

# TELEVISION



## DALI ON THE TUBE

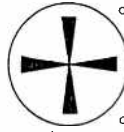
Is the U.S. viewer ready for this trip?



COVER DESIGN BY SALVADOR DALI

# Tracking America's #1 Menace

Only a short time ago, Dennis achieved his fabulous success on the CBS-TV network. Well he's back again scoring on even greater success in local markets throughout the country. Here's the performance record for each of the six markets where Dennis was rated in the September, 1966, ARB reports.



**#1 show in his time period in New York.** Dennis reached 60% more homes, and 24% more young women 18-34 than his closest network rival, topping his time period competition in this 6 station market with a 38% share of homes and a 31% share of 18-34 year old women. WCBS-TV (N\*) Monday-Friday, 9:00-9:30 am.



**#1 in homes reached and young adult women in St. Louis.** Dennis completely dominated his competition reaching 41% more homes than his closest time period competitor, more women than the competition and more young adult female viewers than both competitive programs combined. KMOX-TV (N\*) Monday-Friday, 12:00-12:30 pm.



**#1 daytime comedy series in Philadelphia.** Dennis beat such formidable daytime network comedy series as Lucy, Andy of Mayberry, McCoys and Dick Van Dyke, delivering more 18-34 year-old women than any program in his time period. In fact, nearly 50% of the young female audience was tuned to Dennis. WCAU-TV (N\*) Monday-Friday, 9:30-10:00 am.



**#1 weekday show in Los Angeles.** Dennis is KTTV's highest rated weekday show (9:00 am-7:00 pm), reaching more homes than such successful daytime programs as Andy of Mayberry, Beverly Hillbillies, Mike Douglas, Dick Van Dyke, and more. KTTV-TV (I\*\*) Monday-Friday, 6:30-7:00 pm.



**#1 with total viewers in his time period in Washington, D.C.** Dennis delivered 283,900 viewers—almost 40,000 more than the network's Huntley and Brinkley. Additionally, Dennis went on to defeat each of the other competitive programs by as much as 5 to 1 in total viewers. WTTG-TV (I\*\*) Monday-Friday, 6:30-7:00 pm.



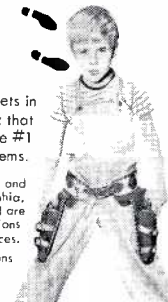
**#1 in Boston, Mon.-Fri., sign-on to 5:30 pm.** Dennis delivered more homes than any other program from Monday-Friday, sign-on to 5:30 pm—delivering a modest 48% of homes in his time period. WNAC-TV (N\*) Monday-Friday, 5:00-5:30 pm.



Note: Dennis can claim leadership in only six of the markets in which he is currently appearing because these are the only six that were covered in the September, 1966, ARB survey. Join these #1 stations with 146 half-hours available from Screen Gems.

The data used herein are estimates from the September 1966 and October 1965 ARB reports for New York, St. Louis, Philadelphia, Los Angeles, Washington, D.C., and Boston. All data cited are estimates or are based on estimates subject to qualifications published by the rating services.

\*Network stations \*\*Independent stations



# 1967

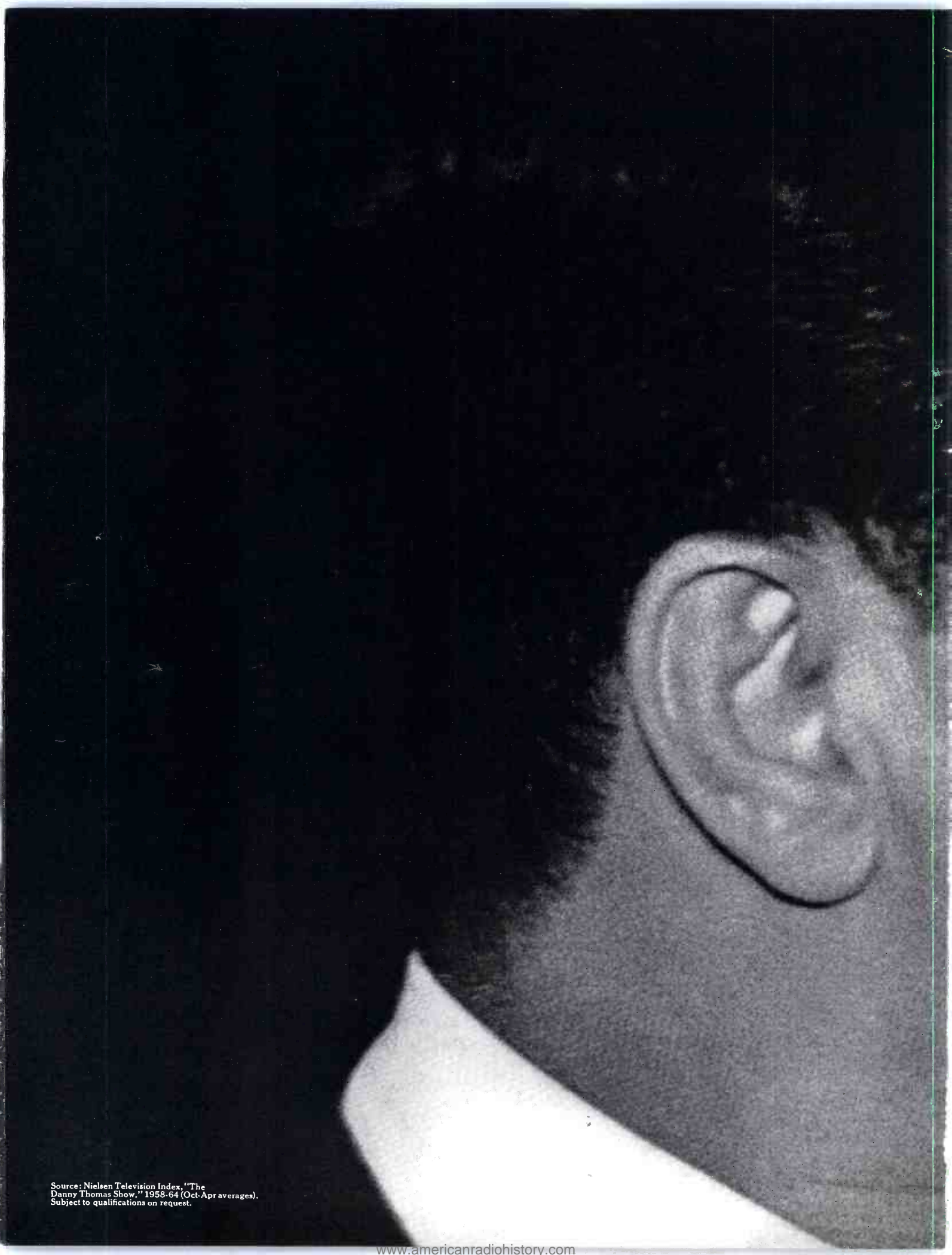
★ DEC. ★ 1966

TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
		1	2	3	
		8	9	10	
	14				
19	20	21	22	23	24
20	27	28	29	30	



## On the Go!

KTRK-TV  HOUSTON



Source: Nielsen Television Index, "The  
Danny Thomas Show," 1958-64 (Oct-Apr averages).  
Subject to qualifications on request.



Make room for the comedy hit that was first in its prime evening time period for every one of its seven seasons on CBS... the only situation comedy in television history to rank in the top 12 for seven consecutive years:

**"MAKE ROOM FOR DADDY"**

starring Danny Thomas in his most famous role. Plus guest appearances by Bob Hope, Andy Griffith, Lucille Ball and dozens more. Here is one of the most potent vehicles ever to enter syndication

(just ask General Foods, full sponsor of the series during its entire run on CBS). Better make room for Danny Thomas on your schedule.

**CBS FILMS**

New York, Chicago, San Francisco, Dallas and Atlanta

# TELEVISION

**COVER:** *The Daligraph on the cover was created especially for TVM by Salvadoré Dali. A "splish splash" action painting, superimposed on a Robert Descharnes photo, Dali says the picture represents the contemporary man of the 20th century. Costumed in an astronaut's suit (designed by Paco Rabanne), Dali says the surrealistic interpretation provokes intellectual stimulation of the rite of the future of TV. The Daligraph is torn at the bottom symbolizing fortuitism, the doctrine or belief that evolutionary adaptations and progress are chance results rather than determined consequences of natural law or outcome of teleology.*

## TELEVISION



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*The young-adult audience has an importance to advertisers that far exceeds its numbers or its buying power. Why?*

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### WHERE THE NETWORKS NEST

*Two of the three TV networks are now settled down in new homes, and the offices of the third have been redecorated. An inside look at where the big decisions are made.*

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### HERTZ DECLARES WAR ON NUMBER TWO

*Avis's "We try harder" advertising campaign has finally gotten under Hertz's skin. Number one talks back, giving the reasons it holds top spot in auto rentals.*

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### HOW TV COVERS D.C.

*Washington is the news capital of the world. The networks' news bureaus cover the happenings with microphone and camera from LBJ on down.*

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## What Price Color...?



The next revolution in television, we're told, will bring three-dimensional pictures into our living rooms through the magic of laser beams. Imagine what an advertising medium television will be then.

By comparison, the addition of color to TV may be only a pale miracle. But miracle it is. For color has already proved its extraordinary value to viewers and advertisers. And, as the audience for color grows, it will bring bright rewards to the nation's advertisers and TV stations.

### The Controversy

Some advertising executives disagree that stations should share in the rewards. They argue that color should have no bearing on a station's rate structure. Stations, they say, have an obligation to their communities to offer the best possible TV service. And that means color is one of their costs of doing business.

While Katz Television agrees that stations have that responsibility, we also take the position that someone offering a better product is entitled to charge a higher price for it. Color television, when seen by a big enough audience, meets that test.

Individual station investment in color

equipment ranges as high as \$1,000,000. From the advertisers' viewpoint, this investment was worthwhile. Every survey confirms the added impact and effectiveness of color commercials. Schwerin, Crosley and Gallup-Robinson studies all demonstrate that color commercials are from 33 to 78 percent more effective than black-and-white announcements.

### A New Look

Color television, in short, offers advertisers a new sales medium of unparalleled value. The time has come for advertising agencies to accept new cost-per-thousand guide-lines for color television that reflect its added value. The old cost-per-thousand standards for black-and-white TV no longer apply.

This is not to suggest a premium for color. It simply suggests that buyers pay for value received.

In fact, as color viewing becomes more commonplace, stations may be giving discounts to old-fashioned black-and-white advertisers.

### Question-and-Answer

The only question is: At what level is color set circulation sufficient to justify increased rates? We think the answer must be determined market-by-market, station-by-station.

*But the fact is, color adds value to television as an advertising medium. And stations, therefore, have a right to charge for that added value.*

Now, when it comes to figuring out a policy for 3-D TV commercials...



**Katz Television**

Station Representatives  
666 Fifth Avenue / New York, New York 10019

# The \$73,000 Bargain

... or why the Norelco PC-70 3 Plumbicon\* tube color camera is a better buy than any 4-tube color camera.

To begin with, it's a bargain in the keep-the-sponsors-happy department. With the PC-70, performers do not turn green or magenta, even when moving against a dark background. Nor do white doves, white knights or high-flying washing machines. *The PC-70 has virtually eliminated the dangers of lag.* But 4-tube cameras invite lag. For one thing, they must use a 4-way light split which "robs" light from RGB channels to "feed" the luminance (4th) channel. For another, their optical systems are too complex (more complex optics mean still more light loss).





The picture speaks for itself.

The use of three tubes instead of four motivated the only original color camera design in the industry: the first practical application of the "contours-out-of-green" principle to provide sharper edges in the vertical as well as horizontal direction.

Instead of a space-consuming fourth tube and its complex associated circuitry, the PC-70 improves sharpness *electronically*—to almost any degree you desire. Because of the low frequency characteristic of the vertical aperture correction, you produce a sharper image on the *home receiver* (not just on the studio monitor), in color and monochrome. You profit from greater long-term economy . . . far less optical, circuit and operational complexity.

There are more reasons why it's the "\$73,000 bargain."

Your video-men and cameramen will find the PC-70 to be as simple to operate as an 8mm movie camera. (Well, almost.) This is a result of the 3-tube concept. Another reason: the PC-70's unique 3-way beam split prism.

Because of it, there are no shading controls to fuss with. (Some 4-tube cameras require as many as 16!) There are no set-up controls required at the camera head. All are at the Camera Control Unit where they can be adjusted in the quiet control room—instead of the hectic and noisy studio!

For your maintenance-men, the PC-70 means adjusting and maintaining one less of everything that may need their attention: optical channels, deflection yokes, focus coils, deflection and processing amplifiers. The PC-70 saves time. And time still means money.

For color or monochrome, in bright lights or shadows, in the studio or on remote, the PC-70 picture stays sharp, natural, rich in detail and easily matched from one camera to another.

The Norelco PC-70.

A bargain any way you look at it.

Write today for a detailed brochure. Contact us—or our representative, Visual Electronics. To help you verify everything we've said, we'll include our references: a list of stations that now use Norelco Color Cameras. Two of the three major networks do.



Don Ferguson, Chief Engineer,  
KXTV, Sacramento, California

*"A viewer commented recently that KXTV has the 'cleanest' picture in town. This layman summed up in a word the superior sharpness of our picture, the realistic color saturation and better signal-to-noise ratio we get with the Norelco 3 Plumbicon tube color camera. In the final analysis, it's the viewer we have to please. The Norelco camera does that, so we're pleased too: we're buying more PC-70s."*

*Norelco*

**STUDIO EQUIPMENT  
DIVISION**

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

## THE MONTH IN FOCUS

**FCC approves ABC-ITT merger; agencies don't like color fee**

**T**HE majority's treatment of this case . . . makes a mockery of the public responsibility of a regulatory commission that is perhaps unparalleled in the history of American administrative processes," Commissioner Nicholas Johnson wrote in his 85-page statement of dissent.

" . . . We found it desirable to go considerably beyond the steps ordinarily pursued in processing even the larger transfer matters," the FCC's four-man majority wrote in its statement approving the merger of American Broadcasting Companies Inc. and International Telephone & Telegraph Corp.

The commission's 4-to-3 vote approving the merger found Chairman Rosel H. Hyde, Commissioners Robert E. Lee, Lee Loevinger and James T. Wadsworth in the majority. Commissioners Johnson, Kenneth A. Cox and Robert T. Bartley were opposed.

The FCC's action came on Dec. 21, 1966, the day after it received a letter from the Justice Department that found the possibilities of anticompetitive consequences do exist. But, such possibilities, Justice said, were so speculative that it does not contemplate an effort to block the merger.

■ The chance that advertisers will be charged more for color television advertising met with denunciations last month as the details of a new color rate card issued by WHEN-TV Syracuse, N.Y., became known.

In October, WHEN-TV quietly introduced a rate card containing a 5% boost in charges for all commercials in color. To justify the increase, the station cited color-set circulation figures showing a 10% to 13% penetration in the Syracuse area. Moreover, the station claims, commercials in color have an inherent added value and may justifiably carry an added charge.

The reaction of advertising time-buyers was generally one of denouncement. Advertisers argued that the sta-

tion was using color as an excuse to raise advertising rates; that color-set penetration was not high enough to justify the extra charges; and that there are no cost factors to justify premium rates for color as there are in the printed media, and to some extent, in network television.

Others said WHEN-TV's move was ill-timed and that a general trend in the direction of surcharges for color would only serve to stunt the growth of advertising in color; in short, such increases could restrict the progress of color television.

On the other hand, some station representatives endorsed WHEN-TV's move on the grounds that color commercials are more effective than their black-and-white brethren and that transmitting in color was indeed an added expense for the station.

At present, advertising agencies have yet to impose any sanctions against the Syracuse station, although several agencies indicated they might use other stations in the market and advise their clients to stay away from WHEN-TV. Should other stations follow WHEN-TV's initiative the trend could result in an increase in spot-television revenues. In any case, telecasters elsewhere are closely watching the WHEN-TV venture.

■ About 15% of U.S. TV households now have color television sets according to a study released last month by NBC. The number of color-equipped homes has risen to 8,590,000, a gain of 3,940,000 over the number in use in November 1965; a growth of about 85%.

■ Network television's practice of predicting votes during election coverage may come under congressional study.

Senator Vance Harke (D-Ind.), last month asked Senate Communications Subcommittee Chairman John O. Pastore (D-R.I.) to hold a hearing on the possible influence vote projections might have in areas where polling places have not closed.

In a letter to Pastore, Harke wrote: "The hearings are not intended to cast doubts on the polls themselves nor the validity of the projections. They would, instead, examine the full impact of projections, especially when presented as full and final totals on the basis of a very few returns."

He added that he did not dispute what he called the inherent right of the people to know the facts and the right of networks to tell the facts along with interpretations. But he noted that viewers and listeners are misled and annoyed by being told that one candidate or another has been "elected" when only a handful of returns have been counted.

"I feel that a complete airing would be helpful and enlightening," he said. "The least we might expect from all this is that Congress and the people would

learn the validity of the polls and what efforts are being made to keep reporting and interpretations honest and complete as well as communicated rapidly."

Network coverage of the November 1966 elections was the object of much criticism by the press, which objected strongly to the fact that out of 505 Senate, House and gubernatorial races and thousands of other local races, about 12 races were called wrong. The most glaring error was made by all three networks when they called the Georgia gubernatorial race incorrectly. As a result of a Supreme Court decision, the election will be decided in the Georgia state legislature.

■ The discussion surrounding noncommercial television and its relation to domestic communications satellite systems continued apace last month, following the announcement of a bold plan by National Educational Television and the submittal of proposals to the FCC on an earlier Ford Foundation proposal to establish a satellite system to serve both commercial and ETV networks. The complex problems of ETV and satellite communications have fallen into the lap of the FCC and, very probably, Congress as a result of the Ford proposal, which makes the further development of ETV contingent on satellite technology.

The curtain was raised on the month's developments when it was announced by NET that it would provide the first coast-to-coast live hook-up of ETV stations by broadcasting the President's State of the Union message.

The commercial networks have traditionally broadcast State of the Union addresses live and plan to do so again this year. NET, the programming source for ETV, however, will augment coverage of the address with commentary exceeding that of the networks. John F. White, NET president, said he did not regard his proposed program as duplicating conventional coverage.

