Liggett & Myers also likes to see the sparks fly. In the same year, its total ad

spending was \$35,465,000, with a hefty 63% of it going into TV. And so the trend goes.

Warren Morton, account executive for tobacco products at the Television Bureau of Advertising, comments: "As major users of network and spot-television advertising, cigarette makers fully appreciate the medium's values in their need to expose their brands favorably and repeatedly to vast adult audiences."

The major cigarette manufacturers are, invariably, reluctant to give the slightest clue on their intentions as to the introduction of new brands. Nonetheless there will be new smoke signals on the ridge by next year at this time. Although there is no quotable evidence available at the moment, it would appear that American and Reynolds will be hot after the rabbit with another new brand or two, with Philip Morris, L&M and P. Lorillard in close pursuit with at least one apiece. The success of brands now being market-tested is, as always, one of the major keys. The increasing market fragmentation and, possibly, the appearance of another medical report on tar-and-nicotine content, could be contributing factors.

Although diversification into non-tobacco fields has proved important lately, the tobacco executive always relishes a new brand that can take off.

Keep an eye on the horizon for a number of very well identified flying objects in the near future. END



Copyright TELEVISION Magazine, December 1966

**"What are the chances of slipping in an instant replay of one of our commercials?"**

## What does it mean to produce two-hour movies for television?

**W**HAT are the ramifications of the new motion pictures Universal Television is making for NBC-TV under the generic heading of *World Premiere*? Nothing since the switch from live to film could be more significant in television programming. Hit or miss it could skyrocket or submerge important careers, obliterate independent production companies, make every major studio a boom town, close down dozens of movie theaters, answer exhibitor prayers for more product, sink television programming to new lows or help it to soar to a new golden age.

Mr. Creative Man is a prominent member of one of the Universal TV production teams that turned out a *World Premiere* feature. He's been in on the good and the bad of the concept, knows some of the closely guarded details, can make more educated stabs than most at where it's all headed. What follows is an almost verbatim report from Creative Man on what it will mean to the producers, to the motion-picture exhibitors and to television, to make motion pic-

tures in volume specifically for television. (In fairness to him, because he did not know his remarks would be published, Creative Man's name will not be revealed.)

"I'm all for movies being made for television. I think it's a healthy trend. But, God, I hope we don't start turning out excrement. You know what I mean, the 'Blondies' and the 'Ma and Pa Kettles'.

"That's always a danger. If this thing catches on there'll be a demand and we'll have to fill it with anything we can lay hands on. I'm really concerned about this happening. Then we'll be right back where we started from.

"But the things we've turned out so far at Universal I'm enthusiastic about. They'll stand up. Yet I don't know whether I would call them features in every sense of the word.

"On the particular one that I worked on we shot for about three weeks. The network gave us about \$350,000 and we put another \$400,000 into it. That's \$750,000, still under what a good mo-

tion-picture feature would cost.

"I know the network and Universal are giving out larger production figures. I guess the discrepancy can be explained. You see my feature is going to go into foreign theaters after it finishes its television run. We're going to have to do some polishing before we distribute theatrically. With some features footage may be added. In our case I think we'll have to kill a few minutes. It really shouldn't run as long as it does. But we had to fill those two hours on television.

"This added editing and so forth could mean as much as another \$150,000 to the production. We can't necessarily go into the theaters with what we show on television. We have to give it a little something extra to make it worth the admission price.

"I don't intend to demean the product we're going to show on television. I think it's darn good, amounts to a superior anthology show. But I believe I'd rather call them television films than feature films. There's a difference, you know.

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### WORLD PREMIERE from page 43

graming of greater length. In other words this cross-pollination between television and motion pictures is giving the television medium the know-how to do the longer form efficiently and with quality on a regular series basis. If Universal had to do another 90-minute series besides *The Virginian*, it could gear up and do it much more efficiently now than before."

This is not an experiment Schlosser is talking about. It's a full-fledged, all-out effort to forge a new economic and creative liaison between the big and little screens. It's a mighty try to replenish the diminishing supply of movies on which the television networks have been thriving. It could have the effect of all but erasing the lines of distinction that still separate television from motion pictures. In the process it could give television what all the hypercritics have been carping for: an exciting and original dramatic anthology.

There's no pie-in-the-sky involved. Tailor-made movies for television in the past have had a couple of inconclusive starts and have been bogged down by sputtering negotiations. But the *World Premiere* pictures are a reality, ready to be exposed to the ultimate test, the public's choice.

As of mid-November, six of these fea-

tures were completed and delivered to NBC-TV. Another six pictures had completed photography and were in various stages of postproduction. The remaining three movies were still being filmed, but due to be finished by the end of the year and delivered to the network by January or February.

This means that Universal will have completed 15 motion pictures for television within a period of 10 months. That's not a throwaway thought. For Universal apparently has done a remarkable job of both getting into production and turning out product so quickly. Just to overcome the mere logistics of the job must have been formidable.

With the towering hurdle of production cleared, the current plan is to show eight features this season on NBC, five on *Saturday Night at the Movies* and three on *Tuesday Night at the Movies*. The first telecast was to be "Fame is the Name of the Game," scheduled for Saturday night, Nov. 26.

The other seven out of the initial package of 15 *World Premiere* movies probably will be played on NBC during the 1967-68 season. Over the next five years, Universal is likely to continue to make some more of these films for NBC. How many and for how long depend, of course, on audience reaction to the first batch. But, NBC officials indicate,

if *World Premiere* lives up to expectations, it may be featured in as many as three of every five movie presentations on the network in the future.

NBC has the right to run the *World Premiere* features for what breaks down to one-and-two-thirds times. As explanation and for simplicity's sake, in the event that the network contracts for nine of the Universal films, it's entitled to run all of them once and six of them twice. Then the negatives go back to Universal and the production company can release them any way it chooses.

Each of the 15 pictures is figured to cost between \$900,000 and \$1.5 million to make. NBC is not spelling out how much it's investing in the project. Programming executive Schlosser believes this is privileged information, better left in the area of the unspecified for competitive reasons. But he does make clear that "Universal goes substantially beyond the certain amount of money we put into these features." Explains NBC's newly appointed West Coast programming boss: "If Universal thinks a picture is going to have substantial theatrical grosses—and I'm referring mainly to markets abroad—it may pump in tremendous money, even beyond what we expect them to spend. In every case Universal is putting in money over what we're giving. The price we're paying for these pictures compares favorably to what we're paying



## Mr. Creative Man, in from beginning, gives his views

"A major difference involves creative freedom. There are things you can do with theatrical features that you never could or will be able to do with television films. There are restrictions. I suppose one of the advantages a network has in programing these pictures is that they don't have to worry about the stuff being too raw for home consumption. You see they can exercise creative control right from the start. They don't have to worry about somebody producing another 'Kiss Me, Stupid' for them. If that happens the network just doesn't program that feature.

"But this is not an advantage for the creator. We're immediately saddled to all the do's and don't's inherent in network television. It may be only self-restriction but it's a restriction that we don't have to contend with in doing theatrical movies.

"Again, this goes back to my fears about what all of this portends for our business. I don't want to see these pictures reduced to pabulum television. Already, I know of a feature idea that

was rejected because it possibly would offend an advertiser, or big business in general. It was suggested that the setting for the story be turned back to 1912 so that nobody could take exception to it. That same situation could be done without any problem as a feature for theaters.

"Actually, the *World Premiere* project has a good deal of flexibility in this respect. If we come across something that's too strong for television we just steer it into theaters. As a matter of fact we've already done this in a couple of instances. If you ask me I think the feeling was that the stories were too good to expend on television first.

"At any rate this should calm some of the movie-exhibitor fears about television features diverting product that rightfully belongs to them. They have visions of their theaters starving for fresh product, while television sucks at their life blood. I think features produced for television are going to stimulate the entire movie business. I think the major studios are going to grind

out more stuff than they have in many years, not only for television but also for the movie exhibitors.

"And what about the independent television producer? I know he's saying that every two-hour movie on television is four half-hour time periods lost to him. But, you know, we're always going to have the half-hour and hour series and this same independent also is going to be making one or two features for television a year. Now, you think that's bad for their business? Why any one of these guys would give his right eyeball to be doing features.

"Essentially, I'm convinced that what we're doing at Universal is an exciting, unquestionably worthwhile thing. I'm being a realist. I know that an apple isn't an orange and television isn't Radio City Music Hall or the Broadway stage. I think *World Premiere* should be judged on its own merits, not compared to anything else. By television standards, within the universe that's bounded by the conditions of the television business, it's going to be good—damn good." END

for old movies—the ones that already have been in theatrical release."

Prices of motion pictures to network television, now at the top of an inflationary spiral, are averaging between \$500,000 and \$600,000 a film. This means that by conservative estimates NBC is paying about \$450,000 for each *World Premiere* movie. That would leave Universal with at least a half-million dollar and possibly as much as a \$1-million production nut still to overcome after one of its two-hour TV features has played the network.

"We can't make back the production nut on just the network showing," acknowledges Universal's Lang. "But this doesn't necessarily mean that we have to put our pictures into theatrical release. They may go directly into syndication.

"You have to realize that there is substantial potential gross for this product from different avenues other than theatrical release," points out the man who is personally supervising Universal's *World Premiere* project. "Some of them may not even go into foreign theatrical release, even though there is a good foreign market for films that have been released first to television in this country.

"There's no specific answer as to when and where and how and what we'll do with our pictures once we get them back from NBC," he continues. "Our foreign department would look over all our

projects and make recommendations as to what they'd like to release. Each picture will be decided on a case-by-case basis because one year, for instance, we may need three westerns for foreign distribution and may want to hold up a fourth for domestic syndication."

There's one more intriguing wrinkle to the Universal-NBC deal. At least four of the *World Premiere* innovational pictures may also turn out to be pilots for new TV series material on the network. Obviously, the studio's primary objective is to make the best motion picture possible for the money and time allotted, just as it's the network's chief goal to get the most entertaining two-hour films from its end of the deal. The secondary objective for both partners is to get a TV series out of the pictures.

So far "The Outsider," being developed by Roy Huggins of *Maverick*, *The Fugitive* and *Run For Your Life* fame; "I Love a Mystery," based on the famous radio serial created by Carlton E. Morse; and "Ironsides," which will star Raymond Burr as the head of a special law-enforcement unit, are all *World Premiere* projects that also will be used as pilots for projected new series for the 1967-68 season. In addition, the recently completed two-hour *World Premiere* version of "Dragnet 1967," to be aired on NBC-TV some time next year, acted as the pilot for a new series already

selected as a second-season entry. The new half-hour *Dragnet* series, starring, as does the movie, Jack Webb as Sergeant Joe Friday, starts on NBC-TV on Thursday, Jan. 5, 9:30-10 p.m.

"We feel that certain stories require feature production in order to show how they work," says Jennings Lang. "The only way we really could make a regular one-hour pilot for "I Love a Mystery," for example, and make it economically, is if we were to get a commitment for the series. Then based on the commitment we could build the necessary sets and props that would be used and amortize them over a full year's period. Otherwise we just couldn't afford to give a pilot in a one-hour sample as much production value as we can in a feature presentation."

Similarly, when Universal came across the character of Old Ironsides, the studio figured that the part could be played by Raymond Burr or 10 other actors. But Universal knew that Burr was the most important star available who also might be interested in doing the role in a TV series. The idea was pitched to NBC, and, with Burr as part of the deal, the network's reaction was enthusiastic. In order to hold a star like Burr, however, Universal sometimes has to dip a little deeper into the studio cash box and come up with a more attractive deal. Still, it's apparently worth the additional

*Not everyone is optimistic about the potential success of movies made for television*

production expenditures if a feature has the makings of a television series.

For the name of the game in pilot making is to somehow beat the inflationary economics of the game. Conventional one-hour pilots have cost as much as \$600,000 to produce so why not double the investment and get double the mileage out of the effort?

Observes NBC's Schlosser: "With the great diversity of story material that we're getting there are some pictures that certainly could serve as pilots. There's always a chance that something will be done that we don't even look upon now as a pilot possibility but may turn out that way. Yet we never intended that this project be used as a source of pilots."

Trust Universal to merchandise its properties to the best advantage. Its MCA Inc., parent company, both the biggest and most profitable entertainment company in Hollywood, is known for milking a deal dry. The Universal City Studios are easily the movie industry's most efficient manufacturing facility. Yet running it efficiently offers a tricky challenge. For the overhead becomes oppressive if there's a serious decline in the production of TV programs and movies. Thus the mandate for Universal has been loud and clear for several years: Keep the studio as busy as possible. This above all is the reason for Universal's headlong rush to produce longer television programs.

**EARLIER EXPERIENCE**

Still, there's nothing rash about the move. It's predicated on a previous venture into producing features for television. The plan tried in 1964 was known as "Project 120." Three "Project 120" features (so known because they were 120 minutes in length) were turned out for NBC by Universal. The first, a remake of Ernest Hemingway's "The Killers," starring Lee Marvin, was turned down by the network because it was felt to depict too much violence at a time when the government was investigating that very thing. The film, which cost \$900,000 to produce, was released to theaters instead and grossed \$3 million. The other two "Project 120" features were accepted by NBC and shown. "See How They Run" on Oct. 7, 1964, rang up a 19.8 Nielsen rating and a 34.2% Nielsen share of audience. "The Hanged Man" on Nov. 18, 1964, scored a 21.0 Nielsen rating and 36.2% Nielsen share. Both films, scheduled to cost \$500,000, came in considerably above budget. And neither was particularly acclaimed by the critics, but the network and studio considered the audience ratings good and were convinced that such specifically made films probably could be turned out

on a continuing basis at reasonable cost.

