

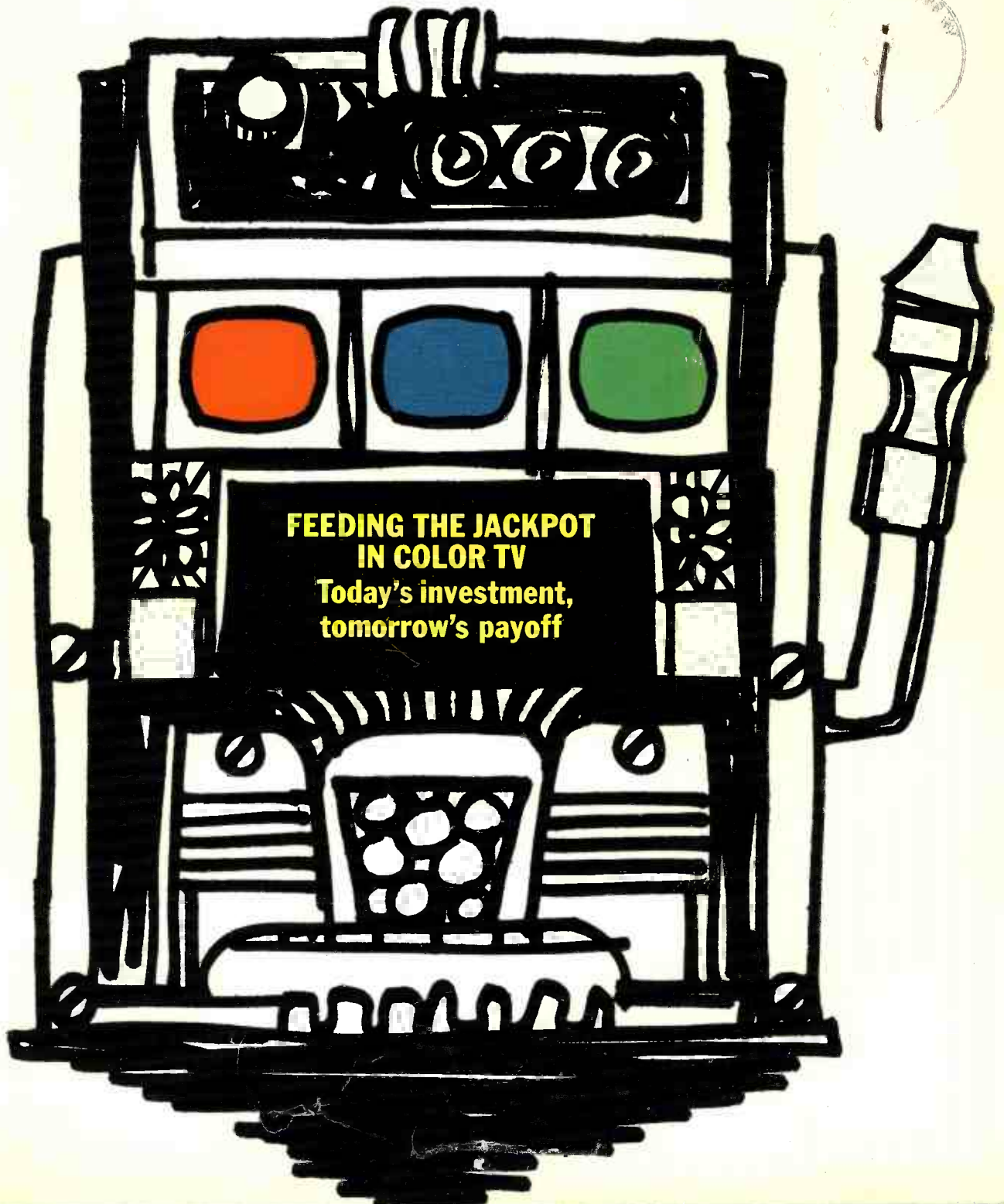
TELEVISION

**How Bristol-Myers
takes its case
to the people**

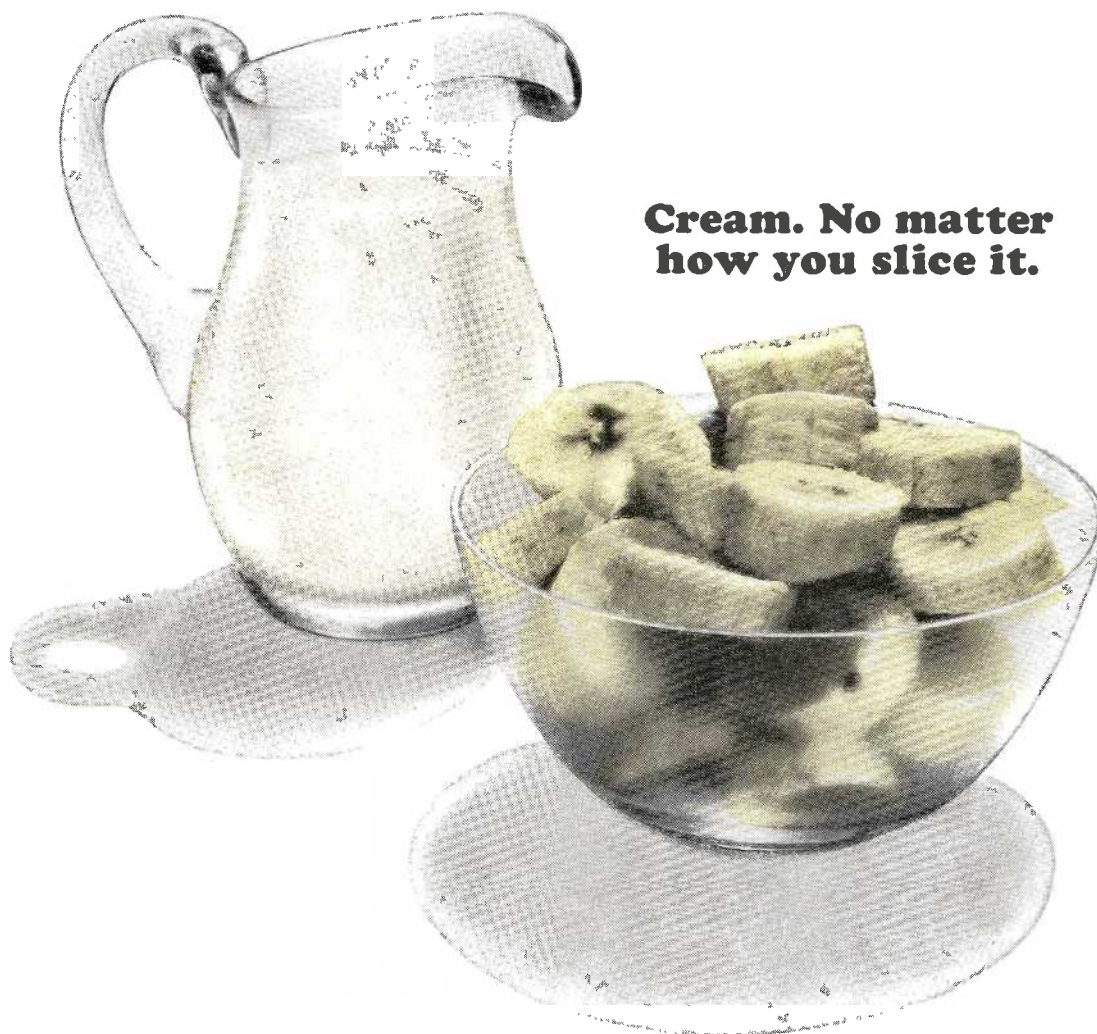
**The Hobson lectures:
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**Adams Sour Gum:
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**TV satellites:
Going in circles
while standing still**



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PHOENIX KPHO AM TV; SYRACUSE WHEN AM TV

FINANCE *continued*

Mining under 2,750, Comsat under 770 and Westinghouse under 651 plans.

The TV and TV-diversified stocks had a relatively quiet month, 14 registered rises, 11 fell and one was static. Subscription TV showed up with a 32% gain, but only on $\frac{7}{8}$ of a point advance. It closed on Jan. 14 at $3\frac{5}{8}$. The speculation is that STV may soon be out with an upbeat business announcement. Other activity:

- Cox, which pushed to 43 last month, a record high for the company, before settling back to $41\frac{1}{8}$ on Jan. 14, has its second annual stockholders meeting

coming up next month and a good 1965 earnings statement in prospect. The Cox purchase of United Technical Publications (the technical publishing company had sales of \$3.7 million in its last fiscal year) was accompanied by news of a 10 cents per share cash dividend, paid to holders of common stock last month.

- Rust Craft, up 11%, reported its nine-month net earnings through November 1965 at \$778,000, up a whopping 206% from the same 1964 period. Its earnings per share climbed from 66 cents to \$3.23.

- Taft, down 2%, had a modest revenue increase for its third fiscal quarter end-

ing Dec. 31 but on its nine-month record, net income rose 31.5%, hit \$4,400,926 vs. \$3,346,386 in 1964. Earnings per share jumped from \$1.02 to \$1.34. Taft is still continuing its negotiations to acquire Hanna-Barbera Productions.

- Chris-Craft, up 8%, announced a re-financing negotiation with a group of institutional lenders for refinancing senior indebtedness of the company and its boating and TV subsidiaries. The financing rounded out at \$19 million. Chris-Craft also estimated that its earnings for 1965 should approximate \$2 a share. This compares with \$1.37 earned in 1964, in both cases after adjustment for a 5% stock dividend. END

FOCUS ON MPO VIDEOTRONICS

A TELEVISION ANALYSIS

IN the autumn-fever-turned-madness that saw investors clamoring to take a ride on anything resembling a color television stock, some humpty dumpty speculators were bound to take a fall. MPO Videotronics, whose principal business is the production of television commercials, was, through no fault of its own, the vehicle for a few such bumped heads.

In a single week in October MPO's stock shot from 12 to $18\frac{1}{4}$, then gradually settled back to 13. Earlier in October it had traded around 8 points. That's the type of fluctuation that gets the Securities & Exchange Commission excited and causes investigations. But here the cause was clear enough. MPO, as a leader among TV commercial producers, stood to gain from the color television rush. And indeed it is gaining from it, but not so much as to warrant a doubling of its price in such short order. It just took a little time for the over-excited investor to understand that MPO's growth in the color revolution was not to be equated with that of a color TV tube manufacturer. There wasn't going to be any doubling or tripling of the number of television commercials produced. Sure there'd be a higher gross expected for the company, in line with the premium on color production, but costs would go up too and while profit margins might increase somewhat there wasn't any wild growth ahead.

MPO is sensitive about sharp jumps in its price. In 1961 it was trading around 10 when some misdirected publicity sent it through the roof. A guest on the Jack Paar show mentioned that he knew a stock that would soon demonstrate some fast growth. He further identified it as having closed at 10 on the American Stock Exchange that very day. As it happened only two companies

fit the description. Jack Paar's guest had been referring to the other one, but before sanity again prevailed MPO had seen a price of $25\frac{7}{8}$ and the SEC, with ample justification, had come sniffing.

MPO is the acronym for the last-name initials of company co-founders Lawrence Madison, Judd Pollock and Paul



MPO's JUDD POLLOCK

O'Hare, who started the organization in 1947. O'Hare had originally intended to finance the operation but left after several months. Madison stayed with the company until 1959, then sold out his interest. Pollock remains in charge as president and board chairman.

They began MPO in New York with an office in the Yale Club, and lost \$6,600 on their first job, a travel promotion picture for Pan American World Airways. The company gradually moved into commercial production as the TV industry developed and now estimates it's twice as large as its next competitor in the field. In 1965 MPO says it exposed some 2.5 million feet of film. Its gross revenues during the fiscal year ended Oct. 31 were \$14.5 million, compared to \$12.2 million in the previous year. Operating earnings for the same period were almost triple the \$163,286 earned

in the previous year, although audited figures were not available when TvM went to press.

MPO went to the public market-place in 1960, offering 150,000 shares at \$10 each with selling stockholders making \$450,000 on the sale after a 10% underwriting commission. Company proceeds were \$900,000. Principal selling stockholders, each of whom sold 10,571 shares, were four company officers: Pollock, the president; Marvin Rothenberg, vice president and secretary; Gerald Hirschfeld, vice president, and Arnold Kaiser, treasurer. A list of 20 underwriters was headed by Francis I. duPont & Co.

A second offering of 60,000 shares was made in 1961 to finance MPO's headquarters and studio construction at 222 East 44th Street in Manhattan. The company has a long term lease on the property. With this construction it was able to consolidate production and business operations that had been spread at six locations through New York City. MPO also maintains a Hollywood office and studio, has a Detroit division run in association with outside interests and known as Kerbawy-MPO, in addition to a business office in Chicago.

Two years ago MPO caused a stir in the commercial production business when it disclosed a new arrangement with the J. Walter Thompson agency whereby the latter would receive certain discounts in return for assuring MPO that it would bring at least a fixed minimum amount of commercial production business to its doorstep. The fixed minimum was not disclosed but was reported to be in the neighborhood of \$1 million. The arrangement was described as a way to iron out "production peaks and valleys that have been so disastrous to all film production companies" and as an attempt to solve "the many cost and



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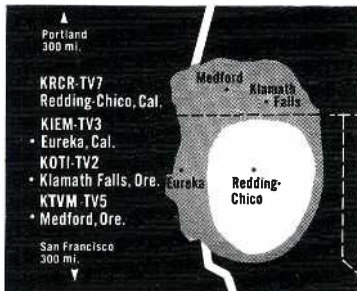
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FINANCE continued

House announcement was news of RCA's 1966 spending program calling for a record outlay of \$195 million for expanded production facilities. The emphasis, of course, will be on color TV tube output. A new \$26 million color tube plant is planned in addition to a \$20 million receiver assembly complex.

It was all good enough to kick RCA's stock up 6 1/8 points (13%) to a new 1965-66 high of 52 1/2 on Jan. 14.

The surge of Admiral Corp. was a case of another color TV set-maker getting in on some of the action. Admiral's 22 1/4-point advance got started with a year-end announcement that a record fourth quarter (30% higher than 1964) would push sales to a new high of \$300 million. The first quarter 1966 volume was predicted to go at the same high level and an ahead-of-schedule color picture tube facility was getting Admiral up to an annual rate of 300,000 tubes "sooner than expected." The color investors took it from there.

Zenith (with a \$17 million expansion program "that will increase color picture tube production by more than 50% before the end of 1966"), Magnavox (with 1965 sales up 50% to \$333 million) and Emerson also did well on the month.

Two CATV equipment manufacturers turned in solid advances. Ameco rose 51% after signing a purchase agreement with Remcor, a printed circuit board manufacturer, and Entron weighed in with a 40% increase.

It was an active month for Doyle Dane Bernbach stock, which registered one of the best advances in the index. DDB climbed 11 1/4 points (24%) thanks to new business acquisitions. DDB's momentum for the month came on the announcement that it had been assigned the Mobil Oil Co. account. Then there followed the plum of \$9 million in billings out of General Foods (six products) and another \$12 million with the addition of New York's Bankers Trust Co.

And these prizes have come on top of recent DDB additions of Gillette's double-edge razor and blade business (\$8 million), the Ocean Spray Cranberry account (\$3 million) plus a number of smaller accounts on the West Coast, in Canada, Mexico and Germany. This on top of the DDB's glowing, growing reputation as the agency to beat, or at least emulate, on the creative side.

DDB's recently-issued upbeat annual report for the fiscal year ended Oct. 31, 1965 put billings at \$134,232,647, up 27.2%; gross income up 26.6% to \$20,656,851 and profits at \$2,507,473. This was a net per share earning of \$2.50 compared to \$1.86 in fiscal 1964, an increase of 34.4%.

General Food's sweeping change in

its agency assignments slightly affected two other publicly-held agencies. Foote, Cone & Belding, which lost at least \$10 million and possibly as much as \$15 million in GF business, was off 1 3/8 for the month, down 7%. Grey Advertising picked up about \$11 million in shifted GF business but its stock seemed to be the least affected. Grey was up 3/4 of a point for the month, 4%.

C-E-I-R and Comsat, also in the "service" category of the TvM index, came up with slight gains. C-E-I-R has voted to increase its capital stock from 2,000,000 to 2,750,000 shares "for possible use in acquisition of complementary business or additional financing..." The company also reported 1965 fiscal year gross revenues up 20% to \$20.4 million, net operating income up five-fold to \$1.3 million. The stock gained 1 7/8, 14%.

Comsat, in an interim report for the fall of 1965, the first such quarterly report issued by the corporation, said it had realized revenues of \$966,000 from the operation of the Early Bird communications satellite from last June 28 to Sept. 30. (The TV networks used Early Bird for a total of 33 commercial hours during this period.) The report also noted that as of Sept. 30 Comsat's total cash and temporary cash investments amounted to nearly \$187.8 million. Comsat was up 2 7/8, 7%.

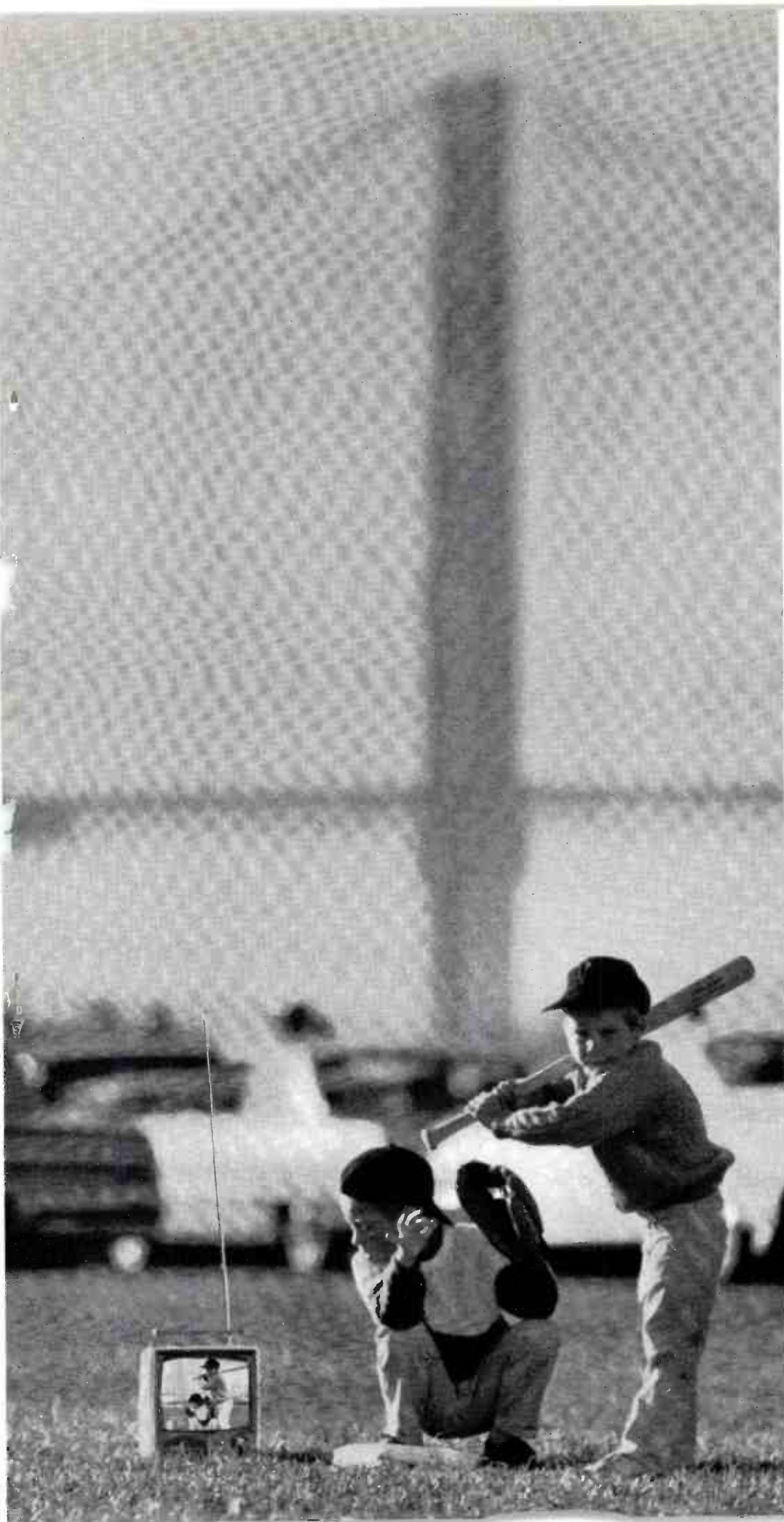
A new stock went on TvM's index in the "service" category during the Jan-Dec. period: John Blair & Co., probably the largest of the broadcasting representative organizations. Blair went into over-the-counter trading with 345,000 common shares last Dec. 9 at 22 1/2, closed Jan. 14 at 22 1/8, down 2%.

Blair, like Papert, Koenig, Lois, first in the ad agency field to go public, may be the forerunner of a radio-TV rep tide to public sale. The company represents 58 TV, 50 radio stations in the sale of their commercial time.

Proceeds of the initial Blair issue, over \$7.7 million, went to board chairman John Blair, who sold 300,000 shares, and Blake Blair, secretary and treasurer, who sold 45,000. Company net earnings for the first nine months of 1965 were \$1,575,000 on income of \$7,628,000. Per share earnings over the same period were up 40% to \$1.48 per share.

An overall look at the current TvM index finds 45 stocks showing advances, 24 issues registering declines and three remaining unchanged. Twenty-two stocks were up 10% or more; only three—Bartell Media, General Artists, Movielab—were down more than 10%.

A recent New York Stock Exchange report on the 50 "most popular" stocks being purchased under the nation's various "monthly investment plans" turned up five companies in the TvM index. RCA is being taken under 5,695 plans, General Electric under 3,211, Minnesota



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WIC-TV, Pittsburgh

FOCUS ON FINANCE

A new business for RCA; A billings bonanza for DDB

On the bullish side of the TVM index for December-January, as for many months now, were the manufacturing companies. The 15 stocks listed in this category gained a collective 67 points over the month's time. Only two, Ampex and Westinghouse, were down slightly. The big gainer was Admiral Corp. (up 22 1/4 points, 32%) but the big market news was made by RCA. It had a glowing 1965 sales report followed by a diversification announcement.

RCA announced an "agreement in principle" to acquire Random House Inc., New York, for RCA stock worth \$37.7 million. The tentative deal provides that Random House would be a wholly owned RCA subsidiary but retain its autonomy.

The Random House acquisition is subject to the approval of both companies' boards of directors and of Random House stockholders. A Justice Department review is also probable. Random House has a market capitalization of about \$34.4 million, closed its last fiscal year with sales at \$32.8 million, profits of \$973,189.

Electronics and publishing are considered compatible partners and moves have been made before to link up the two specialties — without much success, however. A plan of RCA to acquire text-book publishing Prentice-Hall Co. was canceled last April. CBS, still interested in obtaining a publisher, gave up on a plan to acquire Allyn & Bacon last December, saying it was unable to conclude an agreement. More fortunate was Cox Broadcasting, which acquired an 89% interest in United Technical Publications, Garden City, N.Y.

Prior to the Random House deal, RCA, in a year-end statement, announced that its sales would surpass \$2 billion for the first time in the company's history, and that its profits after taxes would hit \$100 million, also a record. RCA's earnings per common share were put at \$1.70 as compared with \$1.37 in 1964.

NBC sales and profits were also noted to be at record levels. The network had sales of close to \$500 million, up about 12% from 1964.

And riding with January's Random

THE TELEVISION MAGAZINE INDEX to 73 television-associated stocks

	Closing Jan. 14	Change From Dec. 15 Points (%)	1965 Highs- Lows	Approx. Shares Out	Total Market Capital- ization
TELEVISION					
ABC	75	+ 4 1/8 (+ 6)	76 3/4-18	4,636,000	\$347,730,000
CBS	13	- 2 (- 4)	47 1/2-33	20,425,000	378,275,000
Capital Cities	65 3/4	+ 6 1/2 (+ 11)	65 1/2-30 1/2	1,361,000	89,486,000
Cox Broadcasting	11 5/8	+ 5 3/4 (+ 16)	13 - 20 3/4	2,654,000	110,473,000
Gross Telecasting	30	- 1 1/2 (- 5)	32 3/4-26 1/2	400,000	12,000,000
11&B American	5 5/8	+ 3/8 (+ 7)	6 3/8- 3 1/8	2,582,000	11,521,000
Metromedia	16 7/8	+ 1/8 (+ 2)	18 1/4-30	2,090,000	97,969,000
Reeves Broadcasting	5 1/2	- 1/2 (- 8)	6 3/4- 3 3/4	1,480,000	8,140,000
Scripps-Howard	34	+ 2 1/2 (+ 7)	31 - 21	2,589,000	88,026,000
Subscription TV	3 5/8	+ 1/8 (+ 32)	4 5/8- 1 1/4	3,029,000	10,980,000
Taft	32 1/2	- 1/2 (- 2)	35 3/4-18 1/4	3,295,000	107,088,000
Teleprompter	18 3/8	- 3/4 (- 4)	27 - 6 3/8	891,000	16,595,000
Wometco	29 1/4	+ 2 (+ 7)	33 - 27	2,224,000	65,052,000
Total				47,656,000	\$1,846,308,000
TELEVISION WITH OTHER MAJOR INTERESTS					
Avco	25 1/2	- 2 1/8 (- 8)	27 3/4-19	13,699,000	\$344,187,000
Bartell Media Corp.	13 1/4	- 1 1/8 (- 19)	6 1/8- 4	1,841,000	8,745,000
Boston Herald-Traveler	54	+ 1 (+ 2)	53 - 36	540,000	29,160,000
Chris-Craft	24 1/2	+ 1 7/8 (+ 8)	25 - 11 1/2	1,583,000	38,784,000
Cowles Communications	19 5/8	+ 2 5/8 (+ 15)	21 1/2-11 3/4	2,944,000	57,776,000
General Tire	30	+ 1/4 (+ 1)	20 3/4-18 3/4	16,719,000	501,570,000
Meredith Publishing	32 7/8	- 1/2 (- 1)	38 - 17 1/2	2,662,000	87,513,000
Natco Broadcasting Inc.	12 5/8	- 1 1/4 (- 9)	14 7/8- 8	706,000	9,090,000
The Outlet Co.	15 3/4	- 1/2 (- 2)	16 1/8-13 1/4	1,017,000	16,018,000
Rollins Inc.	12 1/2	-	5 1/4-24 3/8	3,087,000	131,198,000
Rust Craft Greeting	28	+ 2 3/4 (+ 11)	24 1/2-10 3/4	727,000	20,356,000
Storer	17 3/8	+ 1 5/8 (+ 11)	16 1/2-38 3/4	4,095,000	195,024,000
Time Inc.	98 3/4	- 5 3/4 (- 6)	105 1/2-58	6,560,000	647,800,000
Total				56,180,000	\$2,087,221,000
PROGRAMING					
Allied Artists	2 1/4	+ 1/2 (+ 29)	3 1/4- 1 1/4	932,000	\$2,097,000
Columbia Pictures	28 1/2	+ 3 (+ 12)	29 1/4-19 3/8	1,914,000	54,549,000
Desilu	10 3/4	+ 1 3/4 (+ 20)	11 - 6 1/2	1,146,000	11,890,000
Disney (Walt)	59 1/4	+ 3 1/4 (+ 1)	60 3/4-42 3/4	1,917,000	113,582,000
Filinvest	16 7/8	+ 2 3/8 (+ 16)	17 1/4-10 3/4	669,000	11,289,000
Four Star TV	5 1/4	+ 1 3/4 (+ 50)	8 1/4- 3 1/2	666,000	3,497,000
MCA Inc.	51 3/4	- 3/4 (- 1)	55 - 35	4,687,000	212,552,000
Medallion Pictures	6 1/2	+ 1 1/4 (+ 24)	12 1/4- 5 1/4	632,000	4,108,000
MGM Inc.	46 3/4	- 2 5/8 (- 5)	49 1/2-32 3/4	2,507,000	117,202,000
National Telefilm	1 3/8	-	2 1/4- 1/8	1,670,000	3,131,000
Official Films	1 3/8	- 1/8 (- 6)	1 3/8- 3/8	2,629,000	2,465,000
Paramount	66 3/8	- 3/8 (- 1)	71 3/8-49 1/4	1,591,000	106,000,000
Republic Corp.	7 1/8	+ 1/2 (+ 8)	8 1/4- 5 1/2	2,454,000	17,485,000
Screen Gems	28 3/4	+ 1/2 (+ 2)	29 - 13 3/8	3,966,000	112,535,000
Seven Arts	23 1/4	+ 6 3/8 (+ 38)	22 3/4- 9 1/4	2,361,000	54,893,000
Trans-Lux	11 1/8	- 1/2 (- 4)	12 1/4-10 3/8	718,000	7,988,000
20th Century-Fox	32 7/8	- 2 (- 6)	35 1/2-23	2,810,000	92,379,000
United Artists	51	- 1/8 -	58 1/2-34 1/2	2,085,000	112,590,000
Walter Reade-Sterling	1 3/4	+ 1/8 (+ 8)	2 - 1	1,583,000	2,770,000
Warner Bros. Pictures	15 1/2	- 3/8 (- 2)	20 7/8-13 3/8	4,877,000	75,594,000
Wrather Corp.	1	- 1/8 (- 3)	7 1/4- 3 1/8	1,753,000	7,012,000
Total				43,567,000	\$1,155,608,000
MANUFACTURING					
Admiral Corp.	91 1/4	+ 22 1/4 (+ 32)	96 7/8-15 3/8	2,465,000	\$224,931,000
Ameco	27 1/4	+ 9 1/4 (+ 51)	28 1/4-16 1/4	1,200,000	32,700,000
Ampex Corp.	25	- 2 1/8 (- 8)	28 3/8-13 3/8	9,310,000	232,750,000
Emerson Radio	30 3/8	+ 7 1/2 (+ 33)	31 3/8-10 3/8	2,230,000	67,736,000
Entron Inc.	10 7/8	+ 3 3/8 (+ 10)	11 - 3 3/8	617,000	6,710,000
General Electric	117 1/8	+ 3 (+ 3)	120 1/4-91	91,016,000	10,660,249,000
Jerrold Corp.	19 1/2	+ 1 1/2 (+ 8)	19 1/8- 3 3/8	2,131,000	41,555,000
Magnavox	86 1/4	+ 3 (+ 4)	89 1/4-31 3/8	7,393,000	637,646,000
3M	69 3/4	+ 2 5/8 (+ 1)	71 3/8-54	53,386,000	3,723,674,000
Motorola Inc.	164 3/4	+ 1 (+ 1)	169 - 62 3/4	6,065,000	999,209,000
National Video	90 3/4	+ 1 1/4 (+ 1)	92 - 8 3/8	2,757,000	250,198,000
RCA	52 1/2	+ 6 1/8 (+ 13)	52 1/2-31	57,755,000	3,032,138,000
Reeves Industries	3 1/2	+ 3/4 (+ 27)	3 3/4- 1 1/4	3,327,000	11,645,000
Westinghouse	63 3/4	- 3/4 (- 1)	64 3/8-40 3/4	36,826,000	2,347,658,000
Zenith Radio	128 1/8	+ 8 1/8 (+ 7)	130 - 62 3/4	9,338,000	1,203,435,000
Total				285,816,000	\$23,472,234,000
SERVICE					
John Blair	22 1/8	- 3/8 (- 2)	22 1/2-19 1/2	1,067,000	\$23,607,000
C-E-I-R	14 3/8	+ 1 1/8 (+ 14)	15 3/4- 7	1,555,000	23,131,000
Comsat	41 1/4	+ 2 5/8 (+ 7)	66 3/4-36	10,000,000	112,500,000
Doyle Dane Bernbach	58	+ 11 1/4 (+ 24)	59 - 26 3/4	997,000	57,826,000
Foote, Cone & Belding	17 1/2	- 1 3/8 (- 7)	19 1/4-13 1/2	2,146,000	37,555,000
General Artists	5 1/4	- 1/8 (- 1)	6 1/8- 3	600,000	3,150,000
Grey Advertising	19 1/8	+ 3/4 (+ 1)	21 - 16 3/8	1,231,000	24,466,000
MPO Videotronics	13 1/2	+ 3/8 (+ 3)	18 1/4- 7	469,000	6,507,000
Movielab Inc.	10 3/8	- 2 (- 16)	12 3/8- 5 1/8	890,000	9,456,000
Nielsen (A.C.)	27 1/2	+ 1 1/8 (+ 4)	28 1/4-20 1/4	5,130,000	111,075,000
Papert, Koenig, Lois	11 3/8	+ 1 5/8 (+ 16)	11 3/4- 7 1/8	791,000	9,195,000
Total				24,876,000	\$748,468,000
Grand Total				458,095,000	\$29,309,839,000

Data compiled by Roth, Gerard & Co.