At the time of his announcement, White said that the next coast-to-coast NET telecast would probably be of a cultural nature, perhaps a dramatic presentation. A few days later, the prestigious Ford Foundation, educational television's primary source of financial support, announced in a filing to the FCC that it had earmarked \$10 million to show the viability of live noncommercial television. The foundation said that "it is time—without waiting for satellites—for prompt and imaginative experiments to show the power" of live ETV networking.

The foundation's filing to the FCC was one of many submitted in response to commission requests for comments on a proposal made by Ford last August calling for the creation of a nonprofit system designed to serve commercial and

## DISTINCTIVELY DETROIT



Photograph by Kirsch Studios

'THE SPIRIT OF DETROIT,' designed by famed Detroit sculptor Marshall Fredericks, represents "the universal spirit of man as an expression of God." The 16-foot, 8-ton green patinated bronze welcomes visitors to the City-County building. Detroiters affectionately call it "Jolly Green Giant."

Just as Detroiters regard this symbolic sculpture as distinctive of Detroit, so they have regarded The WWJ Stations as distinctively Detroit for 46 years. Why? Because of programming that reflects the city's own interest in local news, sports, entertainment, public affairs, and community service. And, because of WWJ's home-ownership by The Detroit News. When you ask a Detroiters which radio and TV stations are distinctively Detroit, he'll instinctively tell you "WWJ."

**WWJ and WWJ-TV**

OWNED AND OPERATED BY THE DETROIT NEWS. AFFILIATED WITH NBC. NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.

# ARB'S 1966-67 TELEVISION AUDIENCE REPORTS

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

SEPT/OCT  
AVERAGE QUARTER HOUR ESTIMATES

TIME AND PROGRAM	STATION	METRO AREA		TOTAL SURVEY AREA, IN THOUSANDS (ADD 000)																	
		RATING	SHARE	HOMES		Total Adults 21+	WOMEN				HOUSEWIVES			MEN				TEENS		CHILDREN	
				Total	% HON Same Coll.		Total	18-34	35-49	50+	Total	Under 50	Fam. 5+ Pers.	Total	18-34	35-49	50+	12-17	Total 2-11	2-5	
5:00 PM EARLY SHOW COMEDY CLUBHOUSE ADVENTURE ROAD TOTALS	NBC WABC WISN	10 11 7	34 38 24	138.8 117.2 114.6	11 25 32	152.0* 33.9 167.2*	87.1 21.3 97.1	26.6 15.6 3.4	31.8 4.0 22.6	28.7 1.7 71.1	74.1 19.6 86.9	47.1 19.6 22.6	15.1 5.4 22.6	74.7 12.6 71.6	18.9 6.6 3.0	34.1 4.3 62.4	21.7 1.7 7.1	31.1 23.7 7.1	49.2 181.9 3.3	15.1 100.7 3.3	
5:15 PM EARLY SHOW COMEDY CLUBHOUSE ADVENTURE ROAD TOTALS	NBC WABC WISN	11 11 8	37 37 27	143.1 116.5 121.2	11 28 32	158.3* 33.9 182.0*	90.6 21.3 107.0	27.6 15.6 26.1	34.3 4.0 74.3	28.7 1.7 93.5	76.7 19.6 96.1	49.7 19.6 26.1	16.2 5.4 26.1	77.5 12.6 76.6	20.0 6.6 3.0	35.8 4.3 62.2	21.7 1.7 67.3	31.1 23.7 9.9	49.2 177.4 3.3	15.1 97.9 3.3	

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

SEPT/OCT 1966  
MONDAY

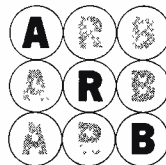
HOMES	WOMEN	ADI RATINGS						CHIL- DREN	ADJACENT A.D.I.'S	STATION											
		HOUSEWIVES			MEN	TEENS	%				#1	#2	#3	#4							
		Total	Under 50	Fam. 5+ Pers.																	
11	6	6	5	4	5	6	5	93													
10	1	2	2	2	1	4	20	98		2	2	4									
9	7	7	3		5	1		98													
30	14	15	10	6	11	11	25	95													
11	6	6	6	5	5	6	5	93													
10	1	2	2	2	1	4	19	98		2	2	4									
10	7	7	3		6	1		95													
31	14	15	10	6	11	11	24	95													

Whatever your goals in spot television planning—selective target audiences, specific geographic areas, or both—the new ARB Television Market Reports tell you more of what you need to know to do an effective job.

Metro Area ratings and share information, homes and extensive demographic breakdowns of total audience reached, people ratings for

the new exclusive market ADI and audience spill-over into adjacent market areas are provided for every time period.

Whether you need reports from one or from all of the 225 U.S. television markets, ARB can supply you with the information you need. Your ARB representative will be glad to help you—contact him today.



**AMERICAN RESEARCH BUREAU**  
SUBSIDIARY OF C-E-I-R INC.

noncommercial television networks. Under the Ford plan, commercial networks would pay transmission costs to a non-profit entity that would operate the satellite system, and would then turn the profits over to noncommercial television.

The principle issues before the FCC and eventually the Senate Communications Subcommittee, which held a hearing on the Ford plan last summer, remain the kind of entity that should or legally can be authorized to operate a domestic satellite system. Last August, the Communications Satellite Corp., which feels it is the sole authorized entity, submitted plans calling for establishment of a multipurpose satellite system. Last month it again urged the FCC to permit it to do so. Other communications carriers and broadcast interests such as AT&T, ABC, CBS and NBC, say that Comsat does not have sole right to operate domestic communications satellites although they agree with Comsat that the Ford plan is not viable. In effect, their opposition to the Ford plan remains unchanged from their August stand. The new round of comments, however, has given opponents of the Ford proposal, which caught everyone by surprise when it was unveiled last August, a chance to criticize it in a more detailed fashion, as well as a chance to submit sophisticated plans of their own.

Last month's Ford proposal also attracted attention in another manner: It conceded that the revenues that could be expected from its proposed system, would in any case, fall short of providing funds needed for noncommercial television. A viable ETV system would need about \$200 million per year, according to a study authored by the Brookings Institute and included in the Ford submittal. Only half of this (\$100 million) would be provided by a satellite system of the type envisioned by Ford. The other \$100 million, Ford suggested, would have to come from a government subsidy, license fees for television set owners, a surtax on television and radio set purchases, levies on long distance phone calls or a combination of all of these methods. In its brief, the Ford Foundation advised the FCC to wait for the submittal of a report by the Carnegie Commission on Educational Television.

■ Last month, the second commercial sky relay became operational over the Pacific ocean when the Comsat began charging for the use of Lani Bird.

The satellite is the latest to carry television transmissions between continents. Comsat's Early Bird was launched over the Atlantic in April 1965 and achieved a synchronous orbit about 22,300 miles in the sky. Unlike Early Bird, however, Lani Bird did not attain a synchronous orbit and therefore can

provide transmission links between the U.S., Hawaii and Japan for only about eight hours a day.

ABC, CBS, and NBC used Lani Bird last month and millions of viewers in Japan and Okinawa saw for the first time live telecasts from the U.S., while millions in the U.S. saw live pickups from Japan.

Truly international use of communications satellites followed shortly, for in the same week, millions of viewers in Europe saw debates from the United Nations via Early Bird, and millions more in Asia witnessed the same transmission via Lani Bird.

■ The Senate Antitrust and Monopoly Subcommittee last month held a hearing on network television advertising practices and after three days adjourned, apparently finding little to substantiate claims by small advertisers that large advertisers are given discounts on their advertising bill.

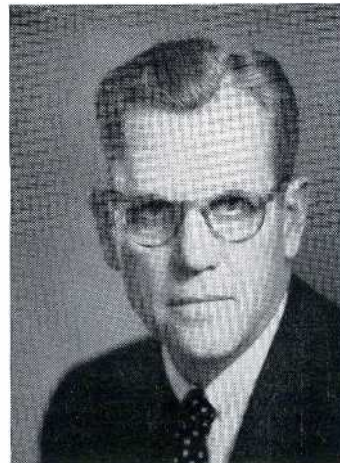
Network witnesses testified that the much-discussed discounts have been eliminated except for modest continuity discounts, and denied that any advertiser regardless of his budget, could get a better price than any other.

Industry spokesmen also said that even under the network's old rate cards, large advertisers committed their advertising dollars earlier in the buying season when prices are higher. The smaller advertiser, they said, could hold out until the last minute and bargain with the networks, which by then would be faced with no advertising support for some programs. Moreover, network officials pointed out, the largest advertisers had larger average-per-minute outlays than did smaller advertisers.

Subcommittee staffers produced figures that, on the face of it, denied that time of purchase had any effect on cost or that larger advertisers paid more for their average commercial minute. In response, the networks said they would provide the committee with further figures verifying their claims.

Submittal of more detailed figures, however, may be unnecessary: Capitol Hill observers believe that further investigation into network advertising practices will not take place in the foreseeable future, if ever again.

Of some interest, however, was a suggestion made by Senator Philip A. Hart (D-Mich.), the subcommittee chairman. He advised the FCC to assume responsibility for regulating television advertising. But FCC Chairman Rosel H. Hyde said he felt competitive factors now provided enough regulation. The FCC, Federal Trade Commission and the Justice Department—all with interests in the broadcasting, advertising and anti-trust aspects of the economy—testified that present laws are adequate to police the industry. END



## "It's good business to help colleges"

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

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

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

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

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

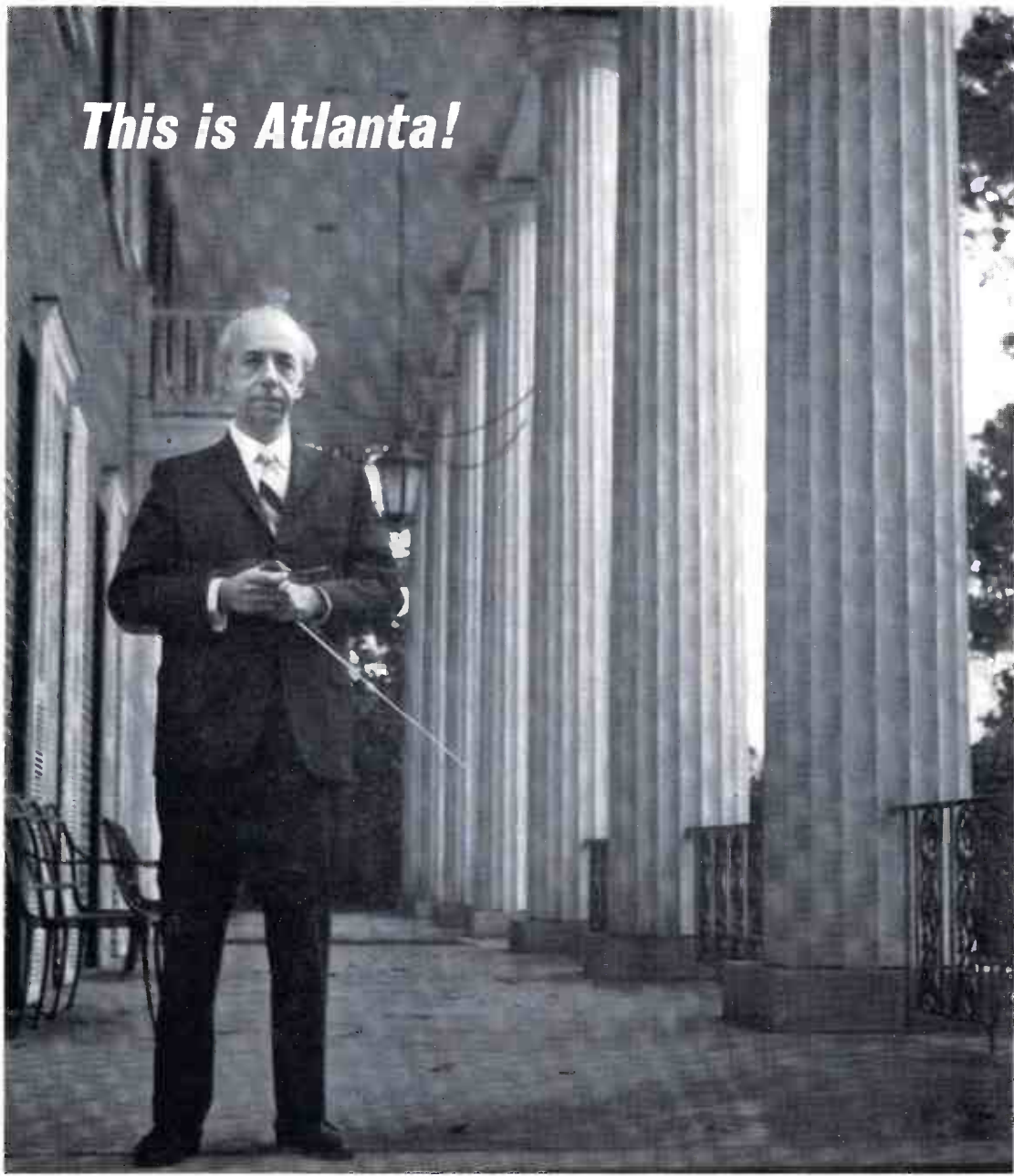


**SPECIAL TO CORPORATE OFFICERS**—A new booklet of particular interest if your company has not yet established an aid-to-education program. Write for: "How to Aid Education—and Yourself", Box 36, Times Square Station, New York, N.Y. 10036



## COLLEGE IS BUSINESS' BEST FRIEND

Published as a public service in cooperation with The Advertising Council and the Council for Financial Aid to Education



***This is Atlanta!***

**GUEST CONDUCTOR IS GUEST AT WHITE COLUMNS ON PEACHTREE!** There's no duplicating the unique sound of Morton Gould... nor the 561,500 unduplicated TV homes in the Atlanta Market.\* In Unduplicated Television Homes, Atlanta is the 18th largest market in the U.S. To reach these homes, remember that WSB Television gives you the largest coverage of any TV station in Atlanta.

\*Source: "Unduplicated Spot TV Market Rankings", J. Walter Thompson Co.

**WSB-TV**

**Channel 2 Atlanta**

NBC affiliate. Represented by Petry



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



**FINANCE** *continued*

709,462. Earnings per share were up from 91 cents in 1965 to \$1.07 in 1966.

The programing stocks stayed almost steady from mid-November through mid-December, probably taking a rest after the previous month's gains spurred by profitable sales of feature films to the television networks. The average rise was less than one percentage point. Only Disney made appreciable gains, registering a 14% increase. (This occurred before Walt Disney died Dec. 15.)

Late in November, Disney reported that both gross revenues and earnings were up for the fiscal year ended Oct. 1. However, fourth-quarter earnings dropped to \$3.8 million from \$4.3 million in the same 1965 period. The Disney earnings per share were \$6.30 for the 1966 fiscal year compared with \$6.08 the year previous. Gross revenues rose to \$116,000,000 from \$109,917,068 the year before.

Filmways (whose stocks were off 9%) announced Dec. 1 that its net income has increased to \$950,530 or \$1.34 a

share, a rise of 58% over the prior fiscal year's earnings of \$602,676 or 88 cents a share. The company's annual report showed a gross revenue increase to \$31,228,005 from the previous year's \$25,473,613. Filmways has five network shows on television.

Warner Bros. (whose stock is down 1% in the TELEVISION Index) reported for the year ended Aug. 31 consolidated net income of \$8,524,000, after a provision of \$6,400,000 for federal income taxes. This is equivalent to \$1.74 a share on the 4,877,552 shares of common stock outstanding at that date. How does that compare with the previous year? For the year ended Aug. 31, 1965, the company reported consolidated net income of \$4,663,000, after putting aside \$3,900,000 for federal income taxes. The 1966 breakdown went like this: film rental income from theatrical exhibition amounted to \$76,283,000; and from television exhibition \$31,094,000; record, music and other income \$30,442,000, and dividends from foreign subsidiaries not consolidated \$1,562,000. The television exhibition share the year before was \$20,474,000.

**SEVEN ARTS AND WARNER**

Meanwhile, Seven Arts Productions announced it would "make or cause to be made" an offer to buy all shares of Warner Bros. Pictures. This offer is a provision of the agreement by which Seven Arts earlier had purchased from Jack L. Warner and related interests 1,573,861 shares of Warner Bros. stock.

In other programing news, United Artists Corp., New York, reported net earnings in the first nine months of 1966 rose 10% over the comparable 1965 period. The company's board of directors also voted a special cash dividend of 25 cents a share on common stock, payable Dec. 29 to stockholders of record Dec. 16. Net earnings for the 1966 period were \$10,830,000 or \$2.55 a share, up from \$9,451,000 or \$2.23 a share the prior year.

Shares for both the service and manufacturing companies also stayed steady on average in the index. Among the advertising agencies, Papert, Koenig, Lois had the biggest increase, a rise of 17%. C-E-I-R registered the deepest drop, a fall of 15%. Herbert W. Robinson, chairman of the board and president of C-E-I-R, reported to stockholders that the company's main problem "centered around our American Research Bureau subsidiary, whose pretax profitability fell by \$1,450,000 in one year." He said this was caused by two heavy expenditures: net investment of over \$630,000 in developing ARB's Radio Audience Measurement reports, and accelerated improvement of ARB's TV Audience Measurement reports made necessary by intensified competition.

END



ARB Coverage/65 credits us with NET DAILY VIEWING in 104,000 TV homes — net weekly viewing in 141,000 homes — in 39 counties.

**Our daily viewers spend**  
**\$1,555,840\* for**  
**CLEANING SUPPLIES.**

**But you can't reach this market from**  
**Detroit, Lansing or Grand Rapids.**  
**WWTV/WWUP-TV is the ONLY way.**

SOME 17% of Michigan's outstate retail business passes you by if you concentrate all your TV dollars where your downstate wholesalers are, because Upstate Michigan consumers can't see or hear Downstate Michigan stations — so they just buy those other products that are advertised up here.

WWTV/WWUP-TV reaches the lion's share of buyers in our 39 Upstate Michigan homes — 104,000 of them — spend \$1,555,840 per year on cleaning supplies

alone. The only other way to reach these consumers involves 20 radio stations and/or 13 newspapers.