It proved to be the genesis of the *World Premiere* project. Remembers Lang: "Basically it was a natural outgrowth. We learned a few things about dubbing and scoring directly for television. But more importantly the very fact that two of the three pictures played on television successfully and that two of the three played in theaters successfully indicated to us that there is very little difference between these and the pictures seen in theaters first."

According to Lang the difference that does exist is in television's favor. "In making a movie for television," he contends, "you prepare yourself for the commercial breaks. Therefore it's less jarring, more natural than if you have to take a theatrical picture and recut it for television."

**AT THE OTHER NETWORKS**

But not everybody in the television business is buying Lang's sometimes overwhelming enthusiasm for the tailor-made television movies. At one point, earlier this year, Universal could boast in a press release that it is "the first organization in the industry to make two-hour telefilms for all three major networks." In addition to the two-hour movie versions it was making for NBC-TV, the studio also had signed to produce "Winchester 73" for ABC-TV and "The Plainsman" for CBS-TV. But these best-laid and best-publicized plans collapsed along the way.

Lang explains: "We made one feature for CBS with the proviso that if it were not to be considered as a series—in other words a pilot was to be part of our venture—we'd have the right to pull it out and show it theatrically. This was the picture called 'The Plainsman,' which is now in theatrical release.

"The picture we made for ABC," the executive continues, "also was to be a pilot to our project. We had a difference of opinion with ABC over the casting. We offered to take it off their network and subsequently made a deal to put it on NBC [with Tom Tryon and John Saxon as the leads]. This picture is 'Winchester 73'."

(ABC, however, still has one major made-for-TV feature production deal pending. It involves a commitment for six pictures from Metro-Goldwyn-Mayer. Three movies, two of which have been completed, will be shown this season and three others, still to be produced, will be aired in 1967-68. MGM, incidentally, is making some other features for ABC to be presented on that network's new *Off to See the Wizard* series next season. The series, slated for a 7.30 p.m. time slot, will be only an hour long and con-

sequently the two-hour features that are produced will have to be shown in two parts.)

Critics of the *World Premiere* concept, and there are many, point to Universal's aborted deals with CBS and ABC as indication that the bigger deal with NBC is headed for the rocks. One story has it that CBS rejected "The Plainsman" because the quality of the feature was not up to the network's standard. Another report—a more authoritative one—claims that CBS couldn't interest any sponsors in "The Plainsman" pilot. In any case the feature is now in theatrical release in the Southwest and Midwest and probably will wind up going from the theaters to television.

Yet this isn't likely to quiet the dissenters. It's argued that a feature made especially for television can't attract the same talent, script and production values as one made for theaters where the potential gross is considerably greater. What has made the network movie programs such consistent audience favorites is that viewers have been treated to product made for a more extravagant, sophisticated medium. If these feature-film showcases on television are diluted with economically budgeted pictures using cheap material and produced on "quickie" schedules, the argument continues, it will eventually disenchant even the most ardent network movie buff. It adds up to a widely held belief—including, apparently, by now, most programming people at CBS and ABC—that movies on television have been successful because of presold theatrical titles, major stars and stories that are visually exciting and that have scope. These values can't be delivered in made-for-TV features, it's held, because they amount to nothing more than ordinary television programs with a little gloss added.

**LOOK BEFORE LEAPING**

These are fighting words to a cock-of-the-walk like Jennings Lang. "People who judge without seeing are people who are irresponsible," he says. "I have no quarrel with a man who looks at a film and makes a judgment. But I think it's horrendous for anybody to be so dogmatic about these pictures being quickies when they don't have the facts."

NBC's Schlosser also is anxious to answer the somewhat premature catcalls. "Those people who may not like what we're trying to do would obviously try to call them television films. We call them motion pictures," he retorts. "Forget words and compare product," he suggests. "Just take a look at those films that play in theaters first and take a look at what we're offering. I think you'll find that our pictures will turn out to be



## Dog bites man...that's news?

Yes, when rabies is a threat.

And aside from the straight news angle, the news media often perform a vital public service by alerting the community to the presence of the rabid animal. Lederle Laboratories, too, has its special assignment in such a news break...delivering the antirabies serum.

Because the rabies virus works with astonishing speed in the victim's nervous system, antirabies serum must be given immediately. Supplies of the serum are on hand at strategically located depots throughout the

country. And, if additional quantities are needed, the Pearl River headquarters is ready—night or day—to provide the serum as fast as planes can fly it.

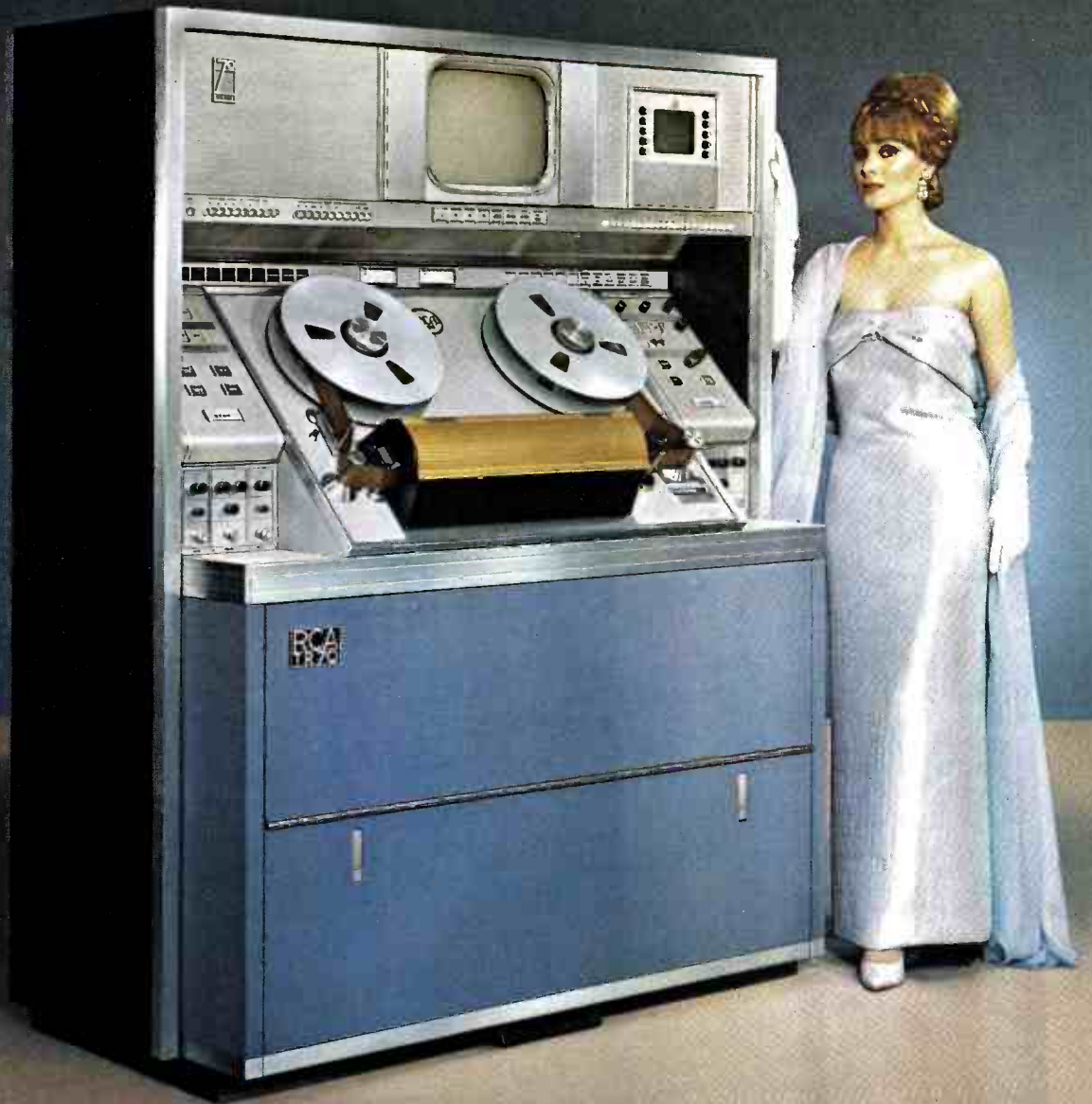
Like many other public service drugs, the serum involves long and costly processes. And because such drugs are used on comparatively rare occasions, their sale is seldom adequate to cover invested costs in research, development, manufacturing or distribution. As it is with the news media, however, public service is an integral part of the pharmaceutical prescription business.

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



**RCA**  
TR 70

**NEWEST AND FINEST**



**Unexcelled Performance . . . Unequaled Features**

# COLOR TAPE RECORDER

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The TR-70 Deluxe High Band Color Tape Recorder is the newest entry in a race where each new design "leapfrogs" the last. RCA engineers designing the TR-70 were not satisfied—dared not be satisfied—just to match the already available machines. They had to make the TR-70 better—much better. And they did. Thus, the TR-70 does everything, has everything (good) that the very best previously available recorder could boast of. But that's just the start. In addition it has a whole host of features and advantages not found in other recorders. Read on.

## THE TR-70 DOES EVERYTHING

It produces the sharpest, most brilliant, truest color pictures you have seen. Makes superb color dupes through four generations. Offers all the wanted accessories—to electronically edit, compensate for dropouts, dimensional errors, variations in tapes. Operates at four switchable standards. And does it all more easily, more surely and more conveniently than ever before.

## THE TR-70 HAS EVERYTHING

Everything you've ever heard of before. The basic machine is High Band color (not monochrome). It's designed, tested, and delivered that way. When you get it, it's ready to go! It's an integrated machine—there's no need to find space for a compressor—everything's built-in. Space is also provided for accessories, and all wiring's in place—no downtime

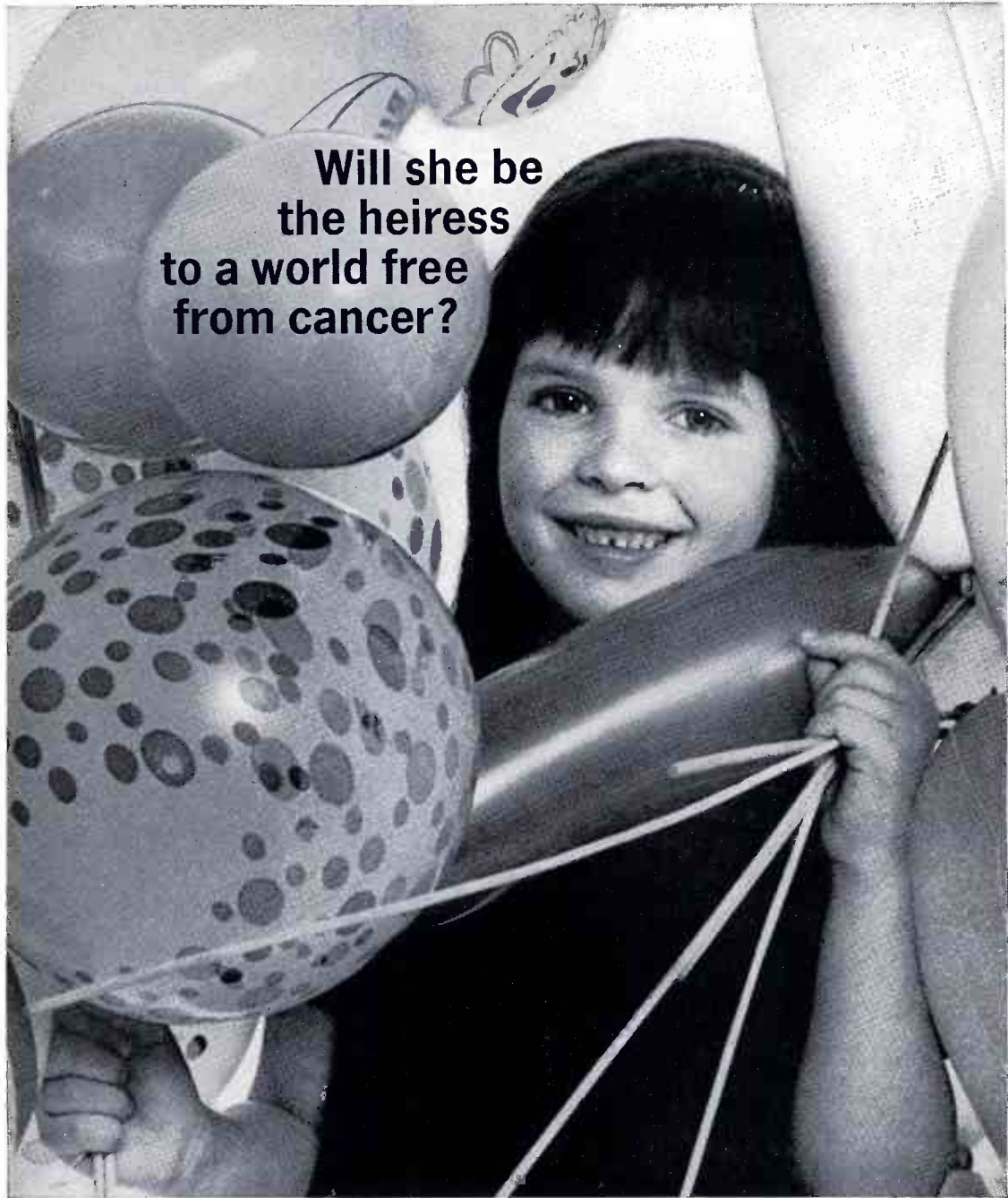
to install—just plug in modules: Velocity Error Correction, Automatic Chroma Control, Dropout Compensator and Remote Control. (Pixlock, Line Lock, ATC and Color ATC are part of basic machine.)