THE MONTH IN FOCUS

Second season turns ABC on; General Foods drops 1, adds 2

THE ability to turn a liability into an apparent asset is the sign of a great promotional scheme. High marks, therefore, should go to ABC-TV which discovered it had a number of dud shows to dump and came up with the idea of "the second season." There's a kleig-light glitter about that phrase that is positively spellbinding. And since more, as a rule, means better, then two seasons are better than one and three no doubt would be better yet than two.

The first week of ABC-TV's new season, warned by promotional fires, did indeed pay off for the network. According to the 30-market Nielsens for the week ending Jan. 16, ABC won the number one spot, increasing its share of market over its average for the season by 12% to 31.9. The first two episodes of *Batman* were the top two shows in the report. In fact, ABC had six out of the top 10 shows that week: *Batman I*, *Batman II*, *Bewitched*, *The Double Life of Henry Phylfe*, *Sunday Night Movie* and *Gidget*. *Gidget*, not normally in the upper 10, was believed to have been boosted by its *Batman* lead-in. The other debuting show that week, *Blue Light*, finished just outside the charmed circle, in 12th place. It wasn't all beer and skittles for the network, however. *The Baron*, which the British put together, failed to draw an audience when it bowed the next week. According to an overnight Trendex it had a 14.4 rating and a 27.5 share. *Dean Martin* over at NBC did considerably better, and the CBS movie, *The War Lover*, did slightly worse.

The big question is whether camp in the form of *Batman* has staying power. ABC consulted Trendex for the next week after *Batman*'s debut and found only a slight falling off. As a whole, for the 7:30 to 9 o'clock block on Wednesdays and Thursdays (Jan. 19 and 20) which includes the two *Batmans*, *Blue Light* and *Henry Phylfe*, ABC says its Trendex rating was 66%, and its market

share 76% over the average for those same two nights in the fourth quarter of 1965. *Batman* and *Robin* appear to have put some pow! zap! and bam! into the network's programming.

■ Television's third largest advertiser—General Foods—fired one advertising agency and took on two others in what was one of the biggest billings realignments to hit Madison Avenue in a coon's age. The dropped agency, Foote, Cone & Belding, was estimated to have lost \$13 million in the shuffle. Of the two new agencies, Grey picked up about \$10 million in billings, and Doyle Dane Bernbach about \$9 million.

The rupture with Foote, Cone & Belding after a 20-year relationship was attributed by the advertiser to "an unavoidable difference on basic policy in respect to product conflict."

The product shift also involves three other General Foods' agencies: Benton & Bowles, Young & Rubicam and Ogilvy & Mather. The last two will hold their own, but B&B lost about \$4 million in two products, although it gained another product that is said to have growth potential.

General Foods listed the assignments under its new agency line-up this way:

Benton & Bowles—Instant Maxwell House, Post Cereals, Gaines Gravy Train, Toast'em Pop-Ups, Birds Eye Sodaburst.

Doyle Dane Bernbach—Dream Whip, S.O.S., Tuffy, LaFrance, Gaines Meal, Brim.

Grey Advertising—Yuban Coffee, D-Zerta, Certo and Sure-Jell Pectins, Baker's Chocolate and Coconut, Kool-Aid, Twist, Kool-Pops, Coffee Sweet.

Ogilvy & Mather—Regular Maxwell House, Maxim, Gaines Prime, Start, Great Shakes, Good Seasons Salad Dressings, Shake 'n Bake, Open Pit.

Young & Rubicam—Sanka, Gaines Burgers, Postum, Tang, Jell-O Gelatin, Puddings, and Pie Fillings, Instant Puddings, Whip 'n Chill and Golden Egg Custard, Minute Rice rice mixes and pastas, Log Cabin Syrup, Birds Eye fruits and vegetables and Awake.

■ Television's second largest advertiser, Bristol-Myers (see page 36), has turned over \$250,000 to New York's educational TV station WNDT to produce a series of 12 Sunday night cultural programs beginning March 6. The taped shows also will be shown on ETV stations in Boston, Philadelphia, Pittsburgh, Washington, Chicago, San Francisco and Los Angeles. There will be opening and closing credits identifying Bristol-Myers as underwriter.

Three of the 12 programs will be full dramas, running up to three hours. Three others will be produced in association with the Lincoln Center for the Performing Arts; three will be "mu-

seum without walls" expositions of fine arts and the rest will be "symposia" on various aspects of the arts.

Gavin K. MacBain, Bristol-Myers president, said the grant was made out of a conviction that "television advertisers particularly have a definite obligation in the development of educational television programming, with its pioneering and creative influences on other, more widely viewed television forms."

■ The Canadian Broadcasting Corp. announced it will cut its imports of U.S. television programming by one-third in the next five years. The reason given for the move was to "promote Canadian identity." The decision followed a report by a special government committee which found Canadian TV "overloaded" with entertainment from the United States, particularly movies from Hollywood.

The reduction still would permit U.S. programs to fill 40% of the time on CBC. Currently, 55% of the time on CBC can be supplied by program producers outside of Canada. CBC president J. Alphonse Quimet, who announced the cutback, said he agreed that the present "overdose" of Hollywood films on Canadian television "is not serving the national purpose." But he pointed out that 60% of all Canadians are within range of U.S. programs, making it difficult for CBC to eliminate popular shows from the diet.

■ Also in the month that was:

CBS-TV bought television rights to the National Football League's regular season and preseason games for two years for \$37.6 million (\$18.8 million a year) and was given an option for a third year at the same rate. The network set a new top price to sponsors of \$70,000 a minute, \$10,000 more than last year's price for regular season games on television. The big speculation: how soon pro football will move into prime time, when more viewers are available to justify such costs.

NBC is developing a TV show called *The Big Money* which would be the first since the quiz show scandals of the 50's to offer \$50,000 cash prizes. NBC said the program, which has been taped as a pilot, will be neither a quiz nor a game show, and that contestants will not compete against each other. Instead, they will exhibit individual physical skills at golf, football, sky diving, dart throwing and other such taxing endeavors.

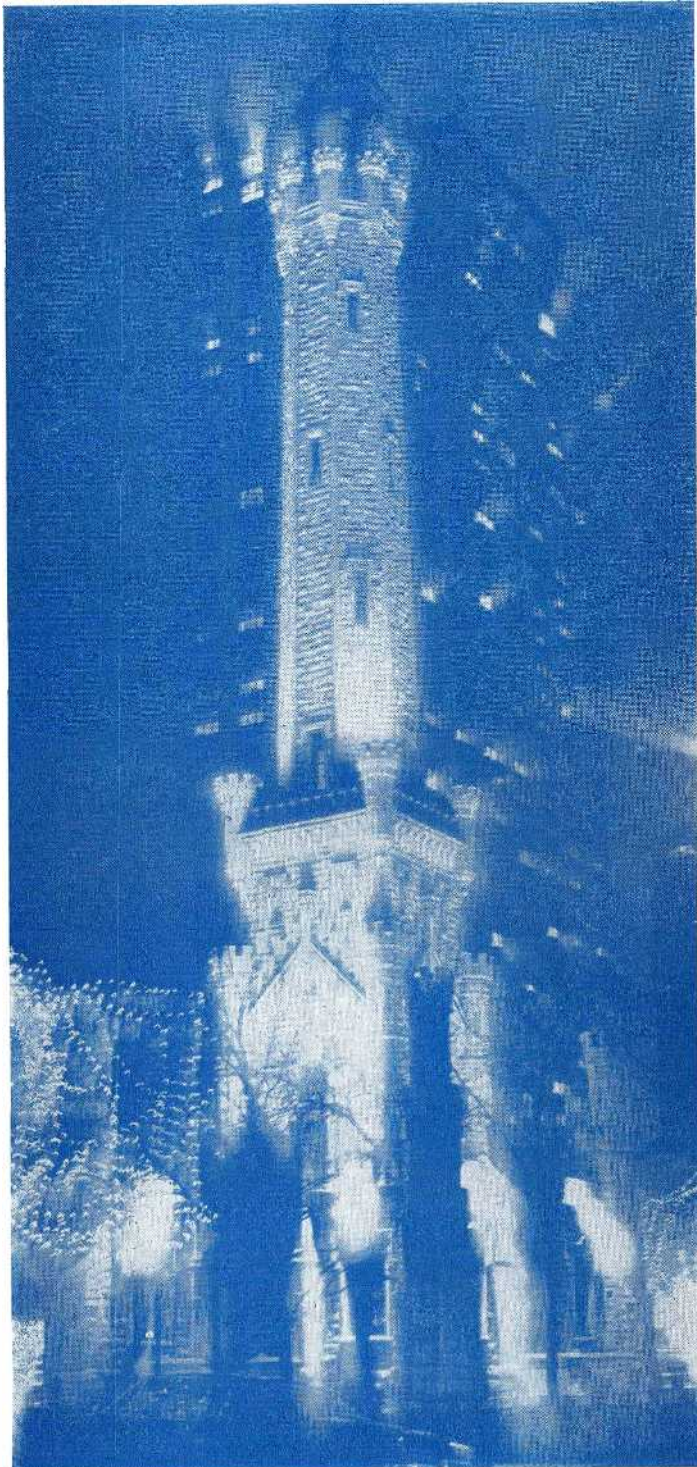
Needham, Harper & Steers celebrated its first birthday and reported that billings for '65 were about \$90 million, a 10% hike over the combined 1964 billings of the separate agencies that formed NH&S. The estimate for 1966 billings was \$100 million. END

MAJESTIC

Chicago's Old Water Tower, symbol of the majesty of a city; the grandness of the old amid the magnificence of the new, reflecting a part of Chicago's history and fascinating character; colorful, restless, continuously changing. Significant in the development of this character is WGN Television through dedicated service to the community; award winning documentaries, news, safety education, and the finest sports and entertainment for the family. A leader in the broadcast industry, WGN Television reflects the Chicago story day-by-day in color. It's no wonder we say with pride

WGN
IS
CHICAGO

the most respected call letters in broadcasting



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



KPRC OF HOUSTON

Courtesy of Cheese of Holland

TELEVISION

COLOR TV: WILL IT PAY ITS WAY? *Everyone but the broadcaster is getting in on the color bonanza. He will in time but right now his color is a "gift" to the advertiser. And in some cases it's hurting. In this special report TvM looks the situation over, examines the prospects for premium rates on color and explores chances for any new advertising the color burst might bring—with special attention to retail advertising and department store interest in color. a bright local TV hope. It starts on* **31**

BRISTOL-MYERS' COMMERCIAL APPROACH *Tv's leading growth advertiser—ranked number two in 1965 by TvM estimate—owes much of its success to the empathy the TV audience feels for the people populating B-M commercials. There are the various images of the Clairol women, the "real" people who sell Excedrin, the personalities who plug Bufferin. TvM looks at the technique in these and other commercials backing up the formidable B-M product roster, including Ban, Mum, Score, Vitalis and Congespirin* **36**

A BRITON SPEAKS OUT ON ADVERTISING—PART II *British agency man John J. Hobson, in this second of three lectures being reprinted in TvM, discusses what's behind an advertisement, that message which at once has the power to irritate as well as influence. Hobson contends that, like an iceberg, an ad is only the surface of something that goes much, much deeper* **40**

FOCUS ON COMMERCIALS *Adams gum has introduced four new sour flavors, and Ted Bates has created a dour, fictitious "Old Man Adams" to sell them on TV. This is a look at the rocking new commercial campaign and what went into it from the creative point of view* **42**

SATELLITE TV: IS IT IN THE STARS? *Nothing has excited the industry's imagination as much in recent years—with as little concrete accomplishment—as a globe-straddling TV system based on orbiting satellites. This special report, third in TvM's series on the future of TV, takes the promise of space age TV and brings it down to earth for a hard, realistic examination* **44**

DEPARTMENTS

THE MONTH IN FOCUS	7	FOCUS ON MPO VIDEOTRONICS	12	PLAYBACK	25
FOCUS ON FINANCE	8	FOCUS ON PEOPLE	16	EDITORIAL	72

TELEVISION MAGAZINE

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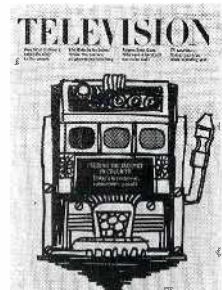
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Cover • There's some element of a gamble in the money broadcasters are investing in color TV these days, but the odds on an eventual payoff are far better than you can find almost anywhere else. This month's cover shows the gambling side. Only the future can show how red, green and blue come together to make gold.



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In St. Louis, the more things change...

Some two billion dollars' worth of major construction, under way or planned, is helping to shape a new, revitalized St. Louis.

The keynote is Eero Saarinen's magnificent 630-ft. stainless steel arch now nearing completion... a soaring tribute to St. Louis as the Gateway to the West.

the more things stay the same.

The importance of KMOX-TV to advertisers in this growing market, for one.

Take daytime. Year after year after year, KMOX-TV remains the number one viewing favorite of daytime audiences. At last report,* KMOX-TV commands an overwhelming 48% *daytime audience share* in a 4-station market, *twice* that of its nearest competitor.

Among women, KMOX-TV enjoys the giant share in all age brackets: 48% daytime share of women 18-34; 53% of women 35-49 and a 47% audience share among women over 50.

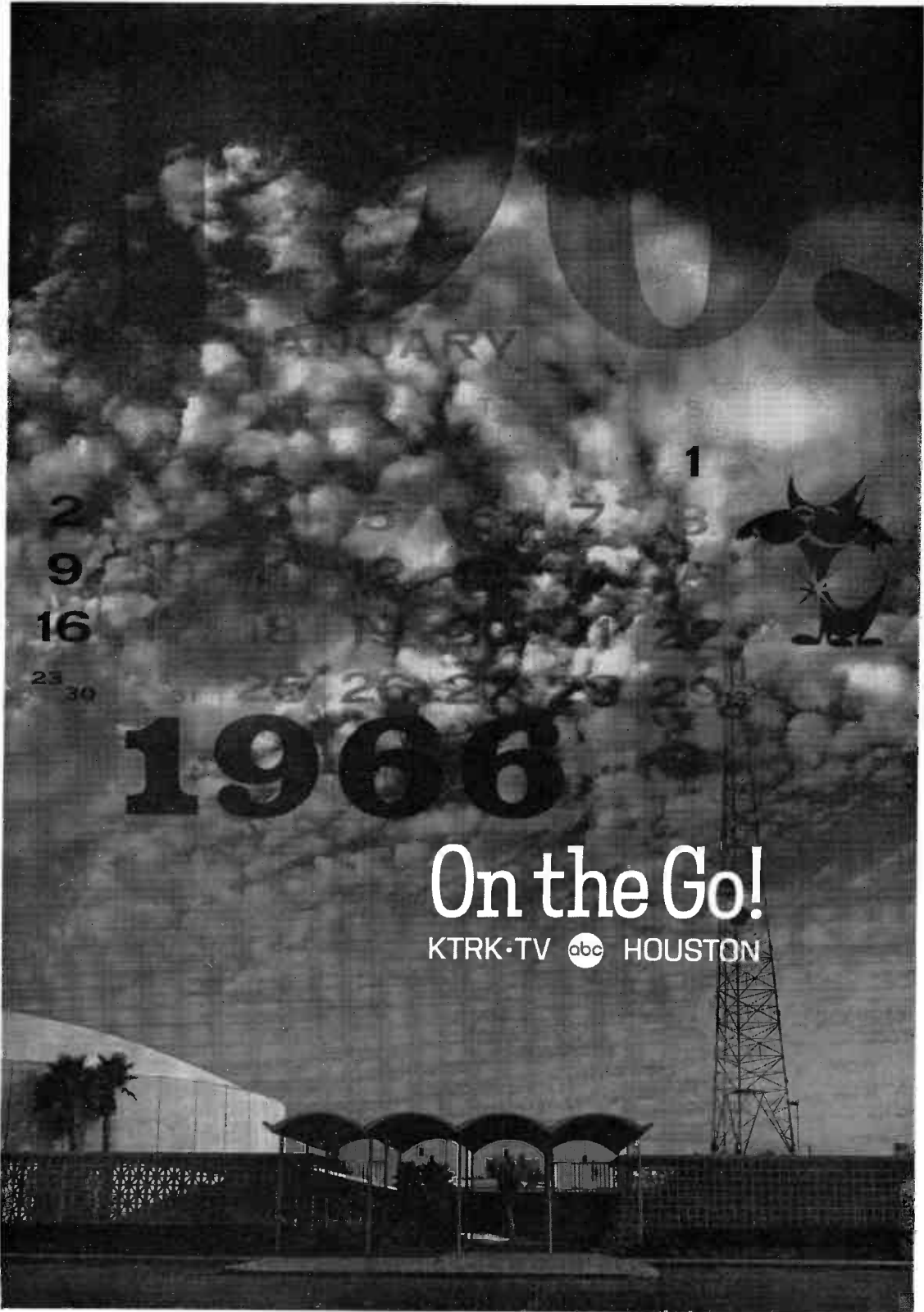
Actually, KMOX-TV leads the market throughout the *entire* broadcast day... with a sizeable 37% *total day share*. Total day, KMOX-TV now delivers 15% *more homes* than a year ago!

In St. Louis, put your money where the audience is, and has *always* been... **☉KMOX-TV**

Channel 4, St. Louis / CBS Owned, Represented by CBS Television Stations National Sales

*ARB estimates, November '65,
subject to qualifications on request.
(Daytime: 9 am-4 pm, Mon-Fri)





2
9
16
23
30

1

1966

On the Go!
KTRK-TV abc HOUSTON

PIONEER



WBAP AM-FM-TV

NEWS • WEATHER • COLOR • STEREO • DESIGN

Fort Worth-Dallas NBC

efficiency problems that have long beset our entire industry."

Those JWT clients who agreed to take part in the plan got the benefit of a discount in mark-up based on JWT's total annual volume of business with MPO. Agency and production company independently estimate the cost of a job, then compromise on any discrepancies. The same plan is available to all agencies, but the only other taker so far has been Lennen & Newell.

How do they like dealing with MPO under this system? "They seem to be happy with it," says head man Pollock. "They've renewed it each year and JWT has doubled its volume with us since the plan was begun. It's as simple as this—the mark-up goes down as the volume increases."

Pollock explains that cost computation is largely a mechanical operation now since MPO introduced an elaborate computerized cost accounting system. He says no JWT accounts are forced through MPO doors because of its ar-

angement with the agency—"they can still choose whatever production company they please."

Just how much is MPO apt to be helped by the current colorization of most television commercials? Sanford Greenberg, company treasurer, explains it this way. "Assuming the number of TV commercials we produce stays the same our volume would go up 15 to 20%. But this increase isn't all profit. Color production costs are higher. Sure we'll benefit somewhat, but not by as much as the black-and-white and color cost differential." MPO figures three-fourths of its gross comes from the production of TV commercials, not including its Detroit operation, which is principally involved in print expediting and in which the Kerbawy partner takes a share (minority) of the gross.

MPO employs some 300 people permanently, 250 of them at New York headquarters. Pollock is especially proud of his creative stable. He says his production philosophy is to get hot talent and give it a maximum of independence. His film directors, he says, "operate like one-man companies. They don't have to worry about administrative details. If these people were running their own outfits, they'd be weighted down with technical matters and that's why they're attracted to this company." Pollock has about 25 directors including top cameramen who hold that title. One of MPO's top talents is Gerald Hirschfeld, director of photography, who has credits for *Fail Safe* and *Threepenny Opera*, holding the same title. Pollock himself gets involved in production work. The boss began his career as a salesman for General Foods, later moved to the Young & Rubicam agency where he was research supervisor.

MPO also is engaged in the manufacture and sale of continuous loop 8 mm motion picture projectors. Its "Videotronic 8" with self-contained flip-out screen is designed especially for sales presentations. The projectors are built in Oslo, Norway.

Another MPO division, set up to produce feature films, has barely begun operation, but expects to have a picture completed this year. The division is expected to take advantage of studio space and equipment available in New York with financing to come primarily from outside. The first feature, a \$400,000 production titled "Agent 36-24-36," will be made in association with ABC Films.

But TV commercial production is likely to remain the first order of business at MPO. It's estimated that 37 top firms in New York do 75% of all commercials produced there and 60% of the country's total production. In a market where a few get the lion's share, MPO Videotronics is the biggest of them all.

END



You're only HALF-COVERED in Nebraska ... if you don't use KOLN-TV/KGIN-TV!

Draw a bead on Lincoln-Land

When you're out to trigger big ad response in Nebraska, set your sights on the other big target—Lincoln-Land. It's the 78th largest market in the U.S., based on the average number of homes per quarter hour delivered by all stations in the market.*

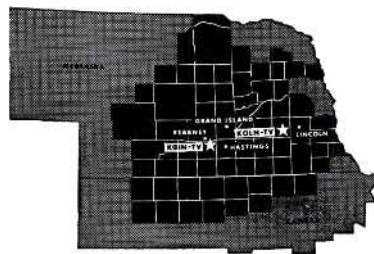
In Lincoln-Land you can zero in on more than half of all Nebraska's buying power. And the best way to bag your share of this market is with a schedule on KOLN-TV/KGIN-TV.

Let Avery-Knodel be your guide. They'll provide the ammunition you need—the facts about KOLN-TV/KGIN-TV, Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

AVERAGE HOMES DELIVERED —
10:00 - 10:15 News Time
(March, 1965 Nielsen)

LINCOLN-LAND* "A"	
KOLN-TV/KGIN-TV	81,800
OMAHA "A"	62,100
OMAHA "B"	50,400
OMAHA "C"	47,000
LINCOLN-LAND "B"	17,800
LINCOLN-LAND "C"	12,600

*Lincoln-Hastings-Kearney



*ARB Ranking. Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

The Polyz Stations

RADIO
WZZZ KALAMAZOO BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WRTV-FM CADILLAC

TELEVISION
WZZZ-TV GRAND RAPIDS-KALAMAZOO
WTVY-CADILLAC TRAVERS CITY
WJMT-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

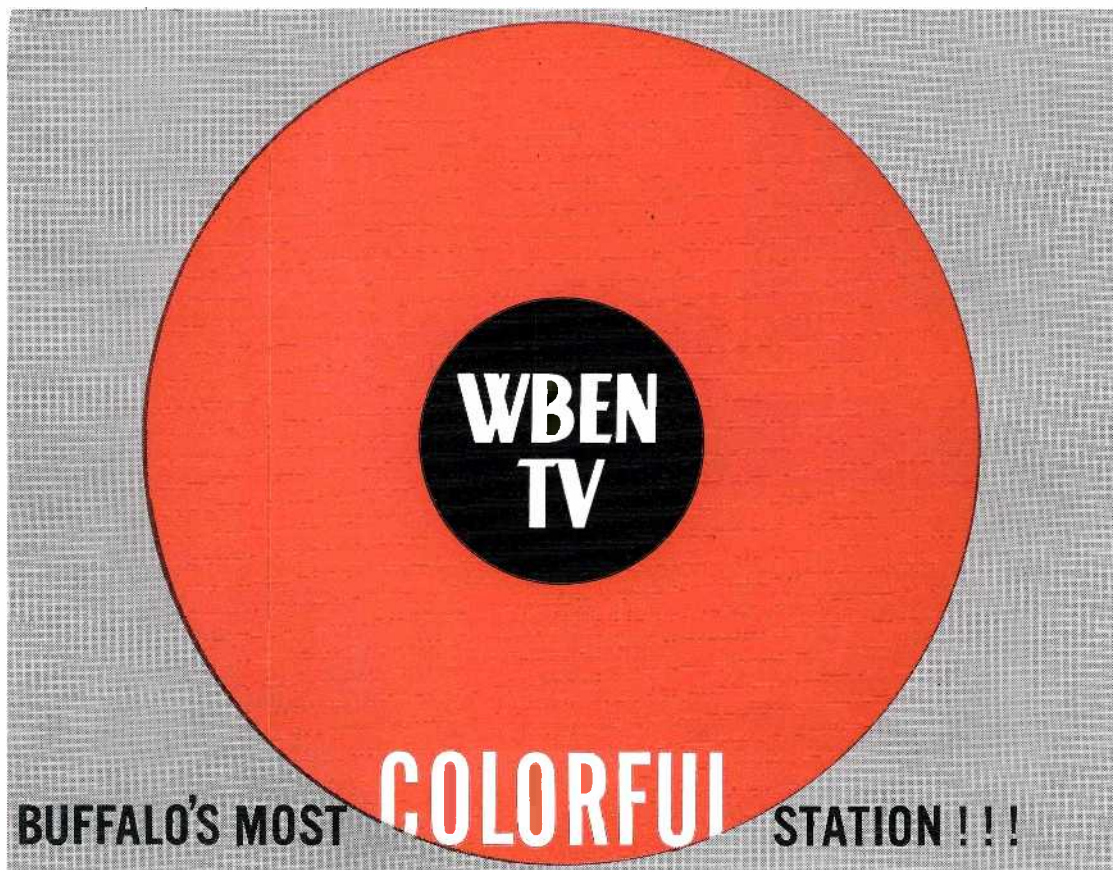
KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representative



We pioneered television on the Niagara Frontier back in 1948. Since that time the more than 941,300 Western New York households — representing a spendable income of over 5 Billion Dollars — have looked to Channel 4 for the newest and most advanced television technology as well as program entertainment and public service.

We have never disappointed. In 1954 WBEN-TV was color-casting locally-produced shows. Today — the color films in our afternoon 4-Thirty Show and late night 11:20 Show are telecast as originally filmed — in color. Six other local film programs are telecast in color and we have the finest new equipment to carry your color filmed commercials and slides for the added impact of color.

This is the only such service offered advertisers by a Buffalo television station. All of which makes us the most colorful channel in town.

WBEN-TV CH. 4

*affiliated with WBEN Radio,
the broadcasting services of the
Buffalo Evening News*

Represented nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

New York • Chicago • Boston • St. Louis
Atlanta • Los Angeles • San Francisco





WARREN BAHR has been at Young & Rubicam 15 years. It's his second agency job—he lost the first for suggesting that \$100,000 was not enough to launch a proper campaign for the food account on which he was assistant account executive and that the client would do better to invest the money in a more salable label. His employer, figuring that 15% of \$100,000 was a more respectable commission than nothing, told the then 26-year-old Bahr he was free to look elsewhere for employment. After thumbing through an issue of *Life* he settled on Y&R because "Most of the ads I liked were theirs," came to work in the mailroom and worked his way out and up. ■ A job aptitude test once warned Bahr to stay away from detail work. He took the advice until the late Tony Geoghegan, then head of Y&R's media department, asked him into that area. Bahr has proved himself sufficiently able to handle details—he's now Y&R's senior VP and director of media relations and planning, in charge of some \$375 million, 54% of it in TV. The stockily-built, gruff-voiced, 41-year-old media pro had one brief year and a half in Y&R's program department, says he prefers media. ■ Bahr commutes to his sand and green corner office from his Victorian style home in Waccabuc, N. Y. Up in time to catch the 6:47 to Manhattan (he boards it with 10 other executives who call it "the Thrasher"), he's at Grand Central by 8:15 and at his desk soon after. Whatever his daily schedule—meeting with clients, his department, management, *et al*—Bahr is certain to drink innumerable cups of coffee, smoke about three packs of cigarettes and never lunch at his desk. Two nights a week he stays in town, the rest of the week catches the 5:59 home. He keeps his weekends free to devote to his wife Jeanne ("She gave up her job in advertising as soon as I started making the same salary she did") and daughters Susan (10), Amy (8), Lisa (7) and Sara (6).

FOCUS ON PEOPLE

JOHN REYNOLDS Responsibility sits as comfortably on John Reynolds' shoulders as the jacket of his Brooks Brothers suit. Behind him is a trail of broadcasting assignments handled with grace and skill: sales (he began as an account executive with Don Lee Broadcasting Co., later became its sales manager), station management (VP-general manager for KHX-TV Hollywood), administration (VP-administration CBS-TV Hollywood), programming (VP-general manager network programs Hollywood). Most recently he was senior vice president for CBS in Hollywood. ■ The experience of his past and the promise CBS sees in his future brought Reynolds to the network's New York headquarters in December as a senior vice president (the only one around) responsible for more departments than most people outside the mailroom get to visit in a lifetime. Under his arm: affiliate relations, engineering, information services, live operations, program practices, sports, liaison with the news division and supervision of the West Coast's studio center. All these will report through Reynolds to network president Jack Schneider, who retains direct control of programming, sales, legal talent, business affairs and controller operations. ■ Reynolds had just completed a new home in Malibu—"We'd decided we were going to spend the rest of our lives there"—when CBS called him East. At this writing he was still settling into the routine, getting to know people and living in a furnished co-op apartment in Bronxville. When the lease expires in three months he has his eye on a home there, a fast commute to headquarters. He'll share it with his wife Jane and a 15-year-old son; an older son is a sophomore at USC. Reynolds hopes eventually to find time for painting and collecting antiques. Meanwhile he's getting to the heart of things, his demeanor more modest than his sphere of influence.



MASON ADAMS There must be something special about a man's voice if he can make a living with it in a visual medium like television. In the case of Mason Adams, whose intimate delivery helped pioneer the current trend from announcer-as-salesman to actor-as-salesman in commercials, the word special is both apt and inexact. Adams' voice (you've heard it recently in behalf of Chiffon margarine, Spic and Span and Cream of Wheat) is special in the sense that it is highly-trained—he was Pepper Young of *Pepper Young's Family* for 16 years—and in its solidity, a "thereness" that registers on the eardrums. But in an important sense his voice is a marketable commodity because it is *not* special. Although he grew up in New York, he sounds like the man next door in a largish city in Ohio. ■ Adams studied debate and forensics at the University of Wisconsin, then launched a Broadway career in the early 40's—with "five flops in a row." He also taught at the Neighborhood Playhouse, where one of his students was Marlon Brando—"He never came to class. I thought he was a good looking guy who wasn't going anywhere." ■ When the *Young* radio series died in 1959, Adams already had started doing commercials. Naturalness is what he's after. "Whenever I do any kind of commercial I try to talk to just one person. I don't look at the script. It is the distinctive difference between reading and talking—if anything you do is reading you're a dead duck." He thinks commercials, in general, are getting better as they stop "hammering," a trend of understatement he's helped evolve.