Michigan wholesalers need your advertising support to move your products into our Upstate Michigan homes. Ask Avery-Knodel about WWTV/WWUP-TV's intense coverage and our audience's buying potential. *They have the figures for your industry's products.*

\*Statistics on consumer expenditures used by permission of National Industrial Conference Board, whose study "Expenditure Patterns of the American Family," sponsored by Life Magazine, was based on U.S. Dept. of Labor Survey.

*The Folger Stations*

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

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

**WWTV/WWUP-TV**

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10  
 ANTENNA 13447' A. T. / ANTENNA 12147' A. T.  
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# SOMETIMES AT CAPITAL



## Our color correction timers wish they could paint

But they don't have brushes. Only the finest equipment laboratories anywhere can buy: The Bell and Howell Model C Color Additive Printer. It takes time to program this machine . . . if you want a really *good* job. ■ By calling on years of color timing experience and combining this irreplaceable human element with the Hazeltine Color Analyser, your prints are assured sparkling color uniformity throughout release. ■ Our timers are artists without brushes.

**CAPITAL**

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# PLAYBACK

## A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

### THE SELECT MANY

Marya Mannes, well-known social critic, wrote an article headlined "Topics: The Select Many" in the *New York Times*:

"Not long ago the president of a major advertising company, suggesting a plan by which the commercial television networks could inject financial plasma into educational programing, said this: '... maybe it's unfair to force this mass medium to contort itself to develop programing for the select few.'

"He was echoing a familiar theme. The broadcasters know What the Public Wants. The Public is They, and They don't want what the Select Few want. The select few are little knots of intellectuals who go for Bach and Shakespeare and 16th-century madrigals, and of course they have no buying power. They want only serious programing that is above the heads of People.

"One wonders how the broadcasting powers can explain certain things. Like the crowds, for instance, who have been filling the ANTA-Washington Square Theater for almost a year seeing 'Man of la Mancha.' They are not few and they are not particularly select, but when they are not holding their breath in the silence of total attention they are cheering and applauding and weeping at a story of an aged Spanish squire who dreams impossible dreams, fights unbeatable foes, pursues an unreachable quest of Honor and Right, and dies a failure except to those who—however briefly—were touched by his vision.

"Among them are the audience, and it is impossible not to feel that they—we—shared this elevation, that at last something was being given us to make us grow after the relentless stunting of mind and emotions by commercial trivia and the cold anarchy of pop-culture and the pseudo-arts.

"When Arthur Miller spoke to an interviewer about the surprising success of *Death of a Salesman* on television (it was seen on CBS by nearly 17-million people) he said: 'The thing that bugs me about TV is that the people who control it [TV] have no respect for the audience. Whenever I hear a producer say that "they"—the public—are not capable of appreciating quality, he really is referring to himself.'

"It is more likely, and certainly ironic, that he believes himself to be one of the select few who can determine (by means of ratings and profits) what the many should have. Because *Gilligan's Island* and *Petticoat Junction* are commercial successes, these are what they want. To

the broadcasters an audience of 5-million people—huge by any rational standards—reflects only minority tastes and deficit programing.

"Yet who are all these select 'few'? Intellectuals? Hardly. Most intellectuals who think of themselves as such use television (if at all) as an opiate; they look elsewhere for stimulation. If there were qualitative instead of quantitative ratings, rest assured that the audience for the best that television has offered, in whatever field, has [included] cab-drivers as well as teachers . . . salesgirls as well as doctors . . . janitors as well as lawyers . . . construction workers as well as architects.

"Intelligence crosses the boundaries of education and condition. So does the yearning for the unattainable, not in goods so much as in good. The great majority of humans, whether they are aware of it or not, would like to be better than they are, know more than they know, feel more than they have felt.

"This brings us back to that word, elevation. The 'select few' are in fact the increasing many in search of it. They crave for commitment to a higher vision. And until the powerful few who claim to satisfy our tastes become aware of this, they will—in the end—be in as much trouble as we are."

---

**Donald H. McGannon, president of Westinghouse Broadcasting Co., in a panel program on the noncommercial Eastern Educational Network, commented: "The new TV season lacks excitement. The sets-in use show viewership is average, but that's not enough. I think people are getting a little bored. They're not talking about television. I seldom hear people say: 'Did you see that show on TV last night?'"**

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### TV VS. NEWSPAPERS

Otis Chandler, publisher of the *Los Angeles Times*, said in his speech accepting the Lovejoy Award, annually given by Sigma Delta Cli, professional journalism society:

"Television certainly has values that newspapers cannot match. It has the advantage of allowing the viewer an experience that is not vicarious, but first hand.

"*Time* magazine labels television as the most intimate medium. It is the transmission of experience in its rawest form, whereas newspapers try to transmit facts.

"For example, when you watch the

Pope addressing the United Nations, you are listening to and seeing and participating in an original experience with which you can identify.

"Television has the advantage of the camera-on-the-spot. When it shows the launch of a Gemini capsule, it has a high credibility or believability factor. What one sees and hears, one usually believes.

"Conversely, when television does not use the camera to record an experience first hand is often when television is most shallow. It seldom does as good a job in telling a story as do newspapers.

"Another advantage of television is the ease with which it can display its best talent. Television began solely as an entertainment medium and it has used the star system of the entertainment world to enhance its comparatively recent entry into news broadcasting. . . .

"Everyone recognizes Mr. Huntley or Mr. Brinkley or Mr. Cronkite. They have become known as 'personalities' and their audience, over a period of time, comes to feel they personally know them. A rapport develops between this 'news personality' and individuals in his audience. . . .

"*Time* magazine says Walter Cronkite is the single most convincing and authoritative figure in television news. His audience believes what he says because of his authoritative presentation, despite some lingering aspects of show business.

"The result is that Cronkite has become one of the most influential molders of public opinion, though he is quoted as being convinced that television newscasting can never replace printed news.

"He says that television newscasters do such a slick job that they have deluded the public into thinking that they get all they need to know from TV newscasters. He further maintains that the people need a flow of bulk information which he says TV cannot give them."

---

**FCC Hearing Examiner Basil P. Cooper, in his initial decision recommending the grant of channel 50 in Washington to Mitch Miller of "Sing Along" fame: "Mitchell W. Miller stakes his personal and professional reputation, his time, his personal fortune as well as that of his family on the proposition that—given the chance—he can and will make the . . . station a small oasis in the vast wasteland of television mediocrity."**

---

# SPIRITED

**CHICAGO'S PICASSO.** Urgent. Emblematic. Personifying the exciting and stimulating atmosphere that inhabits the city. Helping serve this atmosphere is WGN Television with quality color programming: children's shows, movies, musical features, award-winning public service programs and documentaries, responsible news coverage, sports—the finest entertainment for every interest of the family.

Spirited color in Chicago is WGN Television. That's why we say with pride . . .

**WGN**  
**IS**  
**CHICAGO**  
*the most respected call letters in broadcasting*



## FOCUS ON PEOPLE

**SAM THURM** The newly elected board chairman of the Association of National Advertisers is a complex blend of social affability and awareness of the business world's problems. Thurm, advertising vice president of Lever Brothers, sees as the first aim of ANA "to encourage much greater contact between the academic and business communities. It may be the most effective way for us to solve the manpower problem." He adds: "We're not going to limit our dialogue to the business schools, but reach out to the faculty and students in liberal arts, philosophy, political science—in short, everyone." He is deeply concerned that too many of today's youngsters have apparently gotten a false impression from "the Hucksters," "Executive Suite," Vance Packard and other authors, plus certain labor-management hassles that left a bad taste in the public's mouth. "Let's face it, businessmen are not money-grubbing monsters, so it's up to us to explain our ideas, our aims and our accomplishments." Thurm himself is a testimonial to his axiom of "being the right guy headed in the right direction." A graduate of Dartmouth (BA in economics), he picked up a master's in marketing at Columbia and went on to serve as a captain in the Army Air Force. He launched his career at Young & Rubicam in 1946 as an assistant research director, moving up to associate media director soon after. Joining Lever Brothers in 1956 as media director, he had the mantle of advertising VP draped on him in 1959. Away from his desk, he heads for the links as often as possible. "I'm a real hack, but I'll play anywhere, any time." A devotee of pro football and particularly the New York Giants, he nominates Frank Gifford as "the greatest all-around Giant I ever saw."



**THEODORE SHAKER** He keeps his office cooler than most others in ABC's new headquarters, even though the chill may be costing a potted tree its leaves. Shaker is like that: When he's not working, he's probably sailing or skiing. When he is working at his desk, the television set is on ("I like to see what we're doing"). In this electronic world, he carries a high positive charge, and now he has a wider scope for his energies. ABC has named him head of one of the four operating groups set up to streamline procedures. Shaker, former president of ABC Owned Television Stations, is now corporate group vice president over the owned TV stations, ABC-TV Spot Sales, ABC Films and ABC International. Along with three other group VP's, he reports directly to Simon B. Siegel, executive vice president of ABC Inc. Shaker will continue to take an on-the-spot interest in ABC's five owned-TV stations, and now will get a look-in overseas, an area where ABC has wide-ranging interests. He expects that ABC Films occasionally will syndicate programs produced by the owned stations, but he thinks this should happen only when it's natural and shouldn't be forced simply because they're under the same umbrella. He says TV is now in an upsurge because of color, and the shape of the medium five years hence is as hard to predict as the present state of television would have been to foresee five years back. CATV worries him, and also the growing problem of measuring out-of-home viewing with the increasing number of portable sets.

**BORIS SAGAL** The producer of NBC-TV's *T.H.E. Cat* had what even by Hollywood's overly zealous standards could be called a fantastic experience not too long ago. Born in the Ukraine, he came to the U.S. at the age of seven, leaving behind an older brother. Now, some 33 years later, he and his mother went back for their first visit. The troubled political situation had kept Boris from seeing his brother in all that time. He rarely even heard from him. Once in Russia, Boris Sagal found that his brother Daneel was the star of about 20 motion pictures and a leading actor in the Central Soviet Theater of Moscow. To Boris the situation was immensely ironic. Here the two brothers were separated all these years, only to find they were both in the same profession and both intensely curious about what the other was doing. Boris told how he settled in Detroit, attended Wayne University, joined the Merchant Marine and, after World War II, returned to continue his studies at UCLA. He also told of entering the Harvard Law School to become a lawyer but then switching to the Yale School of Drama. What Boris didn't say was that during his 17 years in show business he had become one of Hollywood's busiest directors, having been at the helm of some 400 television shows and four motion pictures. After a couple of weeks in each other's company the Sagal brothers found that people all over the world are really brothers under the skin. "It's curious that many levels of problems are exactly the same," Boris observes. "There is the same kind of hostility there towards television among the movie people. And my brother, a leading man, is worried about becoming a character actor. He shows me that his hairline is receding."



We've Added *More Color*  
to Biscayne Boulevard!



America's Newest and Finest  
Local Color Television Facility  
is in Miami!

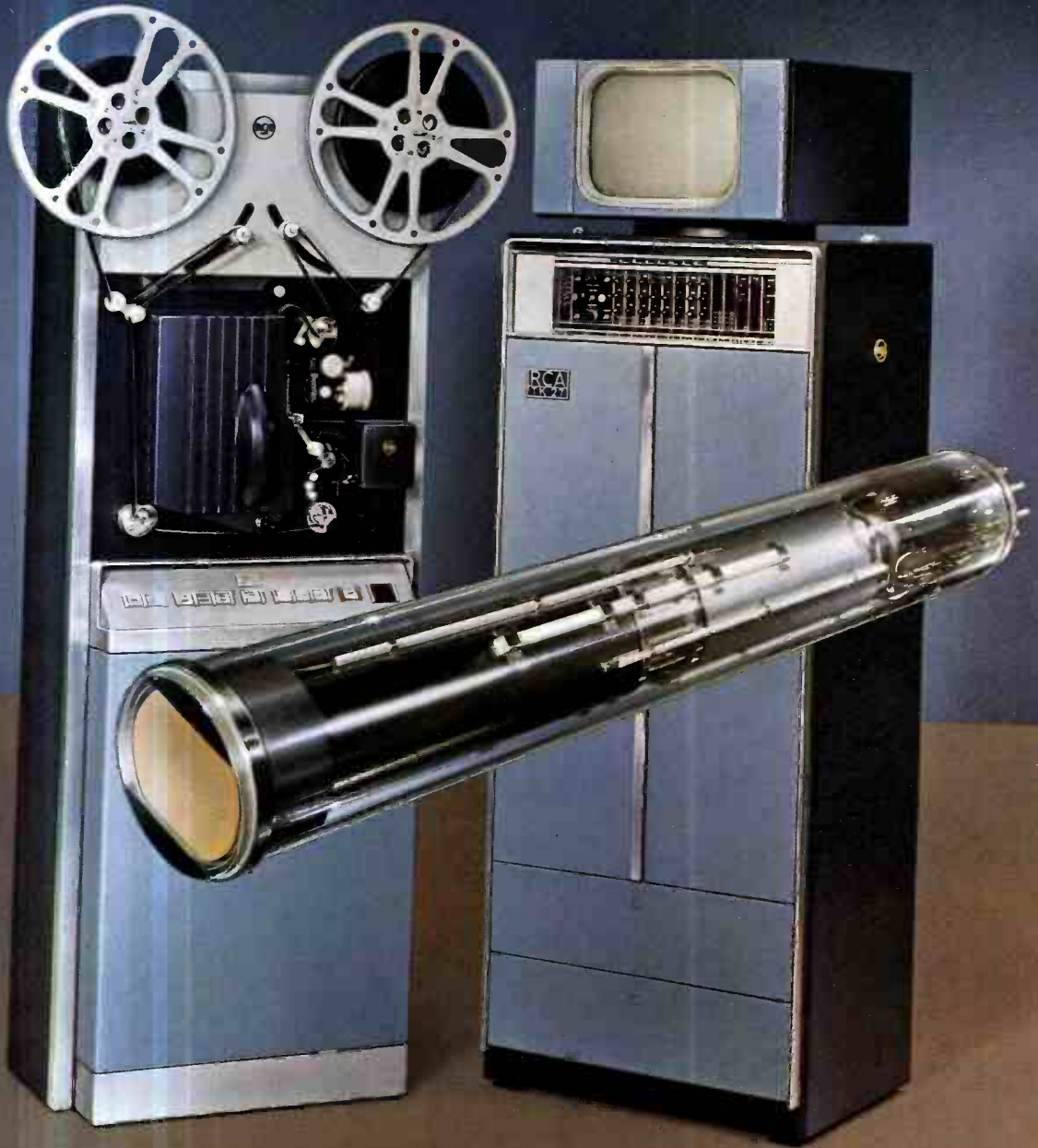
The Most Colorful  
320 Feet on U.S.1!

**WLBW - TV**  
MIAMI, FLORIDA



RCA  
TK 27

# "BIG TUBE" COLOR



# FILM SYSTEM

... Makes the "Big Difference"  
in your Color Film Pictures

Color film commercials and programs get their best showing with the Big Tube TK-27. It gives you three big improvements. It enhances the color picture, prevents deterioration of color quality, and automatically compensates for film and slide variations.



## HOW THE BIG TUBE IMPROVES THE PICTURE

Like a larger photo negative the big tube adds "snap" to the color picture. It increases resolution and definition, making the picture "sharper". It eliminates more of the "noise" element, making the picture more pleasing.

## PREVENTS DETERIORATION OF COLOR QUALITY

Advanced ultra-stable circuitry prevents drifting. Electrostatic focus vidicons maintain uniform focus— independent of high voltage variations. Sealed optics avoid problems of secondary reflections. NAM monitoring provides easy control of quality.

## NEWEST, MOST ADVANCED COLOR FILM CAMERA

The TK-27 reflects latest developments, features, advantages of group design, employs plug-in circuit

modules, exploits the total transistor concept, uses ultra-stable circuitry, and achieves the benefits of standardization. The TK-27 is easy to install, simple to operate, designed for speedy servicing, and assures dependable performance. It's part of the "new look" generation of broadcast equipment.

## COMPLETELY INTEGRATED SYSTEM PACKAGE

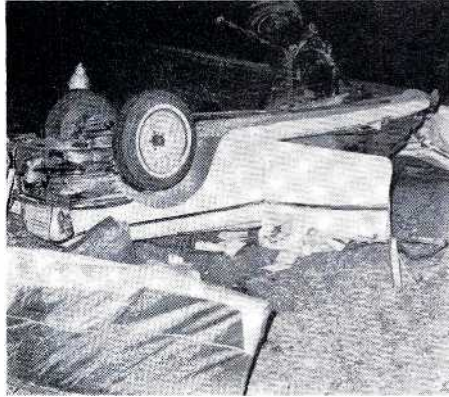
The TK-27 is part of complete RCA film system, consisting of: Camera, multiplexer, slide projector, film projector. Each is designed to do the best job. For example, the Color Film Projector is designed for "hands off" operation, for creative handling of film, is fully transistorized and may be automated. All these equipments are an integrated part of a matched film system—to give you finest color film pictures.

*For more information, see your RCA Broadcast Representative, or write RCA Broadcast and Television Equipment Department, Bldg. 15-5, Camden, N.J. 08102*



**The Most Trusted Name in Electronics**

**We're  
knocking 'em  
dead  
in New Orleans . . .**



**. . . but we don't like it!**

The automobile drivers of New Orleans are knocking 'em dead at a record rate.

And we are going to do something to stop it.

To halt this slaughter, to reverse this trend, WWL-TV has committed up to \$250,000 in time and talent throughout 1967 in a massive educational campaign to save lives.

We call our campaign **PROJECT LIFE!**

And to make it effective we have doubled the staff of our Special Projects Department. Right now writers, photographers, researchers and technicians are busy producing the special documentaries, fatality profiles, news features and spot announcements that are the ammunition in our fight for lives.

This is the kind of fight television was made for—WWL-Television.