## THE TR-70 HAS MORE

Features not available in other machines, features that make for better, easier, more convenient operation and maintenance. Such as all-front access, eye-level (and ear-level) monitoring, less floor space. Standard modules, all the same type, same extenders—easily removed (you don't need a screwdriver). Test points on front of panels, D-C metering panel, built-in FM test facility. Grouped operating controls, automatic guide positioning, foot-operated brake release. And many more. *To learn the whole story—hear all of the facts—call your RCA Broadcast Representative.*



The Most Trusted Name in Electronics



**Will she be  
the heiress  
to a world free  
from cancer?**

How will the battle against cancer go in the next 10, 20 or 30 years? Will cancer still victimize one out of every four Americans? Will cancer still strike, over the years, in two out of three American families? Will this youngster or your youngster still face cancer's unmerciful threat?

Here's what you can do **today** to help in the future in the battle against cancer: Remember the American

Cancer Society in your will. Leave your children—all children—a gift that will bring them closer to a world free of this dread disease. Today, it will be a gift of hope. Tomorrow, it could be a gift of life.

What legacy could be more precious?

For more information on how a legacy will help fight cancer, write to your nearest ACS unit.

**American Cancer Society** 

## VITAL STATISTICS OF NBC-TV'S 'WORLD PREMIERE'

TITLE	CAST	PRODUCTION TEAM	PLOT	SHOOTING SCHEDULE	LOCATION	CURRENT STATUS	AIR DATE	PRODUCTION COST
"FAME IS THE NAME OF THE GAME"	TONY FRANCIOSA JILL ST. JOHN	RANALD MacDOUGALL PRODUCER-WRITER STUART ROSENBERG DIRECTOR	COMEDY- MYSTERY	30 DAYS	STUDIO	DELIVERED	NOV. 26, 1966	\$900,000
"THE DOOMS-DAY FLIGHT"	VAN JOHNSON EDMUND O'BRIEN	FRANK PRICE PRODUCER WILLIAM GRAHAM DIRECTOR ROD SERLING WRITER	SUSPENSE- DRAMA	28 DAYS	STUDIO	DELIVERED	DEC. 13, 1966	\$900,000
"HOW I SPENT MY SUMMER VACATION"	ROBERT WAGNER PETER LAWFORD	JACK LAIRD PRODUCER WILLIAM HALE DIRECTOR GENE KEARNEY WRITER	MYSTERY- DRAMA	30 DAYS	STUDIO	DELIVERED	JAN. 7, 1967	\$900,000
"THE LONGEST HUNDRED MILES"	DOUG McCLURE RICARDO MONTALBAN	JACK LEEWOOD PRODUCER DON WEISS DIRECTOR WINSTON MILLER WRITER	WAR- DRAMA	60 DAYS	PHILIPPINE ISLANDS	DELIVERED	JAN. 7, 1967	\$900,000
"DRAGNET 1967"	JACK WEBB HARRY MORGAN	JACK WEBB PRODUCER- DIRECTOR RICHARD L. BREEN WRITER	POLICE- DRAMA	28 DAYS	STUDIO	DELIVERED	FIRST HALF OF 1967	\$900,000
"SHADOW OVER ELVERON"	JAMES FRANCISCUS SHIRLEY KNIGHT	JACK LAIRD PRODUCER JAMES GOLDSTONE DIRECTOR CHESTER KRUMHOLTZ WRITER	DRAMA	30 DAYS	STUDIO	DELIVERED	FIRST HALF OF 1967	\$900,000
"WINCHESTER 73"	TOM TRYON JOHN SAXON	RICHARD LYONS PRODUCER HERSCHEL DAUGHERTY DIRECTOR STEPHEN KANDELL WRITER RICHARD L. ADAMS WRITER	WESTERN	34 DAYS	STUDIO	POST- PRODUCTION	TO BE DETERMINED (NO LATER THAN 1967-68)	\$900,000
"WINGS OF FIRE"	SUZANNE PLESSETTE JAMES FARENTINO	DAVID LOWELL RICH PRODUCER- DIRECTOR STIRLING SILLIPHANT WRITER	ACTION- DRAMA	28 DAYS	STUDIO	POST- PRODUCTION	TO BE DETERMINED (NO LATER THAN 1967-68)	\$900,000
"THE MIDNIGHT OIL"	JONATHAN WINTERS STEVE ALLEN	RONALD KIBBEE PRODUCER-WRITER DON WEISS DIRECTOR	COMEDY	30 DAYS	STUDIO	POST- PRODUCTION	TO BE DETERMINED (NO LATER THAN 1967-68)	\$900,000
"THE SMUGGLERS"	SHIRLY BOOTH KURT KASZMAR	NORMAN LLOYD PRODUCER- DIRECTOR ALFRED HAYES WRITER	COMEDY- SUSPENSE	32 DAYS	STUDIO	POST- PRODUCTION	TO BE DETERMINED (NO LATER THAN 1967-68)	\$900,000
"THE BORGIA STICK"	DON MURRAY INGER STEVENS	RICHARD LEWIS PRODUCER DAVID LOWELL RICH DIRECTOR A. J. RUSSELL WRITER	INTRIGUE- DRAMA	30 DAYS	NEW YORK CITY	POST- PRODUCTION	TO BE DETERMINED (NO LATER THAN 1967-68)	\$900,000
"DEATH DANCE AT BANNER"	HENRY FONDA ANNE BAXTER	RICHARD E. LYONS PRODUCER DON SIEGEL DIRECTOR DEAN RIESNER WRITER	WESTERN	32 DAYS	LOCAL CALIFORNIA SITES	IN PHOTOGRAPHY	TO BE DETERMINED (NO LATER THAN 1967-68)	\$900,000
"I LOVE A MYSTERY"	IDA LUPINO LES CRANE	FRANK PRICE PRODUCER LESLIE STEVENS DIRECTOR-WRITER	MYSTERY	32 DAYS	STUDIO	IN PHOTOGRAPHY	TO BE DETERMINED (NO LATER THAN 1967-68)	\$1,500,000
"IRONSIDE"	RAYMOND BURR	COLLIER YOUNG PRODUCER JAMES GOLDSTONE DIRECTOR DON MANKIEWICZ WRITER	POLICE- DRAMA	30 DAYS	STUDIO	IN PHOTOGRAPHY	TO BE DETERMINED (NO LATER THAN 1967-68)	\$1,500,000
"OUTSIDER"	OPEN	ROY HUGGINS PRODUCER-WRITER MICHAEL RITCHIE DIRECTOR	DETECTIVE DRAMA	32 DAYS	STUDIO	CASTING	TO BE DETERMINED (NO LATER THAN 1967-68)	\$1,500,000

### WORLD PREMIERE *continued*

more like those that play in motion-picture theaters first than the average anthology we've had on television in the past. Universal has put a value in these films that far exceeds what we're paying for them.

"I think these pictures," he adds, "all

are entertaining. They'll all hold an audience. I think they'll do well—at least hold their own. I'll be very surprised if they don't."

"These pictures," Jerry Stanley, NBC-TV's director, program administration, West Coast, emphasizes, "are better than the two Universal made in the past. These are made with more skill and

better quality. It's product we're proud of, comparable to some of the better motion pictures made."

The positive response to the *World Premiere* projects stresses that there's no magic label of quality that gets pinned on to a production just because it happens to be released to another medium first. It's also pointed out that the

## Made-for-television movies need more promotion than those made for theaters

*World Premiere* movies amount to original material—mostly dramatic—for television. As such it should be the answer to a critic's prayer. Instead, the pictures already are being treated as a cause for derision.

Actually, what Universal is turning out for NBC looks to have inherent values that few purely television productions can hope to equal. Shooting schedules for the 12 movies produced so far have run from 28 days to 60 days, the latter comparable to the schedule of some theatrical features. And even on the low end of the scale, 28 days compares impressively with the eight days it takes to shoot even such a prestige TV hour as the *Chrysler Theater* series.

As a matter of policy, each *World Premiere* movie has been cast in some depth, with from four to six familiar performing names the rule. As examples "How I Spent My Summer Vacation" stars Robert Wagner, Peter Lawford, Lola Albright, Walter Pidgeon, Jill St. John and Michael Ansara. "Death Dance at Banner" numbers such important performers as Henry Fonda, Anne Baxter, Dan Duryea, Sal Mineo and Michael Parks among its cast.

### LOCATION SHOOTING

And some of the production teams involved in the feature projects are no less well-known. Novelist Alfred Hayes wrote the screen play for "The Smugglers." Noted director Stuart Rosenberg handled "Fame is the Name of the Game," a movie written and produced by Randal MacDougall. Other *World Premiere* writers include Rod Serling, Stirling Silliphant and Don Mankiewicz.

"Our casts," claims super-salesman Lang, "are better than those in 50% of the features made for theaters."

The *World Premiere* movies also appear to be getting proper consideration if their story lines suggest location shooting. "The Longest Hundred Miles" was filmed entirely in the Philippines. "The Borgia Stick" was shot in New York.

Certainly NBC-TV's movie-night advertisers seem convinced that *World Premiere* will deliver the real goods. At last check none had cancelled out of the nights when the TV features were scheduled (at this writing only four of the projects had firm air dates). The worst that had happened was that some agencies called and asked to see the pictures as soon as they were available for screening.

One decided advantage of theatrical features that even partisans at NBC and Universal won't deny is the value of presold titles. Movies that have gone through theatrical release have been subjected to advertising exploita-

tion and promotion. In many instances viewers remember the title when the movie is later programed on television. But *World Premiere* has to be sold as a new product.

Knowing this, NBC started its on-the-air promotion for the first picture in the series—"Fame is the Name of the Game"—three weeks in advance of its premiere. Backing this up was a campaign in some 65 newspapers.

Universal, for its part, had scheduled two gala dinner-dance parties for late November to herald the coming of the *World Premiere* showcase. Plans called for Universal City Studios to invite the press from all over the West and to turn one of its theaters into a "World Pre-



JENNINGS LANG

miere" theater, with great fanfare, kleig lights, red carpet, box office, premiere tickets, cocktails, a dinner catered by Chasens and dancing. Highlight of the evening was to be a presentation film of 20 minutes, especially prepared by Lang and narrated by Jack Webb, showing excerpts from scenes of the first 12 films. A week later the same elaborate presentation was to take place at the Four Seasons restaurant in New York.

Additionally, Universal was preparing a 16-page color brochure giving highlights of all the movies produced. These were to be addressed to the press and to all NBC station brass.

Star performers from the movies, such as Nanette Fabray and Jack Lord were to tour around the country and make appearances on NBC-TV shows.

From a promotional standpoint each feature in the *World Premiere* package is being treated very separately, almost like an individual brand-new series. The thing that both the studio and the net-

work are striving hard to establish is that when the title *World Premiere* appears on NBC on a Tuesday or Saturday night, the audience immediately identifies the movie as a new one shot that year and never seen in theaters or on television before. The *World Premiere* tag will be omnipresent.

Given a grand kickoff, viewed without jaundice, granted the benefit of an evaluation as a new theme instead of as the variation of one, the *World Premiere* concept could have significant overtones. It could evolve into something exciting and important. It could stir television programming into more substantive and longer forms. It could emerge as the force—for good or bad—that finally strips away the pretense and makes every night on television a complete movie night.

Naturally enough Jennings Lang thinks that the features-for-TV concept can go a long way. "I think," he begins, "that the networks are going to go for a 26-26 mix in features in the future. I think all features that they buy will be for a two-run situation. They may decide not to rerun a couple of them, but still they'll have a need for approximately 26 features a season."

### SEVEN NIGHTS A WEEK

"Now," he figures, "if you multiply that by two nights a week that's 50 features. If you multiply by three networks that's 150 features. And it's perfectly conceivable," Lang says, "that there can be seven nights of movies."

"Let's say that Hollywood satisfactorily can supply 100 features," he goes on. "That means that the networks would need another 50 to 100 pictures that would have to be produced."

"Then, too," he concludes, "it's very, very conceivable that instead of only having one network playing features on a night that two or three years from now they may decide to put movies opposite movies, just the same as they put comedies opposite comedies."

Affirms NBC's Jerry Stanley: "I see no reason why Hollywood can't turn out for television what it was turning out for theaters 15 years ago. The six major studios then had between 45 and 55 features a year on their schedules. That's 300 pictures that could be turned out for television."

Observes Stanley's co-worker Schlosser: "It's really very artificial to draw a line between two-hour product because it plays in theaters first. The test is what the picture is and how much appeal does it have and who's doing it and what's the quality? I only want to emphasize one thing: I think it's terribly exciting to have these projects done and shown on television first." **END**



## *The scheduling of four-man debates helped Rockefeller's strategy, harmed O'Connor's*

coming from work. . . ."

This was the climate in which the first great debate was to be aired. But the events leading up to that moment had elements of pathos and comedy. The O'Connor camp wanted a two-man debate, for their strategy at that point was to ignore the presence of Roosevelt in the campaign. Failing that, they preferred a six-man debate (the Socialist Worker's Party and Socialist Labor Party each had a gubernatorial candidate, although Judy White, the Socialist Labor nominee, was too young by state law to assume office even if she won).