COLOR TV EQUIPMENT

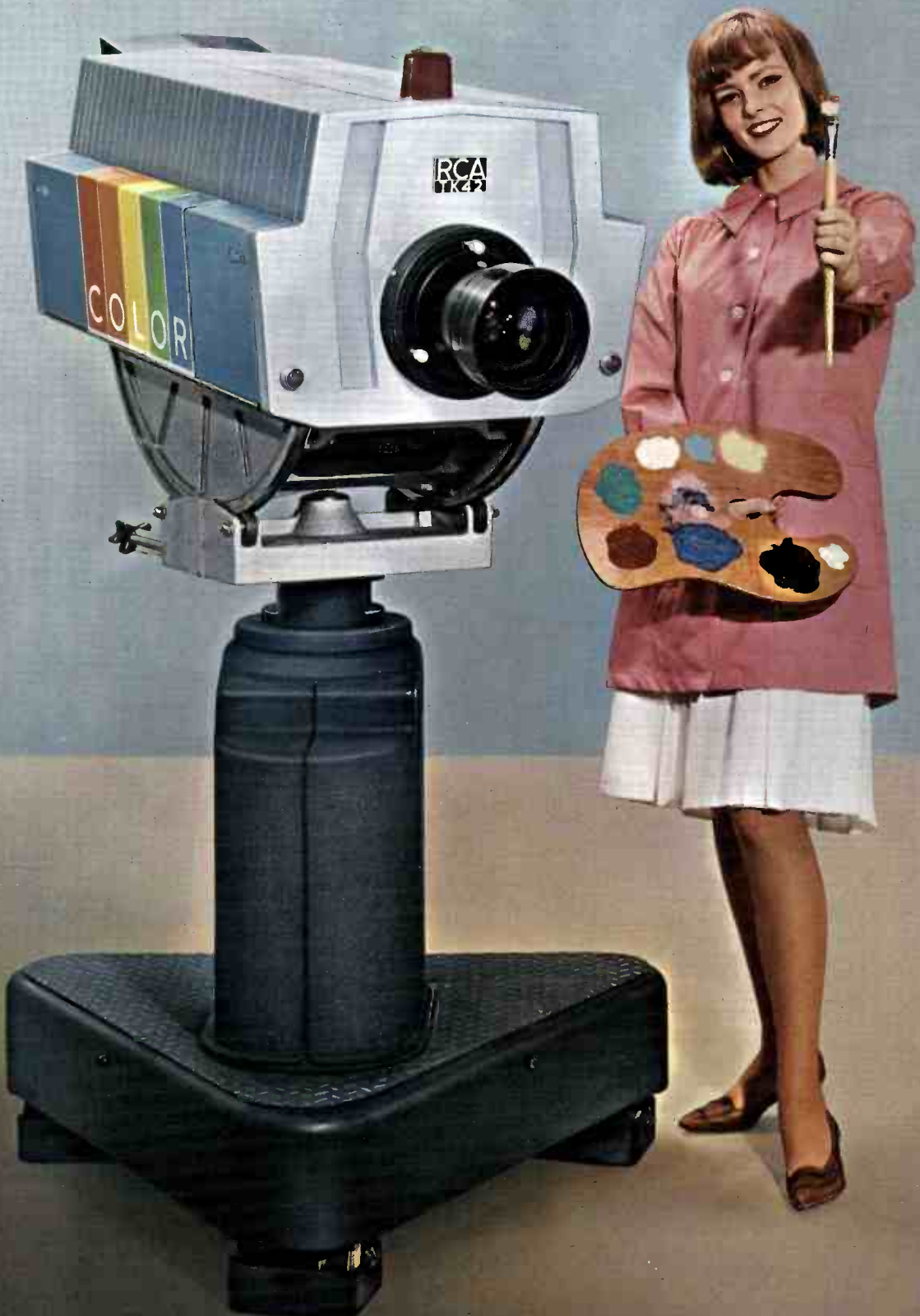
- New "big tube" color film system
- New "black tube" color TV studio camera
- Three TV tape machines to meet all color needs
- Revolutionary new color control equipment
- New transmitters, designed for color TV



THE MOST TRUSTED NAME IN TELEVISION



"Big tube" color film system for impressive "big picture" color reproduction.



New "black tube" live color camera for sparkling color TV pictures.



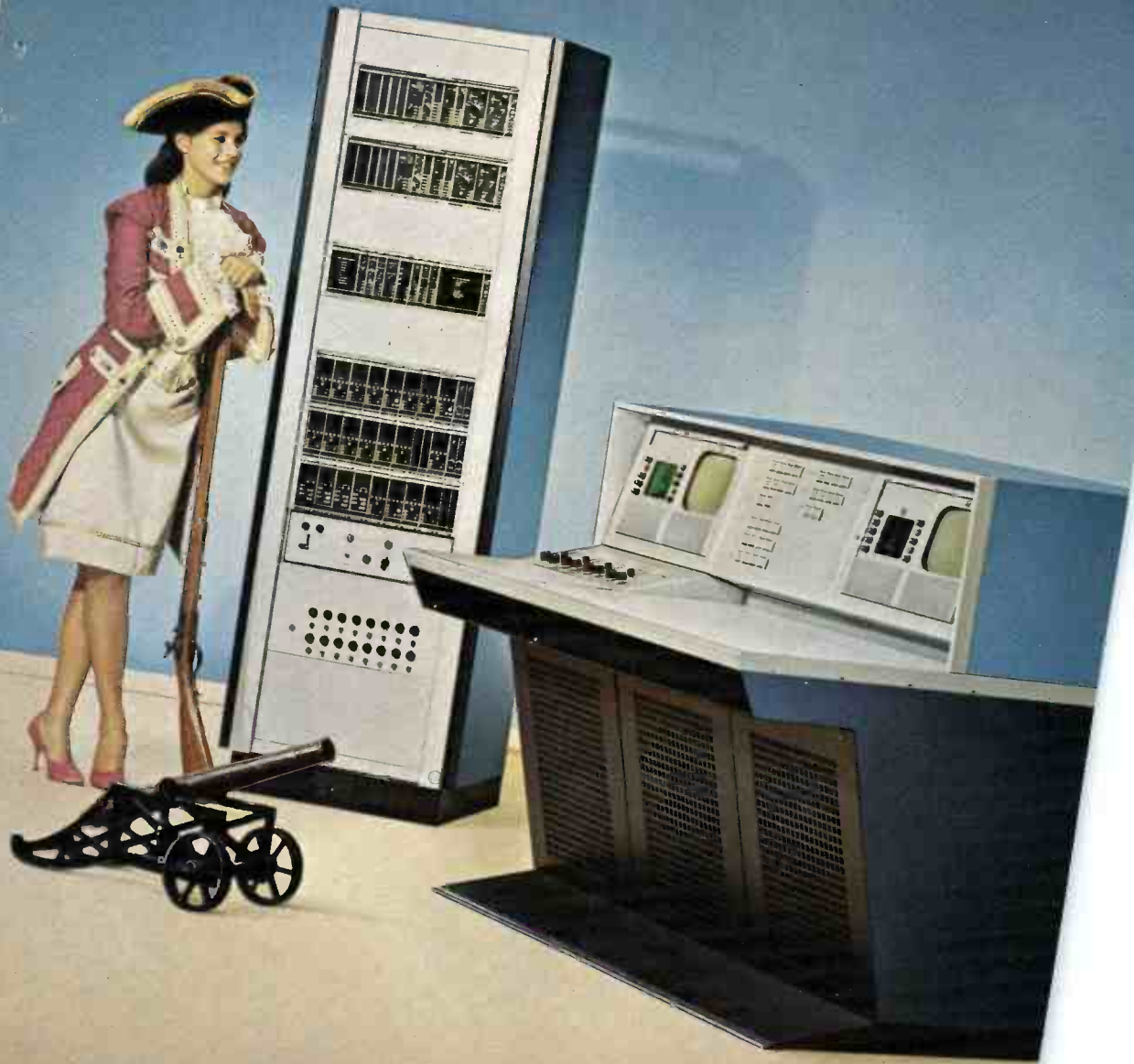
Quadruplex mobile color tape recorder, for studio or field recording.



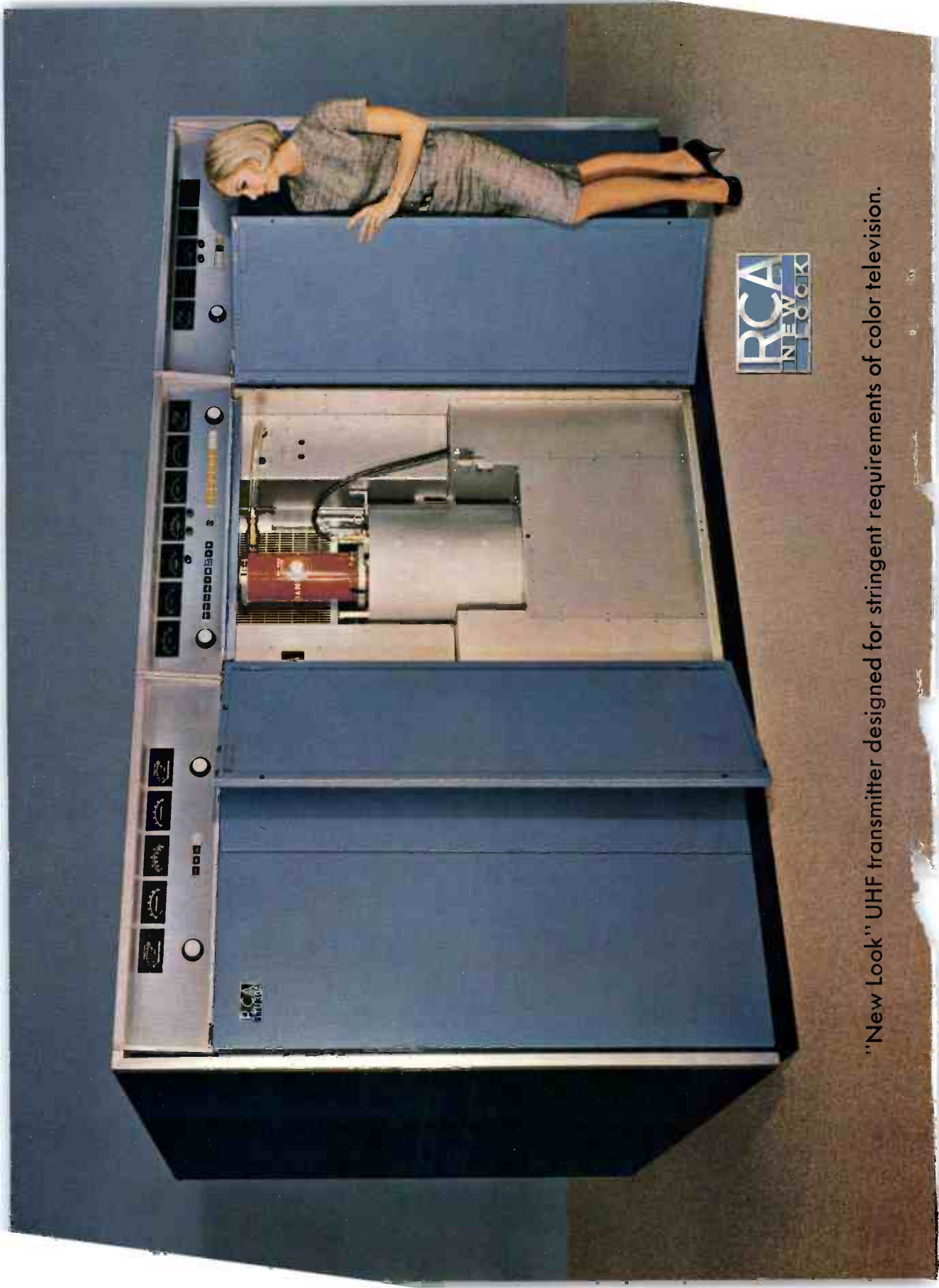
Color tape player, a new tool for viewing or broadcasting color tapes.



Compact color TV tape recorder — for recording and playing color tapes.



Revolutionary new control equipment designed for improved color TV production.



RCA
NEW LOOK

"New Look" UHF transmitter designed for stringent requirements of color television.

PLAYBACK

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

Roone Arledge, VP ABC Sports, recently interviewed on *WCBS Radio Looks at Television*. His comment on ABC getting the rights to NCAA football, and criticism—particularly from NBC—of the deal because it wasn't an open bid situation:

"NBC makes a career out of hindsight . . . When they lost the rights to [NCAA football, they] screamed and yelled. I don't recall them screaming when they took the American Football League away from us, nor do I recall them claiming that anything was unfair about their negotiations for the Rose Bowl Game or whatever other sports attractions they have. Their management was quoted as saying that the only American way to award rights to something is by competitive bidding, which is a very interesting theory and I wonder if they would be prepared to put *The Man From U.N.C.L.E.* up for bids or *Bob Hope* or some of the other things. With the exception of this last year of NCAA football I don't think there's anything on the NBC network which they have gained through competitive bidding, so I don't see what they're screaming about."

And on the future of TV sports:

"I think that the good events will go higher . . . the marginal ones will either remain the same or drop. I think that the World Series, if it continues three years from now, will probably be worth more than it is now. I don't think that about the *Game of the Week*. Everyone in the sports end of television is watching football very closely because there's been a softening the last year or so in the audience for football. There are many reasons given for it; one is the weather; the other is the over-saturation; the third is, in the NFL for example, the Chicago Bears and the Giants, which represent the two largest television markets, have had bad seasons, so everybody is kind of sitting looking to see what's going to happen with football.

"[But football is] a solid investment. CBS has made money from the National Football League even though they paid \$28 million for rights. ABC made money from the American Football League when we had it and we also made money from the NCAA and expect to next year. I can't really say what NBC is doing with the American Football League, when a network commits itself firmly to five years at \$42 million for the third of the three football packages, but I'm sure they know what they're doing. Affiliates like it. Football has taken on an aura in this country which no other sport really has

. . . An image of the fall, and of importance.

"Our affiliates were neither impressed nor unimpressed when we either gained or dropped baseball. It was a kind of a business proposition that if it got the audience, fine, if it didn't, fine. But they were very eager that we have a major football package and we took a kind of a calculated risk two years ago where we passed on the American Football League, and the reason for it was that we wanted one of the top two. We wanted NFL or NCAA or both, and we promised our affiliates that we would get football back and we were under a certain amount of pressure—by pressure I don't mean that they were writing letters or anything, it's just that we felt committed to get football for them because it's somehow taken on an image in this country that other sports don't have. I think this is why the networks fight over it."

A. Edward Miller, president, Alfred Politz Research, explored advertising effectiveness measurements in a talk before the Association of National Advertisers annual meeting. On isolating the effect of advertising, he said in part:

I have a long range concern about handling people as statistical input. I think the dynamics of personality and human decision defy cold statistical treatment to some degree.

I remember my daughter Amy, age 9, was watching a who-done-it on television. There was a particularly tense situation in which one character, the hero, was about to do away with another character, the villain. In order to take the pressure off I asked: "Do you think he is going to get him?" Unconcerned she said: "Dad, what time is it?" I said: "It's 10 minutes after 8." She said: "No—he'll get away."

This kind of instinctive reasoning makes me wonder sometimes about the degree to which we statisticize the consumer.

Dave Bascom, senior VP West Coast operations, Dancer-Fitzgerald-Sample, San Francisco, is credited with being the first man to ever catch a trout on a marshmallow. He notes that several years after the catch it was discovered that trout have a fondness for the smell and taste of sugar, "and marshmallows . . . became popular bait all over the country." The point Bascom makes: "If I'd waited for that research, I wouldn't have caught that fish." And in a recent speech before a convention of the Advertising Federation of America in Minneapolis,

the San Francisco ad man equated it all with originality—and leadership—in advertising. The following text is excerpted from that address:

Almost every advertiser will openly profess to want and to welcome truly original, non-imitative advertising. The cold fact is that only a minority have the guts, the daring, the leadership attitude to actually use it. This is nothing new . . . There will always be only a small percentage of the fishermen who take most of the fish.

The danger in being content to merely follow is that you may content yourself right out of business. The fact is that with almost anything and everything that people buy, from automobiles to fishing tackle to beans and beer, as the total market grows, the number of firms sharing that market become fewer and fewer. For example, 23 years ago, there were 469 breweries here in the United States. They turned out 68 million barrels of the splendid frothy product they brew. By 1963, our beer consumption has increased from 68 to 91 million barrels. But the 469 breweries had dropped to 190 and they're still dropping.

So what that tells you is that if you don't have the inclination and courage to become a leader in your field, whatever it may be, you have to realistically face the likelihood of closing up or being swallowed up in time to come. And to become a leader you've got to have the guts to pioneer in lots of ways, and advertising is one of them.

Now there are all kinds of ways to be original. To give you a few obvious examples:

Maybe you can find a different target than the one all your competitors are shooting at. For instance, if all the others in your field are aiming their advertising at men, maybe you can find that enough women can be persuaded to buy and use your product to make it worthwhile to go after them. If all the others are advertising only at the height of the season for their product, maybe you'd be wise to say to hell with that, and go after the off-season business. If all the others are selling on price, maybe there's a chance for you to become the highest-priced in your field. If all your competitors are using daytime TV, why don't you use radio or bookmatches? If all the others are putting their oatmeal in round boxes, you use a square one.

In other words, look for the common denominators of your competitors' marketing efforts, then try to avoid them like the plague. Try to find ways of doing things that are the polar opposite of what your competition's doing, but be sure they make sense. They shouldn't be different solely for the sake of being different; they have

Reprint Checklist

These Reprints Still Available!

WILL WIRE TAKE OVER
 14pp from December 1965 35¢ each

The possibility of an all-wired TV system in the U. S. is real; CATV is its start, pay TV may be one of its conclusions. This special report on the future of TV, probes the subject deeply, tells where the powerful Bell System companies will fit in and, in a score of interviews with today's experts, lays down their views of tomorrow.

OUTLOOK FOR UHF
 12pp from October 1965 35¢ each

Blessed by the FCC and bolstered with infusions of new money, UHF broadcasting is taking off again. Some say it will land on its feet, others doubt it. This penetrating special report puts the UHF pieces together, gets the thinking of the men involved and weighs the future.

THE BIG BEAT IS BIG BUSINESS
 8pp from June 1965 25¢ each

Numerically, American teen-agers make up the smallest segment of the TV audience. Monetarily, these same teen-agers spring for \$12 billion a year. Television has always programmed for the tots but has generally ignored 12- to 17-year-olds — until recently. Now you can hardly keep track of the proliferation of rock 'n' roll programs. TV has bowed to the accent on youth, and advertisers of all kinds have begun to dance along.

COMMUNITY ANTENNA TELEVISION
 12pp from September 1964 25¢ each

In June 1962, it was clear that broadcasters could no longer ignore this interloper on the fringe of their own empire. They haven't. Today broadcasters are a big and growing force in CATV, and CATV itself, up 44% in total systems and 39% in gross revenue in the last two years, is a problem and a puzzlement grown to the point of explosion. An analysis of the CATV fires now burning — and consuming every sector of the industry from UHF to pay TV, from the investment community to the federal government — is detailed in this report.

THE NEW MEDIA COMPETITION
 8pp from May 1964 25¢ each

For almost two years TELEVISION MAGAZINE examined the shifting status of media competition. Beginning with magazines, and continuing through studies of newspapers, radio, outdoor advertising, direct mail, spot and network television, this research examined what's happened to the major national media since the post-World War II emergence of television. This article presents the conclusions, along with the latest billing data on all these major media.

EDUCATIONAL TV: 10 YEARS LATER
 12pp from February 1964 25¢ each

It's been over a decade since the first educational TV station went on the air in Houston. Now there are 83. But ETV, which has problems aplenty left over from its first 10 years, has still more growing pains ahead. The problems, the protagonists and much of the prognosis are detailed in this report.

TELEVISION MAGAZINE

444 MADISON AVE., N. Y., N. Y. 10022

• Send quantities checked above to:

Name _____
 Company _____
 Address _____
 City _____ State _____ Zip _____

Payment Enclosed (Note: New York City addresses please add 5% sales tax for orders of \$1 or more.)

Bill me
 Minimum Order :One Dollar—Postage Additional For Bulk Orders

PLAYBACK *continued*

to make sound marketing sense as well.

Of course, if you're truly original in everything from basic point of view to what you say and how you say it, you just can't have hard and fast assurance in advance that what you do is going to work. You can't be a leader without making some mistakes, but don't let that fret you too much. You have only to be right 51% of the time to succeed in any business, with the exception of parachute jumping. So even though you may goof a little as you go along, if you have the guts to stick with the leadership attitude, you're a hell of a lot more likely to find lasting success than you are just being a follower.

And no matter how ordinary and mundane your product or service may seem to you, if you haven't found ways of making your selling story and advertising truly original, you haven't thought hard enough.

Commenting on where marketing and advertising stands today, where it's headed and what it faces, Thomas B. McCabe Jr., marketing VP of the Scott Paper Co. and 1965 board chairman of the Association of National Advertisers, sent a few arrows in the direction of Washington during the course of a speech at the ANA's annual meeting in Hot Springs, Va. McCabe's comments on "restrictive business legislation":

In order to deal effectively with the spread of restriction and bureaucracy, we must recognize the fact that consumer in Washington is spelled VOTER, and that the old law of divide and conquer still prevails in that we may be persuaded to accept a curb on our freedom because it furthers our immediate selfish interests in some way. Two excellent examples of this latter point are the Hart Packaging Bill and the recently proposed rule with respect to controlling television program ownership. Each of these

proposals in its own way not only significantly extends federal restriction on business activity in the guise of protecting the public, but also favors some business interests over others. Certainly we must exercise a far greater degree of statesmanship with respect to these matters in the future than we have in the past if we are to maintain the freedom we must have to meet the challenges that face us.

Television does, of course, present unusual problems affecting the public interest. I would suggest that in preparing a statement for the FCC concerning the proposed programing rule, the ANA membership considers recommending that a special commission, similar to the Hoover Commission, be appointed to study the whole television situation, including the matter of pay television, proliferation of UHF stations, and international broadcasting; and the relationship between network stations and program sources. Only in this way will we ever develop a national policy that makes sense. Only in this way will we encourage the possibility of the individual problems being thoughtfully related to the total picture. Indeed, properly conceived government action in this instance can contribute to achieving the appropriate relationship between marketing freedom and necessary regulation in the public interest. What I am proposing is an extension of an idea put forth by Congressman Oren Harris.

Unfortunately, the public at large does not generally understand the nature of the goose that has consistently laid the golden eggs. As a result, there is very considerable public support for much of the restrictive business legislation under consideration. And the sword cuts two ways — both against us. As a result of this condition, not only are we losing public support, but there has been a significant decrease in the interest of young people in the marketing field at a time when we face a very significant shortage of talent.



We'll Be Pleased To Send You

TELEVISION

Every Month

- 1 YEAR \$5
- LIBRARY CASES FOR 12 ISSUES \$9
- BILL COMPANY
- BILL ME
- PAYMENT ENCLOSED

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

NAME _____

COMPANY _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Send to home ADDRESS _____

Mail to Television Magazine, 444 Madison Ave., New York, N. Y. 10022



TODAY'S ACCLAIMED MOTION PICTURES

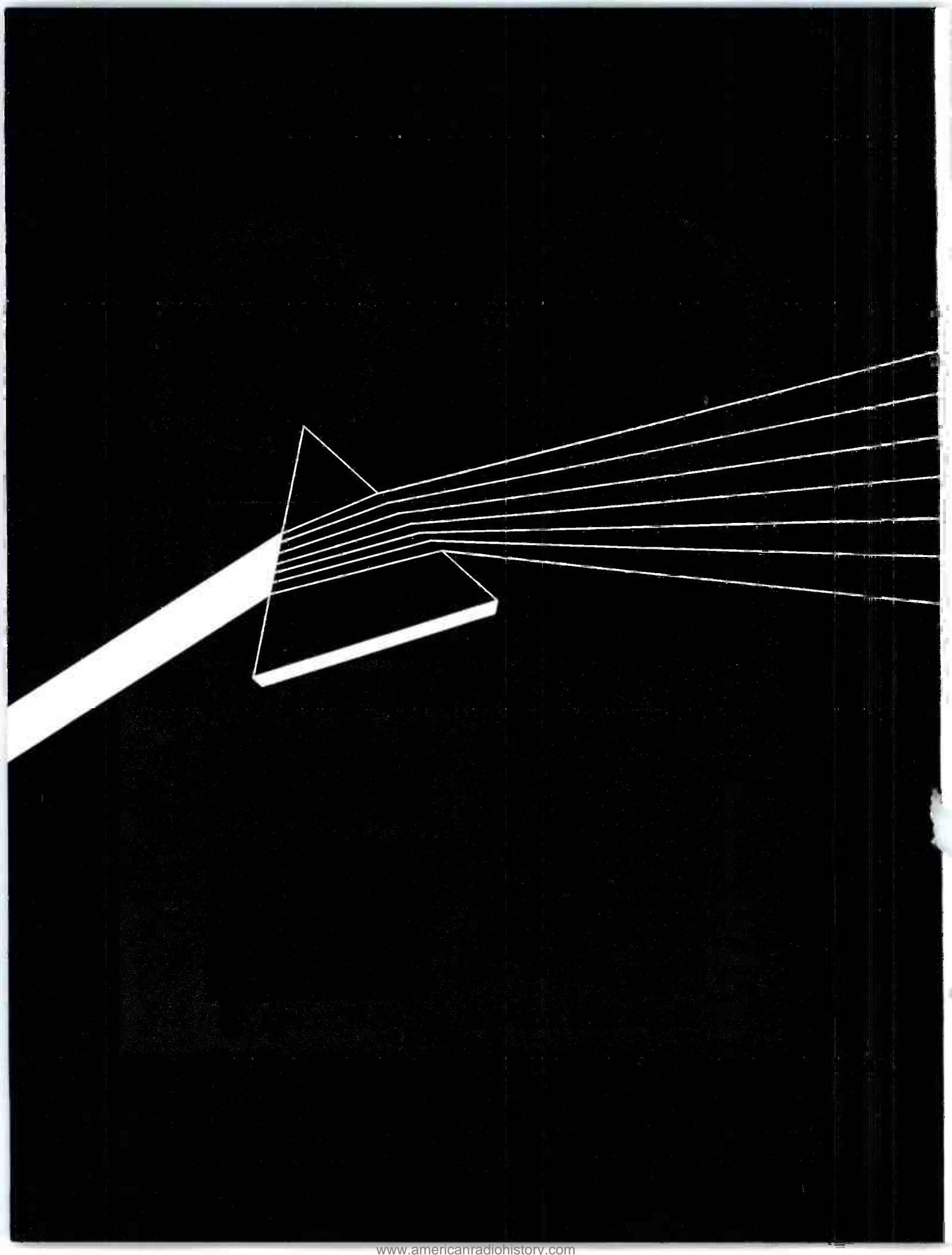
24 Films including **THIS SPORTING LIFE**—*Two Academy Award nominations; LORD OF THE FLIES*—*“Superb!” Life Magazine; THE ORGANIZER*—*“One of the best movies of this and many a year!” N. Y. Herald Tribune; THE DAY THE EARTH CAUGHT FIRE*—*“A laudable . . . and taut thriller” N. Y. Times; BLACK LIKE ME*—*John Howard Griffin’s award winning story brought to the screen; THE LUCK OF GINGER COFFEY*—*“An exceptionally good movie.” New Yorker; HEAVENS ABOVE*—*“A brilliant comedy.” N. Y. News.*

Also starring **JAMES WHITMORE, GEORGE CHAKIRIS, DIANE CILENTO, DIRK BOGARDE, RAYMOND MASSEY, ROBERT MORLEY, ROBERT SHAW, STANLEY BAKER, RACHEL ROBERTS, RICHARD HARRIS.**

ALREADY SOLD to: WOR-TV—New York; KHJ-TV—Los Angeles; WGN-TV—Chicago; KPIX-TV—San Francisco; KDKA-TV—Pittsburgh; CKLW-TV—Detroit; KSHO-TV—Las Vegas; KTAR-TV—Phoenix; WTTV—Indianapolis; WKEF-TV—Dayton; WGR-TV—Buffalo; KPRC-TV—Houston; WKZO-TV—Kalamazoo

WALTER READE-STERLING, INC. 241 E. 34th ST., N. Y. 10016
Murray Hill 3-6300





COLOR TV TAKES A GIANT LEAP FORWARD WITH THE REVOLUTIONARY NEW...



Polychrome Camera

Sarkes Tarzian, Inc. brought a fresh outlook to the problems of color television. We were free to explore all possibilities. We had no commitment—economical or philosophical—to an existing system, with its inherent faults.

We had no hesitation to innovate, where innovation was called for. Likewise, where we found a proven concept, we adopted it.

Results? The revolutionary, full-color Polychrome Camera system—the only color system offering a choice of tubes.

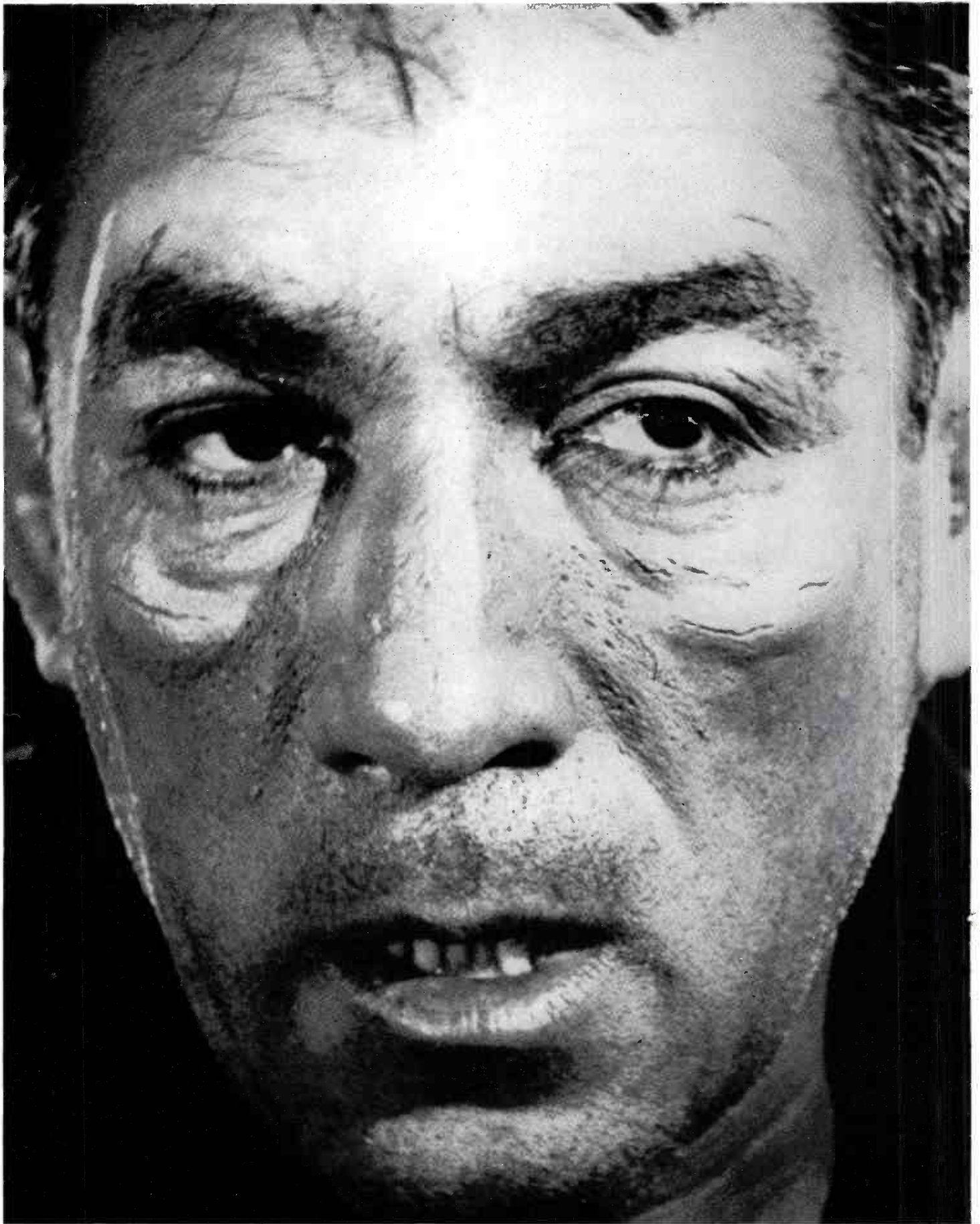
Here is color television previously unknown. Here is color performance to still the remaining skeptics. Here is rare purity of color . . . rigid stability . . . delicate detail.