**WWL-TELEVISION**  
*SERVING NEW ORLEANS PROUDLY*



**THE KATZ AGENCY, Inc.**  
STATION REPRESENTATIVES



# TELEVISION

## TELEVISION'S BIG TARGET: YOUNG MARRIEDS

BY RICHARD DONNELLY

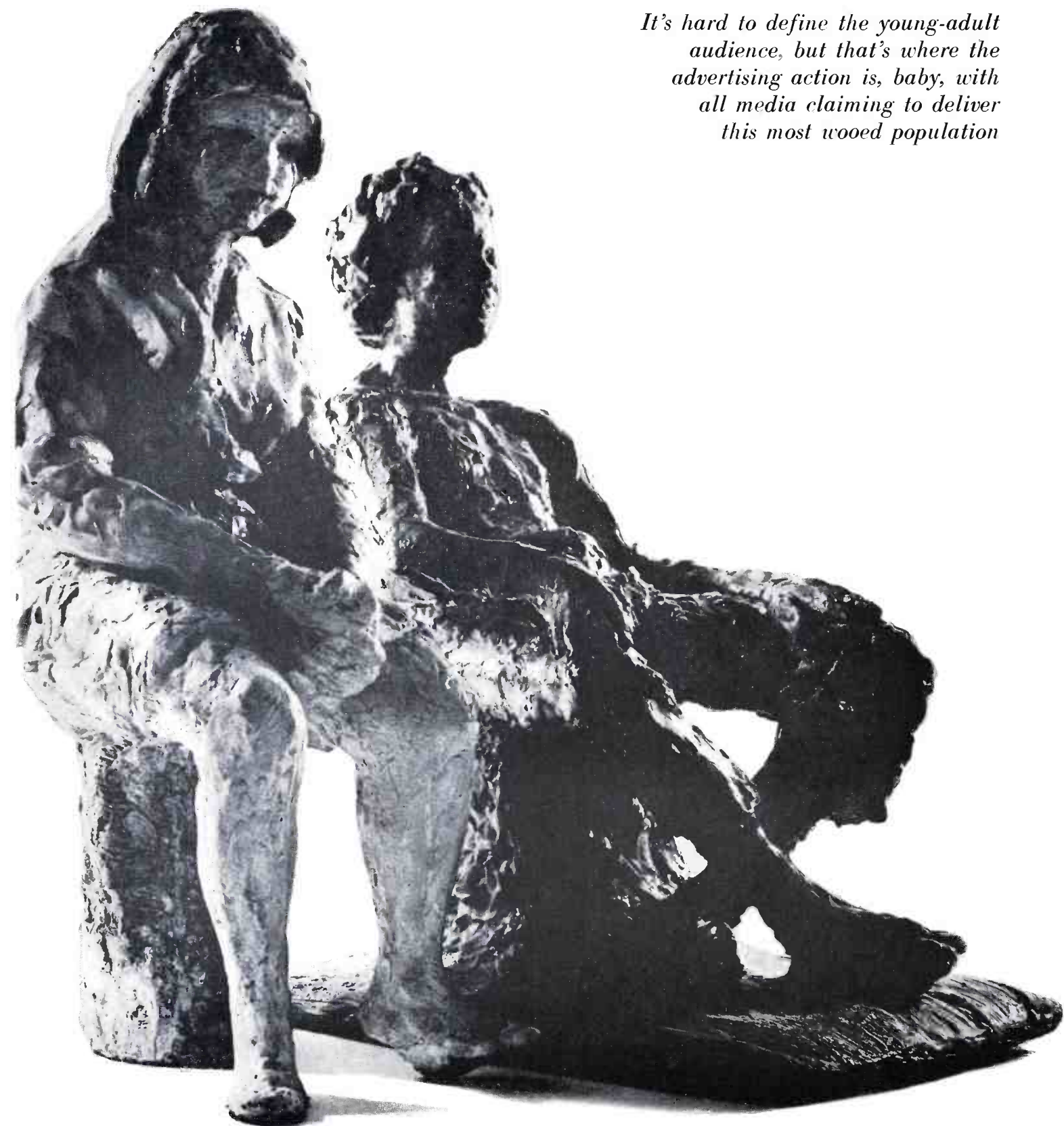
OF all segments of the American community, the so-called young adults or young marrieds assume an importance in the eyes of most major advertisers far in excess of their numbers or their definable buying power. They are the prime targets to be wooed and won, and all media, with the exception of a few specialized publications, claim to deliver them—from *Sunshine and Health* to the American Broadcasting Co. The nature and direction of editorial product of most magazines, the features in many newspapers, the programs that are seen on the networks, reflect a conscious or unconscious desire to reach and influence this market segment. The harrassed father of three in a lower-middle income bracket is an important decision-maker in our economy: It is he (and more often than not his wife) who will select Dodge rather than Chevrolet, Gerber's baby food rather than Beech-Nut's, Crest rather than Colgate, Maxwell House coffee rather than Chase & Sanborn, Schaefer beer rather than Schlitz.

But this market is so broad, and at the same time so fractionalized (every product has its own market) and

defined and redefined in so many different ways that today very few people agree on what it is. The usual demographics have little meaning. Age is a factor, but a 27-year-old bachelor is not a prime prospect for most package-goods advertisers, not as prime certainly, as the 47-year-old woman who has just had her ninth child; income is important, but most families manage to spend for what they need no matter what the size of the paycheck, either through deficit-financing or by moonlighting; education can affect buying decisions, but only peripherally—the educated woman with family still needs detergents, toothpastes, canned soups.

In brief, the traditional ways of looking at this market simply are not adequate. Jack Green, marketing director of Papert, Koenig, Lois, likes to dramatize this point with a story about twin sisters who go to the same college, meet twin boys and after graduation marry them. The twin couples move to a city where the brothers accept jobs at roughly the same pay scale. The girls also go to work, but one of them, within a year, finds herself pregnant. Demographically speaking, the couples are as alike, literally, as

*It's hard to define the young-adult audience, but that's where the advertising action is, baby, with all media claiming to deliver this most wooed population*



peas in a pod. But there is a basic difference from a marketing standpoint: the wife with child has dropped out of the labor market and she and her husband have begun house-hunting in the suburbs. With a mortgage and a car, the couple with child has taken on the marketing characteristics of families 10 and even 15 years older than they. Within five years they have several more children and their thoughts are of insurance, of the monster of a car that eats up gasoline and loses oil, of elaborate plans to get their children through college, of a special at the supermarket that Thursday night, of the toy commercials that irritate them so, although they will buy the toys their children demand.

Meanwhile, the childless couple back in the city is leading an entirely different life. They tend to eat late dinners in the better restaurants, take off on weekends for ski lodges in the mountains, go to Europe for their vacations. They dislike visiting their relatives in the suburb, so oppressive is the smell of diapers and spilt milk, so omnipresent are the television set and the children, so basic is the conversation as it inexorably leads to the latest scraped knee or bloody nose, so ordinary, if wholesome, are the meals. Each time they return to their apartment in the city with its wall-to-wall hi-fi and its fragile, expensive china they agree it will be a while yet before they have a child. In their miniature refrigerator stocked with delicacies, they find a nearly full quart of milk that has spoiled. It has been there a week.

Obviously, the twin couples no longer resemble each other. Moreover, the couple without child is indistinguishable from its parents, who for the several years they've been without children at home have been acting as though they were newlyweds—nightclubs, late dinners, vacations to Europe. They are the so-called young-minded adults, that segment of the population that is neither young nor particularly adult in its behavior. They have taken on the marketing patterns of the young marrieds, as opposed to the marketing patterns of the young adults.

This confusion in identity could only happen in a society as affluent as ours. It has led PKI's Green and other marketing specialists to despair of ever coming up with an ade-

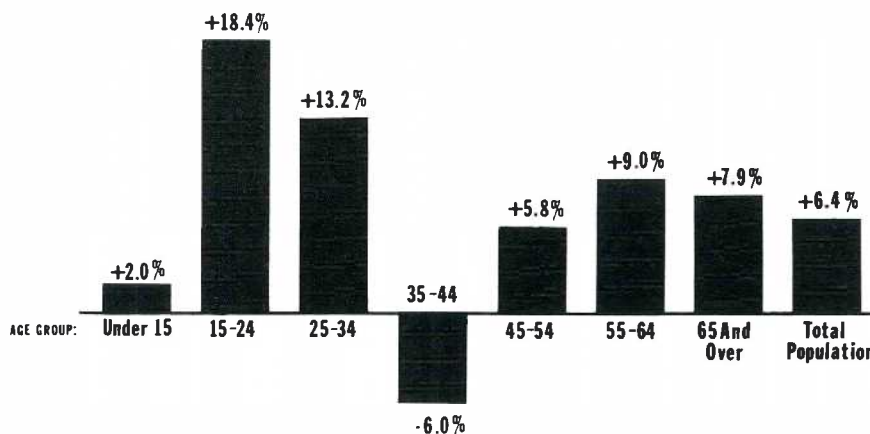
quate definition of what that most desired market—the young adult—is all about. Green's first conclusion is that belonging to this market is not so much a function of age as it is a function of life condition, specifically, the condition of bringing up children. For the purposes of this article, the young adult can be classified as a married person between the ages of 19 and 49 who has at least one child under 13.

As noted earlier, the importance of the market is far in excess of its numbers. Of the million families in the United States, approximately million can be classified as young adults. But that number does more of everything. Even though it lacks the discretionary buying power of people in their fifties (whose expenses have trailed off and whose incomes have hit their peak) it tends to spend as though it had an invisible source of wealth.

For example, although the average expenditure for current consumption of the average American family is a little over \$5,000 a year, families whose heads are 25 to 34 spend nearly \$500 more a year; families whose heads fall within the 35 to 44 age bracket spend \$6,354 annually. And their spending tends to be for the basics. Thus, the national average family expenditure for food is \$1,259 (all figures from the National Industrial Conference Board) but in the key age brackets by head of household just mentioned it goes like this: 25 to 34 years, \$1,298; 35 to 44, \$1,589. For housing and household operations, the comparison goes like this: average U.S. family, \$1,236; 25 to 34, \$1,377, 35 to 44, \$1,449. And so it goes, in transportation, in personal care, in recreation.

A survey of consumer finances in 1963 conducted by the Survey Research Center of the University of Michigan confirms the buying potency of the so-called young adult. Each research project has its own age breaks, and this one offers a relatively broad one, encompassing families 18 to 44. Although families in that age group constituted 47% of all U.S. families, they accounted for 64% of the houses bought in the survey year (1962) and 65% were planning to buy or build a house in the next 12 months. Because of this, household durable goods become a necessity for the young adult. In the survey year, they accounted for 56% of all sales in

**THE CHANGING  
POPULATION:  
HOW AGE GROUPS  
WILL CHANGE  
BETWEEN 1965-1970**



Source: BBDO analysis of Census Bureau data

that area. This same study also showed that because young adults expected their incomes to continue to rise, their installment buying was well above the average family's.

In another study (in which the young-adult families were referred to as young marrieds—those under 40 and with children under 13) *Progressive Grocer* and Reuben H. Donnelly Corp. came up with the following conclusions: This group spent \$36 billion in 1965 in food stores, more than any other group. On a weekly basis, these young marrieds averaged a little over \$29 in all food stores (as opposed to \$26.69 for all other groups), of which 71% went into supermarket tills.

Numerous other data could be cited to show the importance of this market (item: according to the U.S. Department of Commerce, of the total U.S. annual expenditures for current consumption—\$339.3 billion—nearly \$249 billion, or 62.3%, is accounted for by families with children) but the figures tend to be redundant when they are not confusing. They support the basic, probably obvious thesis: Families with children tend to spend more for everything.

If this were all that marketers had to worry about—a relatively stable group with predictable buying patterns—then the subject would not engross them so. The entire picture is changing, however, for as Herbert J. Weinberger, supervisor of marketing services at BBDO, has pointed out: "A basic shift in age structure will dominate the U.S. scene throughout the foreseeable future." For what is upon us now is the so-called post World War II baby boom, a generation that has been brought up on television and relatively good times, a generation that is about to enter the young-married and young-adult stages of life. And their numbers alone are huge. Over the next decade they will have a lot to say about what they eat, how they dress, how they live.

The gain in the 15 to 24 age group will be 18% by 1970, or three times the total population's over-all rate of increase. Of the 12.5 million population rise in the period, nearly half will come from this age group. The next group, 25 to 34 years of age, will experience by 1970 a rate of increase more than double the national average. The combined groups—15 to 34—will account for two-thirds of the total population increase.

In 1965 there were 31 million people in the 15-24 age group, 10 million more than there were a decade earlier (they were the depression babies). By 1970, calculates Weinberger, this same group, now age 20 to 29, will have formed 10 million households, one out of every six in the country. In another five years, as the marriage rate goes up, this very group will have formed 20 million households.

Although discretionary buying power among young householders is notoriously weak, by 1975 the age group between 25 and 34 will provide 23% of total buying power and 20% of total discretionary income in that year. Indeed, says Weinberger, families headed by a person under the age of 35 should account for nearly 30% of total 1975 disposable income and nearly 25% of the discretionary income.

Obviously, the race is to the swift young adult in the immediate future, but only for the immediate future, Weinberger cautions. We are faced not so much with a population explosion as a population bubble. Since that post-war baby boom, things have calmed down and the nation's birth rate has declined.

But even with this decreasing birth rate the U.S. population will grow by about 26 million people between the last

census in 1960 and the next one in 1970, says Professor Philip M. Hauser of the University of Chicago. And between this date and 1985 the country will have added approximately 65 million, a population about as large as that in the United Kingdom, Sweden and Norway. The reason it is possible to have fairly large population increases in the face of a declining birth rate, says Professor Hauser, "is to be found in the fact that our population of reproductive age is expanding rapidly as our post-war babies mature. The population of child-bearing age is about doubling in a single generation."

Fabian Linden of the National Industrial Conference Board, in a special report for *Life* magazine, supports these general findings. He notes that within the next 10 years the number of families under 35 will become two-fifths more numerous while the 35 to 55 age bracket will hardly grow at all. "In short, the age composition of our population is being altered." But not only is the average family growing younger, it is also growing more prosperous.

"While our total family population is scheduled to grow by about 18% in the next 10 years, families with earnings of \$10,000 to \$15,000 will become more than half again as numerous, and those with earnings over \$15,000 will become two-and-a-half times as numerous. The population of families in the lower-income brackets, in the meantime, will decline.

Linden says that a larger proportion of young families (head of household under 25) will be found in the middle- and upper-income brackets, even though in terms of numbers and spending power they will be a relatively unimportant segment of the population. However, whereas today less than one out of every four families in this age bracket have earnings exceeding \$7,000, by 1975 the ratio will exceed two out of five.

The next age bracket, 25 to 34, will account for 23% of all buying 10 years from now (today, it accounts for 18%). Of these families, one out of every five has earnings in excess of \$10,000 a year today; by 1975 the figure is expected to rise to approximately two out of every five.

The most important age segment within the whole young adult framework today is the group with family heads 35 to 44, for they are numerically larger and have the most spending power. However, Linden points out that within the next 10 years this group will decline in number to about 95% of its present size.

But even if they decline slightly, a larger proportion of these households will be in the upper-income brackets in 1975. "At present about a third of the families here earn over \$10,000 a year, but the fraction will increase to more than half by 1975. Those with earnings of \$15,000 and more now represent one out of every 10 families, but they will rise to almost one out of every four [in this age group]."

These data should indicate why marketers are so interested in young adults: They are not only the heavy users of most mass-package-goods items, they are also getting bigger and richer.

What do they buy? Brand Rating Index studies and others report, predictably, that baby foods and products, detergents, bleaches, a wide range of food and beverages, drugs and household products and certain appliances are the key buys among the young marrieds.

BRI and other studies have shown that one-third of the households that can be identified as heavy users of a specific product generally account for two-thirds of the total product consumption. These studies indicate that in all product areas, no more than 50% of the users account for close to

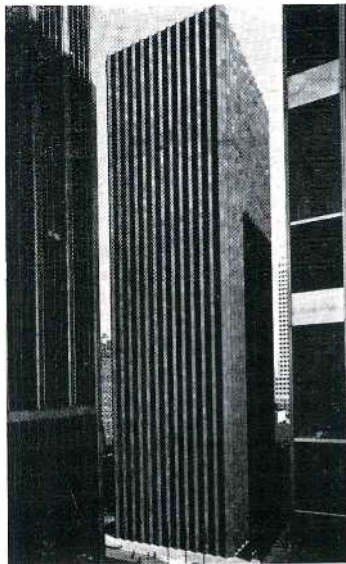
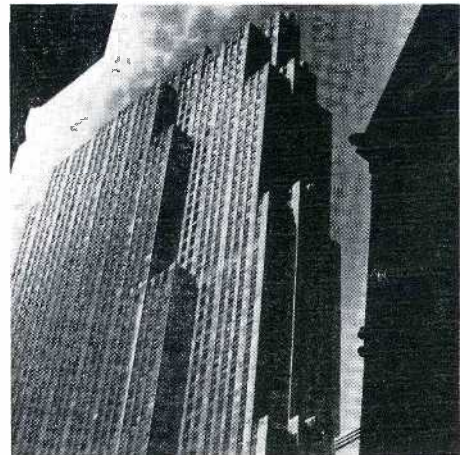
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**CBS**



**NBC**

# WHERE THE NETWORKS NEST



*In the past year, the three television networks have turned New York City's Avenue of the Americas (nee Sixth Avenue) into Network Alley. NBC, longtime resident in the block between 49th and 50th Streets, in the depression era skyscraper of its parent RCA, was joined at 52d Street by CBS in its owned Eero Saarinen designed-skyscraper, and ABC obtained a long-term lease on a mid-sixties-style commercial building. On the next six pages, TELEVISION Magazine takes its readers on a guided tour through the executive suites of the three networks.*

**ABC**



**AMERICAN  
BROADCASTING  
COMPANIES**

*ABC's reception area (above) introduces visitors to a cool, modern, carefully structured layout. The carpeted stairway at right leads to a larger, airier, general room on the 40th floor, with adjoining executive dining rooms.*



*Executive Vice President Simon B. Siegel (top left) favors olive wood wall paneling, deep brown leather chairs, an off-yellow couch and a blend of pre-Columbian primitive sculpture with some traditional art works.*



*Television Network President Thomas W. Moore (right, above) chats with two football fans (including ABC's Bud Wilkinson, center) in the 40th floor reception area.*

*Everett H. Erlick, vice president and general counsel (bottom left), chooses a beige and blue decor.*

President Leonard H. Golden-  
son (right) relaxes beneath  
two paintings by De Kooning  
and Gorky, with a large Franz  
Kline ("Study for Hoboken")  
mounted at right on a green,  
silk-covered wall above a  
gold couch. Leading art  
authority Allan Stone served  
as consultant on all  
sculpture and paintings.