Immediately after the Republican and Democratic state conventions in early September, Ed Silverman, WABC-TV New York's director of public-affairs programming, sent a wire to O'Connor and Rockefeller inviting them to a debate, on the thesis that if you get the two key candidates the others will follow automatically. By Sept. 25 Silverman still had no solid answer and it appeared that the station would be in a bind, presenting a debate on the same Sunday, two days before election day, as the other two network-owned stations, thus, in Silverman's words, "allowing the candidates to coast free until then. We wanted to get as close to prime time as we could, and at the same time avoid a conflict with a late NCAA football game. We came up with a compromise: 6:30-7:30 p.m. on Oct. 29, more than a week before election, in a time slot at least quadruple the Sunday afternoon audience." At the same time, it was decided to make the telecast available statewide, which would make the debate more attractive politically "and force the candidates to really face the issues."

### THUMBS UP AND DOWN

Don Dunphy, son of the announcer and Silverman's assistant, sent a telegram to Jim O'Donnell, O'Connor's long-time press aide, inviting his candidate to a four-way debate on that date. On Tuesday afternoon, Sept. 27, the wire services carried a story that O'Connor had accepted WABC-TV's offer of a two-way debate, and several hours later the station received a telegram from Stephen Smith accepting the offer. Silverman was shocked. In the general confusion that followed, it appeared that O'Donnell didn't know that Smith had sent the telegram of acceptance, and Smith didn't know that O'Donnell had been offered a four-way debate.

Silverman sent a telegram to all four candidates to clarify things. "There will be a four-way debate. Neither a two- nor a six-way debate would serve the public interest. Please contact me."

On Oct. 3 a meeting with representa-

tives of all four candidates was held at ABC's conference room. Present were Jim Vlasdo and Ed Morrison for Roosevelt; John Trubin, who has always represented Rockefeller; Martin Burgess for Dean Adams, and Percy Sutton, who at this meeting was representing O'Connor. Sutton apologized at the outset, for he could make no commitments for his candidate but merely relay information back to his camp. The others, says Silverman, were ready to talk turkey and they did in fact discuss format. All seemed agreed on a four-way, Saturday evening debate on Oct. 29.

The following morning Silverman received a call from R. Peter Straus, president of WMCA New York, apologizing for Sutton's unpreparedness. Straus said that he would step into the negotiations and asked Silverman to fill him in on what had been discussed. Silverman once again outlined the station's four-way debate position and the reasons for it.

### FINAL DECISION

The following Monday, Oct. 10, Silverman, who is an intense, serious man, received a telegram from Straus accepting a two-way debate on WABC-TV. "They could hear me screaming outside," recalls Silverman. He fired off a telegram to the O'Connor camp, the essence of which was: Are you refusing a four-man debate? If you are, the whole thing is off.

The next day, Tuesday, Oct. 11, Straus called Silverman. "You win," he said, and at last the first four-man great debate was official.

Hanging over negotiations for these debates was the dark 5 o'clock shadow of Richard M. Nixon in his first encounter with John F. Kennedy more than six years ago. This concern led to a sort of sanitarianism in appearance, a genteelness in approach, that made the debate anticlimactic. All four candidates were unbelievably cool and detached. Dean Adams was professorial; Roosevelt was positive but not sure who to attack, Rockefeller or O'Connor; O'Connor, too, seemed not sure whose jugular to go for, Rockefeller's or Roosevelt's; the governor did not hesitate to take the initiative and at the end of the first debate had attacked O'Connor's record as a state senator and charged him with doing nothing as city council president. O'Connor wound up defending himself.

Prior to that debate and the one that was to be aired by WCBS-TV, the following issues were raised by negotiators for the candidates and their resolution led to careful, rancor-free, stainlessly clean television. Here are some of the subjects discussed and resolved in negotiation: who will be in the studio? (some wanted an entourage, others wanted to exclude

everyone, press and photographers included); can each candidate have a representative in the control room during the telecast?; what, if any, kind of visuals and props could be used by the candidates on the air?; would there be only one live mike at a time, or would they be hot on others as a candidate is speaking?; would portions of the broadcast be made available to the candidates afterward?; could they have a personal makeup man?; would there be reaction shots? how tight would the close-ups be?; would there be advance plans of studio layout?; would the candidates sit or stand?; if they are standing, how high would the podiums be?; what happens if a candidate does not show up?; would there be a substitute?; would there be an empty chair?; would there be open questions or would questions be limited to specific issues?; who would determine the lighting on the candidates?

As the questions were resolved, the campaign was heading into its last week, in which the Democrats were to invest an estimated 80% of their pitifully small television budget. Dick Trea, media director at Richard K. Manoff, who functioned pretty much as an account executive on the Democratic drive, was to remark: "Our problem was to make \$200,000 look like \$2 million."

### A 'BRAINWASHING'

Bill Haddad of United States R&D had moved himself and most of his staff into the Commodore hotel headquarters of the O'Connor drive. A few days before election day, when his candidate was ahead in the polls (except for an NBC Quayle survey that had Rockefeller ahead), Mr. Haddad described the campaign to this magazine as "historic." He elaborated: "It's the first real political brainwashing of the electorate ever scientifically tried in this country," he said, alluding to the Tinker commercials for Rockefeller that had been running since July. He conceded that television had made the governor a contender again, that Democratic polls and others early in the year had shown him to be extremely weak, "that his credibility was in doubt."

Specifically, Rockefeller was weak on a number of particular issues, Haddad said, and both camps knew what they were. "The next thing that happened is that they went to Tinker, and the agency wrote commercials designed to meet the needs of what the polls showed, but they were written without relationship to the facts. Rockefeller had vetoed the \$1.50 minimum wage bill in 1965 and only signed it this year; he was in trouble with labor. On education, he killed free tuition in the state university

## *Campaign was biggest use of TV 'to influence behavior' in Democrat's view*

and tried to kill it in the city." So, Haddad said, commercials were written to stress his contributions to labor, to education and the like.

"When commercial television is used to influence behavior," says Haddad, he gets worried. "It's never been used on this scope for political power. No one has ever had the money and the time on any level before for the constant repetition of messages that are fundamentally inaccurate. The thing that used to make me less fearful of television was that the camera could cut through a guy. But you never saw Rockefeller in those Tinker spots."

William Murphy, Papert, Koenig, Lois senior vice president who had worked on the 1960 John F. Kennedy presidential campaign, the 1962 Jacob Javits (R-N. Y.) senatorial drive and the 1964 Robert F. Kennedy (D-N. Y.) senatorial campaign, is somewhat more detached than Haddad but equally concerned about vast supplies of money and the utilization of advertising expertise in politics.

### **CANDIDATE OR PRODUCT**

"It's a question of what's appropriate in politics. If you criticize the Rockefeller television campaign, you have to criticize [President] Johnson's. In most other campaigns television wasn't used as you would to sell products. But both the Johnson and Rockefeller camps used advertising techniques rather than the candidates. The voters of New York had a general negative impression of Rockefeller even when they couldn't specify what they were unhappy about. After four months of watching television they got the impression he had done great things. No one is rebutting it on television and it seems to be convincing a lot of people."

On the importance of television in politics today: "It takes at least 100,000 street corners to equal one 20-second spot."

On the imbalance of money in the campaign: "Obviously dollar diplomacy is undesirable in international affairs and it's equally undesirable in domestic matters. You shouldn't be able to buy public office. But it's possible today to buy an election and the dangers in it are obvious."

The Tinker creative duo of partner and writer Gene Case and art director Bob Reitsfeld were naturally resentful of the brainwashing charge. They believe they did an honest, objective job of dramatizing Rockefeller's record. They were also interviewed before the election was held.

"The public didn't know his record,"

says Reitsfeld. "We had to present it in a way that wouldn't turn the public off."

"Some elements of it were too complicated," says Case, "and the reason they took the form they did [without Rockefeller] was that we just wanted to dramatize, draw attention to the record. The man was already established. I understand they were the talk of upstate New York. They were very factual, they were not a phony image-making attempt. Rockefeller built 12,000 miles of roads. The usual way of stating that is to say he built three times as many as Harriman. We said they'd stretch all the way to Hawaii."

"Personally, I've never been upset by an attempt to take the facts and present them in as enjoyable a way, and as tastefully, as possible. I don't think that's selling the candidate as soap."

### **THE TRUTH**

"The facts had to be presented in each commercial in a way that the public would look at without throwing up," says Reitsfeld. "Personally, I object to creating a TV personality, a face, a name. It disgusts me."

"What's more sinister," Case interrupted, "creating a face for a politician or telling the truth? Don't forget, we had to be careful, those first commercials were to be scrutinized for three months."

More important, both men insist there are some things they simply will not do. Case was at Doyle Dane Bernbach when it handled the national Democratic campaign in 1964. "It was important to me that Johnson beat Goldwater and it's important to me that Rockefeller wins. When Jack Tinker asked me: 'Would you work on the Rockefeller campaign?' I said yes." (Case says he first learned to respect Rockefeller in 1964 for his opposition to Goldwater. Of some historical interest: Case is responsible for the Democratic commercial of that time that utilized the opposition of Rockefeller to Goldwater, the strewn placards on the Republican convention floor.)

Could a genuinely sinister man who had the necessary money enlist the talents of people such as they, seduce the electorate, and buy an election? "The odds are," says Case, "that people who can do a good commercial, who are genuinely creative, wouldn't work for such a candidate. We weren't selling Rockefeller, we were selling a record." Case says he doesn't know of anyone of consequence in the advertising community ("public relations people will do anything") who would lend himself to such a scheme.

"Our professionalism doesn't go that far," says Reitsfeld. "We took the account because we wanted it."

Richard K. Manoff, president of his agency, is convinced that advertising expertise should play a role in politics. "When you're selling soap, you take the best idea about that soap and sell it . . . If you do the same thing with a candidate, then fine." Dick Trea, the agency's media director, worked a 16-hour day, seven days a week. He was rushing with O'Connor tapes to airports and to bus terminals that were to be on the air over the state that evening. "I've talked to station managers at their homes and I've talked to their babysitters. The media have been just fabulous."

Despite his limited budget, Trea was able to secure the best of time periods for his account. But by the time he got going, the Rockefeller forces had spent an enormous amount of money and because of the equal-time rule, Trea could "go in and almost demand the most outstanding spots. The network stations will be getting as much as a half-million dollars apiece from Rockefeller. When I come in with \$6,000 or \$7,000 I have to get the cream positions. Except for a telethon in Syracuse, I never bought daytime. I had to forego frequency and strive for reach."

### **THE BIG DIFFERENCE**

That was the situation in the frenzied, late-starting Democratic camp. The difference between the two major campaigns is perhaps best illustrated by a comparison of their hotel headquarters: For the Democrats it was the dowdy Commodore, with its manually operated elevators; for the Republicans, it was the efficient, automated, shiny New York Hilton. Late one evening Dr. Ronan, Rockefeller's idea-and-issues man and the person the Tinker people directly reported to, found some time to discuss strategy. The election was four days away.

"Television and radio, but especially television, have become the major media for politicians. It's become part of the daily life of the American family and if you want to reach people TV becomes an absolute essential."

Dr. Ronan was asked if a bad man could be sold with television. "No. For one thing, I have a great respect for people and their ability to make up their own minds. It would be a grave mistake to take people for granted. All the great failures in campaigning, and all the big failures in advertising, for that matter, are the result of taking people for granted."

Dr. Ronan noted that there was a

difference in the television campaign run for Rockefeller and all previous campaigns. "There was a shift in television strategy and tactics which relates to a better appraisal of how you reach people. In the past, political messages on TV tended to be speeches of a half-hour or 15-minute variety. Early in the game we recognized the need to get near to the people when they were in a position to receive our message and we had to know where they were. We had to gear our message to the audience we wanted to reach. We decided, accordingly, not to go to the speech (suppose you did speak over one channel, you'd only get a percentage of the audience available then) and spread our message over a broader spectrum. If you've got the money for 30 minutes of time, why not spread it around?"

"Another big decision we came to was that you can convey a message in a shorter period of time. After all, the American public is increasingly better educated, there is more acuteness, there is more awareness, you can assume more background."

#### FAMILIAR FACE

"Now our candidate didn't need recognition; his face was known. We felt we had to convey his actual accomplishments.

"Now this posed a problem—the competition for the listener's ear and the viewer's eye is fantastic. We had to break through what I call the communications barrier. We had to get the attention of the viewer and having got it, hold onto it. That puts a premium on the kind of thing you do.

"Our conviction was that you couldn't do this through the old political cliché approach, that we had to do something different. We looked for an agency in advertising, and in the television field particularly that had a distinctive, different approach. We wanted a special thing done: The governor's record of accomplishment was a big blur while the negatives were well known."

After talking to several agencies in the spring, the Republicans settled on Tinker. "This group seemed to have the approach we wanted—imaginative, off-beat, provocative, fresh." Ronan and his staff of four or five, while worrying about the strategic, substantive side of things also exercised judgment in the artistic area as well. Several commercials were killed and at least several partly redone.

In Ronan's opinion, a very unusual aspect of the campaign rests in the fact that: "We didn't use the candidate at all, we tried to sell the man as governor to get across not him but his message. There was no percentage in putting him on the screen when we wanted to sell the record. The tried-and-true political approach would be to have the candi-

date say thanks to me, so many kids go to college. The attention is then on the individual and not on the message." However, strategy for the television campaign actually was in three phases, says Ronan. The first was to sell the record; the second, at a much later date, was to give it a forward look, and the third was to put the candidate on himself. "All along we assumed we'd do that and in the final two weeks we shifted gears and put the candidate as a candidate on, all according to plan.