And while our engineers were at it, they designed out heaviness and awkward appearance—giving the Polychrome Camera a trim, eye-pleasing silhouette in a unique magnesium housing. Like its monochrome predecessors, Tarzian's Polychrome Camera systems feature 100% transistorized circuitry.


The first Polychrome Camera systems are scheduled for June delivery.



Symbol of Excellence in Electronics



Heavyweight

Anthony Quinn, Jackie Gleason star in a stark drama of the fight business—"Requiem For a Heavyweight." One of the sixty great Post-60's. There is more of what you're looking for with the new Screen Gems Post-60's. **SCREEN GEMS** 

TELEVISION

THE RED --- AND THE BLACK --- IN COLOR TV

*The Biblical injunction holds
that there is a time to sow
and a time to reap. In television,
now is the time to sow the
many-moneyed investments
that will one day bring in a
harvest of advertising revenues.
Some will find their way
into the black sooner than others.
Some won't. This report takes a
hard look at the hard cash
in color television.*

*The entrance fees
into color TV
competition are
formidable, and many
won't amortize their
investments for
years to come.
But high stakes or
low, the broadcaster
has to get in the race.*

BY ALBERT R. KROEGER

Oh, to be in color now that money's there. The set manufacturers have never seen their stock quotations climb so far so fast. Color equipment men are getting vertigo following the rise of their sales curves. And set-selling retailers don't have to memorize a color spiel anymore—they just take orders.

In lesser degrees, the color bonanza has been struck by: manufacturers of color film and tape, commercial production and processing houses suddenly overburdened with color work, syndicators with a good backlog of color product—and scores of TV advertisers making the conversion to color for added impact and selling effectiveness.

Consumers, advertisers and broadcasters last year spent an estimated \$2.5 billion for color TV receivers, service, studio equipment, commercials and programing. Five years ago the total was only \$100 million. Five years from now it may balloon to more than \$7 billion.

It's a new era of excitement and profit in television's second decade. But, implausible as it seems, the very people who are fostering the color era—the broadcasters—are not now sharing in the bonanza. Most of them will, in time. Some may not. The hang-up is in paying off the color investment, and at today's prices, that investment is considerable.

CONVERSION COSTS

The rough estimate on converting a black-and-white TV station to color is \$250,000. A new RCA live-color TK-42 camera sells for \$76,500. A color tape recorder costs about \$76,000. A half-hour TV program filmed in color costs \$7,500 more than in black-and-white.

These could be turn-away prices, but they aren't. The pull and the power of color today are such that a station, like a network, cannot afford to be without it. RCA and GE last year split a reported \$22 million in orders for color film chains. RCA alone this year will make and sell 400 color cameras and related equipment, valued at \$30 million.

Make a phone call to almost any TV station in the country. If it hasn't taken a recent delivery on color equipment, or, more the case, isn't anxiously waiting for a color order to be filled, it's a rare exception. While recent estimates put station color capability at nearly 89% across the country (519 of the 585 on-the-air stations using some form of color), only 15% of these stations can transmit live color and only 32% have color video tape recorders. Color slide capability is 61%, color film 63% and network color 97%.

Before the medium is fully colorized, and the forecasters say it will be, there's a lot of color equipment still to be bought, and paid for. Only about 60 stations so far can show every form of color.

This expansion into color has been a "service" by stations and networks, notably NBC, to both viewers and advertisers. Television, generally, is said not to charge extra for color. Norman E. Cash, president of the Television Bureau of Advertising, calls this a "gift" to advertisers, a "below-the-line expense" that represents "from a quarter to a third of a billion dollars that would come to television if we were to charge the premium rates for color that magazines now charge."

Cash makes the point that the increased value of a color impression "should be accompanied by a higher cost per thousand . . ." That it isn't, or is said not to be, is attributed to the business process of getting color off the ground. It's go carefully. Don't make waves. And remember certain things.

While color is booming it is still a youngster reaching

into only 10% of all TV homes. There is the real question of charging extra for a color penetration that low. But more importantly, nobody wants to stunt color's growth with anything as overt and scary as a higher cost per thousand specifically for color.

There is an example to follow, of RCA, the giant which for years took its losses on color to reap its eventual rewards. Now the broadcaster must go through the same experience, support color because he is rich and healthy enough to do so, take the short-term losses while awaiting the long-term benefits.

It's not all loss, of course. Color may be called a "gift," but like an iceberg, there's a lot hidden under the surface for the advertiser to bump into. The initial "extra," willingly accepted, is the 20-30% increase in commercial production cost color necessitates. After that, things get cloudy. Some agencies and advertisers want them cleared up, now.

At an Association of National Advertisers workshop on color TV last December, William H. Hylan, senior VP and director of broadcasting for J. Walter Thompson (and a former CBS-TV sales VP), scored certain network financial charges "which, by design or by circumstance, are so cloaked in mumbo-jumbo that it is impossible to come to grips with them." Depending on the network, the charge Hylan quarrels with is known as a "network distribution charge," a "networking charge" or an "integrated networking charge." In each case it is a charge to cover the services required to deliver a program or a commercial from its point of origin to its ultimate point of distribution, the network affiliate. Hylan cites this charge as "vague" and showing "some early signs of its potential use as a means of disguising rate increases." He notes that at ABC-TV the charge is \$2,400 gross per hour, with smaller units computed pro-rata and with no distinction between monochrome and color. (Specifically for color, ABC has a "handling" charge or "integration" fee of \$14 per commercial.) NBC's charge, Hylan asserts, is \$1,765 gross per hour, with no distinction between black-and-white and color in nighttime.

Hylan's specific criticism was reserved for his former employer, CBS, which went to a revised network distribution charge for color and black-and-white last September. For black-and-white commercials on the new CBS rate card, advertisers pay \$470 net per commercial minute for all time periods. For color commercials, \$720 net per commercial minute is charged for class A time periods and \$595 net per commercial minute elsewhere.

Comparing CBS's new charges with its earlier networking fees, Hylan computed the "net-per-minute" figures on a "gross-per-hour" basis, and came up with: an evening black-and-white \$1,750 gross per hour grown to \$3,318, up 90%; evening color \$3,500 gross per hour to \$5,082, an increase of 45%. Daytime black-and-white had also ballooned 515% and daytime color was established at \$8,400 gross per hour (having no established rate before September).

"These are obviously substantial increases" said Hylan, and "what is more startling . . . is that the cost of 'networking' a black-and-white minute should have risen so sharply and so high in proportion to the color minute at a time when all the emphasis on increased overhead is in color."

The network TV advertiser, Hylan warns, must be "vitaly interested in color," not only because of the advantages to be derived from the medium but because, "like it or not, he's going to be paying for at least some part of it."

He most certainly will be, according to good authority, Don Durgin, new president of NBC-TV, who also spoke at

the same ANA workshop (then as sales VP of the network). Durgin notes that full color costs in recent years have "typically" not been recovered on every program. Will they be? Will there be a separate charge for color? Durgin doesn't think so, "just as now there is no separate charge for film production vs. live production, even though film per se is usually more expensive than live per se." But, he added, with 100% of the shows coming in from program producers in color on one price quotation—the color price—"network costs will be higher and these costs will be passed along whole or in part to the advertiser, but on a basis not different than programing costs today are passed on to the advertiser, in whole or in part."

Perhaps softening the inevitable, Durgin estimated what "full program cost recovery" would be if it came. "The additional cost per commercial minute to the national advertiser will probably not be in excess of 6% for film programing and 2% for live . . . a \$40,000 nighttime minute might become a \$41,000 to \$43,000 minute in a given program. When you add in the effect of a typical repeat pattern," Durgin went on, "a film program's typical 6% increment reduces down to 4% or 5% on a season basis."

While the NBC executive doesn't expect "any artificial or arbitrary costs to be introduced" because of color, he does express a sentiment almost everyone would agree with: "The fundamental laws of the marketplace will determine the cost of color programs, just as they have determined the cost of programing today . . ."

If there is a "suspicion," as Hylan suggests, that the networks, in the confusing maze of their rate structures and "networking" charges, are adjusting to cover color costs and "promote one kind of service or to discourage another," this is still "nickels and dimes to the big-spending national accounts," in the opinion of one station representative. "They complain but they pay the extra thousand or two. No one is worried that the networks won't get their nut back on color," he continues, "but a lot of small market, marginal stations are going to get hurt in this color explosion."

It's just possible, as color takes a firmer hold in markets around the U.S., that this will be the case. Al Shepard, president of Eastern TV Inc., notes one hypothetical example of the problem. "Say a major market station and a small western station both lay out \$250,000 for color facilities." Both, explains Shepard, "naturally want to make up their expenses. The major market station's spot rate is \$3,000. It's in a 'must buy' market and if the station wants to tack on a 10% extra charge for color, it's not going to matter that much.

THE BEAST OF BURDEN

"But the western station," Shepard continues, "has a \$25 rate. And if it's going to make up its investment, any premium rate it tacks on for color is going to seem pretty stiff. Timebuyers are going to say, 'Who needs this market, anyway?'" Concludes Shepard, "Color will be governed by the law of supply and demand. The major market stations will be able to charge more for color, if they want, but in the minor markets, the screws are on."

There is nothing, of course, forcing the low-income, small and middle-market station into a \$250,000 color investment, or a lower, partial-color outlay. Nothing except competition. It can stay black-and-white—but it will suffer. It is suffering now.

One station rep, who has a West Coast black-and-white station considerably outside Los Angeles, which is a tremen-

*There's no long line
of new advertisers
waiting to get into TV
just because of color.
The main reason:
they're there already.
The most likely prospect
for new moneys coming
in with color: the
local retailer.*

COLOR TV *Continued*

dously active color market, says that the station's circulation is falling off noticeably. The market has a high color set penetration, and the audience is obviously viewing the Los Angeles color stations being fed in by CATV. "This station," says the rep, "has to go to color or suffer the competition . . . lost audience and revenue. The situation isn't unique, and when national color penetration is up to 25% or 30%, it will really be rough."

In another instance, a New England color station running its own prime-time color movie is getting roughly half its audience for the show outside of its primary market, some 65,000 homes. The station in the market this "bonus" audience is largely coming from has recently gone to color. "It has had to," says the rep, "to compete."

"THE EASY DAYS ARE OVER"

That's the bind. The small TV station may not be able to make up the investment it puts out for color, but it has to be in color to compete. Says a rep with a number of stations so perplexed, "that vaunted license to make money is getting tarnished. With color, things are getting expensive, and for some stations the easy days are over."

Only a handful of stations have imposed any additional charge for commercials in color. And of those, none really call it a premium rate. It is almost always a "production" charge of some kind, relatively inexpensive. The current station question is: *Should* we charge more? There are no rules to be followed, no examples to guide on.

WMAZ-TV, a dual ABC-CBS affiliate in Macon, Ga., is equipped for network color and expects to take delivery on a color video tape playback unit in a few months. It "expects" to charge extra for color tape use but it doesn't have a set policy yet. "By next fall," says Albert Sanders, WMAZ-TV's assistant general manager and executive sales director, "we should be equipped for color slides and film as well as tape. Our rate policy will be determined by what's happened in the bigger markets."

For WMAZ-TV, like many of the stations just coming into color, the attitude on rates is wait-and-see. They may want to charge more for color but they want the example set higher up the line. Collective action, however, isn't in the offing.

In Springfield, Mo., KYTV, a full color station, has had a "re-run" or "transfer" charge on color video tape for several years. This amounts to \$15 a minute net on national business, 60 cents a minute net on local spots. KYTV's basic rate is \$475. Says R. L. Stufflebam, KYTV's co-manager and commercial manager, "In the large markets stations can afford to absorb these costs. In a marginal market we just can't make a profit and absorb these extra costs too. When you're hit with a \$300 repair bill on your tape machine, for instance, somebody has to pay for it."

Opinions vary, however, even in the same market. KTTSTV, also Springfield, has network, slide and film color, expects color video tape next month. G. Pearson Ward, KTTSTV's general manager, says there'll be "no extra charge for color tape re-run." But Ward expects to have live color capability by next fall, and of this he says, "we haven't made up our mind on extra charge here."

The color charge question is also coming up in Springfield, Mass., a UHF market in which WHYN-TV last month was waiting momentary delivery of color film and slide equipment. Zack Land, WHYN-TV's commercial and assistant general manager, was in the process of working up a new

rate card. "We're trying to find out," said Land, "what if anything stations are charging for color. From what we know of the experience of color stations, operating costs generally go up 12% to 15%. In the large VHF markets it's easy to tack this on to rates and not be noticed. Or it's just as easy to absorb. But in a UHF market we must charge." Land's problem, however: "We can't lead the way. We have to see what others do."

In Bangor, Me., WEMT, a station which went on the air just last October, network and slide color was being joined by a new color film chain, and Philip J. Gildart Jr., general sales manager, was "contemplating" a flat surcharge. "Our physical costs will rise 5% to 10%," said Gildart. "We have a one-rate-card concept—the same rate for national and local business—and I'd like to put in a premium charge for color based on our actual costs. Local advertisers are used to paying their way on production services and I'm sure they'll go along."

Station representatives, almost without exception, do not recommend specific charges on color. At Eastman TV, WEMT's rep in New York, Al Shepard doesn't think Gildart's plan is wise or that he'll go through with it. At this stage in color's advance, says Shepard, "premium rates would tend to lessen the lead effect of color. Color has to be encouraged, not put upon."

To Shepard's way of thinking there are still things to be found out about color before premiums are considered. "We have to do more work on determining the effectiveness of color," he says. "Is it really worth more? And we have to let the color set penetration level come up first."

For years now agency and TV men have speculated on what would constitute a "meaningful" color penetration level, a point at which a premium rate, if it is to come, could be imposed on the advertiser. No one really knows. The guesses vary too widely. Shepard thinks 25% of TV homes. Roger Sheldon, director of sales development at Adam Young, believes 60-70% could be chargeable. Other estimates range from 40% to 80%.

"At this point," says Sheldon, "stations can make local production charges for color, but not on a national spot basis—unless it's under the heading of an overall rate increase. The real question is what can you charge for improved service? It's rather like a dentist with a new high-speed drill vs. one with an old model. You go to the modern, more efficient practitioner. But he's charging no more and you wouldn't expect him to."

COLOR HOMES UP, RATES UP

Harry Wise, president of the TV division of George P. Hollingbery Co., feels that "future rate increases, keyed to the increases in color homes for individual stations, will make up the extra cost of color." As Wise sees it, stations will recoup their investments in color by picking up additional homes, and upping their rates to reflect this.

However it's done, television's "gift" of color will be put on a paying basis. But not without some short-term difficulty for marginal stations, many of whom are beginning to feel a squeeze.

There is another side to the color equation, one even less clear-cut than cost: Will color bring new advertisers to the medium? The feeling is probably not, or no advertiser of major consequence.

Said TvB's Norman Cash recently: "We are unaware of any advertiser on either the national or the local level who has come to television for the first time because television now offers color. Nor are we aware of any advertiser who

has increased his total TV dollar investment *because* he can now be in color."

The statement isn't as shocking as it seems, or shouldn't be even to the most vocal advocates of TV color. The fact is, says Cash, "you cannot find an advertiser of consequence who isn't already using television. The big advertisers are in the medium, all of the national Top 100." And Cash does not see any big defections from other media, notably magazines, solely to use TV color. Practically all users of magazine color advertising also are using television.

This isn't to say magazines are not concerned with the surge in TV color. They are. In a slightly defensive newspaper ad last December, *Good Housekeeping* magazine took the trouble to acknowledge color TV ". . . a reality as a mass marketing medium." The ad read in part: "We think color TV will enjoy a brief period of special popularity with advertisers while it is still a novelty, but that soon the reality of both its strengths and limitations will come into focus. It will then assume its proper place among the many good media available and be integrated into the mix. We do not expect it to have a shattering effect . . ."

Media directors would likely agree with the sentiment. *Good Housekeeping* was not really countering a threat seen in color TV. More likely it was trying to wave away some of the smoke, the excitement present in the advertising community over the sudden realization that color TV was finally on its way up.

COLOR AND LOCAL TV

If color TV is not going to swing any national weight on the new business side, it may get many small budget advertisers more deeply involved in the medium on a regional and local level. Signs of this already are visible, notably in department store advertising where color looms as a promising device to showcase fashion and furniture, the mainstay lines of many a store. Food stores and auto dealers could also make good use of color.

Adam Young's Roger Sheldon believes the potential for local stations in this kind of business is "fantastic," if they go after it aggressively, with imagination and the lure of color. TvB's local advertising specialist, VP Howard Abrahams, agrees and notes that retail store volume was up 6-7% last year. "With big retail ad budgets increasing in proportion to sales volume," says Abrahams, "and with the growing feeling on the part of many retailers that they're already saturated in print advertising, the spending of the extra ad dollars is a concern. Local television could get them."

In comparison with television's national spot and network business, local TV billing has some growing to do, although it hasn't done badly in recent years. Local billing hit \$377.2 million in 1964, up 15% over 1963. TvB estimates that local TV grew another 10% last year, to \$415 million, and expects another \$30 million or 10% increase this year. (Network billings were about \$1.2 billion in 1965, spot probably just topped \$1 billion.)

Color can do nothing but enhance the local billing picture, probably not so much in the major markets as in the small and medium territories where "the more hungry stations operate," as one rep puts it. There is just so much commercial time available to work local accounts in, he explains. The major market stations are usually booked up, availabilities are tight. In the smaller markets time is available, as indicated by FCC market revenue figures.

National spot billings for the Top 10 markets, as shown in the FCC figures, averaged a \$27 million increase per market in 1963, a \$32 million increase in 1964. But in markets

To page 64

PEOPLE WHO SELL PEOPLE

BY RALPH TYLER

THE nation's television screens are peopled night after night with a cast of commercial characters who have made Bristol-Myers the medium's most important growth advertiser. Whether troubled by the inattention of husbands or the worry of being close or some other malaise responsive to a packaged product, they've helped Bristol-Myers elbow out General Foods to claim second place in TV expenditure. (Just five years ago the health and beauty aids giant was seventh.)

The Bristol-Myers' people who sell people are the reverse side—the creative side—of market segmentation. Just as the manufacturer's attention when developing a new product has shifted from the laboratory to the market (you find a need and then develop a product to meet it), so the advertis-

There's method behind the TV millions of Bristol-Myers, television's second largest advertiser.



LADY CLAIROL



5-MINUTE COLOR



CONGESPIRIN

ing emphasis at B-M has shifted from the product itself to the sort of person you are or will become if you use it.

Most of Bristol-Myers' products concern the body, either its inner workings or its outer appeal. The company's television advertising, therefore, touches such basic emotions as fear and sex. Despite the multiplicity of the agencies that create the advertising for Bristol-Myers' several divisions, there is an underlying unity. It's true you can't spot a Bristol-Myers' commercial from some other company's by any rule of thumb. But you can be certain it almost always concerns a human being in a situation with emotional overtones. Indicative of this is the avoidance of cartoon techniques in most of Bristol-Myers' current commercial crop. It's the palpable person who sweats and dreams that the

company is after. Ironically, as television programming is becoming more gimmicky and gadget minded, Bristol-Myers' commercials, on the whole, are becoming less so. There are exceptions, of course, but these occasional flights of fancy usually represent the sort of heightening of reality that even the most ordinary person experiences in dreams.

Take for example a current Nice 'n Easy commercial for Bristol-Myers' Clairol division through Foote, Cone & Belding. Here, as a blonde runs to meet her lover through high grass against a wide blue sky, the motion is slowed as in a dream as the announcer says, "The closer he gets, the better you look." Her man is seen running towards her with the same slow motion that underscores their yearning. (The slow motion serves the additional purpose of making her

The B-M secret? An advertising approach that puts the emphasis on people, not the product.



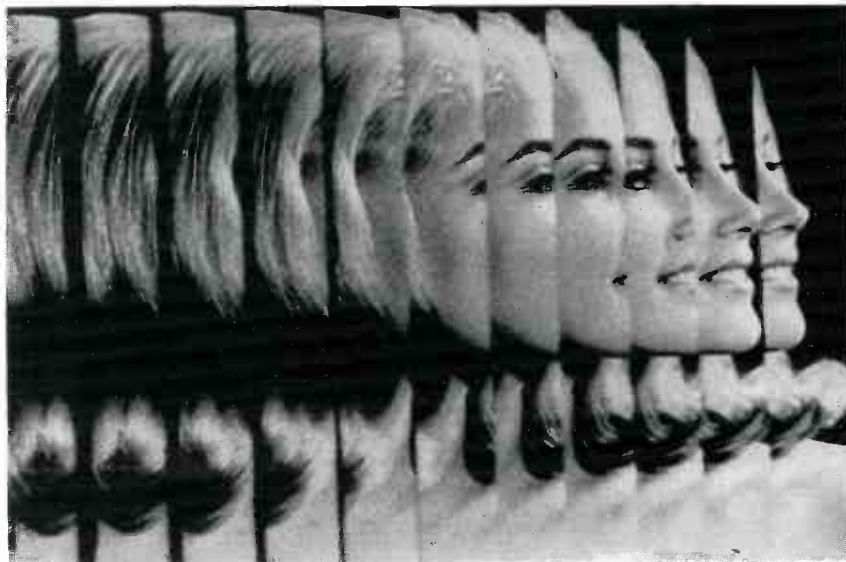
BAN



SCORE



BUFFERIN



BORN BLONDE



EXCEDRIN

BRISTOL-MYERS *continued*

long hair swirl in attractive attitudes as she runs.) Finally, the two meet and run off together arm in arm. Their leaps are assisted by Peter Pan-type machinery that sends them in great bounds across the landscape as the announcer says, "What a lift for both of you."

The point to be made about this commercial is that the departures from reality are used to enhance the emotion, rather than to demonstrate some advantage of the product. An emotional reward is the core of this commercial even though it concerns a product whose name, Nice 'n Easy, implies that its ease of application is the essential thing about it. One would think, since Nice 'n Easy is Clairol's first shampoo-in hair coloring, that a significant part of the commercial minute would be used to show how to apply it. But as Jack Shor, Clairol VP for public relations and merchandising, says, "We're selling an end result, an end feeling a woman gets."

Of course Clairol, purchased in 1959 for \$22.5 million, is only a part of the Bristol-Myers empire. The keystone of the organization is Bristol-Myers product division, although its supremacy is being threatened by Clairol's rapid growth. The other divisions are Grove Laboratories (acquired in 1958), maker of such well-known proprietaries as 4-Way Cold Tablets, Fitch Shampoo and Minit-Rub; Bristol Laboratories, the ethical drug arm; Drackett (purchased last year) with its line of Drano, Windex, Endust, Twinkle Cleaner and O-Cedar items, and Luzier, a door-to-door cosmetic line acquired back in 1955 but never developed forcefully. In addition to these autonomous divisions, the company has set up Vantage House within the Bristol-Myers Division to develop a line of household waxes, cleaners and deodorizers.

Drackett and Vantage House, obviously, are moving Bristol-Myers away from its exclusive preoccupation with the inner and outer man, shifting attention, as an existentialist might say, from "being" to "doing." But before these recent additions, the sales dollar pie was divided this way: toiletries and cosmetics 57%, proprietary medicines 25% and ethical drugs 18%. The division of these products among various advertising agencies is rather complicated, since nine agencies are involved in all (not counting the advertising done for the ethical division). The agency allocations work out this way:

For the products division, Needham, Harper & Steers has Ipana, Vitalis and Softique; Ogilvy & Mather has Ban and Trig deodorants and Resolve; Grey has Fact toothpaste, Bufferin, Score, Mum deodorants and Trushay hand lotion, and Young & Rubicam has Excedrin, Sal Hepatica and Sentry Shampoo. (The Vantage House account is shared by Grey and Marschalk.)

For the Clairol division, Foote, Cone & Belding has the lion's share with various hair coloring products and the new cosmetics line; Doyle Dane Bernbach has Born Blonde, Clairol Creme Toner, Kindness (a hair conditioner), Vita-pointe (a hair dressing) and Great Day (a hair coloring for men still in test markets); Norman, Craig & Kummel has Come Alive Grey and two products now in test markets, Ultrasmooth, a cosmetic shaving cream for women's legs, and Picture Perfect, an aerosol spray-on rinse for beauty salon use.

For Grove Laboratories, the agencies are Gardner Advertising, which has Bromo Quinine Cold Tablets, NoDoz Keep Alert Tablets; Pazo Ointment and Suppositories, Fitch Shampoo and a new product, Citrusun, plus Needham, Har-

per & Steers with Ammens Powder, Minit Rub, Defencin Tablets, 4-Way Cold Tablets and Nasal Spray and the new Congespirin. For Drackett, Bristol-Myers has kept Young & Rubicam, the agency that had the account when Drackett was purchased.

It can be noted at a glance that Bristol-Myers seems to make no bones about marketing competing products. You can slick your hair down with Vitalis or Score, deodorize with Ban or Mum, brush your teeth with Fact or Ipana, cure a headache with Excedrin or Bufferin, treat your hair with Kindness or Condition, enhance your grey with Come Alive Grey or Silk 'n Silver and color it with any number of options whose shades of difference are subtle indeed to the unschooled male.

John Sheedy, director of advertising for the Bristol-Myers products division, says the company does not compete with itself, but instead it "zeroes in on a target audience for a product that complements an already existing product." Thus Excedrin was developed, not to cut into Bufferin's market, but to carve out a complementary market of people who indicated they desired an extra-strength pain reliever. Of course, some of Bufferin's customers may move over to Excedrin in the process, but so will Anacin's and Bayer's. Thus, Bristol-Myers ends up with a larger share of the total analgesic market. Jack Shor at Clairol says frankly that it is that division's policy to bring out competing products, partly on the theory that "if we don't somebody else will." He adds, "When Kindness competes with Condition they both grow—the market grows."

Both Excedrin and Bufferin use real people in their TV commercials, Excedrin via the hidden camera route and Bufferin with testimonials that are evolving into a more complex presentation by such notables as Arlene Francis and Joseph Cotton. The two analgesics were at Y&R until the fall of 1964 when Bristol-Myers turned Bufferin over to Grey to put the pair in separate shops. Grey retained the presenter approach, but moved Miss Francis and Cotton out of their studies into the great world where tensions abound. Miss Francis currently is seen in front of a school, where she talks about the situation of a woman who drives her children and neighbor's children to school and who, if she gets a headache, needs relief that doesn't interfere with maximum alertness. A similar line is taken by Cotton in two recent commercials sited at jobs where responsibility for others runs high: the cockpit of a jet plane and a fire house. A Grey spokesman says Cotton and Miss Francis were chosen as partners because, "to the best of our belief their image for people was one of probity and integrity. That is the kind of roles they played over the years."

Bufferin's copy states that it is faster and more effective than aspirin without adding a lot of other drugs. By way of contrast, Excedrin's advertising makes much of the extra drugs it does contain to provide quick relief, long lasting relief, tension relief and an anti-depressant. The product went national in early 1962, aimed at the people who suffer pain to a degree that two aspirin tablets, and therefore by extension Bufferin, can't overcome it. Hanno Fuchs, the creative supervisor at Y&R for the Bristol-Myers account, says Excedrin was announced nationally with a commercial that measured best in test markets, a straight news approach quoting facts and figures. But about this time the hidden camera testimonial by ordinary people was beginning to be used in commercials. This technique seemed to go a long way towards solving one of the problems of headache commercials: how to visualize the benefit of an analgesic, or, as Fuchs puts it, "What is the picture of 'got rid of headaches?'"

BRISTOL-MYERS' PEOPLE WHO SELL PEOPLE



Marvin H. Koslow
Advertising Services



John J. Sheedy
Bristol-Myers Products



Charles E. Palmer
Clairol Inc.



Charles W. Butler
Grove Laboratories



Fred L. Rutherford
The Drackett Co.

The summit from which Bristol-Myers poured some \$77 million into television last year is represented by these five men. Koslow heads a new corporate unit, the Advertising Service Division, that coordinates the advertising of all Bristol-Myers' divisions in the interests of economy in media buying and efficiency. Sheedy is advertising director of the largest unit, the Products

Division, which manufactures a number of household words in drugs and toiletries. Palmer is VP-advertising for Clairol, the next largest division and growing fast. Butler is VP and advertising director of Grove Laboratories, St. Louis, bought by B-M in 1958. Rutherford is advertising manager of the corporation's newest acquisition, The Drackett Co., purchased just last year.

Somebody came up with the idea of filming and taping people who had used Excedrin and found it worked for them. "This was almost the first believable visual for a headache remedy," Fuchs says. "It got at the real proof of whether a headache remedy will work or not. It was copy-tested and performed very well. For the balance of the year we used both kinds of commercials."

From 1963 on, the hidden camera commercials have been used exclusively. Here's how they are created, according to Fuchs: About 3,000 phone calls are made in order to get 300 people who use Excedrin and seem likely prospects. Then a team of four men visits the prospects, talks to them and finds out if they really do use Excedrin. The prospects are ranked according to suitability. About 30 ultimately are chosen, and these will serve for some six commercials. The 30 are called and asked to come down to the office of the "Bureau of Industrial Service," a cover name for the operation, to have their views on Excedrin tape-recorded. Separate appointments are made and the people are ushered in individually to the office where a motion picture camera is carefully concealed. If they spot the camera, or otherwise indicate they know they are on camera, their interviews are not used. It has to be a spontaneous interview to meet the commercial's requirements. The films are printed for all 30 interviews and the sound tracks transcribed. This is where the creative people enter to put it together. They have the difficult job of coming up with just the right mix of people and of reasons for taking Excedrin. It's not good to have all headache sufferers without any arthritis victims and so on. Recently, the novel question arose whether to use an interview with a man who spoke too well. He was a white collar worker and his arguments for using Excedrin sounded like straight commercial copy. Would anyone believe he was for real? The decision was to include his testimony. The people at Young & Rubicam reasoned that a certain percentage of the audience won't believe in the genuineness of any of the interviews, but for those who do believe, his words will be compelling.

These hidden-camera commercials have added to the television air a Hemingwayesque prose that even the ear of a Truman Capote would be hard put to duplicate exactly. For example, to the announcer's question "For the pains

of a cold, have you tried Excedrin instead of aspirin?"

"I had one of the worst colds I have ever had, I think, two weeks ago, and I took it three times a day and I was able to go to work every day. And a lot of people who work for me were out, but, as I say, Excedrin helped me from the standpoint I lost the soreness or grippy feeling or whatever you want to call it."