Mr. Golden-son's expansive  
Burlwood desk (far left) was  
especially created by Owings,  
Skidmore & Merrill, who  
handled all designs for the  
ABC executive offices. A  
treasured element is a floor-to-  
ceiling glass case containing  
Phoenician, Egyptian,  
Syrian, Roman and Besongé  
artifacts, one of which dates  
back 3,000 years (near left).  
The over-all color scheme  
is gray-green, with touches  
of gold and deep brown.



A recently purchased Jackson  
Pollock dominates the  
reception area on ABC's 40th  
floor (above). Door at rear  
leads to dining rooms, one of  
which (far right) is  
occupied by Harold Golden,  
president, ABC Films; James  
Conley, head of owned-and-  
operated stations, and  
Theodore Shaker, group  
vice president, ABC Inc.  
The kitchen (near right) can  
serve as many as 80 guests.





## COLUMBIA BROADCASTING SYSTEM

*The interior design of Eero Saarinen's CBS building in New York was taken over by noted designer Florence Knoll Bassett after his death. Her task was to unify the over-all furnishing plan, color scheme, choice of art works and plants for the 38-floor building. All her decisions were made after lengthy consultations with Chairman William S. Paley and Dr. Frank Stanton, president. The result reflects Saarinen's concept of "quality in design"*

*The main reception area (above) has a desk "floating" on a bronze pedestal, flanked by a Vasarely oil at left, a Soulages (background) and a Somatni sculpture at right. Chairman William S. Paley (right) favors a dark-hued atmosphere replete with French antiques and mementoes. He likes to work at a comfortable, circular desk.*



*President Frank Stanton (left) has a frankly modernistic suite, its features being a Henry Moore sculpture. A unique lighting system set within a specially designed ceiling lends a distinctive mood.*



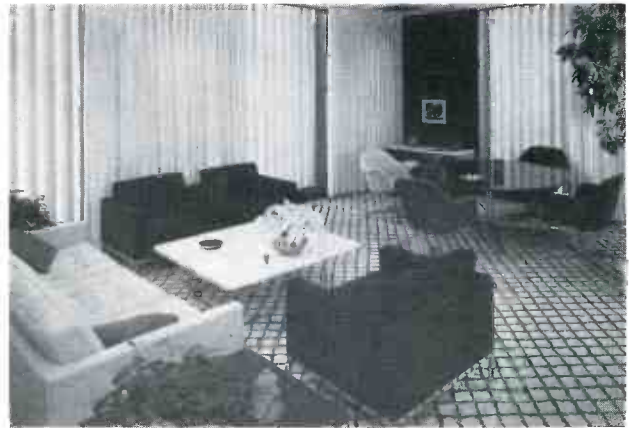




The large conference-dining room (left) has fabric-covered walls which can be pulled back to display TV sets, rear-view projector screen, hi-fi and other equipment. An executive conference-viewing room (below), 35 feet long, is divided into two units carpeted in beige.



CBS President Thomas H. Dawson has strikingly patterned rug that sets off an office (below) that has a color scheme of navy blue and off-white with accents of red.



John A. Schneider (above, left), president of the CBS Broadcast Group, relaxes in a conference-dining room on the 35th floor. Merle S. Jones (below), president of CBS Television Stations Division, prepares to greet a visitor in his capacious office. All aspects of these interiors have been integrated into the over-all design patterns of the CBS building.

## NATIONAL BROADCASTING COMPANY

*NBC's executive office decor ranges from traditional and modern to "warm and personalized." This is the dignified, almost austere office of Brigadier General David Sarnoff, board chairman of RCA, NBC's parent.*



*The NBC board room (above) is one of the few not done in austere modern. Traditional, but with a certain quiet warmth, its dark green leather chairs are complemented by tastefully subdued drapes. The adjoining executive reception area (right) is done in matching blends of medium green and blue, with several Buffet paintings mounted on olive-tinted walls.*





Board Chairman Walter D. Scott leans toward a traditional American decor, dominated by a 12-foot mural of early days at West Point, and supported by historical scenes and paintings of sailing ships (left). The desk and secretary are exact replicas of those that were in George Washington's office (below).



President Julian Goodman's office (left) has an airy, white-and-green decor that seems to make the room larger than it is. A huge map of the world as it was conceived by a cartographer in 1645 covers the wall facing the chief's executive's desk (below).



Network President Don Durgin's enclave has a den-like atmosphere, created at least partly by subtly lighted walls covered in light-brown cork paper. A big Bernard Cathelin painting is at right.



Senior Executive Vice President David Adams picked a beige-and-white background for his selection of three impressionistic paintings. Drapes feature a pattern of black, white and beige boxed circles.



# DALI ON THE TUBE

## Are U.S. Viewers Ready for This Trip?

**S**EVEN Arts Television has discovered surrealism. The high priest of surrealism—Salvador Dali—has discovered TV. Out of these discoveries will spring a one-hour color film that Seven Arts hopes to sell to American television. If the show gets on the air, television may never be the same again.

Seven Arts, in association with Coty Television Corp. of Paris, is spending \$350,000 to transfer the celebrated painter-showman's subconscious mind to the American tube. As everyone connected with this escapade admits, the transfer may defy normal comprehension.

As the first sales efforts were made last month and 60,000 feet of film were being edited in Paris, Dali and his wife returned to New York for their annual winter pilgrimage (they spend the rest of their time in Port Lligat, on the coast of Spain where the film was shot). Dali's views on what the program is all about and on television generally were sought by an interviewer who was dispatched by U.S. Coast Guard cutter to meet the liner United States as it churned up New York's outer bay. The interviewer carried a tape recorder on what turned out to be the reasonable premise that no pencil could fly as fast or high as Dali's spoken prose.

In his stateroom an astonished Dali spoke into the recorder. What follows is as faithful a transcript as can be rendered in the circumstances. Dali speaks stream-of-consciousness English in an accent part Spanish and part French.

"The most strange of the fantasies of my childhood period are coming true because of television, because of this organization of Mr. Coty and Seven Arts. It permits the most crazy, the most fantastic of my fantasies to become true, and in the little town on the Costa Brava I know best. And also there is something completely new for the audience, because everyone know Dali, but Madame Dali remains a *completely* mysterious character, who never appears in photographs, never accepts interviews, who receives many propositions of many prominent magazines to write one little article on what manner of genius is this she lives with.

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1. At Port Lligat production center, the plastic ball is surrounded by angels, poets, musicians and cherubim.

2. With director Averty, Dali analyzes the filming of the bay in front of his home.

3. Dali deliberately paints on transparent material so that viewers can see him.



4. Dali's castle was built around a fisherman's hut.

5. In the shadow of the Muli de la Torre, Dali invokes the mysteries of his calling.

6. Many experiments led Dali perpetually to come to grips with inert and formless matter such as this.



## CAPTURING SURREALISM ON FILM

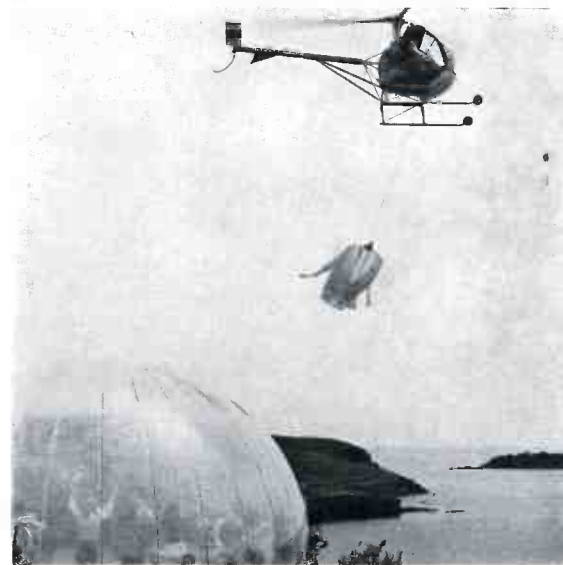
*The World of Salvadore Dali*, the one-hour color special being produced by Seven Arts Television in association with Coty Television Corp. of Paris, is just now being edited down into coherent form (if coherence is the word for Dali, and it sometimes is). The program does not so much defy description as it makes description utterly useless. This is an honest-to-God production note: "Dali's television portrait is pictorially described in seven sequences: public rumor and his objective genius; nostalgia for intra-uterine life; the surrealist terrors; Fiesta Dali V; pilgrimage

to the sources; Dali, the demiurge, the mystic and the humanist; and return to prenatal paradise, in which a helicopter participates in the mad realization of delirious apotheosis." An apotheosis is an exaltation, and the extent to which viewers will be exalted now rests in the hands of the many who surrounded Dali throughout production. These include Tolly Reviv, executive producer; Jean-Cristhophe Averty, director; Thomas F. Madigan, producer, and Robert Descharnes, script writer. Orson Welles, who once participated in an event of some consequence on radio, is narrator.

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7. Always a man of gestures, Dali introduces the world of the surreal.

8. In the program's climax, Dali boards a skiff masted with three crosses.

9. A production aid adjusts an inflated rubber figure on one of the sirens of the special.

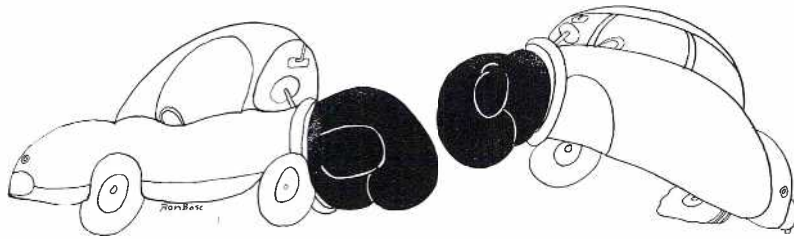
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9



# Hertz Declares War on Number Two



*Auto-rental firms  
square off for battle  
as Hertz answers Avis ads*

BY RALPH TYLER

A MAN who delivered fresh towels to the Carl Ally agency the other day wore a "WE TRY HARDER" button in his lapel. Didn't he know there's a war on?

If he's a television viewer, he does. He's seen the Hertz and Avis commercials and knows enough not to invite them both to the same soirée. But he may not realize that Carl Ally is the small, up-and-coming shop newly assigned by Hertz to counter Avis's "We're only number two so we try harder" campaign.

Ally, taking over from Norman, Craig & Kummel, has come up with a riposte that cuts clean. The drift of it is in this headline for a print ad: "For years, Avis has been telling you Hertz is No. 1. Now we're going to tell you why." Neat. Like Mozart. A reporter for *Newsweek* called it "exquisitely obvious." Even William Bernbach, president of Avis's agency, Doyle Dane Bernbach, tipped his hat and said: "We're going to have to try even harder now."

The public loves a scrap and Hertz and Avis are giving it a very unusual one. Never before have two large companies been locked so closely in advertising combat with every blow exchanged in full view. And the fight is now being waged through two agencies that are similarly brash and unafraid. For this campaign they're using wit rather than production values. Hertz, via Norman, Craig & Kum-

mel, once spent a great deal of money and care to drop an actor named Anthony Rogers in the driver's seat of a moving car. A recent news release reports that Rogers now has other employment as a knight-in-armor for the movie version of "Camelot." The old order changeth.

The new Hertz commercials purposely echo the Avis ads. More often than not, Avis uses one man talking straight at the camera and wrapping the whole thing up with a punch line. The deceptively lean copy actually is heavy with implications. Now Hertz is using one man talking straight at the camera—and straight back at Avis. Where an Avis spokesman may hold up two fingers as token of second-place get up and go, a Hertz spokesman will raise one calm finger to symbolize that superiority that no second-placer could ever aspire to. Where Avis uses the pin attached to one of its buttons to make a point about prodding a slow-poke, Hertz takes that same pin and warns the public not to get stuck. Metaphors sail back and forth across the television screen and the viewers have choice seats at an odd Wimbledon where the players are mostly young copywriters and the stakes are huge.

Short-term car rentals are a \$500-million-a-year business that has been growing steadily. The speed of jet planes has made it more efficient for businessmen to fly to their desti-

nation and rent a car there, rather than drive all the way. The problem of owning a car in a big city also has prompted an increasingly larger number of drivers to give up their own cars and turn to rental vehicles for weekend trips. Despite this boom, only about 5% of the American population has ever rented a car, so there's still plenty of room for expansion.

In the first nine months of this year, Hertz spent \$598,300 on network television and \$838,390 on spot, while Avis invested nothing in network and \$1,286,340 in spot.

Interestingly, both companies have or will have network connections. Avis recently was merged into International Telephone & Telegraph Corp., which is tying the knot with ABC; and Hertz has just been acquired by RCA, which is of course NBC's parent company. The picture is this: two large companies with even larger connections using television in a direct and breezy fashion as though they were two guys arguing baseball in a neighborhood bar.

How did Hertz work up the courage to mention Avis by name in some of its new print ads and by everything but name in its television commercials? Gerald Shapiro, Hertz vice president for marketing and advertising, says: "You knew they were talking about us. I did and most of the public did. I don't want to insult the public by not acknowledging what everybody is aware of. Of course, when you take on a new agency, naturally you're looking for something new. And Avis has had a really brilliant campaign. It is great and this is not sour grapes — or perhaps it is: They have been talking about things that are really not important in the business. The things they were talking about are not the determining factor with people who rent cars. We don't want people to be confused. We do automatically the things that are being thrown up to us — like cleaning ashtrays. But who has more cars? I just feel we should stand up and say we are number one. There are only two horses in this race, so we make it clear there are two horses in the race."

#### GROUNDING IN REALITY

Shapiro says Hertz tipped its hand as to the kind of campaign it wanted the day it hired Carl Ally. This four-year-old agency is noted for its "no nonsense" approach, or as Dick Seclow, Ally's management supervisor on the account, says: "We are grounded in a sense of reality." By this he means an outlook, not a look. "We have no rules about realism," he says, "because realism has no rules. Our premise is that the guy who creates advertising is standing between the public and the product as an interpreter. We base what we do on how people actually are."

One of the things real people don't do, according to Seclow, is to buy products in a vacuum, and therefore the agency feels free on occasion to point up differences with competing products and thus tell the consumer what his alternatives are. At times this approach brings the agency into that difficult territory sometimes labeled "disparagement," a ground that had to be negotiated with care for the Hertz advertisements. Says Seclow: "We had a lot of copy turned down by television stations. This attitude is going to force advertisers to use another medium. An awful lot of current advertising is badly bowdlerized. They are putting such restrictions on what you can do and say on television that the gutsy advertisers are going to throw up their hands and say, 'we don't need this medium,' and the other media are going to profit. Do you know that truth is no defense against a charge of disparagement? And who defines what disparagement is anyway? The NAB code was set up

originally to preserve good taste, to keep off certain intimate products, but the code perimeter now has been expanded beyond this area. We have had plenty of difficulty portraying truth and facts because these are believed to be disparagement."

Ally was told it would get the Hertz account last July and began working on it immediately. The first commercials appeared late in November on both spot television and the NBC network. Ernest Lee Jahncke, NBC-TV vice president for standards and practices, doesn't feel the Hertz commercials present much of a problem. "All they are saying is Hertz has a competitor who says he's number two and that's hard to argue with. Although the ads don't name Avis, we wouldn't mind if they did. We don't equate naming with disparagement. NBC, unlike ABC and CBS, has no objection to an advertiser naming a competitor in a legitimate comparison commercial. To be legitimate, a commercial has to be truthful and fair. Of course this introduces an element of judgment, but we wouldn't need people with expertise if judgment wasn't required. We don't believe code standards were just set up for ease of administration."

The National Association of Broadcasters' TV code board's current standard on disparagement, which became effective last Sept. 1, reads: "Advertising should offer a product or service on its positive merits and refrain by identification or other means from discrediting, disparaging or unfairly attacking competitors, competing products, other industries, professions or institutions."

#### CLEAR OR IMPLIED

The new ruling superseded all previous actions taken with regard to the practice of disparagement, including the standard that was ratified by the NAB TV board in January 1966. That provision was considered too restrictive and a modification was recommended by the TV code review board at a special meeting June 10, 1966. The previous standard had prohibited the specific identification of a competitive product if derogation is either clear or implied.

The current position on disparagement was clarified in the November 1966 issue of *TV Code News*. It said the standard "is not intended to interfere with straightforward factual comparative advertising. The code is chiefly concerned with mudslinging devices that are of annoyance to the public. A truthful comparison of one product with another is acceptable under the provision. There have been instances, however, where in the presentation of a factual comparison, disparaging techniques are employed. Such techniques are unacceptable under the codes even though the copy claims may be truthful, the copy fairly represents results obtained from a bona fide survey or a genuine testimony is being quoted. An advertiser can claim under the code that his product is not messy, and will not drip, or clog. It is another thing to ask: 'Are you tired of those messy products that drip and clog?'"

The news bulletin then gives some pungent examples of copy that would be objectionable under the disparagement standard:

- "... Ugh — are you using that stuff again?"
- "... why waste your money for those products?"
- "... these greasy ones really slick you down."
- "... help stamp out those soggy ones."
- "... who likes gooky creams?"
- "It's like getting messed up with chewing gum."
- "... compared to those powdery ones you've been used to."
- "... unpleasant job, isn't it... Who wants to mess around

## 'LET HERTZ PUT YOU IN THE DRIVER'S SEAT' GIVES

### NUMBER ONE SAYS....



**Hertz is only number two at passing out buttons. We don't pass out buttons. Of course, if we did, we could print some pretty meaningful things on them. We could say Hertz has more experience at renting cars than anyone else. Or — we could say Hertz has twice as many cars as anyone else. Which means you've got a better chance of getting a car from us. Or — we could say Hertz has nearly twice as many places where you can pick up or leave a car. Or — we could say Hertz has all kinds of cars. Hertz rents quiet new Fords and about 15 other kinds. Hertz could say all kinds of things on all kinds of buttons. But we don't. When you've got these things you don't need the buttons. Rent a new Ford from Hertz. We're number one.**

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**Hertz has a competitor who says he's only number two. That's hard to argue with. Rent a new Ford from Hertz.**

with old-fashioned products anymore?"

"... would you eat chalk?"

Both the Avis and Hertz commercials seem to stay on the right side of the disparagement line by couching their claims in the positive. However, some sensitive soul might argue that to say you try harder than your competitor and therefore clean out your ashtrays carries the implication that your competitor's ashtrays might not be quite so pristine.