"The long-range implications of this particular television campaign? It's opened up a new approach that is going to be pursued further. We had a good partnership of politically sensitive people and talented advertising people and there was good interplay.

"I think that win, lose or draw we've seen the leadership element of the community come around due to Nelson's personal campaigning and the television commercials. The fact is that today the leadership of the community is supporting the governor—every newspaper in the state, with the exception of two, is supporting him."

Was Dr. Ronan suggesting that newspaper publishers and editors, and therefore their editorial pages, were indirectly affected by the television commercials? Dr. Ronan smiled, and nodded vigorously. "Certainly," he said.

#### COMEBACK TRAIL

Those were some of the people, some of the events, and some of the thinking that saw Nelson A. Rockefeller beat his nearest opponent, Frank D. O'Connor, by more than 400,000 votes. It was the comeback story of the year and, in a certain sense, the year's best television success story. In spending what is conservatively estimated to be \$2 million in TV alone, (more than Procter & Gamble likes to spend to introduce a new product nationally), the state Republican governor received approximately 2.7 million votes, for a cost per vote of approximately 74 cents. In spending at best \$200,000, O'Connor received approximately 2.3 million votes, for an enormously efficient cost-per-voter figure of nine cents.

To the loser belongs the last word. Bill Haddad of United States R&D, who had made huge demands on himself, his staff, the Manoff agency, the media they had to deal with, and probably on O'Connor himself, promised during the heat of the campaign that he would have some things to say about television and politics when it was over.

"The decision as to whether something was an equal-time matter or not frequently rested with somebody in station management and it was often a torture getting a decision. I'd like to recommend that an independent committee be established for each campaign

to which all TV-radio expenditures would be reported and equal-time matters would be resolved by that board, appointed by the industry.

"I was particularly disappointed in the TV industry in its monitoring of commercials. If there was a Federal Trade Commission for political commercials many would not have gone on the air.

"Television still operates in a huge vacuum and what goes on is largely unreported in the press. Newspapers treat TV as if it didn't exist and this is tremendously bad, because then there are no restraints. Those 20-second commercials have a cumulative effect, but few reporters see commercials.

"Often, in order to get things done, we were forced into an escalation of personalities where we would get someone big to call someone equally big. The industry still isn't geared to properly and fairly handle political campaigns."

Did television win the election for Rockefeller? "We lost the election; Rockefeller didn't win it."

One conclusion to which winners and losers agree: If the New York state gubernatorial race proved anything, it is that despite the magic of television, you still need a strong, credible candidate. Television certainly made Rockefeller a contender again. But after that, political factors, over which the medium has no control, decided the outcome. END

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*Television, a 'cool' medium, creates viewer involvement and detachment at same time*

not story-oriented. *I Spy* is a good example. It's very cool. It has no story. It just shows interesting people. The story is a linear form derived from print. Of course a story can be fine for the major part of the television audience that is still print-oriented. But the people brought up on TV, the people who are television-oriented, do not care about stories. They care about people doing things. And this young adult audience is the premium audience for advertisers."

(In Klein's opinion, CBS-TV tends to program hot, and though this may be successful while there are a lot of old rural people still around it's not good for the long range to program hot on a cool medium since your audience will die of old age. Of course, says Klein, all three networks have some linear-oriented decision-makers who still judge television programs by the old values.)

**NO BEGINNING OR END**

Klein says *The Monkees* is a good example of McLuhan-influenced programming. "It has no beginning or end—just short, quick scenes. It gives the television-oriented person a chance to dart his eyes around in a nonlinear fashion. It's like an hour Rheingold commercial." He also cites *T.H.E. Cat*, which he terms "a mood play with nothing going on except a lot of sounds—totally nonlinear."

Klein says such ventures as ABC's *Stage 67*, touted as a return to television's golden age, "are really a return to television's stone age, since they put yesterday's content on today's medium."

Says Klein: "The real television is not in the specials but in the series where young writers are being produced. A couple of years from now all the intelligent people will be working in television. The new generation will know how television is put together. McLuhan's next book is about education, and that's where we've got to go, too, in television. The viewers want to get involved in the medium. They want to talk back to the medium. They want to go beyond the answers they're given. They want to think for themselves. The medium made them that way."

Klein foresees the time when doctors will appear on television and tell everything they know about cancer, "talking clearly, without any garbage, and the people out in television land are going to figure out answers to cancer."

In McLuhan's "Understanding Media: The Extensions of Man" he writes that a rehearsal of a symphony orchestra makes better television than a performance of a symphony. Klein takes it from there and says NBC is considering a show on how the network puts a news

program together. "The actual news program is just the end of the happening. People are a lot more interested in how things are worked out."

Even before Klein read McLuhan he was struck by the fact that people watching television will sit through lengthy credits without getting restless. Klein sees this now in McLuhan terms: "The credits take people behind the scenes. They're interested in this medium that surrounds them."

Along these same lines, Keld at MGM-TV says that "small children really want to go into television sets, and will sit one inch away from them if you'll let them. I once asked a child why she liked *Batman* so much and she said: 'It takes me by the hand. It takes me backstage inside the set.'"

McLuhan, himself, has related the phenomenon of *Batman* to the arrival of color TV, which he says is a new medium and not just color added. "A new medium when it goes around the old forms," said McLuhan on the WNET program about him, "tends to create revivals, nostalgic revivals of older forms. There are interesting reasons why *Batman* should have been favored by color TV as a kind of area for revival, because it is a world of iconic, sharp contour, stress. The comic book world is beloved by children because they build on icons and highly tactile forms."

**COLOR VS. BLACK AND WHITE**

McLuhan amplified his view of color television later in a speech before the eastern regional conference of the American Association of Advertising Agencies: "Color is perceived with the center of the eye—the cones. The black and white is perceived by the periphery of the eye. Totally different human experiences. You can't have a bigger change in television than the switch to color. It means a new population, a new image, a new body percept. When a new environment forms for the human senses, we get a new body percept."

When McLuhan talks about television being a "cool" medium he means it's like "cool" jazz, that is, it creates involvement and detachment at the same time. Hot media like radio and the movies are low in participation. Everything is done for you by a hot medium. In this regard, Keld notes "the curious phenomenon that if the focus or the sound is off a little bit in a motion picture theater it is extremely disturbing and people protest. At the same time you never see a television set that is well adjusted. People can live with sets that are badly adjusted because in their minds they are adjusting it all the time themselves. That's the difference between a medium

you look at and one you participate in."

The successful late-night personalities like Jack Paar, Johnny Carson and Merv Griffin play it cool. Les Crane, considerably hotter, failed with his late-night show on ABC. In Keld's view: "It can be predicted with almost absolute certainty that Joey Bishop will fail. His personality is too intense, too hot."

Keld says Paar "had a magnificent feeling how this medium should be used." (Incidentally, Paar is said to have had the theory that mid-westerners, not New Yorkers, make the best hosts for his kind of talk show. A quote from the McLuhan text seems to supply the reason for this: "Rustics are cool: city slickers are hot." This dictum also may explain the success of *The Beverly Hillbillies* and their progeny.)

**MALE VS. FEMALE**

"Another thing," says Keld, "McLuhan's theory explains why women stars for all practical purposes do not exist to the same degree on television as they do in the movies. Women, generally, are hot personalities, while a man can be incredibly cool. The exception among women are the Gabor sisters. They're probably as cool as they come."

Keld says a hot personality can make it as a guest star on a cool program, as a form of seasoning. Thus hot stars like Frank Sinatra and Sammy Davis Jr. prove to be great guests and lousy hosts. Phillis Diller, about the opposite of cool, can spice somebody else's bland show but is "too much" for her own.

Another concept Keld has picked up from McLuhan is that shows that "create for the viewer a space of his own," like the underwater *Sea Hunt* or *Flipper* and the jungle-centered *Daktari* and *Tarzan*, tend to go over with a television-oriented audience. In fact, McLuhan believes it was the nature of television that created the skin-diving craze in the first place, as the medium also created American customers for the small European car.

In watching the ratings, Keld has been struck by the fact that viewers often will start an hour program at the second half hour without too much discomfort. "That's because of television's aspect of participation. The viewers, themselves, provide their own explanations of what's happened before. They just pick right up and come in."

From this, Keld arrives at a rule for television producers: "When you present a show, you don't explain. The people who always want to know why are print-oriented, not television-oriented. Nevertheless some producers will start out a new series with a lot of explanations. But viewers don't watch television to see the how and why. They don't know

these people yet. They're not interested in them yet."

In this regard, Keld points out that series like *The Lone Ranger* or *Have Gun Will Travel* often will go on for several seasons before any attempt is made to explain why their heroes became what they were when the viewers picked up on them. And American viewers have been watching the character of Mrs. Peel in the British series *Avengers* for some time without being told what happened to Mr. Peel—if there was one.

Keld hastens to say that although McLuhan's theories tell you about how to create a program that fits the medium, "the creation is a process in itself." (In other words, you couldn't star Jack Paar and the Gabor sisters in an underwater happening and expect to rake in the ratings automatically.) But Keld doubts that a successful program could be produced that ran counter to McLuhan's observations. Of course, good programs in a television sense were made and are being made by people who haven't read McLuhan. "But," says Keld, "they received the message. Many television producers have a feel for the medium like Louis B. Mayer had for what people expected from the movies in the thirties."

#### HOT VS. COOL

Keld says one thing that doesn't lend itself to television is a heated discussion. This coolness of television toward controversy has puzzled many observers over the years. Just last month columnist Harriet Van Horne, after looking at the electioneering on television, asked: "Why so little bite? Politics especially in the heat of a campaign that involves civil rights, the war in Vietnam and corruption high and low, ought to be contentious, tough, angry and, above all, *heated*. One tires of the wound-up candidate, delivering the same speech with the same inflections, the same studied pauses. With the awful eye on TV upon them, even the worst political hacks become righteous overmuch."

And Arthur Schlesinger Jr., in his recent article on the influence of TV on American politics in *TV Guide*, said: "I do not know whether television has an inhibiting effect on comment; but certainly no television commentator has spoken with the pungency of Elmer Davis on radio, and men like [Howard K.] Smith and [Eric] Sevareid often look more constrained on the screen than they used to sound over the loudspeaker."

On this point, Keld—who wrote a lengthy comment to the magazine on the Schlesinger article—said: "Schlesinger's observation is very true. Smith and Sevareid are different on TV than they are over the loudspeaker. Radio is an altogether different medium than TV, and Smith and Sevareid, having a 'feeling' for media, use them in different ways.

If Smith and Sevareid didn't have that 'feeling for the medium,' they wouldn't have been around any more.

"Radio," Keld's letter continued, "the 'hot' medium, to stay within McLuhan's phraseology, lends itself perfectly to heated discussions, pungent analysis, sharp personal attacks, inflammatory political speeches. TV, the 'cool' medium, lends itself only to low-key presentations, fuzzy processes rather than sharp facts. No matter how we desire TV to be, its nature makes it the natural enemy of 'controversy.'"

Another political implication of McLuhan's thought, according to Keld, is that television tends to eliminate stereotyped thinking about other people. For example, many Americans carried around an abstract concept of "the Negro" that print, with its emphasis on separate categories, encouraged. But with television, the viewer is confronted, not with a concept, but with Negroes as individuals.

This immediacy, this directness with which television puts us "in touch" with other people across all sorts of barriers, has powerful implications. For this very reason, the military often has worried about how the war in Vietnam is coming across on television. And next year, when through satellite transmission it will be possible to view the war live from Vietnam, this immediacy will be even more shattering. In a participating medium the viewer will squeeze every trigger and take every bullet in his flesh.

Keld says he asked McLuhan why, if

television creates an involved viewer, no one went to the aid of the woman who was murdered in that Kew Gardens case that has come to symbolize man's unwillingness to help his fellow man. According to Keld, McLuhan replied: "People at the present time are so involved they can't stand any more involvement." (A critic might ask: "What good did this involvement do Katherine Genovese, the murdered woman?" But the relation of McLuhan to value judgments must be left for the summing up.)

McLuhan is in the air, everywhere. He has had a *New Yorker* cartoon devoted to him (a man wearing a McLuhan sweat-shirt is watching television); he has been roasted in *Esquire* and toasted in *Vogue's* "People are talking about . . ."; Tom Wolfe has had a go ("W-h-a-t i-f h-e i-s r-i-g-h-t?"); the *Village Voice* advertises a McLuhan Club (you can join it for \$3 a year); academicians either are choosing up sides or commenting from the sidelines, and the initials MM, which used to stand for Marilyn Monroe or Mickey Mantle, now mean the good doctor in Toronto. And what is the theme of this year's road-show presentation by the Television Bureau of Advertising? The title gives the McLuhanesque game away: "Tel-empathy . . . The Language of Involvement."

Match these comments from the TVB show with what you know about McLuhan: "Viewing an event on television is like personally participating in the happening . . . From today's commer-



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"If McLuhan is right, we can cut back on the writers' scale."



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### McLUHANISM *continued*

cial has come a new language that every viewer understands, without knowing he's learned it . . . The old once-upon-a-time way of telling things has been accelerated to today's pace of the all-at-the-same-time way . . . TV's multiple image has replaced the motion-picture flashback and we are in two periods in time, at the same time, and everyone knows what's happening . . . Slow motion has become television for softness. The close-up is television for appetite appeal. Color is appetite appeal. Quick cuts are television for youth. The zoom is television for attention . . . Where once we showed something happening to someone, now it happens to you."