Interestingly, over at another Bristol-Myers division and with another agency—Clairol via Doyle Dane—the hidden camera commercial also was used recently, but this time to overcome the fears of women that their men might take it badly if they colored their hair blonde. According to John Leonard, VP and account supervisor, this commercial was made by getting dark-haired models to agree to have their hair colored by Clairol's Born Blonde, and then be picked up by their boy friends in an anteroom of the hairdressing salon where a movie camera was concealed. The man's reaction to his girl friend's new hair color usually was one of mild surprise and pleasure. He wasn't shocked, as many women fear their men will be. In fact, Leonard says, one man was so involved with his own anxieties that he didn't even notice the color change but said as she greeted him, "I just want you to know I was here on time."

What do two such diverse products as Born Blonde and Excedrin have in common that makes separate agencies choose a similar creative approach to make a point about them? It seems that in these two cases the commercials deal with potentially threatening situations, severe pain on the one hand and a drastic change in one's appearance on the other. Perhaps the creators of the commercials reasoned that the potential customers for these products want the reassurance of authenticity.

On the same toiletries shelf with Bufferin in the Bristol-Myers medicine cabinet at Grey Advertising is Score, which according to the agency has moved up to the number three spot in men's hairdressing and is "hot on the heels of Brylcreem." The number one spot is held by that other B-M product, Vitalis, whose advertising is handled by Needham, Harper & Steers. An agency spokesman says Score, in 2½ years, "whistled by other brands that had considerable history and cachet."

The hairdressing market basically is divided between

To page 66

THE CASE

The New York and London advertising worlds are separated by 3,456 miles. In advertising theory and practice, however, they're much closer together. That fact will be evident to the reader following this three-part series of lectures on advertising by John Hobson, managing director of Hobson, Bates & Partners, London. In this instalment he takes on "The Techniques of Modern Advertising." The three together add up to the finest exposition of the advertising business the editors of Television Magazine have come across. They are reproduced by permission of the Royal Society of Arts, to which body Hobson first addressed his lecture series. The final lecture, on "The Influence of Advertising on Mass Media of Communication," will appear in the March issue of TvM.

IN this second lecture I want to tell you something about the processes behind the advertising which permeates the time and space you inhabit. To most people advertising means two things. It means the impression of a vast and seemingly inconsequential output of messages, most of which do not interest them, so that advertising seems very wasteful. Secondly, it means a few particular advertisements which stay in their minds as ones they like or dislike, or have notably found helpful or boring or colourful or distasteful or amusing or misleading or repetitive or intrusive or lively or dull.

To some extent both impressions are illuminated by one fact which, naturally, is not generally appreciated by those not involved in the practice of advertising. It is this. While the main media of communications—the press, the posters, the television, the cinema—have to broadcast the advertising messages indiscriminately, any one message is likely to be of interest only to a certain part of the total audience. These people will find the advertisement helpful; to the others, or indeed to these same people at a different time, it will be boring and superfluous. It is an axiom that virtually no product, and therefore no advertisement, can be of equal interest to everybody at the same time.

The impression of a vast waste of superficial effect and purposeless effort is also increased by the belief that advertisements are the outcome of someone's bright idea or momentary inspiration, rather unrelated to any serious intention other than to capture the eye.

What I want to describe to you is the careful planning and thinking and research that leads, in almost every case, to each advertisement being given its particular form and content, and its direction to a selected audience of potential buyers. Do not forget that each advertisement represents a serious expenditure by sponsors who have no money to waste. When industry spends, as it does, something like £225 million on display advertising for consumer goods, it not only expects to get, but in practice actually does get, what it regards as a fair return for its outlay.

Let me go back to the basic purpose of advertising—to sell goods or services. Each particular advertising campaign for each particular product at a particular time is part of what one may loosely term a deliberate *marketing* intention based on carefully considered strategy and tactics. This marketing intention will start with the properties and utilities, the shape and packaging and colour of the product will calculate the latest trends of public behaviour, recreation or outlook, the new factors in retail distribu-

tion and the effect of competition; will take in the method of transport, trade margins, price, merchandising, wholesaling and retailing decisions, the role of the sales force, the after-sales service facilities, and a number of similar facts; will comprise a careful identification of the best potential market in terms of people, geography, seasons, spending power; and will duly then arrive at the advertising message, and the deployment of budget best calculated to carry it. The choice of advertising is virtually the last element to be decided in the marketing complex, and although it may represent a very large part of the financial outlay and may in the result determine the success or failure of the whole marketing plan, it is in itself very largely governed by the other elements in the plan. Because the advertisements are the main, and certainly most obvious, of the outward and visible signs of the plan, many people get the impression that the advertising is the only really important element, that it is the plan in its own right. It may serve a useful purpose to have put its true function into perspective.

Next it is worth remarking that virtually no two marketing plans, or their consequent advertising execution, have identical intentions. There are of course certain broad groups of similar circumstances which call for fairly similar treatments; but within each tactical situation, on which each plan is based, there are certain to be differing weights of contributory factors which make every case different from every other. It is not feasible to lay down a kind of blueprint that will fit the needs of a number of marketing or advertising intentions.

The two most crucial stages in developing an advertising campaign are the strategic decision on objectives and the choice of creative treatment: the former is very much bound up in the total marketing intention, the latter is very much a matter of advertising techniques.

The considerations leading to the strategic decision are as wide and various as commerce itself. Nevertheless it is possible to list five main types of consideration which normally affect the advertising objectives:

The range of type and intensity of consumer wants comprising the market for our product, together with estimates of the trends of public outlook or trade development, which may affect these wants in the future;

The special competence of the product itself.

The strength of the sponsor's resources for promoting it.

The existing disposition of competitors' strength.

The type of purchasing occasion

FOR ADVERTISING

BY JOHN HOBSON

arising from the character of distribution for this type of product.

One talks of "the market" for a type of product, but this apparently straightforward concept of "the market" conceals a wide variety of types and degrees of want—varying by age, geography, outlook, habit, price, occasion of usage, availability, and so on. By means of painstaking assembly of facts, through market research retail contacts, and all types of fact-finding, we can calculate the size of the potential sale for our product, associated with each type of degree of want, and thus set up a choice of different objectives for the advertising. It is virtually axiomatic that no product is ever equally perfect for all sectors of the market.

First consideration in choosing our particular objective will probably be the special qualities or performance of our product itself. We shall even consider whether the addition or adjustment of qualities could create a better advertising proposition. The decision will also be affected by the areas of strength or weakness of the competitor. It is no good tackling head-on an objective where strong competition is entrenched.

A vital factor is the resources which our sponsor can put behind his campaign. Only too often sponsors with big ambitions but slender resources attempt an objective too big for them.

The strategic advertising decision will also be influenced very much by the type of purchasing occasion—an impulse market, a carefully considered purchase, a product limited by distributive conditions to tied outlets, a cut-price supermarket situation, and so on.

Finally, one must look forward from the market, the competition and the distribution, as they now exist, to possible developments foreseen as a result of trends in public spending, outlook and living patterns, and position the product in its market accordingly.

Let me illustrate this area of the strategic advertising decision with the case in the breakfast cereal market. Here are five products which have deliberately chosen to aim at five different sectors of the market. The market leader uses his dominant resources to promote a broad sense of pleasure and wholesomeness, that can apply to everyone. Another brand with a more rugged product and a lower budget concentrates on youngsters through their sporting interests. A third attacks a limited but specific health area. A fourth goes for the children's market with the appeal of a sense of fantasy and fun, while a fifth tackles the same market with the appeal of premium gifts.

In my personal view this strategic deci-

sion overrides even the creative decision in importance. The most sparkling and competent creative execution will be wasted if the policy objectives are not correctly chosen. I have, alas, seen it happen only too often. At the same time, within the *right* strategic decision, there is wide scope for success or failure, for brilliance or dullness, for competence or incompetence, in the creative execution.

There are three main considerations likely to influence the approach to the creative decision. The first is the tactical objective of the particular phase of advertising; the second is the actual choice of main and secondary selling arguments, and the third is the manner or atmosphere of the presentation of those selling arguments.

LAYING THE GROUNDWORK

As I have said, there are an infinite variety of tactical situations. To name a few—we may be launching a new product whose new utilities need proclaiming and explaining. We may be announcing a dramatic piece of news like a price reduction or a new model. We may be merely sustaining the memory of an established brand name with a fresh rendering of its well known claim. We may be expounding to a managerial audience the virtues and the responsibility of a serious industrial concern. We may be concerned to give a company in the popular consumer goods field a favourable image against which its goods will sell automatically. We may be engaged in an anxious race for our brand against a very similar brand of some other firm to gain a larger share of the market. We may be more concerned with widening the total market for our class of goods because, if the market widens, our brand must automatically gain the lion's share.

There are probably three main elements in the tactical use of advertising—to penetrate, to remind, and to create favourable associations, and the relative importance of each element in the plan of the particular campaign will tend to determine which type of media or campaign approach will be used. For example, television and large spaces in press and magazines are ideal media for telling a story in depth, while posters and smaller press spaces and short television flashes (little more than moving posters) are good for repetition which, as Dr. Kelvin points out in his work *Advertising and the Human Memory*, is not merely a prevention of forgetting, but rather the means of progressive assimilation of the advertising message.

Then we come to the question of the selling arguments. It might seem as if the choice were obvious—determined simply by the properties of the product.

This, however, is unlikely to be the majority case. It will be true at a moment of time when our product has clear and simply expressed product advantages over the competition; but this situation will not hold good for long because it will only be a matter of time before the competition is forced to include those same advantages. Look around the whole field of consumer goods and you will find very few markets in which there are not a handful of equally good competitive brands. If one has edged ahead in product quality, the others have caught up. Indeed, this continuous competitive improvement is one of the great merits of the system of which advertising is part. Our advertising in this situation has to find some aspect of our brand on which to focus—an aspect of special importance to some important section of the market, and an aspect on which the competition has not focused. Nor is this limitation of the scope of the product claim to a single aspect a disadvantage; indeed quite the reverse. The consumer finds it far easier to identify, and therefore to remember at time of purchase, a product which has one single claim associated with it. So, however many good points a product may have, it is wise for the advertising to focus on one only, and allow the other values to emerge in course of use. Naturally, that one point must be an important one capable of influencing a sizeable part of the market.

What are the techniques for assessing the best choice of product claim? First there is the obvious selection of an objective built-in utility superior to that of competition, but as I said, this is usually a short-lived advantage. Next there is the historic flair and inspiration of the salesman for judging what the public want most in the area of this product, and for concentrating on this aspect of the brand's properties. This competence, whether rational or intuitive, is one of the chief qualities of a great industrialist or a great salesman. But in the acute competition of today, and where the stakes are high and the penalties great, the hit-or-miss risks of intuition are not always acceptable. Market research, and especially depth research, are more and more employed to help in defining those areas to which the product's copy claims can best be directed. Let me explain these terms. Market research covers all types of consumer investigation, but is generally associated with research designed to establish a pattern of behaviour. From the patterns of behaviour by people of various descriptions the motives of that behaviour are deduced. Depth research, or motivation studies as they are called, consist of interviews directly designed to establish attitudes, motives and feelings

To page 62

9

TH IN A SERIES
ABOUT THE
CREATION OF
TV COMMERCIALS

TED BATES PITCHES ADAMS SOUR GUM:

1. The commercial begins with a bouncy rock and roll beat. As it plays away the young man is asked by the voice-over, "Are you brave enough to buy it?"

2. A quick cut to "it," held in the hand of the serious-faced, fictitious sponsor Old Man Adams . . . "Old Man Adams' Sour Gum," the V-O chants.

5. There's a cut to the titles "Sour Power." Zooming in and out on the words, the titles expand and contract.

6. The Sour Power word effect is one of puckering, an extremely effective visual image for the new product line.

9. "But sour" details the V-O and for the first time the new package of Adams Sour Orange Gum appears on the screen.

10. "Ooo, Mr. Adams," coos one of the young singing spokesladies in delight at the sour gum sensation.

13. Now the focus is on another of the Adams gum flavors. The package of "sour apple" appears on screen, following orange, sour cherry and sour lemon.

14. The off-screen rock chorus, a group called the Tokens, sings "Ooo, they're good." On screen the four spokesladies flash on in a composite quick cut.

ADAMS GUM has four new flavors—all sour. It also has a new commercial—all sweet. The latter gets the message across for the former. It's the handiwork of Ted Bates & Co. advertising agency, which went to a rocking musical, tongue-in-cheek sell using a dour, fictitious "Old Man Adams" to plug the new line.

Just as "sour lemon," sour orange, "sour cherry" and "sour apple" are new flavors for Adams, the look of the Bates-designed spot is something new for the agency. The light, bright touch of the Adams spot is a seemingly new turn for Bates, generally known as traditionalists in the hard-sell school of TV advertising. There's not a white coat in sight, nor a cast-iron stomach, nor a documentary voice-over in the entire 60 seconds. All's



1



2



5



6



9



10



13



14

color, bright and bold film techniques, music and humor.

The musical background came before all else in the making of the commercial. As Bates producer Chuck Kambourian explains it, the gum market is strongest in the late-teen, early 20's age brackets and the most practical way to appeal to them was through their favorite and familiar medium of rock and roll.

To start the sour gum jumping an R&R group called the Tokens was hired. In concert with Bates musical director Harry Sosnick they worked out a bouncy, get 'em-to-buy kind of sound track. The music was used as a reference point from which the rest of the commercial—casting, copy, editing, et al—flowed later.

To make sure the casting properly matched the light touch of the music, tapes were played during the casting sessions. The final faces selected for the pitch were four types of girls. The first "cute and bright," the second "pretty and All-American," the third "funny but in a kooky way" and the fourth "studious with glasses." The leading man was deliberately chosen to be "a regular guy. A young man just out of college, just old enough to be going out on his first job." The properly clean-cut young leading man, actor Barry Newman, delivers his line with jumping *joie de vivre*, both literally and figuratively.

The real star of the show, however, is what might be called the spot's leading character part. It's the role of the sponsor

A LIGHT TOUCH MAKES A STRONG SELL

BY DEBORAH HABER



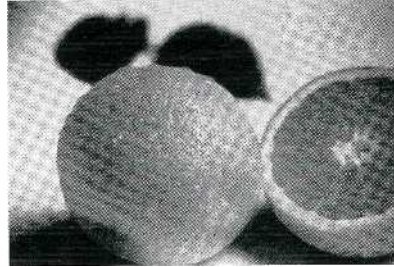
3



4



7



8



11



12



15



16

3. He's brave enough. As he bites into the gum, we're told, "It's got Sour Power!"

4. So much that the gum chewer is knocked for a visual loop. As he spins he's accompanied by the rock beat and the tag line . . . "Sour Power."

7. Back to the blasé Adams holding the gum. The audience is advised that, "Adams makes the sourest gum around."

8. "Like orange," explains the bouncy voice-over. Here a ripe, juicy orange is focused on.

11. After the camera swoops on the other Adams flavors with customary "ooos," it cuts to the young man now bouncing in the air.

12. "You get kicks you never thought you'd get with gum," the V-O continues. But Old Man Adams still takes it in dour stride.

15. But has the message gotten through to Old Man Adams? Not yet. But then . . .

16. . . the camera zooms in and Old Man Adams smiles brilliantly. The reason? "Adams makes the sourest gum around. Cause Old Man Adams is the sourest man in town." His answer: "Gee, thanks."

called "Old Man Adams" and described by producer Kambourian as "a regal looking chairman of the board type." Actor T. J. Halligan was chosen, a properly jowly, properly dour executive type. His part in the commercial is to look as sour as the sour gum he holds in his hand. (In the original storyboard the part of Old Man Adams was played by Bates Chairman of the Board Rosser Reeves.)

The sell for the commercial, the work of copy writers Don Sheerin and Don Booth, pitches that Adams Gum has "sour power." The audience is asked, "Are you brave enough to try it? Are you man enough to buy it? Old Man Adams' sour gum. It's got sour power." There are plenty of quick cuts, a jazzy

musical score and vivid use of color. In addition to Old Man Adams' sour face, the tag line "sour power" is emphasized by spelling the word "sour power" out in letters that expand and contract, giving the visual impression of puckering. The use of letters also is an attention-getting device, geared to attract the audience to the sponsor's message.

Creative hands responsible for the Adams sour gum commercial are: account supervisor Phil Smith, producer Kambourian, copy writers Sheerin and Booth and art director Larry Killian. Elektra Films was the production house which created the spots.

To producer Kambourian music was the note around which the entire commercial was built. "The music dictated

where the commercial was to be cut. The music says this is a light commercial, the general mood is light, the approach is light. The music even builds to the punch line."

What the Bates crew finally built for Adams' four new flavors was one 60-second and one 30-second commercial. (The 30-second spot is lift footage from the 60-second.) There are versions in both color and black-and-white.

The commercial made its first TV appearance on January 3. It's network-scheduled on *Where the Action Is* and the teen-age soap opera *Never Too Young*. It will also enjoy a heavy spot run, slotted daytime and nighttime in selected television markets across the country.

END

The Future of Television

THIRD IN A SERIES



THE INVISIBLE SHIELD

It's the only thing standing between TV and full use of satellite capability. The principal problem: man himself.

By Morris J. Gelman



WHEN Newton Minow was chairman of the Federal Communications Commission he once expressed the hope that satellite television would be a Joshua's trumpet blasting down walls of ignorance around the world. So far it's sounded more like a piccolo. The human equation hasn't soared with the scientific, and has conspired to frustrate or postpone the realization of much of satellite TV's promise.

No torrent of fascinating programming from every corner of the globe has poured forth. Back in 1962, bright-eyed space officials talked hopefully about covering the 1964 Olympic games from Tokyo. When the Olympics came, a synchronous satellite was in position to provide coverage, but none of the major events were carried live in this country. Technically, satellite coverage of the Olympics was brilliant. As a programming venture it was a stunt.

And for the most part that's how television has used the satellites—as a toy, a promotion gimmick, a novelty to beguile the audience. But the novelty is wearing thin and the vistas now open to television stretch out invitingly but largely unexplored.

Yet even if less than its full promise is acknowledged, television by satellites is fraught with more implications than UHF, CATV, pay TV, cartridge TV or anything else looming in the medium's future. Satellites can create an entirely different kind of television, while other systems offer only variations on a familiar theme. Members of the Association of National Advertisers, meeting in Hot Springs last November, got an earful of what communication satellites can bring to pass. The speaker was Richard A. R. Pinkham, senior vice president in charge of media and programming at Ted Bates & Co., a dedicated spade caller who's been right more often than wrong. Said he then: "I am talking about direct television transmission from the ground to a satellite and thence right into the living room. Once such a satellite is established it will be possible for every home in America to orient its antenna straight up and get a clear picture . . . such a satellite would not be limited to the transmission of just one television signal. It could easily carry 3 or 5 or 10 or even 20. . . . The mind boggles at this prospect." It would "pale into insignificance" all other potentials of television, he said.

AN EARLIER PROPHET

But Pinkham's message was merely the echo. The original evangelist in the field was Brigadier General David Sarnoff. The board chairman of the Radio Corporation of America, hoping to impress the need to be ready for it, has been pounding away at the theme of direct satellite transmission since the early 50's. Over and over he's stressed that by 1970 or thereabouts "satellite television will be able to transmit on a worldwide basis, directly to the home, without the need of intermediate ground stations." He's pointed out that with the help of automatic translators, audiences of a billion people could watch the same program at the same time.

"Our grandchildren's world will be one in which it will be possible to communicate with anyone, anywhere, at any time, by voice, sight, or written message, separately or as a combination of all three," the general stated in a speech made in 1963. He also prophesized the use of manned satellites as switchboards in space, enabling people to talk to and see each other on television screens though they may be on different continents or even different planets.

Comments a spokesman for the Communications Satellite Corp.: "The improvements in satellites are going to be as great as the improvements we've seen in radio and television. They just have to be. This little Early Bird we have up

there now is just a horse and buggy. It's like one strand of telegraph wire. We don't know what the future means, because we just can't look that far into it."

It's only the beginning and the future may travel down any of a thousand avenues—probably reason enough to overlook past disappointments and to anticipate tomorrow's efforts.

What are these things of great expectations? Communication satellites are relay stations in space, hurled into orbit and powered by the sun. They have the capability of relaying television and telephone conversations instantaneously around the world. They're needed because high-frequency signals travel in straight lines, won't follow the earth's curve. Undersea cable capacity is inadequate for television—which takes a thousand times the band width of voice—and limited for phones. Satellites will handle any form of communication, can relay signals around the world in one jump.

The concept is not new. It was suggested by science writer Dr. Arthur C. Clarke, secretary of the British Interplanetary Society, as early as 1945. But formal establishment of space communications had to wait some 13 years until the Project Score satellite was flung into orbit by this country and from its lofty perch broadcast President Eisenhower's "peace on earth" message to the world. This was followed by the launchings of several passive satellite balloons, which carried no power supply, receiver or transmitter and merely acted as "a radio mirror in the sky," reflecting communications from one terminal to another.

Then came the low-or-intermediate-altitude, active repeater satellites such as American Telephone & Telegraph's Telstar and RCA's Relay. Powered by scores of solar cells, they not only reflected signals but also changed their frequencies and amplified them. Telstar was launched in July 1962, Relay in December the same year.

These first communication satellites were put into orbit somewhere between 500 and 7,000 miles up. At this altitude it takes a number of them to cover the globe because they're constantly circling. They did demonstrate their principal objective—that a relay electronic repeater could be constructed and work. But they also demonstrated the limitations of low-altitude systems. They were not always there when they were needed—after 20 minutes of transmitting they were gone for another revolution.

Still, it was a large achievement. It got a lot of people thinking about the general field of communication satellites and indicated to them what could be done.

Meanwhile, a different kind of thinking had evolved at the Hughes Aircraft Co. in Southern California. A small band of bright young men, most of whom had been plying the communication satellite area since 1959, had conceived of a spin-stabilized, synchronous-type satellite.

At that time the country's space programs were, in general, not doing well. It had become quite an achievement when a booster didn't blow up on its launching pad. When the Hughes people talked about getting a satellite injected into a synchronous orbit they were not taken seriously. But they were convinced their method was sufficiently simple and that it would, indeed, be practical before too long, and they persuaded the company to invest in it as a speculation against the future.

For two years they tried unsuccessfully to get government support. Then they built, developed and demonstrated a working model, an actual flight prototype. It was completed in 1960 and for the next year a continuous campaign was waged to promote and sell the synchronous satellite idea. In the summer of 1961, Hughes finally managed to secure a

TV's use of satellites has so far been less than overwhelming—30 hours up to 1966

joint Department of Defense-National Aeronautics & Space Administration assignment called the Syncom program. Work was started late in 1961 and the first launch took place in February 1963.

There were three Syncom launches in all. The first was successfully injected but blew up after reaching its apogee. Syncom II was launched in July 1963 and Syncom III in August 1964. Both have been in continuous use ever since.

They really weren't designed for television, although video experiments have been carried out. Syncom II, over the Indian Ocean, has a narrow band capability and showed briefly that it would carry pictures. Syncom III, over the Pacific Ocean, was used to cover the Olympic games from Japan.

The difference in acceptance between the Syncom and the Telstar-Relay series has been demonstrated emphatically. The Syncoms have been in frequent use ever since their launches, while there's small call nowadays for Telstar or Relay. There's a Telstar II and a Relay II up and operable, but even when they're used it's sometimes for such non-essentials as turning on the lights at the opening of some supermarket.

Synchronous vehicles have won favor with space authorities because the higher communication satellites are hurled, the more encompassing their range. Once in place, 22,300 miles above the earth, synchronous satellites move at the same speed as the earth. And rotating at the same speed, the satellites appear stationary in relation to the point where they were placed. Only three are needed—one over the Atlantic, another over the Indian Ocean and the third over the Pacific—to cover the entire globe.

Yet each of the satellites has made communications history. Both Telstar and Relay, for example, gave global television real meaning when they provided intercontinental coverage of the funeral services from Washington for President Kennedy. But it took the Communications Satellite Act of 1962 to give direction and purpose to this country's space communications activities. Its most tangible outgrowth: the little-more-than-two-years-old Communications Satellite Corp., or Comsat. Regulated by the Federal Communications Commission, Comsat is charged with developing a commercial system which will place satellites in orbit to relay communications between the U.S. and other countries. Being publicly-owned, it's also supposed to make money for its shareholders.

Comsat settled down to business in April last year when it launched Early Bird, another synchronous satellite out of the Hughes Aircraft shop. As the first communication satellite to be used for regular commercial purposes, Early Bird opened as many as 240 two-way telephone circuits or 2 two-way TV channels for trans-Atlantic traffic. Its stationary orbit is over the Atlantic Ocean, off the east coast of Brazil.

Comsat, not surprisingly, has had its growing pains. From the start of commercial operations the networks have complained that the rates for use of its satellites have been "excessive and unfair." The first Comsat fee schedule was hardly inviting. The tariff called for \$2,400 for the first 30 minutes of TV use and \$475 for each 15 minutes thereafter in "off peak" telephone hours (5-8 a.m. and 2-9 p.m., New York time) and \$3,825 for the first half-hour, plus \$710 for each 15 minutes thereafter in "peak" hours. For two-way simultaneous black-and-white transmission the charge

was stated as 150% of the one-way rate. For one-way color the rate was also 150% of the one-way monochrome rate. It added up to a black-and-white, TV-only rate of \$3,350 an hour for one TV circuit in "off-peak" telephone hours and a rate of \$5,245 an hour when telephones are at their busiest.

Comsat subsequently filed a lower tariff for use of its facilities but the networks still maintain that the rate schedule tends to discourage their use of the new technology. And Comsat fees cover only transmission between its ground stations in the United States and the satellite. The fees from the satellite down to European ground stations are regulated, in most cases, by European postal authorities whose proposed fees are even higher than those of Comsat.

Overall, satellite TV charges have been high enough to force American and European networks to be thoroughly chary about how they use them. Still, high rates are only the surface of the situation. For though television has come away with the major share of publicity, Comsat's future is not particularly dependent on TV as a consistent and major customer. Communication satellites have expanded television's techniques for live coverage, especially of great human events of a timely nature, but the important money to be made by a global system surely will come from the telephone and data processing industries. They also figure to be the biggest beneficiaries. With ocean cables, conventional radio circuits and microwave facilities providing only partial answers for international communication's greatly expanding needs—it's growing by about 20% a year—satellites have become the great electronic hope for the future.

Yet it's difficult to predict how international TV via satellites is going to shape up. To date, the medium has only been willing to pay the price for very special events. There had been about 30 hours of actual commercial broadcasts via satellites by television at year's end, with the visit of Pope Paul taking up eight of them.

The most apparent difficulty is that the actual amount of time that's required by TV of the satellites is far from a full day's schedule. Television simply is a part-time user of the satellites and networks, naturally, don't want to pay a full-time rate for only partial need. Comsat's dilemma is that it has difficulty in marketing a part-time availability. Television requires a tremendous amount of satellite capacity. Up until now the corporation has been interrupting telephone service to give TV its opportunity on the assumption that networks cannot afford to pay for their own satellite on a full-time basis. Yet there's indication that an accommodation for television can be worked out. Says Spencer Spaulding, manager of systems analysis for Comsat: "We're looking forward to running a satellite on a part-time basis for television. We might be able to do something where we can service a few hours a day to television without interfering with anything else."

Even without this advancement there's no question that the hookup between television and communication satellites deserves some applause. There's been at least one type of programing seen on a relatively regular basis with both interesting and worthwhile results. Called the *Town Meeting of the World*, it's a series of intercontinental television conferences via satellite devoted to a discussion of world affairs. The series was initiated by CBS-TV on July 10, 1963.

The programs actually are shown on a delayed basis but

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There's evidence that direct satellite transmissions are at least 10 or more years away

the only way the actual debate can be carried out is via a two-way real time television communications setup. It still comes under the heading of a special event, but there are some observers in the field who insist television in space doesn't have to be limited to such a role.

"It seems to me," points out John W. Ludwig, assistant manager, communication satellite systems, space systems division, aerospace group, Hughes Aircraft Co., "that there are a certain number of programs that you could see once a week on a pretty steady basis that would still command a big audience worldwide. I don't know why you shouldn't see one bull fight a week from Spain and a ballet once a week from Moscow."

In the aggregate, there's no real problem carrying television simultaneously with other communications users on the same satellite. It can even be done on Early Bird, although generally it has not. True, being the first commercial satellite, Early Bird's capacity is relatively low, but it is still feasible to carry a substantial number of voice channels simultaneously with television. The limitations for using television simultaneously with other communications is more in the ground stations than in the satellites—Early Bird can send a television signal while it's carrying about 60 voice circuits.

Adding up all factors, it appears that telephone services are going to dominate communication satellites for a long time to come. If use is measured only domestically, Hughes' John Ludwig would agree with this contention, but internationally he foresees a bigger part for television to play.

"I'm sure," he analyzes, "that a lot of the small countries around the world are going to want television, if for no other reason than they've never had it. It's going to be something new for them.

"Now," he explains, "one hour of television represents 400 hours of calls on the telephone circuit. These small countries will use the telephone hardly at all. They may make a dozen calls a week out of the country and at the same time bring in 10 hours of television.

"I think," he continues, "the big traffic between the United States and Western Europe and the United States and Japan is apt to be telephone traffic. But I suspect there's a tremendous demand for television into the smaller nations all over the world. I think some of these rapidly emerging nations of the world are going to want to take Cook's tours. We're perhaps a little too sophisticated for this type of programming but I believe people in South America and Africa are going to be absolutely fascinated with seeing programs from Russia, France, Italy, the United States, Japan and Australia. It probably means that we'll need something like 97 ground stations around the world."

These are straws in the wind, and fragile, indeed, when measured against direct transmission from satellite to home. There's no need to belabor the potential of such an eventual-ity. Suffice to say it would be revolutionary.

Despite the many enthusiastic forecasts, however, there's evidence that direct satellite transmissions are at least 10 and maybe many more years than that away. They could never come. Economics and politics stand hugely in the way.

Observes Comsat's Spencer Spaulding: "In 10 years the technology could conceivably advance to where it was economically feasible to broadcast directly to the home from a satellite. When we're talking economically feasible," he

emphasizes, "we're talking specifically about this country at the moment." Switching to the political question, Spaulding says: "It's difficult to see how you would replace all of the present network-affiliate setup by going direct to the home. You'd lose a lot of the broadcast structure in the process. Also in this country you have a tremendous investment in the local broadcast station. This is quite aside from the distribution investment in telephone facilities. Presumably these could be used for other purposes. But what are you going to do with the local TV station?"

Most broadcasters couldn't agree with the Comsat official more. "If the three networks throw up a satellite," says Tom S. Gilchrist Jr., vice president-general manager of WESH-TV Daytona Beach, "they'll be able to transmit three flagship stations all over the nation and the rest of us will be running a different type of television station.

"I believe," he adds, "that the government, which already is regulating just about every facet of life, is certainly going to take a stand in this thing. It has to in order to preserve this industry and keep an orderly growth of communication satellites. If you turn them loose it could completely upset the whole communications industry."

Offers National Educational Television president John F. White: "Anybody who talks in terms of 20 years about satellites broadcasting direct to home is kidding themselves. There's going to be considerable resistance. The resistance will not involve whether we put a satellite up but how we use it. I think the chances of any network of any kind being able to program out of New York or Hollywood straight into homes is a remote one because the national investment and the national economy is based on individual stations. I think they will have to feed from the satellites to individual stations and then out again."