Most European countries have strict regulations against competitive advertising campaigns. Hertz already has gone to court in Germany to enjoin Avis from claiming that it is number two in that country (its rank, Hertz says, actually is further down) and also from claiming that it tries harder. Avis replied that the slogan didn't mean it tries harder than its competitors but only that it tries harder than itself. The German court granted a preliminary injunction banning the "try harder" campaign in the German language although allowing it in English. Avis also agreed to relinquish the number-two claim. Hertz brought a similar court case against Avis in France, but action on it is still pending.

The question whether closely competitive advertising pays off with the customer has been examined by the

Schwerin Research Corp. Harold M. Spielman, Schwerin's executive vice president, says viewers "don't resent, per se, naming the competition, or making his identity perfectly plain." He says the technique may be effective "as long as you give a reasonable demonstration or account of why you think your product is better. What does not seem to succeed is innuendo, incomplete proof and snide criticism of unnamed rivals." Spielman also says that humor may be employed to deride the opposition, "but it is a chancy approach. One disadvantage is that when you spend that much time being funny about your opponent, it's not easy to turn around and say, 'seriously now,' about your own brand."

Ed McCabe, Ally copy group head and vice president who worked on the Hertz commercials, says: "After Avis has been suitably humbled we'll probably go more directly into the advantages of Hertz without being so competitive." McCabe views the current situation something like this: "You're standing in a bar for four hours and some little squirt comes up and starts needling you. You let it go on for a while and then you say: 'All right, I've had enough.'"

McCabe terms the Avis commercials "a deft handling of nothing. They've been saying for a long time a very non-



## WAY TO ADS REPLYING TO AVIS'S 'WE TRY HARDER'

### NUMBER TWO SAYS....



In 1963, this was the business Avis did in 13 major airports . . .

This was number one's business. That was when Avis started trying harder. And it paid off. 1964 . . . 1965 . . . 1966 . . . Rent a new Plymouth from Avis. Watch us try 'til it — hurts.

---

If you're waiting in line to rent a car at number one's counter just because you have their credit card, bring it over to Avis and rent a Plymouth. Avis accepts number one's credit card.

If you're good enough for number one, you're plenty good enough for Avis.

---

Avis tries harder. You do when you're only number two. If we ever get to be number one, will we stop trying harder? Will we rent dirty Plymouths? Will success spoil Avis? If it does, shop around for a good number two.

substantial thing: 'We try harder.' It's something to do in lieu of having as many cars or other advantages Hertz has." Ralph Ammirati, art group head at Ally who worked with McCabe on the commercials, sums it up this way: "When you have nothing to say it becomes a party game."

McCabe says the Hertz commercials are "answering insinuations with fact. When they say they 'try harder', in effect they're saying we don't." Asked how he thought Avis would counter the recent Hertz salvos, McCabe replied: "I don't really care what they do. We just want to set the record straight."

Over in the enemy camp, Ned Doyle, executive vice president of Doyle Dane Bernbach, said, when asked for a battle report: "Try not to make it a war. We're just trying to get along. The big guys are picking on us."

At Avis Rent A Car, Winston V. (Bud) Morrow, company president and chief executive officer, says: "My first reaction when I saw the Hertz ads was I didn't know they were so steamed up about it. We never said Hertz wasn't number one. From what I've seen so far, the new Hertz ads are doing us no great harm. We always like to see someone publicize our name, and if Hertz has enough money maybe

people will get to know us better. Our campaign does call for some service to back it up. I think it's encouraged our people to try even harder."

Morrow says he has seen one of two Hertz ads that are "rather cute," but on the whole he finds them heavy. He likens the Hertz campaign to the Argentine boxer Louis Firpo who was noted for his clumsy power in the ring. "For years they've really had it all to themselves," Morrow says, "and they haven't figured out yet how to react to the Avis challenge."

Morrow says the Avis investment in television advertising will be increased "substantially" in 1967. It was in 1965, after a four-year hiatus, that Avis first began to place sizable sums in the medium, spending \$578,260 for spot that year. As mentioned earlier, the amount for spot TV increased to \$1,286,340 in the first nine months of 1966 (the latest period for which this information is available).

In 1964, Avis had caused a rumble of discontent among television partisans by running a print ad with the headline, "Avis can't afford television commercials. Aren't you glad?" The text, which took the usual sly digs at Hertz, went like this:

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NO place on earth rivals the city of Washington as a news center. It is forever the scene of the big story, the consistent source of news that, in some fashion, touches the lives of almost everyone on the globe. The story with a Washington dateline is the stuff of which every newspaper and news broadcast in the United States is made, and, more often than not, is important news to every country in the world.

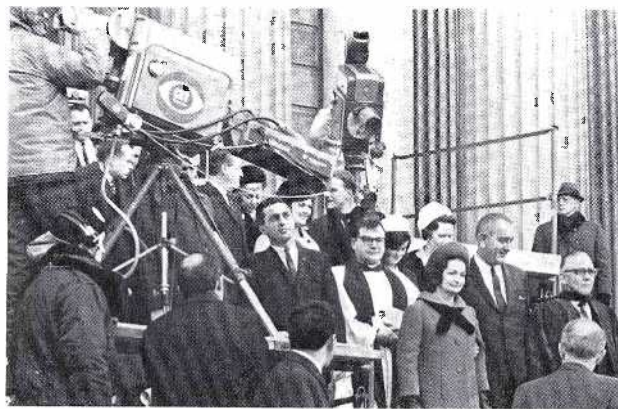
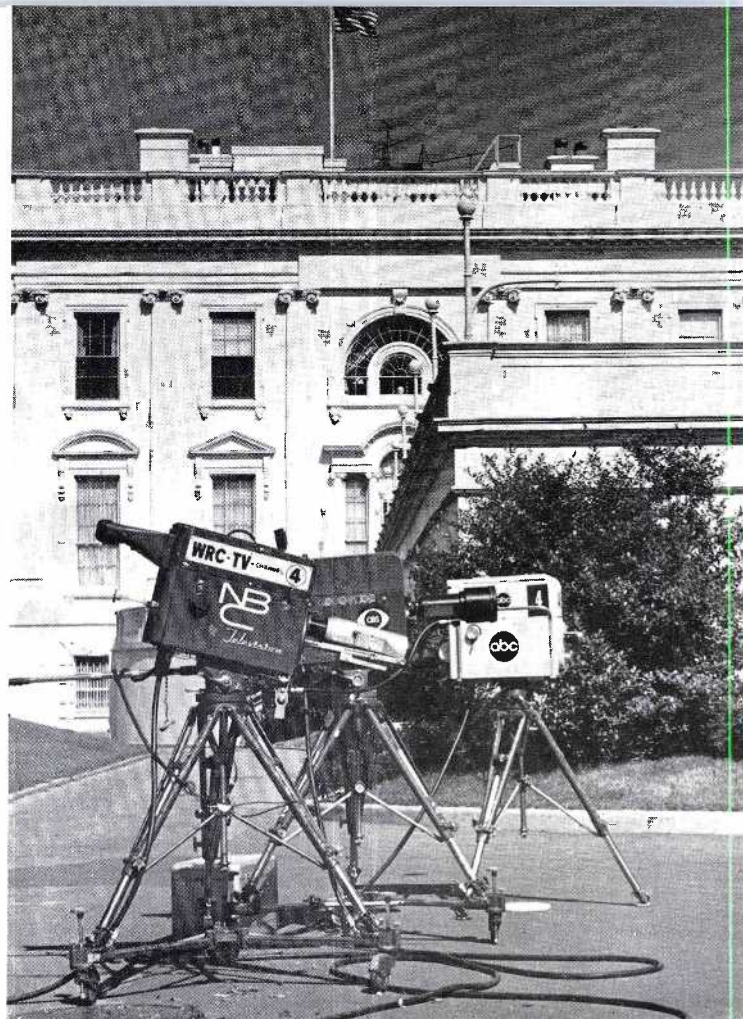
As capital of the world's most powerful nation, Washington is a city of complexities: The men and the issues more often than not are confusing; the policies and their execution frequently baffling, and the power relationships eternally labyrinthine. Making sense of it all and conveying the news to viewers and readers is a monumental task, but it is done day after day, year after year.

To do it, battalions of newsmen are deployed daily at the sites of myriad governmental activities in the city. Reporters, cameramen, editors, and pundits by the score scurry along the banks of the Potomac in a frenetic search for the story destined to enliven today's news broadcast or tomorrow's front page. Some of the best newsmen in the world hustle through the city hoping to make rhyme and reason of it all, and every news gathering organization worthy of the name is represented in Washington.

Among the most competent and wide-ranging of these organizations are the Washington bureaus of the major television networks—ABC, CBS and NBC. An outgrowth of long-established radio news bureaus, the television operations have taken a relatively new medium and shaped it into a journalistic instrument that is now as integral a part of the Washington scene as Walter Lippman or the Washington monument. It takes time, money, manpower and expertise to blanket the government with the tools of electronic journalism, but somehow it's accomplished and the results are impressive. Besides covering inaugurations, elections, Senate hearings, presidential pronouncements and the like, network television each year regularly broadcasts hundreds of scheduled news programs that, for the majority, have become a primary source of news. Although the percentage of Washington-supplied materials to these programs varies, it is no exaggeration to say that a lion's share deals with stories breaking out of Washington. Moreover, the Washington news available to the viewer surely will increase if only because of the steady growth of the federal government and its functions.

Keeping up with the growing volume of Washington-originated news is one of the major problems faced by all three network news bureaus. NBC News, located at the network's owned-and-operated WRC-AM-FM-TV plant in uptown Washington, has recently moved into a new two-story addition to the WRC building. CBS moved into larger quarters but is already finding itself cramped. ABC has just completed a substantial expansion of its facilities to meet the increased demands of the Peter Jennings news show, which switches this month from a 15-minute, black-and-white format to a half hour in full color.

Obviously the evening "show case" programs such as Jennings, Cronkite and Huntley-Brinkley, are (like an out-of-town newspaper or magazine) the prime customers of the Washington product. The functions of the network bureaus can be likened in many respects to the Washington bureaus of newspapers, such as the *New York Times*, or news magazines like *Newsweek* or *Time*. The network bureau's chief responsibility is to cover Washington like a blanket, relay the stories to New York where the items are combined with the news from Saigon, London and many



other places. Hardly less important is the role the bureaus play in digging for the "Washington angle" of stories originating elsewhere. News breaks in Salisbury, Rhodesia, or Bonn, West Germany, usually evoke responses from Washington officials that often serve to add background and dimension to the major story and sometimes even shift the focus of the story to Washington itself.

According to Bill Small, the relaxed, cigar-smoking bureau chief of CBS News: "We don't worry so much about the whole show. We're concerned with what goes on in Washington, and we make sure New York gets all that we can give them." ABC News bureau chief John Lynch describes his bureau's role in about the same fashion: "We're

# HOW TV COVERS D. C.

BY MICHAEL HORNBERGER

*Network cameras arrayed on the White House grounds and television coverage of the President and First Lady at church services (top and bottom opposite page). ABC's Howard K. Smith reports during the Civil Rights march on Washington (far left). Eric Sevareid of CBS talks with President Lyndon B. Johnson at the White House (left). NBC's David Brinkley interviews Senate Minority Leader Everett Dirksen in the senator's Capitol Hill office (below).*



always an arm of New York. Our assignment desk, for instance, is an arm of the assignment desk in New York as well as an integral part of our operation. We originate coverage here, not the shows themselves."

Yet, the function of the three Washington bureaus cannot be discribed as simply one of servicing New York since the bureaus enjoy the autonomy and freedom to initiate and follow through with events that, to New York, may seem inconsequential. Moreover, the Washington bureaus are themselves production centers for most of the Sunday political-talk programs, such as *Issues and Answers* (ABC), *Face the Nation* (CBS), and *Meet the Press* (NBC), programs that are, incidentally, a constant source of news for Monday morning's newspapers.

All three networks cover Washington in much the same fashion. The tempo of the average news day is determined by an assignment sheet or news budget prepared by the assignment desk, which usually has a good idea of what might take place by virtue of its contact with bureau reporters, government press agents, the wire services or New York. In effect, the assignment sheet is a scenario for the action of the day: It lists the stories, the time they should be covered, and the cast of characters named to provide the coverage — the reporter, cameraman, soundman and often, an electrician. If things go smoothly enough, the news teams cover the stories, write the dialogue, technicians process the film or edit the tape, and the individual items are either transmitted to New York before air time or inserted into a news program in progress.

It never goes quite that smoothly. At best, the assignment

sheet is a highly tentative thing, a rough set of rules that govern the day's news gathering activities. It cannot take into consideration the hastily called Pentagon briefing or State Department news conference, nor is it designed to cope with such things as the power failure in New York, an act of God, or the President of the United States. Coverage of such matters is played by ear.

Covering the President, it seems, is at the same time the most important and most difficult chore facing the network news bureaus. Whatever the historical and psychological reasons, the President represents the nation for most citizens. It is perhaps, a simple concept shaped by the complications and demands of the age, but it exists in any case, imbuing the man with the qualities of a "super star," and it is perhaps this very star quality, the symbolic aspect of his powerful office, that makes him and his activities a natural for the television medium. As a result, the White House is the focal point of television news coverage in Washington.

Because the incumbent President is such an important subject of the news, his awareness of the medium's potential is a crucial factor in how well television covers Washington. The personal proclivities of Lyndon B. Johnson — do not simplify the job of television coverage. "He likes to keep his options open," one network official told TELEVISION, "and it sure plays havoc with our coverage. Sometimes he wants to address the nation, but he gives us only a half hour or 15 minutes to prepare for the broadcast." It is obvious that the demands of television are not as simple as those of a pad-and-pencil reporter: Technical crews must be rounded up; video and sound equipment prepared; micro-



## JOHN LYNCH, ABC

(Above) ABC Washington bureau chief John Lynch talks with New York on one of the many telephones in his office. Like his counterparts at CBS and NBC, he maintains regular contact with network news executives in New York, reporters and camera crews in the field, key government personnel and the White House.

Communications between network headquarters and Washington is an especially crucial aspect of the bureau's operation, since news-gathering functions in the nation's capital are tailored to meet the needs of news shows originating in New York. "Although we have complete responsibility for coverage here in Washington," Lynch said, "New York decides what finally gets on the air."

Lynch was named bureau chief in February 1966, replacing Robert Fleming who joined the White House staff as deputy news secretary. Lynch had been bureau manager since September 1963 and was responsible for its day-to-day operations. He joined ABC News in 1961 as a producer of news-and-public-affairs documentaries. Before that, he was director of public affairs for CBS following a number of years with NBC News as news editor, managing editor, general manager and finally, program manager for the *Today* show.

A native of North Dakota, Lynch began his career as a reporter for newspapers and radio stations in that state. He joined the Chicago bureau of United Press in 1943, and in 1947 transferred to New York as UP's night radio editor before joining NBC in 1951.

## THE MEN BEHIND THE TV NEWS IN WASHINGTON

### BILL SMALL, CBS

(Below) Shortly before hook-up with the Early Bird satellite, CBS bureau chief Bill Small helps New York Senator Robert Kennedy prepare for his part in a *Town Meeting of the World* program on nuclear disarmament. The U.S. portion of the show originated from the Capitol building and was joined by transmissions from Germany and France.

Live, mobile transmissions such as the one pictured here, aggravate the already difficult problem of maintaining links with the networks in New York.

Small says that keeping pace with expanding technology such as communications satellites constitutes one of the big problems facing television news. In a recent speech, he said that "the rapidity and ruthlessness of change are not friendly to television or to journalism generally. Skills and talents laboriously developed by the journalist can be voided swiftly. . . ."

"If television is or is not the most important communications invention of the last 500 years, its most important contributions remain still in the area of news and documentaries. As keepers of the keys, television's newsmen should be proud of their achievements and aspirations; wary of the problems; and thirsty for the challenge."

Small has served as CBS bureau chief since June 1963, after a year as director of news for the Washington operation. Before that, he was news director at WHAS-AM-TV Louisville, Ky.



### BILL MONROE, NBC

(Above) Bureau chief Bill Monroe talks with staff members during an NBC gathering in Washington. In the background is Senate Minority Leader Everett Dirksen of Illinois.

Informal meetings between newsmen and newsmakers serve to broaden the contact between the two estates. Lunch at a posh Washington restaurant, a game of squash, or a cocktail party can prove to be invaluable tools in the reporter's trade. Officials also benefit from the fraternization: More than one big story has been "leaked" over a few martinis.

Yet through it all, the newsmen has to retain his perspective. The custodian cannot allow affection to color the truth. "We can't be the minions of government and still do a good job as newsmen," says Monroe. "We must maintain our independence or we fail in our responsibility to the democratic process."

Monroe has headed NBC's Washington news operation since 1961. Before that, he spent seven years as news director of wdsu-TV New Orleans, where his hard-hitting editorials are still remembered. Written and delivered by Monroe, the editorials were cited as a contributing fact in the presentation of a Peabody award to wdsu-TV in 1960.



wave and long-line links cleared; network programs preempted, and other matters attended to. What is surprising is that the networks working under these conditions do the good job they do. Such precipitous behavior on the part of the President naturally enough brings criticism from television news men from the top down. As one sound man put it: "We get called away from dinner; rush like hell to set up; the networks cut away from their regular programming, and he [the President] comes in 20 minutes late to announce some minor appointment or make some other non-news."

To cover the President as completely and efficiently as possible, the networks instituted a "pool" arrangement shortly after Johnson took office. Under the plan, the responsibility for managing the pool rotates every three months among the networks, and it is the bureau chief of a particular network who serves as the single channel through which the White House contacts broadcasters. Last month, for example, CBS began its three-month tenure as pool chairman, and Small will be the first man via a private telephone line to be alerted to a breaking story by the President's news office. Small in turn, will contact ABC's Lynch or NBC bureau chief Bill Monroe, via a private line linking their offices.

#### TWO-HOUR WAIT

The pool chairman also maintains daily contacts with the White House television theater that was set up in October 1964. Until last month, there were three black-and-white cameras and a staff of about five men drawn from the networks, on constant duty five-and-one-half days a week at the Executive Mansion. Because it was seldom used, the networks, with the blessing of the White House have decided to cut back on the daily staffing that is said to have cost about \$1,000 each week in salaries. Now, the three cameras and the control desk are kept in top shape, but there is no permanent staffing. The theater itself, a room about 20 by 70 feet, reportedly cost the networks \$250,000 to equip and was set up as result, some say, of presidential annoyance at having to travel to a local television station to address the nation during the railroad labor dispute early in 1964. In any case, the theater is still available to the President when he wishes to go on the air live. The difference now is that he will have to wait about two hours before all equipment is ready to go, instead of 20 minutes or so.