George Huntington, executive vice president of TVB, makes the point that TVB first used the word tel-empathy back in 1958—"when McLuhan was a very small boy"—in a presentation to (of all people) the International Association of Ice Cream Manufacturers.

#### DIFFERENT ROUTE

"TVB has arrived at some of the same conclusions as McLuhan by another way," Huntington says. "His way is philosophical, ours is by understanding commercials. I think that people have put McLuhan's principles to work before he stated them, not so much in programming as in commercials. The commercial makers generally have been ahead of the programming people in using television as a unique medium. In a program we still tend to be reasonable and logical in our sequence, while in a commercial we've thrown that book away. A program usually has to be compacted within a short period of time."

Huntington, who read McLuhan's "Understanding Media" during New York's big transit strike to while away the hours waiting for his commuter train, says McLuhan helps TVB overcome resistance to the medium by "explaining why with the older management of some companies television is considered frivolous. He helps us to see why some of these executives think of television as novel and therefore wrong."

McLuhan, when he spoke to agency brass at the 4A's eastern regional conference, unsettled them a bit by saying: "The future of advertising is quite simply to replace products. Because, at the present time, most of the satisfactions are derived not from the product, but from the ads. All advertising surveys have revealed this for years—that it is only the owners of the product who read ads carefully and with deep satisfaction. They don't choose ads as a means of getting to the product, but the means of enjoying the product they already have."

A McLuhan-influenced man working in advertising, like the sound expert

Schwartz, will take such a statement and whittle it down to usable dimensions. To Schwartz, since you obviously can't make any money advertising only to people who already own your products, the important thing is to give the viewer the sense of familiarity with your product that he would have if he did own it. "You use real people and nonstudio sounds. Instead of music in a baby powder commercial you use a mother singing to her baby. You use things they are familiar with."

The main technical complaint McLuhan made about television advertising at the 4A conference concerned the sound track. "Why hasn't something been done about the TV sound track after all these years?" McLuhan asked. "The TV sound track is not for TV. It is still the old radio sound track, the old movie sound track. It is destroying the whole advertising industry, and has been doing a lot of harm to advertising and to the public for this past decade."

McLuhan's quarrel seems to be that both radio and movies are hot media, so television commercials are using a hot, hard-sell sound track when it should be cool. Schwartz, who bears McLuhan's stamp of approval as "the man in New York who understands these matters very much better than anybody else I know," says much of what is put into advertising to make ads sell actually has the reverse effect. "When you get to the 'selling part of the commercial,'" Schwartz says, "people generally are the least interested."

#### OBVIOUS AND HIDDEN

Here Schwartz echoes McLuhan who says: "Every effective advertisement has two stories—one which is blatant and obvious, and the other which is hidden. Without the two, there is no ad. Merely to shout: 'Help! Buy this!' is not advertising. Advertising doesn't begin until you bring the whole culture into play, and you can only do that with a subplot. You cannot get anywhere by shouting your wares."

(McLuhan's example is the Hathaway shirt ad. The plot you see is the attempt to make you buy a Hathaway shirt. The plot you don't see is the baron in the black patch who invites you to look back with longing on aristocratic intrigue, dueling, excitement.)

Bob Higgins, writer-producer at McManus, John & Adams, hears McLuhan's remark about the TV sound track this way: "Since viewers are steeped in television, the picture and the sound track no longer have to try to do the same thing. People are attempting to create one mood with them, but a viewer is capable of five or six moods at the same time. We should be trying to say six different things at once."

Higgins says McLuhan helped "crys-

talize" his thinking about the medium. "I'm less hesitant about my instincts because someone has been out there and come back. Now I know it's out there. He has brought to a conscious state some of my unconscious feelings."

Higgins says he neither agrees nor disagrees with many of McLuhan's theories, "but I do believe in his integrity. He has opened some windows that have been closed for a long time. He has let in fresh air and has given me a peek out the window.

"You must be careful when you try to apply McLuhan's thought to the actual tools of a creative person working in radio and television," Higgins says. "McLuhan is talking about so much more than that. You have to apply him to the whole man and his society rather than to one corner of life. In other words, you don't visit the sick and then become a religious man; you buy the concept of religion and once you do that you'll visit the sick — and a lot of other things. McLuhan isn't speaking in particulars. He's speaking in bigger terms. You defeat the whole damn thing if you say: 'Boy, I'm going to do it this way or that way because I dig McLuhan.' You better first find out what the McLuhan bag is and then start digging — but the kind of digging that puts calluses on your hands. And then you may arrive at an understanding which may reflect in your work."

#### READ SLOWLY

On the importance of McLuhan, Higgins says: "When he started sending his messages, receivers stood up all over the place. I mean all over the place. If people in this area are serious and diligent, damn it they've heard of McLuhan. And the reason they're listening is they're aware that something is going on and they want to know what it is."

Higgins says: "The only way to read McLuhan is slowly." Others, too, say his books are hard sledding. John White, president of National Educational Television, says: "you don't read them, you work through them. It's like picking up a foreign newspaper." A highly placed thinker type at CBS-TV, asked to comment on McLuhan, said: "Try me on something less esoteric, like Zen Buddhism." And Richard Pinkham, senior vice president at Ted Bates & Co., when asked about McLuhan's impact, said: "His impact on me was I guess I'm stupider than I thought I was."

Pinkham, who talked with McLuhan at the last Asilomar, Calif., conference on broadcasting jointly sponsored by Stanford University and the University of Texas, said he found what McLuhan had to say fascinating and stimulating, "but every time I tried to argue a point he would dismiss me by saying: 'You're using linear logic.'"

When McLuhan calls television a cool medium, he causes static. "In my lexicon," says Pinkham, "television is a hot medium because it sells goods. I find it hard to adjust my semantics to his." Pinkham also says he believes McLuhan has begun to repeat himself, saying the same things in more and more convoluted fashion. "I wish he'd spend more time in Toronto and come up with some new ideas." But in summing up, Pinkham says: "I think that in an industry like ours that suffers from stagnation, to have a brilliant man address his intellect to use is much needed and stimulating whether it's an irritant or not."

#### DIFFERENT ANGLE

Robert F. Young, senior vice president and management supervisor at Benton & Bowles, stays the merit of McLuhan is that he "looks at the world from a different viewpoint. Whether you agree or disagree, I think it's always good to have someone kick you in the seat. I think there's a tendency in working or living to routinize what you do. There's nothing wrong with this, but every once in a while it's good to say: 'Let's look at the problem in another way.'"

Young also thinks McLuhan made a major contribution by emphasizing just how fantastic the changes in communications have been in the last few years. "A lot of us don't really appreciate how different 1966 is from 1950. Today every part of the world is conscious of every other part of the world. President Kennedy's death, for example, was probably one of the greatest happenings throughout the globe."

NET President White says McLuhan "has had more impact on thinking about communications than any single individual since World War II. His words have become part of the vernacular and will be used in this business for a generation to come. But very few read the book (*Understanding Media: The Extensions of Man*). I worked my way through that baby and underlined. Except when you did that you were in trouble."

On McLuhan's most famous phrase, "the medium is the message," White says: "The message doesn't count very much with McLuhan. If I agreed with him on that I wouldn't be in educational television. But he does tell me that you have to cloak a message in a garment that makes a man watch it. If you go all the way with McLuhan on 'the medium is the message' it means everything that happens is all right and even death is a happy event. No one can argue that he doesn't describe the essence of a situation that exists for most people who just watch television without selectivity. But if he says that's what we ought to be doing, I'd object strongly."

One point McLuhanism clarifies for White: the tenacity with which a print-oriented person sticks to print. "Some of the most vocal critics of television have never owned a television set," White says. "If we did the most gutsy kind of stuff eight hours a day, seven days a week, they would still view it as an intrusion on their setting their own pace. One of our problems is that the first generation of educational telecasters programed, in fact, too heavily for that group. A significant proportion of what you call the highbrow is lost anyway."

On McLuhan's view of television as a "surround" or an "environment," White sees this as a possible danger to a democratic society. White believes that where you are has a lot to do with what you are and what you stand for. Thus the same man might be a rampant liberal while living in Greenwich Village and quietly conformist in a restricted suburb. "It doesn't mean he's changed his position a bit, but he behaves differently in different places. Surroundings affect your attitudes, almost by osmosis — and television certainly is not just a piece of furniture. Television is like a second person in the room."

#### THE CANNIBALS

Is McLuhan a media-determinist, a latter-day version of the economic determinists who saw man shaped by his technology and powerless to change its course? When questions of value judgment arise, McLuhan gets prickly. On the WNDT program, he said: "I think that when you become involved in the process [of understanding media] the problem of the value judgment is shelved. It's like asking a surgeon in the middle of the operation, does he think this is a good thing. Or, how about this, man, are you in favor of operations?"

During the same program, McLuhan said: "The new environment shaped by electric technology is a cannibalistic one that eats people." Then movie critic Richard Schickel asked: "What if I don't want to be eaten? What would you suggest I do?" McLuhan's reply: "I would suggest you study the habits of cannibals."

All this is negative or at least neutral. But McLuhan suggested something positive on the same program: "The world we're making is in effect. As long as you try to perceive in it the contours of individualism or the contours of private personality, you may be missing something rather more important, namely the extension of human consciousness. As we reprogram the very materials of the environment, extending our own sensory awareness out into the environment, we're creating the possibility of having a consciousness that is far beyond the range of our bodies. That would seem to be the next extension of man, and it's already here." END

## *If Congress passes FCC bill, cablecasting could come to a sudden, screeching halt*

all the myriad details involved in cablecasting.

Among the obstacles in the way of increased cablecasting is the present stand of the FCC and the yet unresolved fate of proposed legislation. Early this year, the commission promulgated its Second Report and Order asserting its right to regulate CATV. Coincidental with the report, the commission asked Congress to enact legislation designed to express basic national policy in the field and to affirm the FCC's regulatory role over CATV. Among other things, the commission asked Congress for permission to impose an outright ban on program originations by CATV systems, except in categories specified by the commission and for which no extra charges would be made. A bill granting the FCC such power was reported out by the House committee but died before it reached the floor for a vote. The measure is sure to be resurrected, but its future remains uncertain since its passage means an expansion of federal control over private industry, a trend disclaimed by a Congress sure to be more conservative as a result of last month's elections. For cablecasters, congressional approval of the bill, and FCC enforcement of its provisions, could spell disaster. CATV forces are strongly campaigning against the bill and they are basing their stand on claims that program origination fulfills a public need. According to CATV interests, arbitrary FCC limitations would serve to make a mockery of the commission's oft-repeated efforts to increase the amount of public-service programming available to television viewers. Moreover, CATV operators contend, the FCC's objections to the growth of cablecasting on the ground that it would stunt the growth of UHF stations, has no validity since CATV systems usually serve areas incapable of supporting an over-the-air television service.

### THE OTHER VIEW

Some members of the FCC, however, apparently feel that local programming by CATV systems is a good thing. Commissioner Lee Loevinger recently said that CATV can and should be serving smaller communities since there is no sign of "viable TV stations" outside the top 250 television markets. According to Loevinger, it is "unrealistic, uneconomical and inefficient" to expect TV stations to present local issues, since urban areas encompass many small geographic entities with as many local problems. Technically speaking, he added, CATV can best serve this need.

In fact, Loevinger gave reason for cablecasters to cheer when he said that if he were in the CATV business he, for

one, would reserve a channel for local originations as a community service. Although making no commitments on how he would vote on local-origination questions, he suggested that CATV's position would be improved if it offered local congressmen and senators access to their cable systems for campaigning and reports to constituents. According to Loevinger, this would serve as more than a gesture of charity: Legislators would be presented with an inexpensive method of reaching the voters and when efforts are made to limit cablecasting, they wouldn't let anyone touch it. He also suggested that cablecasters adopt a professional code similar to the television and radio codes of the NAB. NCTA officials recently drafted a local origination code and its adoption by the industry is expected sometime next year.

A congressional measure that would have required CATV systems to pay copyright fees to over-the-air broadcasters or program suppliers failed to win approval during the last session of Congress. The bill will undoubtedly come before the House and Senate again next session, but in the meantime, it has had the effect of making more and more cable operators aware of cablecasting.

### A NOVELTY?

Conventional broadcasters generally feel that the type of program origination most CATV systems can do at present cannot hold an audience after the novelty of seeing family and friends on the screen wears off. Even if cablecasting proves a greater success than they think possible, most broadcasters are apt to pooh pooh the idea that advertising via cable, if it is allowed by the FCC, would hurt their balance books. "We hardly have enough availabilities for national and regional advertisers as it is," said one broadcaster. "We wouldn't be able to find any time for the corner grocer if we wanted to, and that's assuming he would want to pay our rates."

Nevertheless, broadcasters, including those in radio, are keeping a weather eye out for program originations. Bulletins from state associations report regularly on CATV systems and their program-origination efforts. A recent report of the Washington State Association of Broadcasters to its members noted: "One of the primary concerns of broadcasters regarding CATV systems—local program origination—is rapidly taking place in the state of Washington. Skagit TV, serving Burlington, Mount Vernon and Sedro-Wooley areas, has given considerable promotion to the appointment of a 'program director' . . . and has announced it will originate programs. . . ." Word concerning cablecast-

ing travels fast among TV broadcasters.