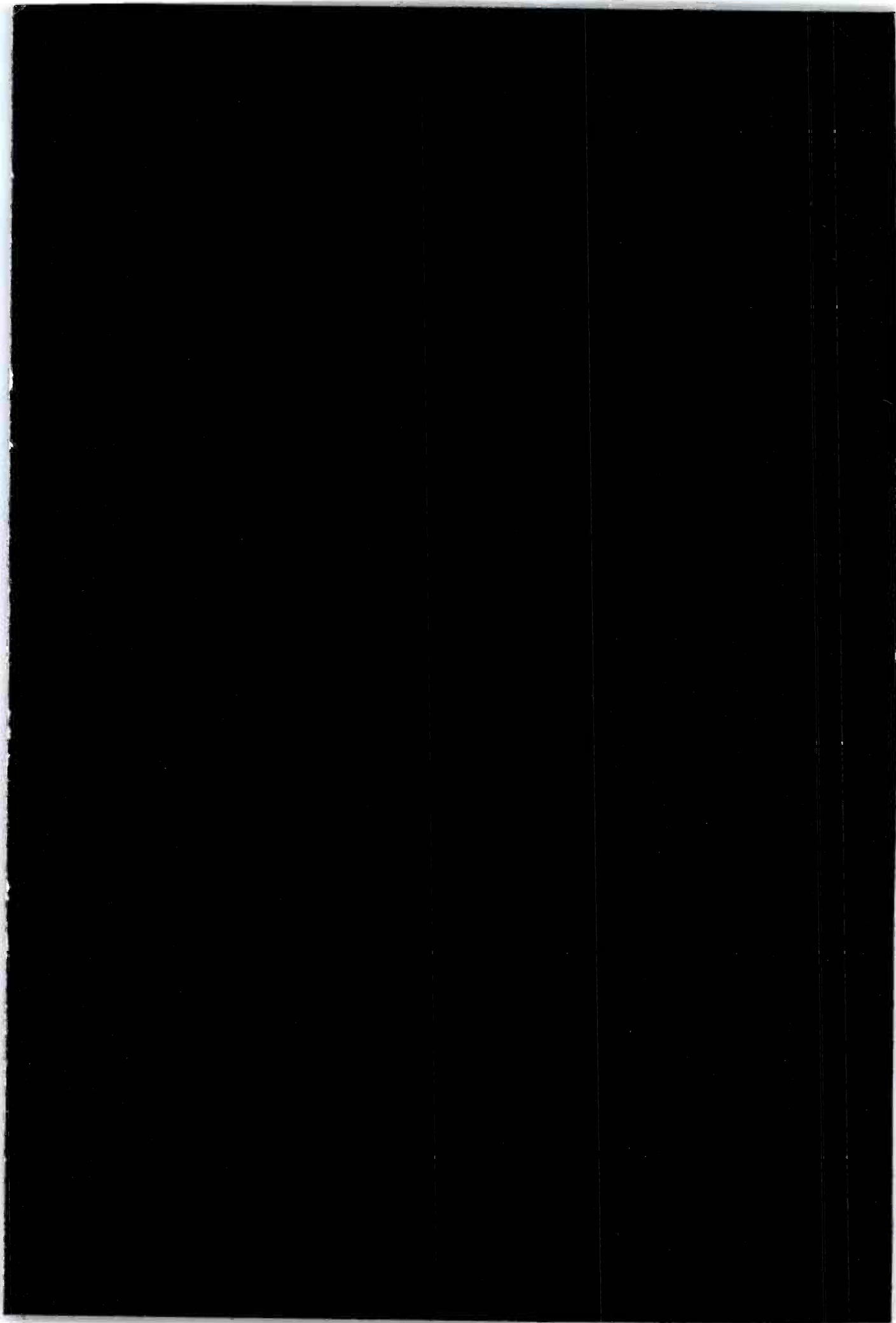
American Broadcasting Co. president Leonard H. Golden-son is even a more emphatic non-believer. "I see direct broadcasts to the home as practical scientifically," he says, "but it would be completely impractical politically. I can't imagine any government, including our own, permitting satellite transmissions direct to the home. If we could put one up, so could Castro and the Soviets and the Red Chinese. I can't see anything changing politically where the Congress of the United States or the ruling body of any country, is going to permit unlimited propaganda from alien nations to come directly into the home without supervision."

Adds ABC corporate vice president James C. Hagerty: "This is one of the reasons that we insist responsibility for distribution of satellite transmissions should rest with the stations which are licensed by the FCC and have to hand in report cards."

In the face of this wave of cynicism, Dick Pinkham's vision remains unclouded. "I am certain," he says, "that the by-passing of the local stations by the network feed will not take place without a fight. That's quite a broadcast lobby in Washington. . . . Further, we developed a national policy that television should first serve the local interests of the community, and I think this will protect the local stations—for a while. I can't believe that any policy or any lobby can long hold out against technical progress of such promise."

There also are some unresolved technical problems involved in going direct to the home with a satellite broadcast. It takes a lot of power, possibly more than it's at all efficient







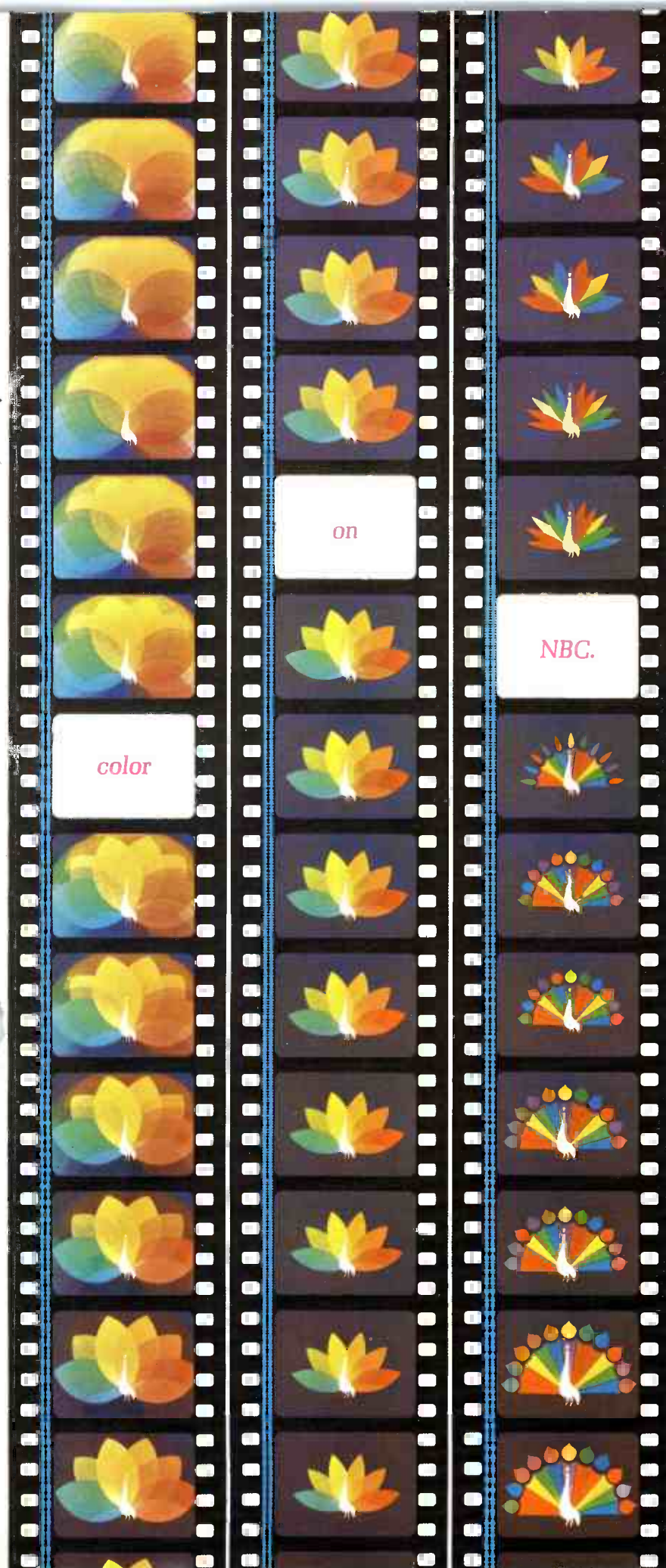
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TV's space equation: Small satellites, big receivers or big satellites, small receivers

to generate by solar supplies. This might mean going for nuclear power and that's really an entire new technology. So far only one reactor has been sent up with a satellite and it shut down prematurely.

The approach Comsat seems most interested in is one which would send the satellite signal to a receiving terminal designed for this purpose and which will serve a number—anywhere from 3 to 10—local TV stations (local within a 100 miles radius). This kind of operation would minimize the number of receiving terminals that would be required. As many, perhaps, as 10 programs would be handled by one satellite. Each network could transmit its program and there also would be capability for broadcasting a non-network program in each time zone. Additional capacity would be left over for educational TV and for radio broadcasting.

"This is the approach we prefer," says Spencer Spaulding, "because the TV broadcasting stations are there and presently cover more than 90% of the viewing public. Thus there's no great advantage in trying to hit somebody who isn't presently covered. We wouldn't propose to eliminate any local stations. This is just another way of providing them with the program material from the originating network source.

"Stations," he points out, "would do nothing differently under our proposal. We would propose that the ground terminals would convert the signals to their normal standards and distribute them in the same way they are received now. Viewers would not know if they were receiving their picture from the satellite or from the network."

Hughes Aircraft is somewhat less conservative in estimating the future. Spearheading its program is Dr. Harold A. Rosen, manager of the communication satellite laboratory at El Segundo, Calif. He believes satellite TV broadcasting is practical now.

"From a technical standpoint we can have direct to home telecasts with one qualification," Dr. Rosen says. "I don't think this type of service should be accomplished with unmodified home receivers. I think the system makes more sense if a special adapter is used for receiving signals from the satellites. I also think other frequency bands should be used than are currently being used for earth broadcasts. The technical considerations are different. It's more desirable to use higher frequencies, microwave frequencies. This will require a microwave antenna and receiver and converter in the home."

Youthful Dr. Rosen is one of the heroes of the space communications program in this country. He was one of the prime movers in the Syncom and Early Bird triumphs, has often been proven right. The California-based scientist indicates that he'd be "surprised" if nuclear power sources are used to first beam broadcasts directly to the home. "The better solution to the problem," he maintains, "is to use a microwave converter on the home receiver. I don't think the cost of the converter for the receiver is going to amount to very much in the future and the advantage of using the microwaves are so great. From a frequency allocation point of view the number of channels available, for example, would be considerable. I think that if direct broadcasting ever comes about that it will operate completely in the

microwave band. I also think that's the way it should de-

velop. "cannot be received from Early Bird now is that it would take an "inconveniently large and expensive receiver to do it." But by making a satellite much more powerful, he contends, the cost of the receiver system becomes smaller until it becomes just a small part of the whole.

Spencer Spaulding picks up this theme and expands it. "You have to look at the circuit," he says. "You have a satellite and it's pumping power down to some sort of receiving antenna and television receiver. Now whether it's in the home or where it is, this is the problem. You ask yourself what is the cheapest way to do this?"

"Well," he continues, "you size the satellite and you find the bigger you make it the smaller you make the receiving antenna. Then it becomes a matter of how many receiving antennas. If you're talking about the home, well, what do we have—about 60 million television sets in this country. So each receiving set costs, say, \$100 for the antenna and everything else. That's six billion dollars worth of ground equipment. So you say if I make a few of them—200 or 300—and make them bigger, I can do it for \$50 million and I can give the signal to the local TV station and let them send it to the home. The satellite could probably be smaller and the overall investment kept down to about \$50 million."

Thus the eventual course of direct broadcasts is likely to be determined by economic trade-offs. People might spend \$100 or maybe \$200 to have an antenna which they could point at a satellite and by so doing pick up TV broadcasts but along with it they'd demand the capability of receiving the variety of signals now available to them. It would take a virtual power terminal in the sky to pump as many programs as Los Angeles or New York viewers are used to into a small satellite. It would take a tremendous amount of power.

Comments Edgar T. Martin, engineering manager, broadcasting service, U.S. Information Agency: "As long as the listener or viewer is going to use the same home receiver now being used, I think we are quite a long way away from direct to listener broadcasts. This opinion is primarily based on the power it would take to get a good signal into the home receiver. It's going to take fairly high power from the satellite and a lot of antenna gain in the satellite to put direct signals into the home. We may be closer to achieving this in the FM rather than in the VHF band."

In the June 1962 issue of the *Journal of the Society of Motion Picture and Television Engineers*, Ed Martin, together with an associate, George Jacobs, calculated power requirements for broadcasting from a synchronous orbit satellite with maximum visible coverage, approximately one-third the earth's surface direct to the home. Though more than three years have passed since they were first published, the findings, it's claimed, are still relevant. They are tabulated for Band 7-AM (HF), Band 8-FM (VHF), and Bands 8 (VHF), 9 (UHF) and 10 (SHF) for television transmissions.

For AM radio power of 564 kilowatts is estimated as necessary, FM requires 276 watts, VHF 43.5 kilowatts, UHF 1.07 megawatts and SHF television 185 kilowatts. The technical paper emphasizes that the levels given are required "minimum" powers only and that to these requirements "must be added additional power to overcome ionospheric effects or atmospheric absorption, fading, terrain effects and man-made noise."

It's also noted that "the effects of the ionosphere preclude

relop. "According to Dr. Rosen, the only reason direct broadcasts

TABLE 1—MINIMUM SATELLITE TV RECEIVING REQUIREMENTS

Satellite	Year Available	Booster	Effective Radiated Power	Min. TV Receiver-Antenna
Syncom	1963	Delta	7	85-ft. dish, maser preamp. (34-db. S/N)
Early Bird	1965	Thrust Augmented Delta	15	60-ft. dish, maser preamp. (two-way)
Comsat Corp. Global Satellite	1966	Improved Delta	25	30-ft. dish, parametric amplifier
Applications Technology Satellite (Educational)	1967	Atlas-Agena	35	10-ft. dish, parametric amplifier
ATS-E (Titan)	1968	Titan 3C	45	6-ft. dish, tunnel diode amplifier

SOURCE: AVIATION WEEK & SPACE TECHNOLOGY

SATELLITE TV *continued*

uninterrupted direct broadcasting from satellites in Band 7 (HF) except above 17 mc." But it's added, "the exceptionally high power requirement also precludes use of the HF spectrum above 17 mc for space broadcasting."

Analyzing the frequency allocation alternatives further, Messrs. Martin and Jacobs point out that the VHF and UHF bands are already relatively saturated and that "channel sharing does not appear possible between satellite-borne television broadcast transmitters and existing ground stations." Dislocation or reassignment of existing radio service would have to take place, they indicate, if FM-VHF, UHF bands are assigned for direct space broadcasting.

There are even more problems involved with use of Band 10 (encompassing frequencies from 11.7 to 12.7 gigacycles). Allocations have not yet been assigned, power requirements are "relatively high" and home receiving equipment is not available. The conclusion, therefore, is made that "for greatest efficiency, the ground-based transmitter sending programs to the synchronous satellite for relay should operate in an appropriate earth-space band above 6 gigacycles." As the most formidable technical problem remaining to be solved, the paper lists "the development of high-capacity power supplies and system components of such size, weight and reliability that will permit continuous operation of a space broadcasting station, without maintenance, over a period of time consistent with economic justification."

Evaluating the situation today, Ed Martin says: "We're going to have to get boosters to carry much more weight up than they've been able to so far. We're going to have to get monstrous antennas up there.

"Look at a transmitter of 100 kilowatts," he suggests rhetorically. "That's a pretty big thing. If you need as much as 300 kw in a satellite there are many complexities to overcome: the weight of the transmitter, the weight of the power supply, the problem of getting it up there, the question of antenna gain. All of this has to be solved if the person at home is going to continue to use his ordinary antenna, like rabbit ears. We're going to have to put a Goonhillydowns [the British ground station in Cornwall]-type antenna in the satellite. I don't think we're ever going to get massive amounts of power and lightweight power supplies and that's

going to be one of the managing factors in the future of this development."

The factor that may be the key to the future is booster improvements. The Thor-Delta booster, the launch vehicle for all of the communication satellites so far—Telstar, Relay, Syncom and Early Bird—has a wonderful record. Every one of its launches was injected perfectly and it has become an old, reliable workhorse for NASA. But the Delta is small compared to boosters the U.S. has used for other projects, such as for launching astronauts into orbit, and it's infinitesimal compared to the boosters that will be available toward the end of this decade and early next decade. The effectiveness of communication satellites can improve significantly with bigger boosters.

Broadcasting direct to unmodified home receivers would be possible tomorrow if one of the expensive Apollo-type boosters were used for the job. But they aren't available yet. One of these could put in earth orbit a satellite that weighs about 35,000 pounds, compared with the less than 200 pound communication satellites used so far. But such a booster would cost \$50 million and Thor-Delta's are less than \$3 million. It's also estimated that a Saturn 5, another of the boosters not yet available, could put a satellite of about 250,000 pounds into earth orbit and one of about 95,000 pounds into a synchronous orbit.

Talk about communication satellites often evolves into the intoxicating region of stupendous achievements and numbers. It's the nature of the beast, a baby mammoth destined, it seems, to someday girdle the earth. Some of it is blue sky, some of it is a distance beyond the horizon. But for the immediate future, no projection would appear to make better sense, be more realistic, yet still imaginative, than the satellite bombshell ABC exploded on the FCC last fall. True, it adds up to more a distribution modifier than a new way of life, yet in a field where the sound of pipe dreams is heard daily, it's sometimes refreshing to hear a simple tune.

What the network did was to ask commission approval to operate and own a five-channel, so-called domestic, TV satellite, similar to Early Bird. The satellite, it was proposed, would be fed from the ground stations, one in New York and the other in Los Angeles. Affiliates would receive any one of four 25 mc channels directly by means of 30-foot parabolic dish antennas. The fifth channel would be given free to the National Education Television network.

ABC cites three decided advantages to its domestic satellite. Foremost, for the first time, it would provide 24-hour service. It would also permit the new luxury of direct live feeds to TV stations in Hawaii, Alaska, Puerto Rico, the Virgin Islands and U.S. territories. Additionally, it would allow ABC affiliates to pick up programs directly when telecast for use immediately or for replay on a delayed basis.

Opposing the proposal, although quietly and with no overt vehemence, are AT&T and Comsat. The telephone company stands to lose an estimated \$50 million a year paid by the television networks for coaxial and microwave links to affiliates if ABC's satellite becomes a reality. Comsat claims that the 1962 Communications Satellite Act gives it authority over all communication satellites. Countering this, ABC insists that the act provides Comsat with authority only over international space transmissions and the network doesn't intend to beam its programs beyond American borders. The involved question still pends at the FCC.

Comments a Comsat official on the ABC satellite proposal and contention of authority: "It's good for us. We might not be seriously considering the actual design of a broadcast satellite for use domestically if ABC had not given us a push. We might be just fooling around with international transmissions of TV, telephone and data. It forces our hand a little but make no mistake about it, we are the satellite communicator. If somebody wants a satellite capability we'll produce and sell it to them, whenever it may be. We feel under the satellite act that's made pretty clear."

But ABC is in no mood to be denied. Says company president Leonard Goldenson: "We feel that we're in a new period of mass communications through satellites rather than through cable. We regard cable almost like the Maginot Line. France thought that she was safe until Germany came along in the second World War and flew over the line and we feel almost the same way about cable. It has its place but communication satellites are going to fly over cable at a cheaper and more efficient rate."

Projections for use of the domestic satellite were derived by ABC engineering division president Frank Marx and Hughes Aircraft Co., technical consultant to the network.

Specifically the concept was developed at a Worldvision meeting in Washington, where ABC International Television Inc. president Donald W. Coyle and his staff brought together a panel which included Comsat's president Joseph V. Charyk, Harold Rosen of Hughes and Col. John Glenn. Goldenson, Coyle, Marx and ABC executive vice president Simon B. Siegel, all of whom attended, were startled to hear Rosen indicate that anyone could put up a satellite. Frank Marx asked if there was a possibility that ABC could get into the satellite act. The Washington law firm of McKenna & Wilkinson was immediately asked to make an analysis of the legality of such a move and it came back with the opinion that the law was void on the subject, no provision had been made.

The attractive point to be made about the ABC proposal is not only that the concept is feasible but also that all of the hardware described in the network's application is practical and available today.

ABC has made a detailed cost estimate of the subject. It concludes that building the two ground stations plus the expenditures required for putting up one satellite while having a standby satellite on the ground will cost roughly \$21.5 million. Although the network anticipates the life of its satellite to be closer to 10 years, it intends to amortize it on a five-year basis. Thus its estimate on the annual cost of operating the domestic satellite runs somewhere in the range of \$6 million. This would represent a considerable savings because ABC currently is spending between \$12 and \$15 million a year for use of AT&T cables.

The network's affiliates, in order to pick up the signals from the satellite, would have to construct 30-foot pans at a cost of between \$30,000 and \$40,000. They would have to bear this investment. The signal, picked up by the pan, would be adjusted to the frequency of the satellite. It would then automatically go out of affiliate-operated transmitters.

The network figures it would spend about \$1.5 million to construct ground stations on each coast. This figure is derided by at least one knowledgeable observer.

"They're whistling in the dark when they say they can cut out \$50 million in coaxial cable costs. They want one

TABLE 2—SYNCHRONOUS SATELLITE POWER COMPARISON

Satellite	No. of Solar Cells	Satellite	Power (dbw.)	Losses (dbw.)	Antenna Gain	Effective Radiated Power (dbw.)
Syncom 2	3,840	Syncom 2	3	-1.5	5.5	7
Syncom 3	3,840	Syncom 3	3	-1.5	5.5	7
Early Bird	6,000	Early Bird	8	-2	9	15
Comsat Corp. Global Satellite	12,400	Comsat Corp. Global Satellite	11	-3	17	25
Applications Technology Satellite (Educational) (ATS-E)	24,800	ATS-E	16	0	19	35
ATS-E (Titan 3C)	100,000	ATS-E (Titan 3C)	22	0	23	45

SOURCE: AVIATION WEEK & SPACE TECHNOLOGY

Direct-to-home satellites may come, but today's odds favor an intermediate system

ground station in New York and one in Los Angeles, but they're going to have to get some in-between. Maybe they'll need one in New Orleans or Dallas, wherever the major news points are. Maybe they'll need six, maybe 10, but they're going to have more ground stations than the number they've proposed. Then, too, another flaw in their plans is the misjudgment about dish antennas costing the local stations only \$40,000. You can figure on five times that much. So now when you multiply \$200,000 for the antennas times 200 TV stations, we're talking about a helluva lot more total expense."

ABC defends its cost analysis but is not dogmatic about owning the domestic satellite system. It's on the record as being willing to join forces with CBS and NBC or either of them if enough channels can be provided in the satellite. ABC is asking for four channels of capability for itself. Presumably the other networks would have the same requirements. This would necessitate a satellite of still greater capability, probably of at least 12 channels. It would be much more expensive and it might turn out to be more economical for all concerned to split the networks up into separate satellites instead of putting all the capability into one.

Observes a Comsat spokesman: "It doesn't make any sense to us, as a practical matter, to have ABC, CBS and NBC and whomever else wants to join the gang, operating their own satellites. Under the law NASA is restricted to the types of people for whom it can provide launch service. I think this is going to help limit the plans of such companies as ABC to put up their own capability."

Still, because it's obviously practical and currently possible, the chances are considerable that an ABC-type system will eventually come into being. Only the logistics and the identity of the participants is yet to be determined. Even direct broadcasting is likely to evolve this way.

"One of the things which appears to be immediately useful in this business approximates direct broadcasting," explains Hughes Aircraft's Jack Ludwig. "It is direct broadcasting to groups of people rather than to the individual homes. With this method maybe you can afford a little more expensive installation, maybe you can do it in a mode where you even broadcast down to a local station and let them re-broadcast it. Just use the satellite as a distribution net so to speak."

This kind of operation, Ludwig feels, may begin to answer the perplexing question of what to program via the satellites. "One of the things you might do with this system," he offers, "is spread educational television programs around the world at a faster rate than is presently being accomplished. There's one successful educational TV project in the United States which uses an airborne system. One of the things I've been looking at recently is doesn't the satellite really replace the airplane? The answer is yes, the satellite does replace the airplane. It's a higher, faster flying airplane. It's a cheaper airplane as you reach larger and larger audiences."

Ludwig doesn't believe this system of disseminating educational material will work on a worldwide basis. Problems of language differences, time variances and lack of commonality of interests will work against its acceptance on a broad scale. It's more likely to come about nation-by-nation. Says Ludwig, "Why, you'd be able to reach audiences on the order of 10 million students in India or Africa for \$1 a year.

You couldn't distribute any kind of educational material to a student before this for that kind of investment. You couldn't even keep them in pencils. But it's conceivable to me that in the years to come nations will be able to buy this service from people like Comsat or from an international consortium and just pay for it by the year. In other words a country like India would never be faced with assuming at one point in time all of the booster costs and capital investment for satellites. They'd just lease so many hours a year of educational service."

There's still more to the future of communication satellites as Jack Ludwig sees it. "The thing it may do, too," he says, "is create a whole new television industry in large parts of the world where it doesn't exist today. It may create enough demand in India, for example, or Africa or South America to actually cause the construction of factories and the training of people. All of a sudden they'll be building television sets because now they can get programs both entertaining and instructive via the satellite. They just couldn't do this any other way. It takes too long and it costs too much money to put in the conventional ground distribution system to do the job."

Concludes Jack Ludwig: "We think the need is real. The technology to build the satellite is here. The booster technology is here. If the educational technology also is here I believe one day soon we're going to put all of them together and do the job."

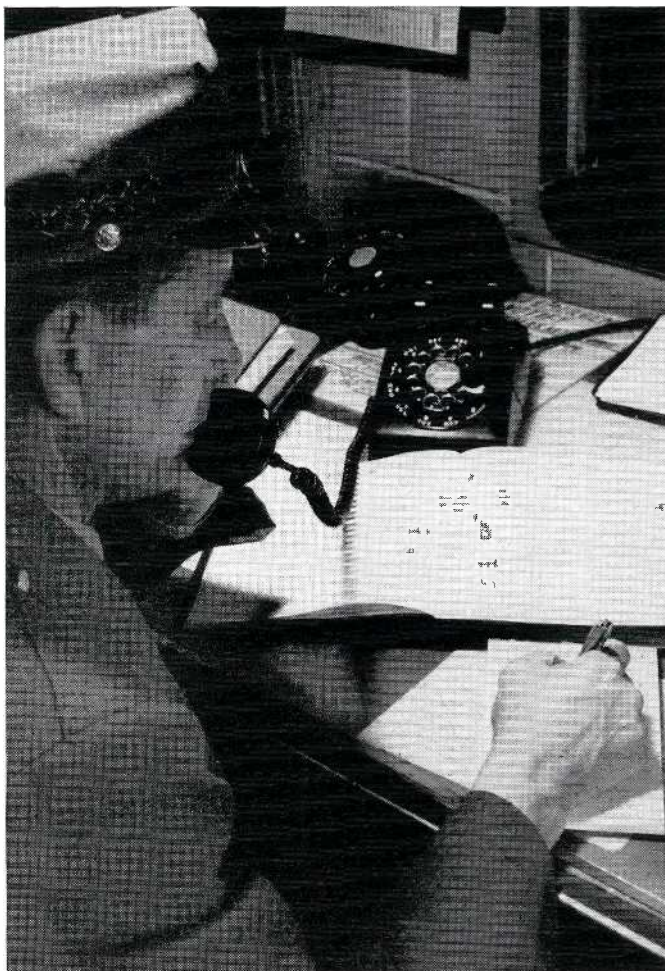
In this country, especially to broadcasters, satellites have been posed more as a threat than a treat. NET's Jack White voices these concerns and offers a solution. It works out again to using the satellites as a distribution network.

"I think it's even more important that we do not advocate direct broadcasts into the home," he says. "NBC could have an o&o in every home and they could turn out a profitable business and make lots of money. That's their purpose in life. ETV, though, is an alternative service. That's what we do at NET. While it may be terribly important it's really secondary to what the individual station does in servicing the people of the local community. It's the local resource, the local issue, the local participation in the affairs of an ETV station that really gives it its guts, its heart and soul and its our job to give them the frosting. It ought to be a pretty rich-looking frosting but if we were to go right straight up from New York to a satellite and then come into Paducah, we'd destroy the whole concept of ETV."

"It would be much better for the local station to take things off the satellite and feed them out again to homes," White stresses. "I think we'll always have the need for and always have the local stations."

By beaming down to the individual station for rebroadcast later local expression is not stifled. Program material, even if it originates with a network, can be modified slightly depending upon the particular interest of the locality. Even local editorial matter can be inserted if this is deemed desirable.

The other way, the way of the direct broadcasts into the home, would turn the summer days of broadcasters into bleakest winter. Dick Pinkham, who's convinced that nothing will stop this dreadnought, pictures the wake it will leave. "If all the audience has to do is orient its antenna straight up to get 10 networks, who needs the local stations for anything but local news and weather? These are now



This is a news desk?

Yes, but this “editor’s” concern for the *who, what, when, where* and *how* is not to write a news story, but to make sure of delivery of a life-saving drug. The “editor” shown above is a security guard at Lederle Laboratories in Pearl River, New York. When the phone rings at two o’clock in the morning, he answers it. This time a hospital in Wyoming needs an emergency shipment of Rocky Mountain fever vaccine, and there’s no other place to get it. Just as your deskman knows how to handle the news story, this “editor” is trained

to respond to the most difficult situations.

Once the call is received, Lederle’s emergency product shipment procedure goes into effect. It requires close and fast cooperation among Lederle physicians and people responsible for plant security, packing, routing and shipping the goods. Soon the life-saving vaccine is aboard a plane headed west.

Routine procedure? Seems like it, but, just as in meeting any deadline, it takes preparation and practice to make it so.

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



very attractive advertising opportunities because they are nicely protected from network competition. But will they be good advertising buys if they have to compete locally against 10 network competitors?"

The answer to the question is implied but left unanswered. It may never have to be. There's nothing now in tangible form at Comsat or Hughes Aircraft, for instance, which argues the direct-to-home broadcast cause. Comsat started with Early Bird, which can be characterized roughly by 240 telephone channels. The second generation is a satellite being planned for the Apollo program. It doesn't have a name yet. This will again provide some 240 channels but also will have approximately three times the power of Early Bird and will illuminate a much wider area. The plan for this satellite is to give service to six NASA stations in support of the Apollo mission, but at the same time it will have power left over to carry on some commercial assignments.

Beyond this, Comsat will open up the mainland of the U.S. to Hawaii this fall with the same satellite system. Also in the Atlantic, Comsat will have 100 channels left over for South America, Africa and countries early in 1967.

Comsat further is planning for a global capability by the beginning of '68. The quasi-governmental organization has just finished evaluations of proposals and is busy negotiating for a system which will provide approximately 1,200 channels of communications. Comsat is thinking initially in terms of four satellites, later growing to six. At the start, one would be over the Pacific, one over the Indian Ocean and two over the Atlantic.

Even beyond this global satellite system, Comsat is thinking in terms of a larger satellite, a multi-purpose one which would be flexible and capable of handling a number of different types of traffic. TV would be one need served and, of course, there would be telephone service. Comsat also is talking about a voice channel service to aircraft in flight. If the communications corporation can fill this need it also can broadcast FM programs directly into the home. By the generation of satellites beyond the global system satellites—by 1970 or even before—Comsat could have a radio direct to home capability. Direct FM broadcasts offer many of the same problems as TV, but the cost would be many times less. Comsat's Spencer Spaulding sees direct to home FM broadcasts coming before direct TV transmissions. "I think,"

he predicts, "you'll see satellite broadcasts to portables. You'll be anywhere and be able to pick up any one of several different radio channels from a satellite. This will happen long before direct TV to the home."

But it could be that space communications satellite developments will slow down in the coming years. The medium started out some six years ago with satellites that weighed about 125 pounds and had the capability of a couple of hundred voice channels. In the most advanced generation of satellites now on the drawing boards an Atlas Agena booster would lift a satellite weighing maybe 1,500 pounds into orbit. A satellite of this weight category could go up to 5,000 or even 10,000 voice capability. This might be the end of the line for a time.