The key to White House coverage, however, remains in the hands of the network reporters and camera crews who are assigned to tag along with LBJ wherever he goes; who sit in on daily White House news briefings, and in doing so, occasionally become the friends and confidants of the President himself. (A former NBC correspondent, John Chancellor, it will be remembered, was chosen by the President to head the Voice of America early last year.) The network White House reporter not only works in Washington but he follows his subject around the world, from Texas to Manila, often keeping longer hours than the President himself. Television reporters, like their print brethren, follow the President's every move, and travel in the White House news corps airplane when the Chief Executive is travelling. Occasionally, the President invites newsmen to travel with him on Air Force One, in which case, the network reporters choose one of their number to accompany the Chief Executive.

Johnson's activities, in or out of Washington, go on all hours of the day, all days of the week. Top men from each

bureau are assigned to the beat, usually on a permanent basis. ABC's William Lawrence, who has covered the White House since the Roosevelt administration; CBS's Dan Rather and Robert Pierpoint; and NBC's Ray Scherer and their back-up men are constantly on the go, concerned with everything from the President's State of the Union message to minor changes in his health. Because Johnson likes to keep his plans to himself, the network reporters must be ready at a moment's notice to cover and comment on his activities; theirs is probably the most demanding job in the whole news bureau.

The President's recent 17-day trip to the Far East is an example of how demanding the job can be. Reporters, cameramen, soundmen, producers and directors followed his hectic pace. In addition to providing material for network television broadcasts, the crews had to service the needs of network radio news programs as they often do wherever they are. Although no complete cost figures are yet available, the networks spent about \$7,000 per man for plane fare alone. (ABC, for example reserved 14 seats for the trip.)

#### THE REST OF THE BEAT

Demanding as it is, the White House is obviously not the only beat in Washington. The activities of the State Department, Congress, the Pentagon and hundreds of other agencies demand and get coverage from the networks. In some respects, these beats require an expertise not so much in evidence in White House coverage. It is a tough job covering the President's latest round of official appointments, but it is another thing to understand the intricacies and subtleties of, say, the Congress or the State Department. In order to give meaning to stories from such places, a wealth of knowledge and information is needed to give relevancy to a story concerning the machinations of the House Rules Committee or a piece on U.S. reaction to news from the Dominican Republic. Moreover, a great deal of news from the State Department or the Pentagon must be pried loose from officials who at times seem loath to disclose the facts surrounding a specific story, either on the grounds that such disclosure would jeopardize national security or would only serve to confuse the public. Covering the Congress is also a demanding task since there are as many points of view in the Senate and House as there are legislators. To give more than just a superficial account of congressional activities, the network news reporters must carefully weigh contending interests and subjective viewpoints to present a balanced and objective story.

Reporters covering Congress and the State Department, for instance, are called upon to do more than simply cover their beats as are almost all Washington-based correspondents. At election time, congressional reporters such as CBS's Roger Mudd, help anchor election coverage by providing commentary on voting trends and the possible effect they will have on the orientation of the incoming Congress. In addition, key reporters such as Mudd, NBC's Sander Vanocur, and ABC's Bob Clark, provide background and commentary on news specials dealing with Capitol Hill or pending legislation. Diplomatic correspondents have their hands full reporting the machinations of the State Department as well as providing background and commentary on subjects such as Red China, the divided Germanies, the Middle East. Men like ABC's John Scali, CBS's Marvin Kalb, and NBC's Joseph Harsch work out of Washington, but their reporting chores more often than not take them to Vietnam, Hong Kong or Berlin. The network diplomatic

*To page 55*

# 15

TH IN A SERIES  
ABOUT THE  
CREATION OF  
TV COMMERCIALS

1. A pretty girl turns to the camera and exclaims: "This Florida sun is just beautiful!"
2. She lifts her sunglasses as the camera moves closer and she urges: "Come on down!"
5. Dooley, wearing sunglasses in the tropical Florida sun, extols the values of booking a hotel in the Miami-Fort Lauderdale area.
6. As a hotel is seen, Dooley says: "Hi. Jim Dooley here for Northeast Airlines, and I'm telling you that Miami and Fort Lauderdale are filling up fast. . . . Call now and reserve your seat on a new Northeast Airlines Yellowbird."

9. As the commercial jingle returns, the craft soars into the sky.
10. Dooley's voice comes in again over the music as the plane angles away: "Northeast Airlines—the brand-newest jets in the sky that set a new standard in luxury flying to Florida."

**W**ITH the booming emphasis on color advertising it seems a natural for Northeast Airlines to call its expanding pack of jets "The Yellowbird Fleet." Northeast is promoting the title through a TV campaign in five East Coast cities, having introduced the new "bird" to viewers on Sept. 18, 1966. Over-all, the line spent \$1.8 million during 1966, primarily directed to the New York, Boston, Miami and Philadelphia markets, with a smaller expenditure in the Bangor, Me., area. Expectations are that the budget will be boosted 25% during the current winter rush season.

The new TV series uses three basic approaches. Jim Dooley's smiling visage adds the selling punch to "Reserve Your Place in the Sun" and to a second commercial titled "Double Vacation." The

## NORTHEAST'S JETS GET A PAINT JOB



1



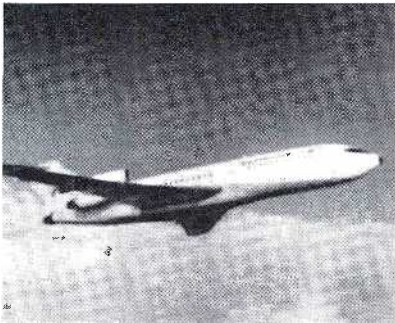
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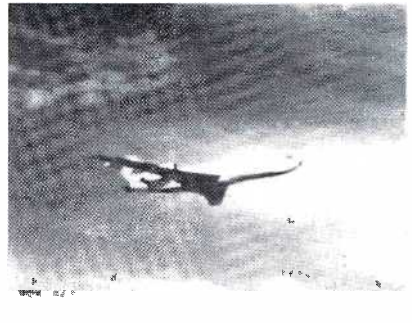
5



6



9



10

first concentrates on the pleasures of Miami, while the latter stresses the values of splitting a vacation between Miami and the Bahamas. Closing each sequence are shots of the soaring Yellowbird. A third commercial features various poses of a yellowbird winging and singing, capped by numerous views of the aircraft as it flies southward.

According to J. Hugh E. Davis, vice president of the line's agency, Sullivan, Stauffer, Colwell & Bayles: "We feel this series came up with just the right blend. It caught the variety and excitement of a vacation, particularly one in warmer climes, plus Jim's persuasive invitation to join in the fun, and, of course, the beauty of the new Yellowbird."

Currently, the series is hitting five

cities with the following weekly frequency: New York, 10; Boston, six; Miami, five; Philadelphia, four; and Bangor, two. The 30-second spots are shown in both color and black and white.

The decision to incorporate Jim Dooley and his familiar "Come on down!" message into the new series was based on his solidly established identification with the line, which began in January 1963. Davis maintains: "Possibly he is the most forceful personality as a television salesman to appear in the last decade. The best over-all testimonial I could cite is that he is so frequently referred to in areas not directly associated with the airline business. Practically every variety show has 'done' him. Sammy Davis had a skit in 'Golden Boy,'

## AND ITS AD CAMPAIGN A NEW THEME



3



4



7



8



11



12

3. The camera zooms away from the beach girl.

4. And she is seen "staked out" in her own "reserved" area as other guests loll on its perimeter. Jim Dooley's voice asks: "How about you? Have you reserved your own special place in the sun this year?"

7. A Yellowbird soars upward as the new jingle follows it softly: "Northeast Yellowbird, as new as a jet can be . . ."

8. The camera closes in on the word "Northeast" painted on the aircraft. Instrumental music fades in.

11. An active beach scene shows couples dancing, relaxing and sunning. Dooley advises: "So reserve your place in the sun and make sure you get your share of the fun in Miami this winter . . . Come on down on a Northeast Yellowbird."

12. The commercial closes with the plane in flight and the super, "Northeast Yellowbird," as the jingle sings: "Come on down on a Northeast Yellowbird."

and Jack Carter has often done a parody on him in his night-club routine. Just about all the top newspaper columnists from Miami to Maine have commented on his commercials, and even leading magazines have made copy or cartoon observations about him." Davis then swung around in his chair and pointed to a framed *New Yorker* cartoon on the wall. "Just name any other TV announcer who's gotten this kind of attention!"

SSC&B discovered Dooley in Miami, where he was working as a sportscaster at WTVJ (TV). "We liked his rugged, outdoorsy looks, his cheerful voice and especially the wonderful rapport he had built with TV audiences all over south Florida," Davis recalls. "He seemed the ideal man to encourage people to 'come

on down,' so we signed him immediately."

Dooley's role in Northeast's return to fiscal health has been a very important one, the agency says. Northeast has had some serious problems to conquer in recent years. In fact, just three years ago, some airline observers were predicting an early death for the carrier. But 1966 has shaped up as a much more promising year, especially with the new Yellowbird campaign now in full swing. In addition, the line announced the purchase of 35 new jet aircraft in October 1966, for \$132 million. The long-range plan is to make the carrier completely jet-powered by late 1967.

These forward strides are, of course, a major reflection of Storer Broadcasting Co.'s 1965 acquisition of the line. Its

gamble with a hitherto "problem" airline was a shrewd one, obviously founded on a feeling in the industry that the Civil Aeronautics Board would eventually reverse an earlier decision to cancel Northeast's important New York-Miami service.

The "Yellowbird" theme used in Northeast's three latest commercials developed out of the striking design created by the famed Raymond Loewy and his associate, William Snaith. They painted a yellow strip that begins under the fuselage, gradually widening as it sweeps up and around the aft-body and then it completely covers the tail assembly. This blend of yellow-on-white, combined with a stunning interior design, added up to a most impressive introduction.

Inevitably, there may be some com-

## SSC&B applied a packaged-goods concept to Northeast's redecorated airplanes

ment that Northeast was following a trail laid out by Braniff International with its multicolored fleet and the more recent Continental Airlines adoption of "the bird with the golden tail" motif. As one SSC&B executive noted: "Essentially, we felt that we were applying a packaged-goods concept in that, as far as we were concerned, this was a changed product that was being brought out. Obviously, it called for a newly designed package. Presumably, this was the thought behind the new paint designs introduced by Braniff and Continental. We see this trend toward new exterior and interior designs as the coming thing in the industry. And, as a footnote, it should be recalled that Eastern Air Lines made some changes in its paint design some three years ago, but never really talked about it to any great extent."

SSC&B took a long, thoughtful look at the new package. Davis notes: "It's hard to say exactly who came up with the name Yellowbird because so many people contributed their ideas during our creative sessions. Unquestionably, George B. Storer Jr. was a major factor, as was Joel S. Daniels, advertising vice president for Northeast."

The theme was decided upon in March and plans were laid to open the TV campaign in September. SSC&B

created lyrics for a jingle ("Northeast Yellowbird, new as a jet can be . . .") that, it was hoped, would eventually establish a permanent identification of the line as firmly as have, for instance, the Kent, Schaefer beer and "Pepsi Generation" jingles. Since the line is so strongly oriented to TV exposure, the feeling in agency corridors is that the new Northeast message will catch on in time.

Northeast started out in 1933 with two second-hand, trimotor Stinsons, three mechanics, four pilots, a president, a treasurer and a capital investment of \$10,000. Operating in a small corner of New England, it hardly made a dent in the public consciousness, but then neither did any other trunk line of that era.

In 1956, it was granted a temporary certificate by the Civil Aeronautics Board to open a route to Miami and Fort Lauderdale, thus becoming the first regularly scheduled carrier to the latter Florida city. The certification was an attempt to relieve the government of its already heavy subsidy burden to the line.

But, by 1963, storm warnings were snapping in the breeze. Although the line's share of the market had risen from 14% to 27% during the winter season, largely with help of the then newly in-

troduced Jim Dooley commercials, the competition was still well ahead in bookings. Northeast then had eight daily non-stop New York-to-Miami-Fort Lauderdale flights, while National had 10 and Eastern had 14. Then came a staggering blow: The CAB voted to deny the line renewal of its certificate because, it said, the New York-Miami traffic had not lived up to expectations.

Northeast fought back. In March 1965, the First Circuit Court of Appeals in Boston ordered the CAB to reopen hearings in the case. That same year, Northeast dropped to seven daily flights, while National had 20 and Eastern scheduled 21. Advertising expenditures tailed off slightly, too, but somehow Northeast stayed alive.

The line got a big shot in the arm in July 1965, when the Miami based Storer acquired 87% of the action, thus wiping out accumulated debts of over \$38 million. The move also provided the opportunity to improve existing facilities and progress toward expansion goals that are now being realized.

### FINAL DECISION DUE

Following a new hearing last April the CAB's bureau of operating rights proposed that Northeast be granted a permanent certificate for the New York-Miami route. In November 1966 a CAB examiner added his strong recommendation. Now, the line awaits a final decision by the full board.

Today, Northeast's growth curve looks much more healthy than it did in the dark days of 1963. It now schedules eight daily flights during the winter rush season although Eastern and National continue to grapple for the lead with 21 each.

According to the line's president, Forwood C. (Bud) Wiser Jr., the carrier should be earning \$12.8 million (before taxes) by 1968 on revenues of more than \$110 million. Last fall, some airline observers felt that Northeast would be lucky to break even in 1966 on revenues of \$60 million. Admittedly, it still ranks 11th among the 11 U.S. trunk airlines, but Wiser is planning for a more cheerful future.

He has already filed applications to serve such points as London, California, Hawaii, the Bahamas and Antigua. "Our design," he says, "is to pick markets where the average haul is better than we have today."

SSC&B's Davis sums it up this way: "We believe television has been the major factor in the line's increasing acceptance. And you can be sure that we are looking to the Yellowbird theme to have an even bigger impact on potential passengers." END



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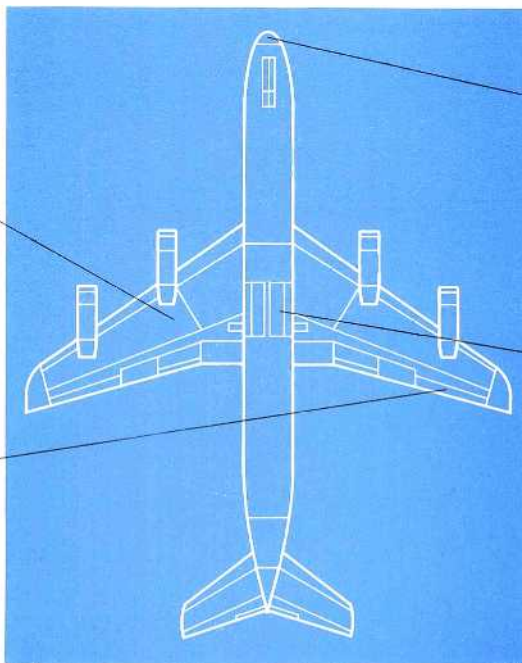
"What did we do wrong? It was turned down by 'Monday Night at the Movies,' 'Tuesday Night at the Movies,' 'Wednesday Night . . .'"



# Plane facts about spot television

Nothing sends sales winging faster, more efficiently than spot television.

With spot's flexibility and radar-precise control, you select the markets you need—and *only* the markets you need.



Spot is market-by-market, local television that steers your advertising—in sight, sound, motion and color—exactly where you want it, when you want it.

Spot television always lands you right on target. You never pay for unnecessary mileage.

Plainly these are the reasons a seasonal, regional industry like airlines is giving spot television a bigger and bigger share of its advertising dollars. In 1965 the airlines spent a record \$16,500,000 on spot television, up \$4 million from the year before, and *14 times* more than they spent just ten years ago!

Take a tip from the airlines: take the quickest, most direct route to your market and your audience... via spot television. Then fasten your seat belt for the climb of your life!

## ©CBS TELEVISION STATIONS NATIONAL SALES

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





# Are you using the full spectrum of television's selling power?

When the sun goes down, the set looks great . . . most of the time. Except for a minute here and there, prime-time TV is 100% color. How about *your* minute?

Are you getting the attention color gives your product? Or are you back in the black-and-white ages, where nobody can really afford to be?

Your producer and laboratory rely on the quality and dependability of Eastman color film systems. And Eastman engineering service is continually working behind the scenes to make sure your commercials are color-perfect.