Some critics of cablecasting claim that program origination by CATV systems is just one step away from pay television. Cable operators disagree with this prediction by claiming that local originations are and will remain only one aspect of television they offer, and that subscribers pay primarily for network television shows and not for the local programs, however attractive they may be on occasion. Other critics say that CATV, unless effectively controlled by the FCC or Congress, will soon be able to offer via cable all types of communications services such as data transmission, warning systems, and electronic merchandising systems, all of which would upset the already confused balance of the communications industry. These services, CATV operators rejoin, are dependent on two-way transmission, and are not within the foreseeable state of the communications art. Even when they are possible, cablecasters add, CATV's primary concern will still be the relay of television signals.

### THE ROADBLOCKS TUMBLE

Despite the obstacles and uncertainties, some operators have already invested substantial sums in equipment and facilities and have begun local originations on a limited basis. One such operation is Antenna-Vision in upstate New York. It serves the communities of Ilion, Mohawk, Little Falls, Frankfurt and Herkimer. Harry Levin, Antenna-Vision president, a former furniture dealer who got into the CATV business in June 1964, presides over 100 miles of cable and wire, 11 employees, seven installation and repair trucks, and a potential audience of 14,000 subscribers. About a year-and-a-half ago, Levin began cablecasting local political discussions with a \$325 vidicon camera ordinarily used on his weather machine. The area in front of the office counter served as his studio. Since then, Levin has invested close to \$25,000 in cameras, equipment, and the remodeling of his former furniture warehouse into an air-conditioned studio. He now has two cameras, one with a zoom lens, two Ampex video-tape recorders, a film camera system with a General Electric vidicon, microphones and lighting. From his studios he now originates 10 to 15 hours each month.

Levin, who feels that local programming by CATV operators is the best advertising they can do, plans to increase the number of cablecasts to about 40 or 50 hours each month in the near future, just as soon as he can hire an announcer and program director and get his equipment in good working order. So far, Antenna-Vision has no regularly sched-



uled programs and the bulk of his present programming has been now-and-then coverage of local political events, high-school football games and the town Halloween parade. Projected plans are far more ambitious, however, not only in terms of quantity, but in terms of diversity as well. Once the operation is in full swing, Antenna-Vision will carry two 15-minute news programs each day, a teen-age dance show, a children's show, tape recordings of local bowling tournaments and films of various sorts.

Along with most cablecasters, Levin applies a great deal of ingenuity and inventiveness to his programming. Coverage of last month's elections, for example, was facilitated by the deployment of his installation and repair trucks to the local voting precincts. Election results were relayed to the studio via the trucks' two-way radio system and the votes were tallied on a blackboard provided by the local school system. No computers and fancy visual effects to be sure, but Levin's subscribers knew the results of the local contests hours before they would have read them in the local newspaper or seen them over the nearby Utica television station, which devoted most of its air time to political races more regional in character.

#### ROTATING DANCERS

Ingenuity, or perhaps sleight-of-hand, also will be used when cablecasting teen-age dance shows. Antenna-Vision's small, 8-foot-by-25-foot studio will accommodate only 10 couples at a time. To get a maximum number of participants and a proportionate increase in the viewing audience, Levin plans to rotate groups of dancers in and out of the studio each time the record is changed.

Antenna-Vision, like most CATV operations doing program originations, has a working agreement with the local school system. Antenna-Vision provides a free drop, or connection, to each school in the area it serves. ETV programs carried on one of the channels can be used at the discretion of the classroom teacher. Moreover, the CATV system provides the local schools with the use of its video-tape recorder so that special classes can be taped in one building and then cablecast to all the schools in the system. In doing this, Levin and other CATV operators earn a great deal of good will from local officials and, not incidentally, a lot of free publicity.

Levin told TELEVISION that he sometimes feels he may be sticking his neck out a bit too far by getting into local originations so deeply, but he feels he can provide the five communities he serves with news and information his subscribers can get in no other way. He said that local programming has become "almost a must for our people. Subscriber reaction has been good and naturally we're extremely gratified, but

more importantly, cablecasting has made us a real part of the community."

At present he has no definite plans for selling advertising time, but the fact that he has a potential audience of 14,000 subscribers, and that his investment in equipment and personnel must be written off would seem to indicate that he, like many other CATV systems, will soon start knocking on the doors of local merchants.

Another CATV operation also just getting into local originations, does sell commercial time. The 700 subscribers of Winchester TV Cable Co. in Virginia's apple country, are able to receive seven Washington channels, three Baltimore stations, a Harrisonburg, Va., station, as well as channel 6, which carries the system's own brand of programming. The Winchester operation is unusual in that it is required by city franchise to carry a minimum of 30 hours local public-service programming each month in return for the right to string its lines throughout the town. After being approached by Winchester TV Cable, the city council made a thorough investigation of the CATV industry and decided that if the town was to be wired it would be wired by a system that would provide local-news coverage. Officials reasoned that the town, with a population of 16,000, would never be able to support its own over-the-air television station and therefore the logical complement to the town's newspaper and local radio stations would be a cable system capable of serving the town in more ways than one.

Faced with the necessity of cablecasting, Winchester TV Cable decided to sell advertising time to meet the costs incurred in the purchase of cameras, video-tape recorders and associated equipment. According to John P. Lewis,

manager of the system, an outlay of more than \$5,000 was needed to meet the stipulations of the franchise, which also required that a 24-hour weather system operate over an unused channel.

Lewis told TELEVISION that he has had no problems in finding sponsors for the 10 to 15 hours of local programming he originates at the present time. One regularly scheduled program, *The Coach's Corner*, a rundown of high-school football games, is sponsored by a local bank. Its logo is displayed behind the panel of coaches as the program is cablecast. During the program, three 60-second commercials are given by the panel's moderator. The bank pays Winchester TV Cable a fee of \$50 for each program. Sponsors of the system's other programs include local merchants, service stations and the like. As soon as Winchester's new Sony tape recorder is put into operation, high-school athletic contests will be taped in full and cablecast a few days after the game; sponsorship of the whole contest will cost the advertiser \$102.

Winchester TV Cable has a built-in advantage over many other CATV systems in that it is controlled by Mid Atlantic Broadcasting Co., which also owns WINC and WRFL (FM) in Winchester. Talent, newsmen and engineers from the stations are used by the CATV system for its cablecasts and the doubling in brass obviously results in lower costs as well as bringing a great deal of broadcasting expertise to the cable operation. Moderator of the system's sports shows, for example, is the radio stations' sports director. According to Lewis, some knowledge of broadcasting and its techniques is an invaluable asset to the CATV getting into program origination, an opinion voiced by many other cablecasters.

Samuel P. Thrower, president of Oak



Copyright TELEVISION Magazine, December 1966

"It's different, but who'd want to just sit and stare at a small screen all the time?"

# U.S. problems



**There is something to be said on both sides.  
Are you ready to listen?**

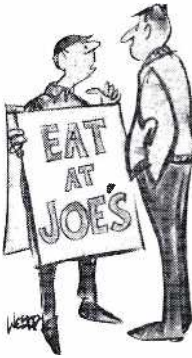
It's working in Nashville, Tennessee. Within one month after a joint committee of Negroes and whites was officially formed by the Mayor, peaceful compliance was accomplished in nine major motels, five private restaurants, a chain lunch counter and cafeteria. A sizable number of the owners now report that business has been better than ever. And the president of a department store, who disintegrated his lunch counter says only sixteen charge accounts have been cancelled out of 160,000. It's working in Newark, New Jersey.

Since 1963, Negro and white businessmen have been meeting monthly to consider the problem of equal job opportunities. In just six months, 376 jobs were opened to Negroes, more than seven times the number the year before. Jobs for engineers, white-collar workers, sales personnel. In reality, once he hired someone, every employer was glad he did.

It can work for you, too. If you want to know how to set up a Human Relations Commission, or how to help make an existing one more effective, write for the Community Relations Service booklet, "How To Turn Talk Into Action." Address: Community Relations Service, Washington, D.C. 20530.

**Face the problem, face to face**  **Talk, plan, act.**

**Racial Relations** is a problem to be solved. This Advertising Council campaign encourages good citizens of every color and creed to meet the problem face to face, to talk it over. That's *got* to be a better way than hate and violence, any way you look at it.



**"and then I said;  
No machine can do *my* job better!"**

Funny... how fast some jobs can disappear. Totally. And *permanently!* That's progress. It brings problems. But it also brings opportunities. *New* jobs, *new* careers for those with the training to qualify.

**You won't get tomorrow's jobs with yesterday's skills**

Tomorrow's jobs will be different. They'll require different skills. And

you can get those skills by re-training. So don't wait for your present job to be replaced. Get the facts on re-training now. Visit the local office of your State Employment Service.

**Train now for tomorrow's jobs**

Published in a color edition in cooperation with The McGraw-Hill Co.

**Job Retraining** is a problem to be solved. Automation actually *creates* more jobs than it destroys, but new skills displace old. This Advertising Council campaign encourages retraining. It's getting results. That's *got* to be a better solution than unemployment, any way you look at it.

Here you see some of The Advertising Council's current work: all told, 265 million dollars worth of Advertising, contributed annually by business. It is absolutely free to you, the taxpayer; yet it saves you billions and makes this a better nation to live in.

# & solutions

## *How Advertising that costs you nothing helps solve problems that cost you plenty*

The surest way to make a problem worse is to pretend it isn't there.

The safest way to handle a problem is to de-fuse it before it explodes.

The Advertising Council believes that the strength of American democracy is its willingness to use the *voluntary* way to solve problems, before resorting to compulsion. The contribution of the Council is to enlist the talent of the advertising industry so that 195 million Americans may have a better understanding of the problems before them.

On these pages are the familiar symbols of the 18 advertising campaigns now being handled by The Advertising Council, and advertisements from just two of the campaigns: Job Retraining and Racial Relations.

There are no easy answers to these questions. But there can be no solutions at all until there is informed public consciousness.

Then, solutions are possible. This has been proved by the billions of dollars raised by The Advertising Council's past work for United Community Campaigns, the Red Cross, U.S. Savings Bonds and the Colleges. It is proved

by the 425,000 square miles of forest land that Smokey the Bear has saved you to date, by the success of Peace Corps recruiting, and by many other examples.

Today, the resources of advertising can tackle almost any job.

And this 265 million dollars worth of advertising costs you nothing! All of the public service of The Advertising Council is made possible by contributions from American business.

Advertising agency men and women donate time and effort to create the Council's advertising messages. Magazines like this one, newspapers, radio and television stations, networks, and their advertisers, transit advertising and outdoor poster companies donate time and space to keep those messages in your mind.

This is uncommon advertising for the common good.

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*... for public service*

If you would like to know more about this work, write for a free booklet to: The Advertising Council, 25 West 45th Street, New York, New York 10036



Retraining (Automation)



Youth Fitness



Aid to Colleges



Balance of Payments



Forest Fires Prevention



Keep America Beautiful



Peace Corps Volunteers



United Community Campaigns



Religion in American Life



American Red Cross



United Nations



Equal Employment Opportunity



Traffic Safety



United Service Organizations



U.S. Savings Bonds



Better Racial Relations



Radio Free Europe Fund



Mental Retardation

**CABLECASTING** *continued*

Ridge (Tenn.) CATV Inc., agrees with Lewis. Thrower cablecasts six hours of programing over his system each day and is president of Oak Ridge's WATO (AM). He also makes use of radio-station personnel for news gathering, announcing and technical advice. Oak Ridge CATV, with about \$10,000 invested in Ampex video gear and associated equipment, cablecasts two news programs a day, a sports show, a variety show and a home show that is transmitted simultaneously over both cable and the radio station. The system covers such events as Little League baseball and town-council meetings.

According to Thrower, the diversity of his programing and the skill with which it is produced are due to his system's close alliance with radio. "When both CATV and broadcasters get together like we have, you open up doors to a whole new world of public service," he said. "Why there aren't more operations like ours is beyond me. Radio now has a real impact on the community, something it hasn't had in years." Thrower, however, disagrees with some CATV operators who have suggested

that cable systems lease one of their channels outright to a nearby radio station and give full control of that channel and its contents to the lessee. "It may not be legal and furthermore, no responsible cable operator would want to see a portion of his operation in someone else's hands," he said.

Unlike Winchester TV Cable, the Oak Ridge operation does not sell advertising. Thrower says: "Carrying commercials would be detrimental to the operation. We're a public service."

Valley Vision, Inc., in Placerville, Calif., does not sell commercial time since Robert B. Cooper, manager of the system, feels that the FCC's present policy concerning CATV and local originations is still too ambiguous. Valley Vision cablecasts high-school sports, city-council meetings and local news. Advertiser support for the programing apparently would not be hard to find since there are no local radio stations.

In contrast, Great Plains Community TV Co. in Perryton, Tex., evidently finds present FCC policy flexible, for it carries sponsored programs to its 2,060 subscribers. In addition to daily newscasts, all of which are sold, Great Plains runs high-school football games sponsored by eight local businesses, which pay \$25 each for live spots.

**40% OF SYSTEM'S VALUE**

One of the most, if not the most, sophisticated cablecasting operations in the nation is Chillicothe TelCom Inc., a CATV system with close to 2,850 subscribers in south central Ohio. Although it does not sell advertising time, it shortly will if only to help pay for the \$125,000 investment it has in cameras, tape recorders, a mobile van and other associated equipment, a sum representing about 40% of the system's worth.

TelCom, a subsidiary of the independent Chillicothe Telephone Co. began CATV operations in 1964 and from the beginning reserved channel 2 of its 12-channel system specifically for local originations such as civic discussions, high-school sports, garden clubs, local elections and entertainment shows. One of the major factors influencing the decision to plunge heavily into program originations was the fact that a UHF allocation has been set for Chillicothe, and according to TelCom manager J. T. Hoey, the telephone company will probably apply for the over-the-air assignment, and it hopes to be in a good position to start regular broadcasting if its application is approved. In fact, TelCom's present physical plant is so sophisticated that all it really needs to go on the air is FCC permission, a transmitter and an antenna.