"We're not going to do much better than a satellite of 1,500 pounds," explains Dr. Harold Rosen. "If we stay at 1,500 pounds, we stay at boosters that cost on the order of \$6 to \$7 million apiece. If we want to make the next jump we've got to make the only logical one and that's to make a satellite of several tens of thousands of pounds weight and boosters that cost \$50 million each. Now we just aren't going to make that jump for economic reasons, at least not in the time frame we're talking about.

"Comsat with \$200 million in the bank," Rosen says, "is rich when a satellite program costs only \$10 million. If satellite programs cost \$100 million they're not rich anymore, so they won't make that jump.

"In the experimental area," the California scientist continues, "I don't see any real need to jump to a satellite that weighs 35,000 pounds. I'm not saying that we're going to stop the research and development, but I am saying that in terms of satellite size and satellite capacity we're approaching a little plateau, an area where three, four, five years from now we can put up 10,000 multiple voice and TV channels and do it with satellite shots that cost \$10 million, give or take a little."

What then is the future in all of this for television? As Dr. Rosen points out, "the communication system in this country is so good it's hard to improve. There are lots of other places which are much worse off than us, where it's easy to make an improvement. So, if you ask could we have direct TV broadcasts from a satellite to the home the answer over and over again is yes, easily. But I think it's unlikely, particularly in the United States, within the next five years." END

ANOTHER "PHASING OUT"

Andrew G. Haley is a senior partner in Haley, Bader & Potts, Washington, D.C. He has for years been involved with speculation and investigation of uses of space, and is considered one of the leading authorities on space law. Here is his view of satellite TV:

TELEVISION, AM and FM inevitably will be broadcast by using earth-orbiting satellites to home receivers located anywhere on earth. There is no limitation on the use of satellites as direct transmitting stations as programs which will last for several years may be "canned" and transmitted upon commands from earth. There is even no language problem as present experiments have satisfactorily shown that as many as 10 languages can

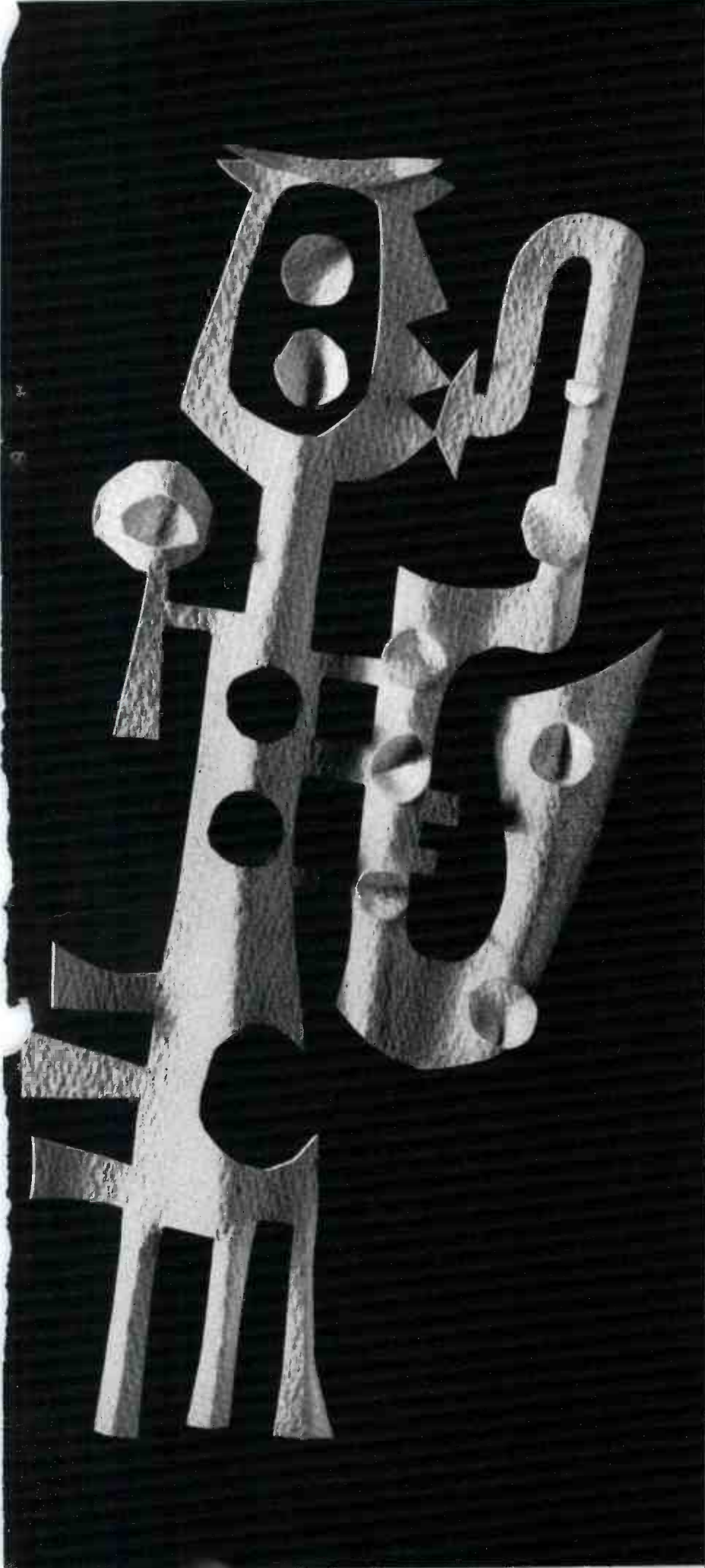
be broadcast simultaneously. There actually is no reason why fifty or more languages could not be transmitted simultaneously. It must be expected that within a decade all problems of direct broadcasting from earth-orbiting satellites to home receivers will be solved.

But the solution of technical problems should not "panic" the broadcast investor. There still remains the problem of balancing freedom of speech and the dissemination of information with the need for protecting the public against profane, indecent and obscene language and pure propaganda in the form of offensive and distorted broadcasts. Civilization also faces protection of private rights such as copyright, defamation and invasion of privacy.

The family of nations is simply not

going to permit broadcasting to get out of hand. A code of laws must be evolved whereby public and private interests are protected.

But these solutions will be found. Therefore, we must be prepared to face the same problems which our immediate generation handled with great skill and with profit to all concerned, namely, the phasing out of the horse and buggy for the automotive industry; the steam locomotive age for the diesel engine; the street car for surface and underground transportation; the pullman car for the airplane; the kerosene lamp for electricity, as well as many other equally interesting and profitable episodes of technological changes most of the human beings still alive have experienced since their birth.



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BRUBECK, EVANS, LEWIS, MINGUS, MONK,
NELSON, RUSSELL and innumerable other
composers who make jazz an expression
of emotion and imagination have elected to
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We pay tribute to them and to the many
other poll-winning composers whose
talent brings credit to us and to thousands
of their fellow affiliated composers in
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All the worlds of music
for all of today's audience.

BMI

BROADCAST MUSIC, INC.

Hobson says the interest of the message attracts attention—not size, or surprise

about products and their usage without the risks of deducing them from behaviour patterns.

A lot has been written and spoken about "hidden persuaders" since Vance Packard's book was written. Certainly the book over-dramatized what is a very natural and sensible process. Let us be clear that in buying, as in many aspects of life, the number of decisions that can be taken on strictly rational grounds is very few; not only because it is seldom possible to assemble all the facts, but also because rational decisions involve a painful and complicated mental process which only a few people are either capable or willing to undertake. Therefore, the majority of decisions are made out of feelings, habits, instincts and impulses. It is common sense, therefore, to try to chart those feelings, habits and impulses which surround the purchase of goods you are selling. There is nothing much more sinister in doing so (although people have represented it as sinister) than in the vicar, who wants a contribution to the church roof fund from his rich parishioner, starting the conversation on the subject of the old brasses in which he knows she is particularly interested.

The purpose of any such research, as indeed of the alternative flair and intuition, is to establish that aspect of the product's claims which interests a large enough market, which has been neglected by competitors, and with which, therefore, this particular brand can become associated with major selling effect. Sometimes, of course, the need for being different leads to an exaggerated or partly untenable version of a claim, even among well-intentioned salesmen. The public's safeguard in this case is that, since the success of any product depends on repeat purchases, not merely on a single purchase, and since nothing makes the public react away from a product more than disappointment in an advertised claim, it is bad commercial policy as well as undesirable ethics to fall into the trap of exaggerated or dishonest claims.

The third main area of consideration I want to discuss in the approach to the creative decision is the association with which the advertising can endow the product. This is something quite apart from the substance of the claims one makes for the product yet it is of very real significance in the selling situation. It is the same subjective element which when applied to corporations is sometimes called the "image." It arises from the fact that when people make a purchase, they do not only buy a *thing* having objective values, but they buy a total *satisfaction* which includes subjective values also. The most obvious case is a woman buying a hat. She does not only buy a head-covering or a piece of coloured felt, she buys a satisfaction that includes such subjective values as fashionableness, a feeling of style, a sense of daring or renewed youth or whatever. But while this is an obvious case, the same principle applies just as readily to

purchases of everyday things. With petrol you buy a sense of power or the feeling of a wise bargain. With beer you may buy a sense of manliness, or a sense of fun or a sense of healthfulness. With chocolate biscuits you may buy a feeling of gaiety, and with a car you certainly do not only buy a means of transport but also a feel of dashingness, of luxury, of importance, of smartness or whatever attribute has been added to the machinery by the advertising, the line of the bonnet, or the number of marginal gadgets.

THE EVIDENCE IS THERE

There is plenty of evidence to show that these subjective values represent a very real increase in the satisfaction of the purchase and use of the product; and the improved product commands a definite preference, and often a higher price, from the buyer than the same product not so improved. In the advertising aspect of their creation (and it is one of the most potent effects of advertising) the method is usually that of building up certain deliberate associations by the type of verbal or visual treatment, the use of colour, the associated pictures or personalities. It is as if a pattern of subjective associations is integrated with the substance of the product and becomes a real part of it. In an economy where the public could afford to pay for nothing except objective values this situation could hardly arise, but in an affluent society where virtually everyone has a spending power in excess of his physical needs, there is scope for following one's whims into the area of subjective satisfactions.

Now let me talk briefly about a few of the techniques of advertising presentation. This is a subject of endless fascination. One could talk of it for days on end. It embraces all the most intricate aspects of perception, of communication, of persuasion. It covers everything in verbal and visual techniques from journalism to poetry, from realism to impressionism, from the *News of the World* to *Vogue*. I can only hope to touch on a few of the main points.

The first is to recognize the different audiences to whom the advertising must be addressed: top management or the housewife in the Durham back streets; children or the fashion-conscious women of society; bank managers or miners. The tone, the contents, the treatment will vary according to the audience. But certain factors will remain reasonably constant.

The first need for any advertisement is to gain attention. By and large, people do not aim to read advertisements—though in fact the advertisement section of a woman's magazine has a high readership in its own right. However, even here one is wise to start with the assumption that people will not want to read a particular advertisement. In the newspapers advertisements have to capture attention. On television, there is much talk of a captive audience, but this can

be misleading. The audience may be captive, but its attention is not necessarily so; it may be talking or knitting or reading.

Let me offer a first axiom for getting attention: that it is the *interest of the message* that attracts attention—not the size or its visual impact or its violence. The eye and mind work so fast that they shrug off instinctively a first impact of size or surprise or violence in an advertisement, before they have even assimilated what it is about, unless subconsciously there is an awakening of genuine interest. Clearly interest in a product message is not universal; it will always limit itself to some section of the total public. For example, even a little advertisement headed "Indigestion" will be noticed by the 3 or 4 percent of people who at that moment are conscious of having a problem of indigestion. One of the reasons why advertising gets a bad name for being excessive or boring is that unavoidably far more people are going to be exposed to far more messages than can conceivably be of interest to them personally. Men particularly become irritated with all the household advertisements which have no interest for them. In newspapers one can select those advertisements on which, because they say something of personal interest, one wants to focus, and ignore the rest. On television it is not so easy to ignore those of no personal interest, and this is why television tends to get a worse name than the press does.

Since the attention of an advertisement is gained by the first awakening of interest, it is vital that the attention-getting element should signal the sector of interest the advertisement aims to attract. Otherwise one may only attract interest that cannot lead to sales.

Humour, so beloved of many superficial observers of advertising, is a dangerous weapon for this reason, because (although it can add a certain cheerfulness to the image of the product) it too often attracts the attention of masses of people who are not potential buyers, and it may obscure or even damage the serious appeal to those who are.

The second key factor in an advertisement is the essential need to *offer a benefit*—to those forming the potential market. People neither buy, nor want to think about buying, something that does not promise them a benefit for their money. It may sound a self-evident truth, but it is surprising how often it gets overlooked in the intricate and elaborate process of advertisement creation. Ideally the benefit should be clearly conveyed in the attention-getting element in the advertisement. Sometimes the sponsors of advertisements, or the creators of them, are so shy about their whole function of selling that they will go to great lengths to avoid seeming to intrude anything so blatant as a selling point in the advertisement. But really the function of advertising is not to amuse, not to educate, not to pretty the hoardings or enliven the

newspapers; it is to sell, and only when the salesmanship is assured can it afford to do the other things as well.

The third element on which I would focus as important is that of giving a "reason why"—that is, the reason why this product can offer this benefit. As I said earlier, more is often achieved through an appeal to the emotions than to the mind (because people are lazy about using their minds); but people are both mind and emotion, and their emotions react better if they are offered some concession to their logical process as well. It is wiser, therefore, to say "X is better because . . ." than just "X is better."

The final element in a good advertisement in my view is a bold display of the brand name. Once again it may seem obvious. After all, the function of an advertisement is to get a product asked for or at least recalled by name in a shop. But there are some people who believe that a prominent display of a brand name will make people pass on from your advertisement because they believe they know what you are going to say about your product. This is a risk which in my view must be taken, and be counteracted by the other elements in your advertisement. I have known advertisers who believed that their advertisements were so well liked and recognized that it was smart to leave the name out altogether. This I regard as treating advertising as some kind of parlour game, not the expensive, productive and important process it really is.

Ideally the benefit should be one which your product alone can offer: It may be desirable to go back to the product formula and build in some unique added benefit that its competitors do not comprise. It may be only possible to seek a unique way to express the benefit, or a unique aspect of the benefit to stress. Most products can offer a whole spectrum of benefits ranging from solid factors such as the price and performance to elaborate subjective benefits derived from the manner of presenting either the product or the advertising. Somewhere at some point of this spectrum you can colour your product's advertising with a unique shade that gives it a separate identity from its competitors. It is vital to end up by leaving in the public's mind a clear identity for your product—a uniqueness in an important selling area; what has been termed by one great American expert, my colleague Rosser Reeves, a Unique Selling Proposition.

This positive proposition of a benefit can then be enhanced by any of a wide range of subjective associations—which, providing they are relevant to the purchase of the product, can add to its total attraction. Such associations may be gay or fanciful or fashionable; they may offer a sense of a bargain, or of youthfulness, or of keeping up with the Joneses. These are well-tried examples; there are many others. From these elements the total advertising presentation is built up to do its job of making a potential market want to buy this product through the promise of a satisfaction which is part objective and part subjective.

I will refer finally to one last basic ad-

vertising technique, as it concerns the total effect and sequence of the advertisements for a product—what we in advertising call a *campaign*. This technique was crystallized by Sir William Crawford, one of the great advertising technicians of the early days, in the three-word precept, "concentration—domination—repetition." It is still, and must always be, the clearest reflection of the process which goes to make up mass selling.

Concentration means the selection of one shade in the spectrum of possible appeals for the product and the avoidance of diversity of appeal and dispersal of resources. It implies, of course, the careful selection of the appeal best calculated to gain a response from a sector of the market, which in turn is calculated to offer the best sales potential, having regard to the particular attributes of the product, the state of competitive activity and the resources available for promotion. It would be useless to select an area of product appeal which brought head-on collision with a competitor of much greater resources, or to comprise a sector of wants to which the available budget was insufficient to do justice. It implies also the virtues of simplicity and single-mindedness in execution. *Concentration*.

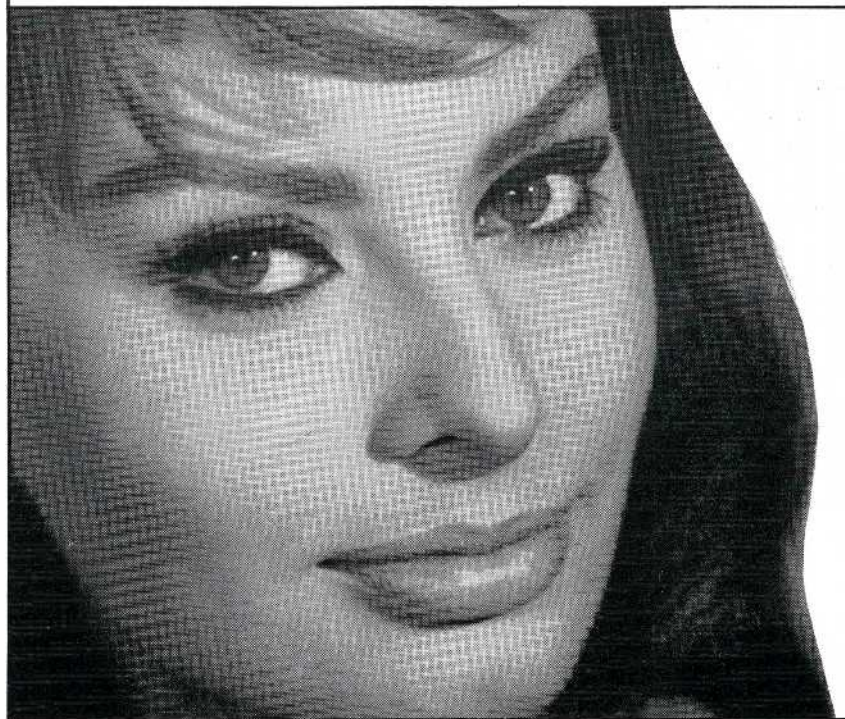
Domination means the gathering of the available forces of money and presentation techniques in such a way as to create a dominant impact on the minds of the chosen public. It will comprise an element of bigness or size at the initial

stages of the campaign so as to gain attention and outweigh competitive claims. It will ensure that in the selected area of consumer want, the name of the product will come out on top of the alternatives in the memory of the potential customers. Given a budget insufficient to cover all areas or classes or segments of the public, domination will necessitate a concentration of effort in terms of geography or choice of media or some other means so that in that area of concentration the product can outweigh all rivals. *Domination*.

Repetition is an essential part of the technique of all advertising. For various reasons: first that with most consumer goods it is the repeated purchase that makes the selling investment pay off. The product drops only too easily out of the mind and memory, and is supplanted by some lively newcomer unless the satisfied customers are reminded. Then it must be remembered that virtually no first impact of advertising reaches everybody; what appears to be repetition is very often merely a continuation of first impact on groups of customers not previously reached with the message. Every week of every year a new group of potential customers grows into the market. The advertising campaign therefore needs to be continued *over time*, and a disposition of available resources must be made accordingly. *Repetition*.

Concentration—domination—repetition—is a fine formula, and if you study

**Sophia Loren can show you how.
Interested?**



most successful advertising campaigns you will find they conform with it.

Ladies and gentlemen, finally I must now add into the measurements of good advertising the essential fourth dimension. I shall be told, and rightly, especially by my creative colleagues, that I have been treating the subject almost as a mathematical formula. On top of the

rightness, there must always be brightness. There must be vitality, craftsmanship, humanity and creative inspiration to turn cold salesmanship into warm sparkling communication. My reason for giving so little room to this vital element is partly that I myself am what is called a "numbers" man. I can react to, and appreciate, creative vitality when I see it,

but I cannot analyse it and talk about it. Partly also I am concerned to ensure that when so many people tend to think of advertising in terms of its superficial effect, there should be a proper understanding of the thought and the engineering that underlies it. Advertising is selling, and unless the selling message is well chosen it does little good if it is brilliantly communicated. Brightness alone is not enough! END

COLOR TV from page 35

50 through 125 over the same period, the increases averaged \$50,000 and \$100,000. The major markets are getting the big ad schedules, the smaller markets clearly need to sell more time. Developing local, color-induced business would be a helpful way.

To get a fix on how some major retailers feel about color TV, and how they may be using it, TvM contacted a number of big department stores and variety store chains in about a dozen cities. While tradition-bound and newspaper-oriented, most of them indicated that they are giving new thought to TV advertising, and color TV. One department store sales promotion man didn't want to be quoted as saying it because of his store's strong newspaper ties, but he felt that future increases in his ad budget "will go to radio and TV." This was the indication at many stores.

But no one is wildly excited over color. Frederick B. Newell Jr., sales promotion director of Associated Merchandising Corporation, New York, buying agency for 26 department stores, has taken "no notice of color activity." Newell says "all media advertising for our stores is increasing," and "color is not a revolution. I'd say it's a slow, comfortable evolution."

At J. C. Penney Co. the feeling about color TV is a little more positive. Penney, through its creative services department in New York, prepares ads and commercials and offers them for use to the company's 1,700 stores. And its TV activity is on the upswing. About 18 commercials were prepared in 1965, a few of them in color. In the first quarter of this year alone, according to Penney media and research director Clinton Thompson, 10 TV spots are being prepared, three of them in color.

Says Thompson, "color TV is now a factor in our advertising because color set concentration is going up. The stores who see a need for TV will take both black-and-white and color. Color per se, however, isn't going to increase our use of television."

At Rich's Inc., Atlanta, often cited as

one of the country's most hip department stores, color film and tape commercials have been used for several years as part of an extensive TV schedule, but still a backup for the store's primary medium, newspapers. John Miles, Rich's sales promotion manager, notes that the store first went into color because "we felt it worthwhile to experiment and be that much ahead when market color penetration became stronger. Last year all our commercials were in color where we could get color availabilities."

Rich's, a six-store operation, isn't planning to make greater use of color this year but it feels its color commercials are growing increasingly effective as more color sets come into use. TV has been used basically for store image and promoting main store events. Miles has noted an increased use of TV by stores around the country ("they're at least experimenting") and he feels color is a factor in the increase.

Another color-minded organization is Foley's in Houston. This department store has been using local TV for over a decade, now has a TV budget "well up into six figures," according to store publicity director Lee Dubow. Foley's is a three-nights-a-week sponsor on KPRC-TV's 10 p.m. news, has been doing its opening and closing commercials on the show in color for two years, also sponsors a half-hour sports program on Sunday. Dubow says Foley's will soon go completely to color commercials because it has to "keep pace with our customers."

Woodward & Lothrop in Washington, D.C., makes three new color video tape commercials every week, runs an average of 15 spots a week adjacent to network programming on WRC-TV. The store estimates that it has now done over 1,000 20-second color commercials. Julia Lee, "Woodie's" sales promotion VP, maintains that "with color you increase receptive thinking . . . viewers' imaginations select what they want to see. You don't have to describe—you show them styles and colors. You communicate more. And you do it faster . . ." W&L believes its sales increases and its heightened reputation have been a dividend of its color activity.

Knapp's, in Lansing, Mich., has recently been running as many as 51 TV spots a week plus radio, has boosted its broadcast spending from about 10% of its media budget to a record 25%. All of the store's TV commercials have been in black-and-white but Knapp's publicity director, Don Eastin, says this has only been because of station facilities. Knapp's has been awaiting delivery of color film equipment for WJIM-TV almost as anxiously as the station itself. The store has nine color film spots already prepared and ready to run.

The big J. L. Hudson Co. in Detroit has been edging into TV to round out its "media mix," and last fall used two color film IDs. Publicity and special events man Bill Schindler says the store anticipates adding to its budget for TV, believes color "will be good when we have store-wide events to promote," but is waiting for Detroit to get live color capability. "We would rather not have the expense of color film production," Schindler points out.

Zodies, Los Angeles discount department store, runs from 15 to as many as 40 TV spots a week as the selling seasons dictate. Ad manager Harry Spitzer doesn't contemplate color activity this year, although he feels it would be right in fashion and color TV set promotions. "We're 95% in newspapers," says Spitzer, "and I don't see this changing very much, even though Los Angeles is a big local TV market."

Gimbels in New York maintains 52-week TV schedules on both WABC-TV and WNBC-TV, accents mainly its reupholstery and slipcover service. This has been all black-and-white but Bob Zimble, president of Telesales Inc., the store's TV agency, has shot some color commercials for upcoming use. Zimble wants to get Gimbels into ready-to-wear TV campaigns, "a natural color focus," and he believes color TV "will really heat up that business."

"Color has only a subliminal value for the packaged goods products on TV," says Zimble, "cigarettes, drugs, but color applied to tangible merchandise will really make the phones ring." Perfect for color TV, in addition to clothes and

fashion, Zimble sees "interior decoration, drapes, bedspreads, sofas . . ."

Some of Zimble's thinking was tried out a few months ago by central Florida's Belk and Belk-Lindsey department store chain via its Orlando agency, Stone-Brook Advertising. Stone-Brook president Glen Stone took Belk into an experimental color campaign on WESH-TV last fall for a "white sale," followed up with a second color campaign for a "January white sale." Both had excellent results.

According to Stone, competition stores, also on white sales, staged "the most intensive print campaigns I've ever seen in the Orlando-Daytona market" during the same periods—four-, six-, and eight-page newspaper spreads and special color sections. Belk limited its print to a half-page, one-color ad. Its TV was a saturation schedule of 20-second color spots, most of them adjacent to prime-time NBC color shows.

Stone says the result was the most successful white sale Belk-Lindsey ever had. Some days doubled sales figures over the previous year. Colored sheets, pillow cases, etc., accented in the color commercials, outsold white materials for the first time. "We're through experimenting with color," says Stone. "The 'rainbow' sale has convinced us that all future special sales will be promoted with color TV."

While there is certainly nothing like a retail tidal wave to color TV, there is clearly a start. Some department store men believe the dike will break when their vendors (merchandise suppliers) get into TV color campaigns. A hopeful sign here is that some are, notably toy, toiletry and appliance manufacturers. And fashion is starting.

Swimwear manufacturer Cole of California, a division of Kayser-Roth, recently took the color plunge with a spot campaign in New York, Chicago and Los Angeles for its new "Escape suit." Barbara Kelly, Cole ad manager, says she is mightily impressed with the result. She received requests from 82 department stores to use the color commercial in their own TV schedules. "I didn't realize," says Mrs. Kelly, "that so many stores were running TV schedules."

If it is to be a game of follow-the-leaders into television, eyes currently are on giant Sears, Roebuck & Co., reportedly negotiating with CBS-TV for a proposed Garry Moore hour next fall. Sears, of course, isn't new to TV. It was an \$8.1 million spot and network advertiser in 1964, put well over \$5 million in national TV last year. But almost all of this was behind its Allstate Insurance subsidiary. With a \$10 million network hour to itself, Sears probably would get more heavily into promoting its merchandise, its store and mail-order business.

The question is, with Sears advertis-

ing its retail business on TV, won't the other retail mammoths—Penney, Montgomery Ward, Kresge, Grant, Spiegel—be forced to follow? There is too much supposition here for an answer. It is only a juicy prospect. Notably closemouthed, all Sears will say is that its stores advertise locally, many of them use TV, some use color.

At Kresge Co., a 905-store chain headquartered in Detroit, TV is by no means a favorite medium. Ad manager W. F. Crissman notes that "radio and TV haven't done much for us. In the past our results haven't been in ratio to costs." Crissman does say, however, that Kresge stores will probably do more TV this year than previously "for image, not day-to-day selling." Color TV has made no big impression.

S. H. Kress Co., a 300-store variety chain, also has used very little TV. S. L. Shaw, Kress advertising and sales promotion manager, says TV has been used for about four years, mainly in area where Kress has heavy store concentration. About 25 Kress stores, mainly in the midwest and west central region, are in TV at selected times. Shaw feels that "color is not very important to our retailing" at this point.

For most of the major national retailers it seems that just getting into TV is the first step to be taken. The sophisti-

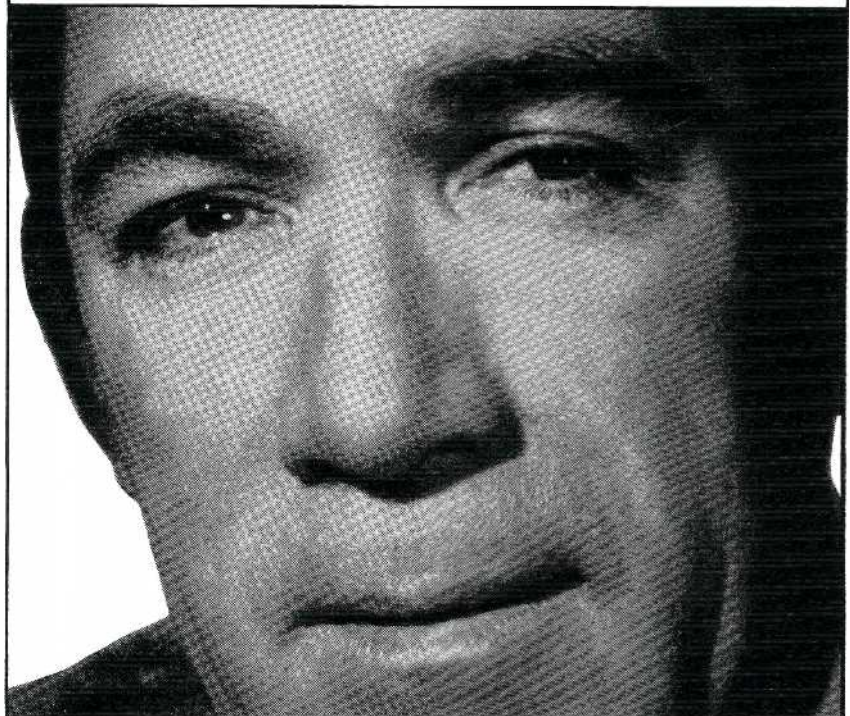
cation of color TV would likely come afterward.

TvB's Howard Abrahams points out that there are just too many signs around not to believe local TV won't soon benefit from heavier retail usage. He says that more and more retail ad men are coming to consider "intelligent" media mixes, to wonder if it's wise to have "all their eggs in one basket"—the newspaper.

Abrahams notes also that retailing is no longer a "downtown" occupation, no longer centralized. Big stores add branches and have become many stores, often widely separated. "The regional store is growing," he says. "Jordan Marsh in Boston has spread out stores so far it's now planning to call itself Jordan Marsh Regional Stores." The question this brings up, naturally, is will a store's ads in the city newspaper get out to the suburbs where it has branches? Unquestionably, many stores are opting for TV where their message can ride out over a wide coverage area and not be bound by the limits of metropolitan newspaper circulation.

And TV may be gaining more retail advertising by default. Newspaper mergers have for years been shrinking the nation down to one-newspaper cities. From two or three papers to advertise in, many big retailers now have only one.

Anthony Quinn can show you how. Interested?

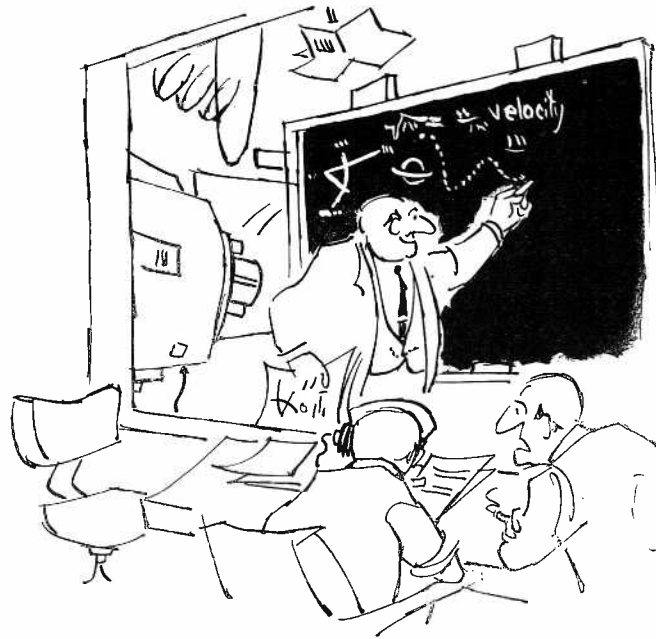


The ad dollars they're "saving" could funnel to TV. Says one department store ad man, "in cases like this TV is bound to take up the slack. Department stores have to develop alternate means of media."

Newspapers in more and more cities, the same ad man also points out, are going to a single rate, something between their old national and local rates. The retailers are asked to pay more for their lineage, "and for some, TV rates now don't look so expensive."

Television isn't expecting to severely dent newspapers' hold on retail advertising, or even the success papers have had with ROP color, but the retail attitude toward TV advertising is softening, it is being tried and it does mean more dollars. The availability of local color TV, for the uses it can be put to, should hypo the movement.

The color TV surge, with its accompanying benefits, and a few problems, may not bring the medium any startling new advertising wealth, although it portends some. Some broadcasters will be hard put to pay for their marvelous new tint. But someday everyone can play happily in the shade of the rainbow, alongside the law of supply and demand. That economic guideline, after all else, will determine the ultimate benefits. END



TvM February 1966

**"Sure it's interesting and informative—
but how's it going to look in color?"**

BRISTOL-MYERS *from page 39*

creams such as Wildroot and liquids such as Vitalis. Score is a cream, but in addition is, to use the agency's words, "the first clear formulation in a tube." It now faces competition from such similar products as Colgate-Palmolive's Groom & Clean, Revlon's Top Brass and Procter & Gamble's Radar.

The cream products are aimed essentially at a younger man's market, since there is a higher content of active grooming materials in cream products and younger men have more hair—and more unruly hair at that. The Score commercials are built on a situation where a man, usually a younger man, is faced with the problem of grooming a large amount of hair. "He thinks he probably will need a white cream to do the job, but is concerned with giving his hair a greasy look. Then he finds that Score is the way out of his dilemma, grooming as good as white without a greasy appearance. He is always going to a social situation appropriate to his age and he is seen at the end having a good time at a social function."

Unlike commercials for some other hairdressings, there is no overt suggestion that his reward for using Score will be a greatly enhanced sexual appeal. No

squealing beauties smother him with kisses. In fact, throughout the spectrum of Bristol-Myers commercials, sex is omnipresent but tends to be understated. Take, for example, a Foote, Cone & Belding commercial for a Clairol product that is targeted at the younger woman—the female equivalent of Score's market. The Lady Clairol commercial answers the question "Is it true blondes have more fun?" in the positive by showing a brown-haired girl looking enviously at a blonde sharing a surfboard with a muscular young man. The brown-haired girl becomes a blonde and is rewarded with her own ride on a surfboard with a good-looking guy. However, the voice-over takes care to soften the sales message by saying "she probably would have got this young man anyway but you can never convince her of that."

A group unrelated to Bristol-Myers called the Research Guild has been taking some soundings of the psyche and arrived at the conclusion that wives do not like their husbands to use grooming aids that are too involved with sexual attractiveness. The Guild's theory is that women prefer the more hidden and "sanitary" grooming products that stress functional and healthful aspects. For some reason, the wives feel threatened if their husbands take the initiative in

making themselves more desirable. This threat is reduced if the rugged outdoorsman's approach is used and the product is associated with man's non-sexual world. The Guild also observes that few attempts have been made to develop the theme of the romantic husband who uses grooming aids to enchant his wife. Such an approach would be of questionable appeal to men, the Guild suggests.

The Needham, Harper & Steers' commercials for Vitalis, Bristol-Myers' leading men's hair grooming product, are situated in just such a masculine environment. The key scene usually takes place in the locker room after a sports event, and a real sports figure is the central character. Recent commercials have called on the talents of tennis star Barry McKay, football players Ronnie Bull and Charlie Johnson, and hockey ace Bobbie Hull. There is an action opening, and then the player is seen in the locker room puzzled about how to tame his fresh-from-the-showers hair. Then the competing claim against "that greasy kid stuff" is made by a voice-over and the player takes up the Vitalis bottle. He too is seen in a closing shot in a social situation, often being approached by a girl whose back is to the camera but who looks pretty good from the vantage point. Robert Troast, management su-

pervisor on the Bristol-Myers account, says the spots are varied according to the season and that all the new commercials are being made in color.

The Vitalis commercials used to involve a "teacher-pupil" relationship in which a well-known sports figure would warn a younger man against "that greasy kid stuff." Now the sales message is carried by the announcer. This is a noticeable improvement since most sports figures sound unconvincing when they read lines written for them. However, whether in the original form or its current modification, the "greasy kid stuff" phrase is one of the classic advertising lines of recent years, rating a niche in that Valhalla also occupied by Clairol's "does she or doesn't she?" Not only did the Vitalis phrase become so popular that a company was set up to manufacture a product called Greasy Kid Stuff, but it also hoisted Vitalis to the top in sales.

Grey has a third Bristol-Myers product, Mum, that competes obliquely with the company's better selling Ban. (Ogilvy & Mather is the agency for Ban). The term obliquely is used because Mum is targeted at a specific segment of the market, the woman who seeks a gentle deodorant. According to a Grey spokesman, Mum was formulated to reduce the incidence of deodorant-caused irritation. The copy line is "protection without harshness" and the principal visual shows a butterfly darting among various rival deodorants. It avoids most of them as too harsh, finally alighting contentedly on Mum. A number of butterflies were flown up from the tropics for the sequence, and an exhaustive amount of footage was shot to get one of them to make the right decision. The commercial says in effect that women are delicate, sensitive and inquisitive like the butterfly and will search diligently for fastidiousness.

It is instructive to compare this commercial with Ogilvy & Mather's work for Ban. We enter a different world since Ban's target is the family, not exclusively the woman. As Bill Taylor, an Ogilvy & Mather copy group head and VP says, "Ban has the best bi-sexual image of anyone." It was introduced in 1955 as the first roll-on deodorant and it swiftly achieved market supremacy. Recently Gillette took leadership with its Right Guard in an aerosol container. Right Guard started as a man's deodorant but also has moved toward an all-family position. Now Ban also appears in spray form, as well as roll-on and cream. Mum, too, has begun to appear in all three forms.

Jack Silverman, senior television commercial producer at Ogilvy, says Ban Spray is being introduced by a series of 15-second commercials that are tacked on the end of 45-second commercials for other Bristol-Myers products to make the

full minute. This is an unusual division of the commercial minute, which most often is split 30/30. Silverman says the short commercial was used because everyone knows the name Ban and the idea of a spray deodorant is not new. "We wanted frequency," he says, "to get everyone to know that Ban makes a spray—a very good spray."

Taylor says one of the problems of the 15-second form was how to measure its effectiveness, since the basic benchmarks of response are in the 30-second or minute lengths. However, they were able to work out a test approach that showed the commercials would work. They are basically two-line jokes, and are changed frequently to keep the audience's interest up. They begin by a man or woman staring directly at the camera and asking a question about Ban that is answered in voice-over. Here are some examples:

GIRL: "If I use this new Ban Spray Deodorant, will I catch the bouquet at the wedding?"

ANNOUNCER: "You may. You may even catch a *man*."

MAN: "If I use this new Ban Spray Deodorant, will I win the bridge tournament tonight?"

ANNOUNCER: "If you don't use it, they may not even let you play!"

MAN: "My girl told me to use this new

Ban Spray Deodorant. Is she putting me on?"

ANNOUNCER: "Take her advice, or she'll be putting you *off*."

You get the idea.

In these commercials wit substitutes for the emotional identification common to most Bristol-Myers television advertising. It might be worth comparing these Ban ads with two other B-M commercials that also use humor to make their point. The others are both for Clairol: one by Foote, Cone & Belding for Five Minute Color and the other by Doyle Dane Bernbach for Kindness.

The copy point on Five Minute Color is that "it doesn't do much." The visual shows a girl who has used it walking through the street toward what proves to be a luncheon date at a restaurant. The men who observe her all follow her with their eyes and thus get involved in accidents. Part of the humor is that all of the men, including her boy friend, are played by the same comedian. A voice says: "Not a big thing. Just a five-minute fling. Just makes the biggest little difference in your hair, maybe in your life."

Kindness was introduced last August with the "Yes, Frank" commercial. It shows a girl talking to her boy friend on the telephone. She props the phone on her shoulder and gives herself a hair con-

Marcello Mastroianni can show you how. Interested?



BRISTOL-MYERS *continued*

ditioning treatment with Kindness as she listens to him go on and on, prompted by an occasional "yes, Frank." The voice-over says: "You have just seen a woman giving herself a complete conditioning treatment." Recent variations of the commercial get even more imaginative. For example, a girl is watching television when a commercial comes on. She ducks into the bathroom to use Kindness and returns at the commercial's end to watch the program, which features cars racing crazily through the streets. The announcer says: "The next time this commercial comes on, don't watch it. Give yourself a complete conditioning instead. All it takes is a minute from you and a little Kindness from Clairol." In another commercial, a wife quarrels tearfully with her husband about an accident she had with their car while she uses Kindness.

Why was humor used in the commercials for these three products? Perhaps to avoid the very emotional identification that other Bristol-Myers television ads seek. For example, the point the Five Minute Color commercial is making is that "it doesn't do much," it's a "fling." In other words, it doesn't touch you, change you deeply. It is something you can use in an off-hand way. And the product itself was designed chiefly for the women who would consider a Miss

Clairol application too drastic a change. Therefore, humor is the most disarming approach.

Note that frequency, not depth, was what was wanted with the Ban commercials. There is no Ban man or Ban woman—it is a product almost anyone could use. The point to be made was that it now comes in spray as well as roll-on form. The light touch does the trick. And as for the Kindness commercials, they are that rarity among Bristol-Myers ads, a demonstration. Essentially they say Kindness is no trouble, and their deft humor makes the commercials also no trouble to watch.

At the farthest swing away from humor are two Clairol commercials aimed at women "of a certain age" whose hair has turned grey. That's an emotional subject if ever there was one and the commercials, although for different products and created by different agencies, are soap operas in miniature. One of the commercials is for Loving Care, a preparation that covers grey. The other is for Come Alive Grey, which leaves the hair grey but makes it look better.

Foote, Cone & Belding did the Loving Care commercial. It shows a mature but attractive woman handing her husband a drink while he's watching television in an easy chair in their living room. He accepts it without even noticing her and she looks pained as the voice-over suggests she's being taken for granted. The woman then uses Loving Care and ends up at a *tete-a-tete* picnic with her husband in whose eyes one now reads adoration.

The Norman, Craig & Kummel commercial for Come Alive Grey represents a step up in the social sphere. It begins with a handsome, grey-haired and obviously well-to-do husband looking over some diamond clips proffered by a clerk. "No," says the husband as he rejects an item, "that's not Meg at all."

"Describe your wife," asks the clerk. "Describe Meg?" Who can describe Meg?" says the husband, and then he proceeds to do just that as the visual shows a stunning-looking older woman at such pleasurable and youthful pursuits as tennis and convertible-driving. "She still wears a size 10," the husband mentions, "and, you know, people think our grandchildren are our own kids." (One suspects that millions of older women viewers are gnashing their teeth in despair at this juncture.) Other, shorter versions of this commercial show the woman boating with her husband and riding on the back of his motor scooter through Manhattan.

Norman, Craig & Kummel's creative strategy for the Come Alive campaign is to convince the non-cover up grey market "that grey hair need not be a sign of old age, loss of sex appeal and giving up." It also is aimed to "reassure present Come Alive Grey users that this product

is the modern way to achieve youthful grey hair."

In the words of the agency's presentation on the campaign: "The tone of advertising within this strategy characterizes grey hair as a desirable symbol of maturity rather than one of old age. The Come Alive Grey woman is projected as one still sexually attractive, a vital participant in the contemporary world around her, admired and envied by other women and desired by men . . ." The selling line is, "Grey hair is younger than you think."

Men also get grey, and Clairol is test-marketing a product, Great Day, that will cover men's grey locks. However, Clairol is proceeding cautiously since the product touches on all sorts of male psychological hang-ups. As Clairol's Shor says, "The need is there but we've not rushing into it. When we are ready we will go national."

A Great Day commercial from the Doyle Dane Bernbach shop spotted in Jacksonville, Fla., opens on a rugged-looking, grey-haired man seated in a barber chair. The voice-over says: "This man came in for an age cut. He's only 52, but he looks 65. In a few minutes he's going to look young again by using a new product made by Clairol especially for men—Great Day." The sales message continues, "It doesn't look fake. Won't rub off. Doesn't smell and contains no peroxide. His hair looks so natural, if we hadn't been watching, only his barber would know for sure."

The commercial echoes that earlier highly successful Foote, Cone & Belding campaign for Clairol that helped win respectable women around to coloring their hair at a time when it was almost solely the prerogative of the demimonde. When FC&B took over the Clairol account in 1955, the theme it established was one of gentle reassurance that also promoted the entire hair coloring industry. Shirley Polykoff, copy supervisor at the agency on Clairol, is credited with the telling phrase "Does she or doesn't she? Only her hairdresser knows for sure." That line had the additional advantage of pleasing the professional hairdresser who was losing money because of the spread of home permanents but who now makes more money from hair coloring than from waving. The line also has a certain suggestableness that made *Life* magazine turn it down initially but then accept it after a survey found that women didn't read a double-meaning into it, or at least didn't admit to reading that double-meaning.

A current commercial for Miss Clairol that makes interesting use of color has dropped the "does she or doesn't she" but retains the "hair color so natural only your hairdresser knows for sure." It starts in black-and-white with a long tressed woman and her daughter by a riverbank as the voice-over says "When

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abc films

FC&B's Mayers says the agency "has been selling naturalness from the very beginning"

you dream in color . . . what color hair do you dream of?" In mid-sentence the commercial goes to color and remains in color except for a black-and-white shot halfway through the commercial of the riverbank scene with the voice saying, "If you're dreaming of a fresher, younger version of yourself . . . what else but Miss Clairol!" This bursting into color effect is powerfully evocative. Slow motion also is used in the outdoor color scenes to enhance the dream-like effect and to make the girl's hair even more classic in its swirling. The presence of the child suggests that the main target for this commercial is the woman in her late 20's or 30's. The younger woman is more likely to lighten her hair with Lady Clairol. The child also indicates respectability and, for that matter, naturalness, since the hair of the mother looks very much like the obviously untouched hair of the child.

Curiously, there is no man to reward the woman in the Miss Clairol commercial for her good looks. The "Surfing" commercial for the younger woman who uses Lady Clairol ends up with masculine approval, and so does the commercial for the older woman who uses Loving Care. A possible conjecture is that the younger and older women are more insecure about their attractiveness to men and need reassurance, while the Miss Clairol woman, happily mated, can indulge a healthy narcissism.

One of the most consistent metaphors in all the Clairol commercials is the out-of-doors, which obviously is equated with naturalness. You rarely see a Clairol woman within the confines of four walls no matter how glamorous they can be.

Frank K. Mayers, management supervisor on Clairol at FC&B, says the agency "has been selling naturalness from the very beginning. We've made enormous efforts to convey natural color even with our black-and-white commercials. Color is just an additional ingredient. We made our first color commercial a number of years ago when there was not much outlet, just to try it. We didn't make another for several years. We were concerned about not leaping into it too fast. The problem was one of fidelity on the TV set. It's bad enough when a blue car looks green, but when blonde hair looks green we'd rather not. It's an awful lot better now."

It's a far cry from the atavistic dream world of FC&B's Miss Clairol to the high-fashion, somewhat camp world of Doyle Dane's new commercial for Clairol's Creme Toner, a product which provides, in the words of the copywriter, "32 pale delicate shades of blonde." Ed Brown, account executive, says the 30-second commercial features 27 shots of

blondes in different roles, beginning with a girl behind a black lace Spanish fan. In quick succession we see a blonde flashing a diamond ring, dropping a monocle from her eye, in kleig lights at a premiere, talking into a French telephone, skiing and so on. It was filmed in three days with hair stylist Enrico Caruso standing by to give each blonde a different look. The tag line is: "If you're going to be a blonde, be a good one. Only Clairol has 32 pale delicate shades to choose from. Why fool around with anything else?" (Brown feels that the line "Why fool around with anything else?" betrays the authentic Doyle Dane people-to-people touch.) The commercial ends with a visual of a blonde whose hair is seen as through a prism.

Clairol recently branched out from its sole concern with hair products to a cosmetic line, but even in this case the new line is promoted as keyed to hair color. The Foote, Cone & Belding commercial for these cosmetics, named Go Lights (they go with your hair color), has an urban, jazzy, nighttime look that's quite different from the same agency's work for Clairol's hair coloring products. Even the name Go Lights suggests the dynamic drive of a city.

The image of Grove Laboratories is so different from that of Clairol that it seems almost odd they shelter under the same corporate wing. Clairol has ridden to glory on a post-World War II trend that shook up the conventional woman's view of hair coloring, whereas Grove is known for a solid list of proprietaries, some of long standing. However, Grove, under the direction of president Robert Osburn, formerly a Young & Rubicam account executive, is stepping up the rate of innovation.

Charles Butler, advertising manager at Grove, says "We're on a very aggressive program for new products. Congespirin and Citrusun are the first but by no means the last. Our TV spending will almost certainly increase in 1966 over 1965." Congespirin is targeted for the children's analgesic market and the selling line is "twice the relief that ordinary children's aspirin gives." The visual shows a little girl with half an umbrella and the voice-over says "Would you send your youngster out with only half an umbrella?" A related commercial uses half a snow suit and a similar copy line. The agency for Congespirin is Needham, Harper & Steers.

Citrusun is a hot lemonade-like drink that contains cold relief ingredients. The commercial, by Gardner Advertising, primarily sets a mood. It opens with a hot steaming tea kettle on a stove in front of a frosted window with a blizzard outside. The product is then mixed

and the voice-over explains how it relieves aches and pains. Citrusun is not yet national and uses spot TV. Both Congespirin and 4-Way Cold Tablets, however, are in network this winter. The 4-Way commercial, from Needham, Harper & Steers, shows a Contac-like capsule beside a 4-Way tablet and says the sustained relief capsule principally offers nasal relief while 4-Way provides relief from aches and pains, sluggishness and fever in addition to congestion.

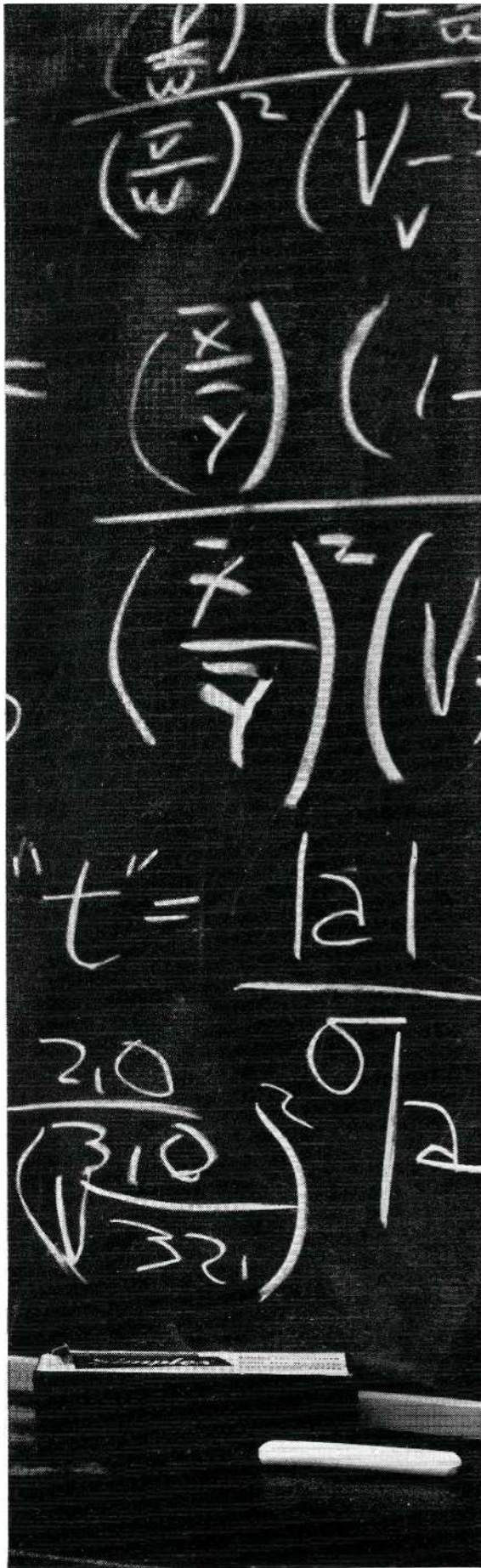
The most emotionally appealing of these commercials is, of course, the half-an-umbrella one, which should get to young mothers who don't want to feel guilty about failing to do enough for their children.

Since last September, a special department has been operating at Bristol-Myers' corporate level to economize in buying broadcast time and coordinate the advertising produced by the company's several agencies. The unit is called the Advertising Services Division and is directed by Marvin Koslow, who was vice president of Young & Rubicam's television-radio department. Thus a 15-second Ban commercial produced at Ogilvy & Mather can be tacked on to a 45-second Fact commercial created at Grey without a great deal of complicated negotiations. The individual divisions, however, still retain almost complete autonomy in their marketing plans and creative strategies.

Ed Parmalee, assistant director of advertising services, says that if, for example, the Advertising Services Division wants to buy a scatter plan it designates one agency to negotiate it, even though three agencies may use the time. "You're more likely to get a better buy than if the three negotiated separately," he says. "But it isn't only the economy; it's also less haphazard."

Parmalee says that Bristol-Myers has a "commercial in the can" for every one on the air. "You have to have a back-up commercial because of the fatigue factor," he says. "If you find one falling asleep on you, you have another one ready. Otherwise you may lose a forward thrust and the brand is bound to go down. And a lot of people depend on our advertising. Not just the executives but people in the factories, too."

In the opinion of Sheedy, advertising director of the products division, Bristol-Myers may take first place as the leading advertiser in nighttime TV by the end of this year. That will represent an enormous amount of money pouring into the medium, and most of it will be spent on peopling the television air with men and women the audience can identify with and therefore will emulate—all the way to the cash register. END

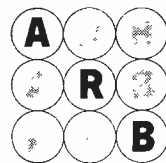


Go ahead. Ask Russ McKennan about "t" values.

Involved as we are with the thousands of day-to-day details which go into turning out reliable audience estimates, we sometimes tend to assume that everyone knows exactly what we know about all the ARB practices which help us produce good research . . . things like "t" value comparisons of research results, which are used to determine the statistical significance of the findings.

Even our research director can't tell you *everything* about statistics. But he does know his work . . . our work. And we certainly can tell you what you should know in order to use ARB research material to best advantage. That's our objective.

So don't hesitate to ask a question. If we can help provide a clearer understanding of *why* we do what we do, both of us will benefit. You'll be able to use an ARB audience report with more confidence. And, we'll have the pleasure of describing the meticulous care that goes into each one.



**AMERICAN
RESEARCH
BUREAU**

The Golden Age of Television

BACK in the early days of television, about 15 years ago, heat stroke was a more common occupational disease than ulcers (ulcers didn't get popular until television began making money).

In those days cameras were too insensitive to take pictures in light less blinding than that of the noonday sun. No one would voluntarily enter a live studio but mad dogs, Englishmen and performers who couldn't get other work.

One station was sued by a band of gypsy dancers who were laid up for a week after burning their feet on the studio floor. The station manager later said that the extra cost was worth it—"Fastest dancing I've ever seen," he exclaimed.

The experience came to mind recently when Elizabeth Taylor made her television debut on the new *Sammy Davis Jr. Show*. Miss Taylor stood for a while on a raised platform to let the audience drink in her swelling charms. She then sat down to sing a song in Welsh with her well-publicized husband. Throughout it all we kept thinking that a hot studio floor was just what the Taylor bit needed.

Still, a medium must be said to have arrived when Miss Taylor consents to appear in it. Or when (POW!) Batman and Boy Wonder take it over twice a week and when networks begin financing motion pictures to assure supply for five nights out of every seven.

Who'd look at gypsy dancers now, even if their feet were on fire? □

Money for the Culture Kick

In the ranks of commercial television advertisers, Bristol-Myers, whose TV strategy is described elsewhere in this issue, is only No. 2. Among businesses backing educational television programming, however, it is, at least for the moment, No. 1. In ETV a sponsor can rise above a No. 2 ranking without trying very hard. Bristol-Myers got to the top through a \$250,000 grant announced last month.

The difference between Bristol-Myers' investment in commercial television (\$76.7 million) and its \$250,000 commitment to ETV tells a lot about an inherent dilemma in the American television system. The dilemma was created by a government decision to establish two classes of television stations, one that could sell advertising and one that could not. From the beginning commercial stations had the incentives and the economic resources to attract maximum audiences. The non-commercial stations were given the vague mission of doing things that would be good for the culture of the country but were never given an economic base adequate to assure their doing very much of anything.

Through charity, some public funds and occasional windfalls like the one from Bristol-Myers, ETV has made out a piecemeal existence. Unless it gains access to very large sources of consistent

revenue, it can never rise above mere subsistence. Television costs money, lots of it, whether what comes off the tube is a string quartet playing Bartok or Roger Miller singing "King of the Road."

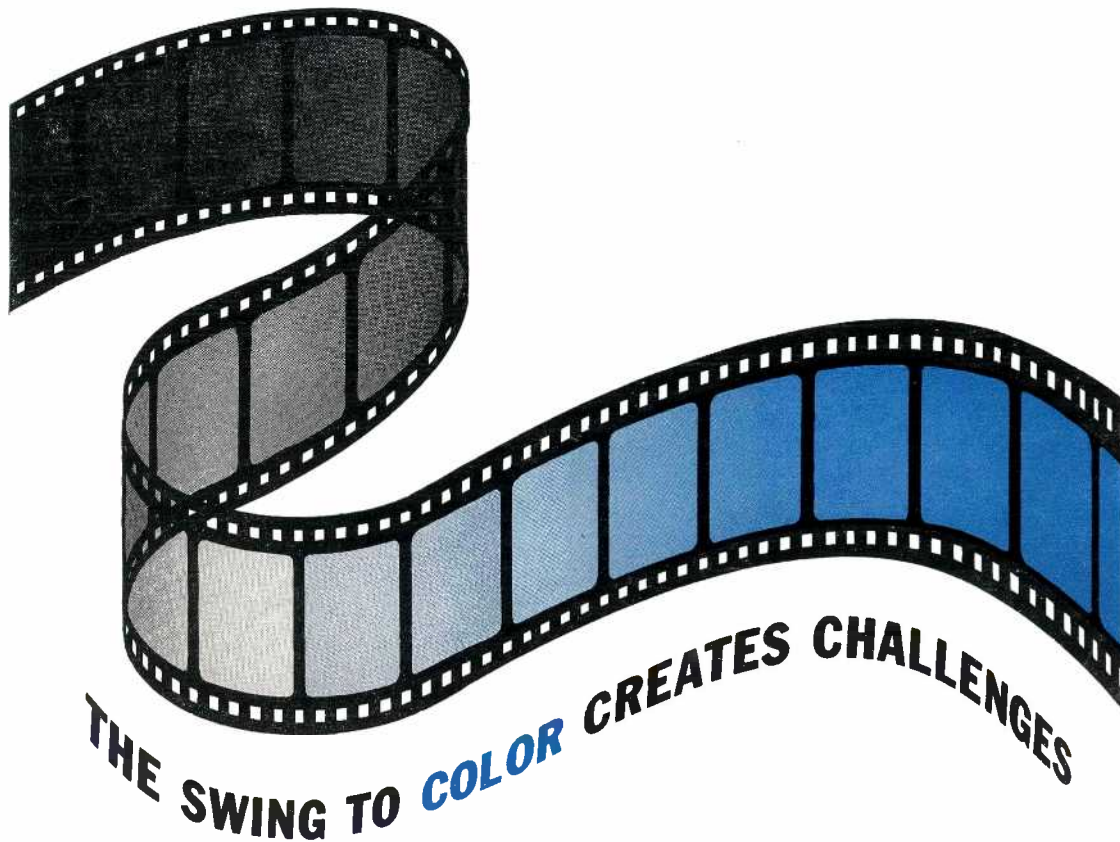
Where is ETV's money to come from? The government is an unlikely source, except for seed money; a public that tunes commercial TV in preference to educational stations would resist paying taxes to a system it doesn't watch. The supply of foundation grants must be petering out (the Ford Foundation has put up almost \$100 million by itself so far). Individual donations can provide only pin money, since they come primarily from the small audiences that ETV attracts.

It may be in the direction of commercial underwriting, like Bristol-Myers' grant for a series of Lincoln Center programs, that ETV will try to go. If so, it will be moving toward direct competition with the commercial system and violating the conditions originally attached to the exclusive reservation of the facilities it occupies.

One of the most promising grants that have lately been made to ETV is one from the Carnegie foundation, which has established a high-level commission to recommend a future course for ETV. The commission, which is headed by Dr. James R. Killian Jr. of the Massachusetts Institute of Technology, must first decide whether ETV is worth saving. That question, just by itself, isn't easy to answer offhand. □



"I'm not asking too much. All I want is a series of 39 hour-and-a-half thrillers based on this short story."



The Color Labmaster has arrived to meet them! . . . The world's largest manufacturer of black and white film processing equipment is leading the swing to color. The Houston Fearless Color Labmaster takes its place in the same quality line of processing equipment that produced the black and white Labmaster. ■ Experience with the most widely used continuous film processing devices in the world provided the know-how for producing the superior Color Labmaster. Modular construction, a feature of the black and white equipment, is also a feature of the Color Labmaster. This "building block" construction concept allows for custom tailoring to any film process; and, the Color Labmaster is easily adaptable to any new requirements. ■ On all of our products, the Houston Fearless name means quality. And, only one 16/35mm color film processor makes quality and performance a byword – only one processor will perform when all other color film processors are outmoded – only the Color Labmaster from Houston Fearless! ■ Write today for complete information.



WESTWOOD DIVISION

HOUSTON FEARLESS CORPORATION

11801 WEST OLYMPIC BLVD. ■ LOS ANGELES, CALIF. 90064

TELEX 06-7 4291 TWX 213-490-3919 ■ BRADSHAW 2-4331

Our Indianapolis general manager helped put something over on the Junior Achievement kids.

A roof.

Not that WFBM's Eldon Campbell (man on the right, with smile) raised the \$500,000 for the country's largest Junior Achievement building by himself — far from it. But he helped. Just as he's helped the Boy Scout Council, Rotary, the Better Business Bureau, the famed "500" Festival and a dozen other enterprises that busy businessmen enter.

Naturally, that help often includes professional advice and time on the stations. For example, a letter from Indianapolis United Fund Headquarters said that "certainly few Fund cities

in the United States can boast of the calibre and quantity of the radio and television support given our 1965 campaign by the WFBM stations."

Being an active part of the community is important to Time-Life Broadcast people in all five of our station areas. Vigorous outside activities are always encouraged with enthusiasm.

After all, it's the best way we know to be a group broadcaster and still be part of the group.



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