The Chillicothe cablecasting operation costs about \$5,000 each month. This cost plus amortization of the equipment and studio facilities is borne by the

income from the regular subscriber service. According to Hoey, Ohio law prevents the telephone company from broadening its rate base to pay for local originations and equipment, so all costs must come out of the CATV pocket. "Like ETV, we fill a needed community service, and like ETV we've got to find some way to raise the money to support our programing," Hoey said. "All CATV systems engaged in program origination are faced with the same problem. The only solution to the problem is an obvious one."

Six full-time staff members, including Hoey, operate the entire cablecasting operation. Two of the six are newsmen who cover Chillicothe and environs and supply the material used in a daily 15-minute newscast that begins at 7 p.m. Local programing begins at 5 p.m., usually with a public service or religious film such as the U.S. Army's *Big Picture* or *The Christophers*. Depending on the day of the week, the films are followed by a variety of programs, among them a women's show hosted by a local radio personality, home-grown country-and-western talent, the high-school band, art and history discussions, or a stamp show, perhaps the only regularly scheduled philatelic program on U.S. video. Normally the cablecast day ends at 7:15 p.m., but on evenings when the high school ball clubs play or the town council meets, TelCom is there with its mobile van covering the action. As for the future, Hoey says he intends to increase programing time and diversity and that he has plans to make editorials on local matters a part of his cablecast schedule.

**RADIO-TV EXPERIENCE HELPS**

Hoey also finds broadcasting experience an indispensable adjunct to his programing efforts. Program director and assistant system manager of channel 2 is Jack Anthony, who until he joined TelCom in 1964, was production manager for WLWC (TV) Columbus, Ohio. Anthony, a 16-year veteran of the broadcasting business, handles the production and does most of the directing. With the exception of the two newsmen, TelCom's personnel devote part of their time to overseeing the cable operation. Hoey spends about 50% of his time managing the system and the other 50% in cablecasting. Anthony devotes about 75% of his time to programing, the rest to the system. Installation and repair of the cable are performed by linemen employed by the telephone company.

TelCom's cablecasts originate from a building that once served an automobile dealer. The studio occupies a generous area that once served as the show room and is completely air conditioned and sound proofed. What was once the garage and auto repair area is now occupied by a film-processing machine and darkroom, equipment storage areas,

*Howard's Copyrights*  
**Beverly Wilshire**  
**Hotel**  
*Beverly Hills, California*

*Minutes to the business heart  
of Los Angeles or Hollywood  
and the exciting new  
Cultural Centers*

*-Slightly longer to the  
magic of Disneyland or the  
marvels of Marineland*

*-Only seconds to California's  
most fashionable shops,  
(right outside our door)*



*The <sup>one</sup> Hotel that does more for you!*  
In Los Angeles CR 5-4282 • In New York LT 1-7163

an area where sets are built and stored. TelCom's mobile van is equipped with two orthicon field cameras and a videotape recorder and is parked there as well as the channel 2 news wagon. The studio portion of the building is equipped with two General Electric cameras, Ampex tape recorders, Kliegl lights, and monitoring and control consoles. TelCom also has a weatherboard that feeds information over channel 2 when there is no programming, a film chain and a slide projector. All the gadgetry amounts to a bit more equipment than the average CATV operator can afford for cablecasting since it is, in effect, a small but well-equipped television station.

Hoey told TELEVISION that TelCom's cablecasting has evoked a great deal of favorable response from the community. "The only trouble," he said, "is that some of the people confuse channel 2 with the CATV service. We've had some situations where potential subscribers thought the only thing different we offered was channel 2. We had to convince them that they would get a heck of a lot more by signing up: nine over-the-air television stations. (Chillicothe TelCom carries four Columbus, two Cincinnati, one Dayton, one Athens, Ohio, station, and one Huntington, W. Va., station.)

#### A COMMUNITY NEED

Hoey readily admits that local programming isn't making any money for TelCom. But, he says, channel 2 serves a real and distinct community need. Although Chillicothe has a daily newspaper, he feels that channel 2's presence at civic affairs and town-council meetings has stimulated interest in local affairs as never before among the town's inhabitants. "Until channel 2 came along, the people could only look to the newspaper to find out what was going on," he said. "They can pick up Columbus or Dayton on our cable, but those stations can hardly be expected to devote too much time to coverage of our area. It's like expecting the *New York Times* to devote a lot of space to purely local news throughout the nation. It's an impossibility. Yet there has to be some medium of information for the thousands who are forgotten by the urban newspapers and urban television stations," he continued. "We like to think we fill that need."

Although Chillicothe TelCom is, by CATV standards, a very sophisticated operation, it is surpassed by a few other CATV operations in quantity of local originations. Teleprompter Corp.'s Farmington (N.M.) Cable TV programs between 40 and 50 hours a week, according to Irving Kahn, Teleprompter president. The system, located close to the Colorado border in the northwest corner of the state, has about 3,500 subscribers

and carries to them stations from Albuquerque, N.M., and plans to bring in some Los Angeles independents besides local dance shows, movies, civic discussions and religious programs. Teleprompter, which controls a number of CATV systems in the country, has plans to originate public-service programs over a CATV system it is installing in New York City.

Another extensive cablecaster is the CATV system in Sellersville-Perkasie, Pa., a short distance north of Philadelphia. It programs close to 60 hours a week of public-service programs, feature films, local sports events and material syndicated by Triangle Stations of Philadelphia, which owns the Perkasie-Sellersville system as well as over-the-air television and radio stations in Pennsylvania, New York, Connecticut and California. The system was originally established to provide subscribers with all Philadelphia stations and four New York stations, but an FCC ruling stopped Triangle from bringing the New York stations to subscribers and so the CATV system began stimulating sales by offering a wide choice of locally originated material.

#### ONLY THE BIG TOE

Most CATV systems getting into local originations, however, are treading a little more slowly, testing the water before leaping in, and unlike their colleagues in Chillicothe or Farmington are beginning more modestly both in terms of program diversity and expenditure for equipment. Operations such as Antenna-Vision in upstate New York, Winchester Cable and Oak Ridge Antenna are probably more typical of the new wave. Some CATV operators are taking even more tentative steps in the direction of local originations. Gulf Coast Television of Naples, Fla., which serves about 4,500 subscribers according to Richard L. Cox, system manager, covers city-council meetings, and earlier this year presented discussions by local candidates with the cooperation of the local women's club. According to Cox, local originations "create a lot of local interest and help fill the communications gap that exists in our small community, but at the present time, local originations are an expensive proposition and without commercials I can't see how we could pay the way." He has plans to increase the amount of local originations, but has no plans at present to sell advertising time. Cox, along with scores of other CATV operators, uses only the simplest cameras and audio equipment to originate programs; many operators "borrow" a vidicon camera from their weather-scanning machines or from machines that use a camera to scan a wire-service ticker, use a couple of floodlights bought at the local drug store and an inexpensive microphone and begin cablecasting.

Chances are, this relatively primitive form of local originations will be typical of the cablecasting done by the majority of CATV systems.

Although all indications point to an increase in program origination throughout the CATV industry, there have been a few systems that at one time or another, were heavily engaged in cablecasting but have since stopped. One example is Williamsport (Pa.) Cable Co., which stopped program origination some eight months ago after cablecasting for about a year and a half. According to system manager John B. Roskowski, the cost of programming was too high to make it worth while. "It has possibilities if you can get into paid advertising" he said. "But trying to come up with new programming ideas when competing against 11 channels of slick network material is too tough. Local sports was the most rewarding type of programming we did, but how much of this can you do?" Roskowski said that his foray into local originations was "a rather sad experience and I'm not too much enthused unless there is some solid financial support for it. I'm afraid local originations are much more complicated than the average CATV operator realizes," he said. "First of all there is the problem of qualified program personnel who have the experience necessary to produce good programs. Then there is the problem of program ideas—there just aren't enough of them around that a small operation can do and still retain viewer interest. There's also the problem of good equipment. A lot of stuff used by CATV operators is just not of broadcast quality and the subscriber catches on quickly after watching a network show from New York or Los Angeles."

#### ANOTHER WHO STOPPED

Frank Dobias, of Carbon Cable TV in Lehighton, Pa., a system with 6,000 subscribers, said he stopped doing local originations in June after doing them for almost six years. "Until the air is cleared on the copyright issue and until the FCC adopts a firm policy, we are going to stay away from it," he said. "We don't want to do anything that might jeopardize our CATV operation."

Whatever obstacles stand in the way of program origination by CATV systems, it seems apparent that a trend of increasingly large proportions is modifying yet another aspect of the communications industry. How deeply the CATV industry ultimately gets into the cablecasting business, is, of course, anybody's guess. And how profoundly cablecasting affects the viewing habits of the increasing percentage of the population wired into CATV systems is also a matter of conjecture. What is certain is that despite the pitfalls, CATV is entering into a new and bolder phase in its development. END

## EDITORIAL

### **Time to cut out the kidding**

IN the continuing controversy over the association of smoking and health, television is bound to figure prominently. As reported in detail in the article beginning on page 25 of this issue, cigarette manufacturers spend more money on television advertising than on any other kind. Their spending is likely to increase as they introduce more and more brands.

In accepting more than \$170 million a year in cigarette business, television broadcasters realize that they are creating for themselves problems that are both ethical and political. They have attempted to ameliorate both kinds by adopting restrictions against commercials that appeal directly to youth. The rationale is that if television advertising refrains from openly demonstrating that cigarettes belong in every teen-ager's kit, along with LSD, pot and acne cures, television cannot be blamed if youngsters get hooked with the cigarette habit.

The broadcasters are being sensible, of course, to avoid becoming parties to the overt proselyting of youth; no fathers of our acquaintance have trained their children to smoke. But the truth that many broadcasters and cigarette makers must privately recognize is that the self-imposed restrictions on advertising content probably have little effect one way or another on decisions of youngsters to use or reject cigarettes.

The primary purpose of that \$170-million worth of television advertising is to persuade people who already smoke to switch from one brand to another. Achieving that purpose becomes more important to the advertisers as brands continue to multiply. In pursuit of their objective advertisers must show attractive adults in attractive situations. Commercials of that genre can hardly be expected to repel the young whose principal mission is to grow up to be attractive and swing in attractive company.

So codes that outlaw explicit overtures to youngsters are only political instruments that can be paraded whenever anti-smoking forces attract public attention. As such they may serve a practical purpose, but they are of little use in resolving any doubts that broadcasters or cigarette makers may have about the nature of the public service they are rendering. Indeed the codes may accentuate whatever feelings of guilt beset the dealers in cigarette advertising. And

that is too bad. There is really no reason for cigarette makers to quit advertising or for broadcasters to quit accepting cigarette accounts as long as the sale of cigarettes is legal.

It is a safe bet that the sale of cigarettes will be legal for a long time. Absent conclusive evidence that smoking is as lethal as the ingestion of poisons now prohibited from public distribution, no Congress is going to outlaw the sale of cigarettes. If Congress were to pass such a law at this point, the bootlegging of cigarettes would immediately become a bigger business than the bootlegging of liquor ever was during Prohibition. The accumulation of medical testimony to date has been outpaced by cigarette consumption. □

THE rising interest among community antenna television operators in the origination of local programs will be met by organized resistance of many broadcasters. It may seem harmless enough when a CATV puts a camera in the village council meeting, but broadcasters look darkly toward the possibility that CATV's will begin to look beyond their own perimeters. A favorite nightmare among the broadcasters features a network of CATV systems delivering big-budget attractions and charging a box-office fee.

In the next Congress there will be attempts to force out a bill restricting CATV programming. Most broadcasters refuse to see in such a bill the inevitable threat to their own freedom of programming. Yet it is difficult for us to believe that the federal government can stay out of control of programming on the air if it gets into control of programming on wire.

A more equitable solution lies in a modernization of the copyright law. If CATV were to be required to obtain copyright clearances, as broadcasters must, the two forces could bargain in a normal market for program product. That would eliminate the advantage that CATV now enjoys in picking up broadcasts at no cost whatever for programs.

There is at least as much chance for a new copyright bill to come out of the next Congress as there is for a bill limiting CATV originations. The broadcasters who can stand to look at the future instead of hiding under the bed will choose to support the former. □

### **The dangers in a frontal assault**



## The birth of a university

*...the new and exciting University of California at San Diego, where a noble experiment is in progress—starting a major educational institution with a distinguished faculty, a challenging curriculum and a plan for controlled expansion to 27,000 students.*

Time-Life Broadcast and our San Diego station KOGO-TV collaborated in the production of a half-hour color film on "The Birth of A University." It will be distributed by National Educational Television to its 100 affiliated stations.

Working with the skilled professionals at our other stations, Time-Life Broadcast plans to produce film reports on other U.S. institutions of higher education—important elements in the Knowledge Industry, a business of today and tomorrow in which our company plays an important role.

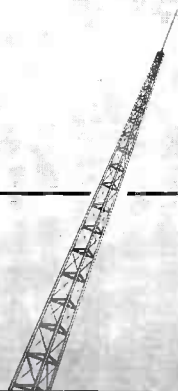
Who else but a group broadcaster?



KERO-TV Bakersfield  
KLZ-TV-AM/FM Denver  
WOOD-TV-AM/FM Grand Rapids  
WFBM-TV-AM/FM Indianapolis  
KOGO-TV-AM/FM San Diego

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