## EASTMAN KODAK COMPANY

Atlanta: 404/GL-7-5211

Chicago: 312/654-0200

Dallas: 214/FL-1-3221

Hollywood: 213/464-6131

New York: 212/MU-7-7080

San Francisco: 415/PR-6-6055

**Kodak**  
TRADEMARK



## 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 gas gangrene antitoxin, 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 antitoxin 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



TOTAL NTI HOUSEHOLDS			NO CHILDREN		ANY CHILDREN		AGE OF YOUNGEST UNDER 6	ANY AGE 6-11
<b>NIGHTTIME*</b>								
	%	(000)	%	(000)	%	(000)	%	%
6:00	43.0	23,134	37.8	9,809	48.0	13,368	48.2	49.7
6:30	47.9	25,770	44.6	11,574	51.2	14,259	51.6	52.2
7:00	53.8	28,944	49.7	12,897	57.6	16,042	58.1	59.4
7:30	59.4	31,957	52.5	13,624	66.0	18,381	66.1	69.0
8:00	62.9	33,840	56.2	14,584	69.2	19,272	69.3	72.5
8:30	64.4	34,647	58.3	15,129	70.1	19,523	69.7	72.9
9:00	64.7	34,809	58.9	15,285	70.2	19,551	69.6	72.2
9:30	62.6	33,679	56.4	14,636	68.5	19,077	67.5	70.7
10:00	56.1	30,182	50.2	13,027	61.8	17,211	66.1	62.9
10:30	51.2	27,546	45.8	11,885	56.4	15,707	56.1	57.3
11:00	37.1	19,960	33.6	8,719	40.3	11,224	41.1	41.8
11:30	25.6	13,773	22.0	5,709	29.0	8,077	30.6	30.4
12:00 mid.	20.1	10,814	17.2	4,463	22.8	6,350	24.3	23.7
12:30 a.m.	15.8	8,500	13.4	3,477	18.0	5,013	19.3	18.5
1:00	10.3	5,541	8.5	2,206	12.0	3,342	13.0	12.6
<b>DAYTIME+</b>								
6:00 a.m.	1.5	807	1.2	311	1.8	501	1.6	1.6
7:00	8.0	4,304	4.2	1,090	11.6	3,231	12.4	12.6
8:00	15.2	8,178	6.9	1,791	23.0	6,406	30.6	25.1
9:00	18.0	9,684	8.5	2,206	27.2	7,575	39.4	28.3
10:00	19.6	10,545	13.0	3,374	25.9	7,213	34.6	27.1
11:00	21.2	11,406	15.5	4,022	26.7	7,436	33.1	27.1
12:00 noon	26.3	14,149	21.8	5,657	30.7	8,550	36.2	31.8
1:00 p.m.	27.8	14,956	24.1	6,254	31.4	8,745	36.6	33.2
2:00	26.5	14,257	23.1	5,995	29.7	8,272	34.5	30.8
3:00	28.3	15,225	24.5	6,358	31.9	8,884	34.9	33.5
4:00	30.9	16,624	22.6	5,865	38.6	10,750	41.2	41.1
5:00	36.2	19,476	26.1	6,773	45.9	12,783	48.0	48.7
6:00	46.5	25,017	41.5	10,769	51.2	14,259	52.2	52.2
Total homes all markets (add 000)		53,800		29,950		27,850	14,420	14,760

Source: A. C. Nielsen, March-April 1966

\*Sunday through Saturday

+Monday through Friday

## YOUNG MARRIEDS from page 26

90% of all consumption.

Moreover, it has been shown that the consumption rate of the average "heavy user" household will frequently be more than seven times the consumption rate of the "light user" household.

For this reason, the stated objective of many marketing campaigns has been to reach the "heavy user" household. As one marketing executive put it: "We know that the young marrieds are a key market because not only do they have the day-to-day needs of a household, but they are also 'buying ahead' in order to gather the items they will use for years to come. They obviously do not have the over-all buying power of the 35-and-up group, but they spend generously nonetheless."

Marketing men, however, realize that they cannot concentrate strictly on the "heavy user" in any product category. Each one wants to go one step further and try to isolate the best targets for his own brand. They cite two main target areas:

(1) Current users of the brand:

Although these are valued customers and ads directed to them confirm their commitment to the brand, it has been observed that a considerable amount of brand-switching still occurs. Between 20% and 40% of the regular purchasers of a brand tend to switch away within a six-month period.

"This is notably evident among the young marrieds," says one observer. "They haven't really settled down to solid buying patterns yet. They like to shop around, trying out other brands just to see how good they may be."

(2) Consumers who consider the brand a "second choice":

This group is also a prime target of the marketing men, as they recognize it as the prime source of new customers. Here, the rate of switching from the second choice to a regular preference ranges from 10% to 30% in a six-month period. Marketing and advertising efforts that are effective in reaching this group may be able to maximize the conversion rate at the 30% level or even higher.

Of some interest to this whole subject is the fact that during 1966, approximately 1.8 million marriages were performed in the U.S., adding a powerful new buying bloc to the economy. The median age of the new brides was about 20.5, (although the mode or most common age was an early 19), while their husbands averaged out at 23.1.

This group has become known as "The Get Set," or "The Need Nows," because of their rush to accumulate the necessities for a new household. In fact, their buying actually starts well before the marriage vows are taken, and continues long after.

There are several factors that provide income for the young marrieds. Although the husband's wages have a long way to go to hit their peak, the chances are that he is

starting out at a higher level than ever before in history. In fact, the average since 1950, while the cost of living has risen slowly by comparison. Census experts attribute much of this to the higher level of initial salaries.

Many of the new brides will be working housewives for several years, sometimes adding as much as 50% to the family income. Actually, 32.2% of all married women between 19 and 25 years of age are fully employed. And, in addition, there is usually some form of financial assistance provided by the parents of the couple.

The bridal-buying market (not meaning the market concerned with wedding expenses) works out to about a \$4 billion buying market in household-goods alone.

How well does television reach the young marrieds? Are heavy users heavy viewers? The answer is obvious and PKL's Green tells why: "The big changes in viewing habits among the 18 to 34 group occur (1) at the time of marriage, (2) at the arrival of the first baby and (3) in such cases where there is a move from the city to the suburbs.

"The young couple's habits in regards to dining out, going to movies or the theater and taking in an occasional night-club show are almost immediately altered, if only for the reasons of economy and the difficulties involved in travel, obtaining a baby sitter and related considerations. Hence, the trend toward more hours in front of the tube begins to establish itself, especially as the youngsters get to the age when they become regular watchers."

**SOCIAL RESEARCH**

The sociological aspects of television have been documented by Social Research Inc., of Chicago, in a study called "The Television Viewer—His Tastes, Interests and Attitudes." Here are some of the main conclusions related to TV's impact on the young family:

"TV is often the chief means of entertainment of the growing family with young children.

"TV is most acceptable to adults with growing families. However, they worry about passivity and the addictive aspects of TV as a bad habit. In the main the concern is focused on the effects on children.

"Viewing patterns for couples with growing children tend to be fairly regular."

The survey also noted such values as affirmation of family life, retreat from daily routine, reduction of family tensions, service as a guidepost for family affairs and its importance in providing general information about the world outside of the home. The SRI survey

**WHAT YOUNG ADULTS ARE VIEWING THIS YEAR**

The accompanying three-network prime-time schedules have two significant figures attached to each program throughout the week: the number of young-adult viewers and the percentage of young adults to the total audience for each show. Obviously, some programs attract a higher percentage of young-adult viewers than do others. This can range from a low of 29% for The Monkees to a high of 63% for I Spy, from 32% for Gilligan's Island to 58% for a National Football League Game, from 29% for Batman to 62% for Sunday Night at the Movies. The figures are based on Nielsen audience composition data and are averages of the November 1 and November 11 pocket pieces.

**NATIONAL NIELSEN TV PEOPLE ESTIMATES SUNDAY, OCT. 30, NOV. 6, 13, AND 20, 1966**

	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
<b>ABC TV</b>	Voyage to the Bottom of the Sea		The FBI		Sunday Night Movies			
Young Adults (18-49) Per Minute (000)	11,210 (45%)		13,230 (55%)		14,170 (62%)			
<b>CBS TV</b>	It's About Time		Ed Sullivan Show		Garry Moore Show		Condid Camera	
Young Adults (18-49) Per Minute (000)	6,630 (34%)		9,770 (35%)		5,260 (38%)		7,080 (47%)	
<b>NBC TV</b>	Walt Disney's World of Color		Hey Landlord!		Bonanza		Andy Williams Show	
Young Adults (18-49) Per Minute (000)	10,420 (35%)		9,090 (39%)		15,840 (42%)		9,250 (49%)	

**MONDAY, OCT. 24, 31, NOV. 7, AND 14, 1966**

	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
<b>ABC TV</b>	Iron Horse		Rat Patrol		Felony Squad		Peyton Place	
Young Adults (18-49) Per Minute (000)	9,040 (43%)		11,170 (49%)		10,300 (53%)		10,460 (52%)	
<b>CBS TV</b>	Gilligan's Island		Run, Buddy, Run		Lucy in London		Family Affair	
Young Adults (18-49) Per Minute (000)	6,460 (32%)		6,730 (33%)		12,960 (35%)		9,960 (42%)	
<b>NBC TV</b>	The Monkees		I Dream of Jeannie		Roger Miller Show		Road West	
Young Adults (18-49) Per Minute (000)	6,670 (29%)		7,920 (34%)		5,760 (43%)		8,000 (48%)	

**TUESDAY, OCT. 25, NOV. 1, AND 15, 1966**

	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
<b>ABC TV</b>	Combat		The Rounders		Fruits of Southampton		Love on a Rooftop	
Young Adults (18-49) Per Minute (000)	9,430 (43%)		6,530 (42%)		6,410 (39%)		7,120 (47%)	
<b>CBS TV</b>	Doktori		Red Skeleton Show		Pellicot Junction		CBS News Hr. I.F.R.	
Young Adults (18-49) Per Minute (000)	8,570 (31%)		11,670 (36%)		7,220 (33%)		10,810 (53%)	
<b>NBC TV</b>	Girl From U.N.C.L.E.		Occasional Wife		Tuesday Night at the Movies		CBS News Hr. I.F.R.	
Young Adults (18-49) Per Minute (000)	6,890 (38%)		8,580 (43%)		10,810 (53%)		6,970 (56%)	

NATIONAL NIELSEN TV PEOPLE ESTIMATES **WEDNESDAY, OCT. 26, NOV. 29, AND 16, 1966**

	TIME	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
<b>ABC TV</b> Young Adults (18-49) Per Minute (000)		Batman	The Monroes 7,370 (39%)		Man Who Never Was	Peyton Place	Singer Present Tony Bennett 7,100 (61%)		
			WK 2 Pres. Johnson SUST		7,000 (50%)	8,810 (52%)	WK 1 WK 3, 4 ABC Stage 67 5,160 (55%)		
<b>CBS TV</b> Young Adults (18-49) Per Minute (000)		Lost in Space 8,680 (33%)		Beverly Hillsbillies	Green Acres	Gomer Pyle USMC	WK 1, 2, 4 Danny Kaye Show 6,140 (41%)		
			WK 2 Pres. Johnson SUST	10,150 (36%)	10,500 (36%)	9,720 (39%)	WK 3 Clown Alley 12,060 (41%)		
<b>NBC TV</b> Young Adults (18-49) Per Minute (000)		The Virginian 9,040 (38%)			Chrysler Theater 10,970 (48%) WK 1, 3		I Spy		
			WK 2 Pres. Johnson SUST		12,760 (45%) WK 2		13,160 (63%)		

\*WK 2 Insufficient for Reporting.

**THURSDAY, OCT. 27, NOV. 3, 10, AND 17, 1966**

	TIME	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
<b>ABC TV</b> Young Adults (18-49) Per Minute (000)		Batman	F Troop	Dating Game	Bewitched	That Girl	Howk		
		7,520 (29%)	8,440 (34%)	7,290 (37%)	10,210 (37%)	8,780 (41%)	6,140 (50%)		
<b>CBS TV</b> Young Adults (18-49) Per Minute (000)		Jericho		WK 1 It's A Great Pumpkin Charlie Brown 14,570 (33%)		CBS Thursday Night Movies			
		6,580 (39%)		WK 2, 3, 4 My Three Sons 8,580 (36%)		10,390 (52%)			
<b>NBC TV</b> Young Adults (18-49) Per Minute (000)		Daniel Boone		Star Trek		WK 1 Pres. Johnson A.S.S. I.F.R.		Dean Martin Show	
		8,530 (34%)		8,630 (43%)		WK 3, 4 The Hero 6,660 (45%)		10,250 (48%)	

\*WK 2 Insufficient for Reporting.

**FRIDAY, OCT. 28, NOV. 4, 11, AND 18, 1966**

	TIME	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
<b>ABC TV</b> Young Adults (18-49) Per Minute (000)		WK 1, 3, 4 Green Hornet 5,720 (30%)		WK 1, 3, 4 Time Tunnel 7,600 (36%)		WK 1, 3, 4 Milton Berle Show 5,750 (40%)		Twelve O'Clock High	
				WK 2 Hans Christian Andersen 8,460 (35%)				5,950 (53%)	
<b>CBS TV</b> Young Adults (18-49) Per Minute (000)		Wild Wild West		Hogan's Heroes		CBS Friday Night Movies			
		7,590 (37%)		8,880 (37%)		10,620 (47%)			
<b>NBC TV</b> Young Adults (18-49) Per Minute (000)		Tarzan		Man From U.N.C.L.E.		WK 1, 2, 4 T.H.E. Cat 7,920 (45%)		WK 1, 2, 4 Laredo 7,140 (45%)	
		8,290 (32%)		8,860 (37%)		WK 3 Hallmark Hall of Fame 4,800 (38%)			

NATIONAL NIELSEN TV PEOPLE ESTIMATES **SATURDAY, OCT. 29, NOV. 5, 12, AND 19, 1966**

	TIME	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
<b>ABC TV</b> Young Adults (18-49) Per Minute (000)		Shane		Lawrence Welk Show		Hollywood Palace			
		5,400 (39%)		8,040 (29%)		6,500 (32%)			
<b>CBS TV</b> Young Adults (18-49) Per Minute (000)		WK 1, 3, 4 Jackie Gleason Show 11,230 (34%)		Pistols 'n' Petticoats		Mission: Impossible		WK 1, 3, 4 Gunsmoke 9,520 (41%)	
		WK 2 Nat'l Geographic Special 8,950 (41%)		8,080 (38%)		8,890 (45%)		WK 2 Miss Teenage America 10,680 (44%)	
<b>NBC TV</b> Young Adults (18-49) Per Minute (000)		Flipper	Please Don't Eat the Daisies	Get Smart	Saturday Night at the Movies				
		8,830 (49%)	7,830 (34%)	11,620 (41%)	13,130 (54%)				

added that, among young-married homes without children, TV was a somewhat less dominant life force, but that it was regarded as an additional source of entertainment. This group was found to be highly selective in its choice of programs, and had not as yet established definite viewing patterns.

These observations are supported by actual viewing data. As the table on page 51 demonstrates, there isn't a time period in the day when households with children don't view more on a percentage basis than do total households. Even at 6 a.m., when the percentage of total NTI households viewing is 1.5, the percentage of viewing homes with children is 1.8; at 1 a.m., total household viewing is 10.3% but 12% of homes with children are tuned in. At the height of prime time, 9 p.m., 70.2% of homes with children were viewing as compared with 64.7% for total households and 58.9% for households without children.

It should be noted that at that time of night the incidence of child viewing has become negligible and it is the parents who have taken over the set. In time periods where child viewing is a factor, at 9 a.m., for instance, the difference can be enormous. According to Nielsen, 18% of total households are viewing at that time; 8.5% of households without children; 27.2% of households with a child. And the percent of households viewing with a child under six is 39.4.

**THE FAMILY MEDIUM**

In a sense, the above figures are mathematical projections of the viewing patterns of that hypothetical twin couple in the suburbs. Their children view at certain predictable hours, depending on their age levels; the entire family may view for a brief while around 8 p.m. and then the children grudgingly relinquish control of the television set as they go to bed.

Is television a child-oriented medium, as our whole culture is supposed to be? That would appear no longer true, for as that big bumper crop of babies goes through school and comes into its own, the very complexion of the country changes. The very old and the middle-aged increasingly will be outnumbered, as will the children of the bumper crop. Essentially, we will be a nation of young families, and present day programming (the new movies, *Peyton Place*, *Occasional Wife*, *Family Affair*) already reflects this.

In the years to come, as newer, richer, younger households are formed, advertisers will be further refining their techniques in an attempt to reach them. Because television is so patently a family medium, and a young family medium at that, it will undoubtedly benefit in the years ahead.

END

"Do you know what it costs to make a television commercial?"

"About \$15,000."

"Of course, that includes highway, western sky, car, pretty girls and a catchy jingle to delight the hearts of music lovers. And then you still have to pay for putting it on the air."

"Avis hasn't got that kind of money."

"We're only No. 2 in rent a cars."

"What we do have is plenty of decent cars like lively super-torque Fords. Plenty of counters with girls behind them who don't think it's coney to be polite."

"We have everything but television commercials."

"But business is getting better."

"Maybe soon, you won't be so lucky."

That year while Avis was making poetry out of its lack of television commercials, the Hertz investment in the medium was \$1,535,000 for network and \$741,620 for spot. In 1965, when Avis was just getting its feet wet with a bit more than \$500,000 in television, Hertz spent \$1,316,500 for network and \$737,770 for spot. The gap between their television budgets is narrowing, which means of course that Avis is spending a greater proportion of its sales dollar in the medium than Hertz.

Just how much smaller is Avis? According to John F. McManus, supervisor on the Avis account at Doyle Dane Bernbach, in 1966 Avis had a 34.1% share of the business at major airports and Hertz had 50.2%. This he says compares to 1963, when Avis had only a

27.6% share, while Hertz had 58.1% of the business. These figures are a matter of record, according to McManus, because the airports base their rental charges on them. McManus also says the rent-a-car business done at these major airports represents 86% of the total. In over-all domestic share of market, the estimate is 62% for Hertz and 35% for Avis.

This decline in airport share, McManus says, "is one of the reasons our friends at Hertz are a little perturbed at this point." Meanwhile, he says, "we've just been doing what we have been doing right along: advertising Avis. So far we've been watching the Ally ads for Hertz very diligently and if it becomes necessary to answer them, we can. Most of the Hertz advertising does us more good than harm. We've been getting fan mail, for example, pointing out that nobody likes to see the big guy picking on the little guy."

McManus offered one more statistic: Avis has given out some 55 million "WE TRY HARDER" buttons since the campaign was dreamed up.

#### THE VIEW FROM NUMBER THREE

What does number three think of all this? Don Hesse, vice president of National Car Rental System Inc., says: "We are relatively happy from a selfish standpoint with the tenor the battle has taken. Hertz and Avis have been more preoccupied with jockeying for position between themselves than they have with selling their services. The public couldn't be less concerned with that facet of the thing. I also think the current Hertz advertising—particularly the first print ad with the prominent mention of Avis—is a tremendous advertisement for Avis."

Hesse says if he were Hertz he would not have answered Avis directly. "Obviously as number three we were presented with somewhat the same temptation in trying to combat what was Avis's tremendously effective approach. There were all sorts of suggestions that we do a takeoff on Avis, since we were number three and had to try even harder, or that we were number one in the things that mattered. But we resisted all these temptations because we felt they would just play into the hands of Avis."

It seems clear that when Doyle Dane Bernbach came up with the "we're only number two so we try harder" approach for Avis (with its subliminal appeal to everyone's identification with the underdog), it came up with a strategy that was darn near unbeatable. But the Ally rejoinder for Hertz, with its direct "let's put our cards on the table" stance, comes as near to beating the unbeatable as is possible. Meanwhile the viewers have front row seats to a battle of wits. This battle is American folklore—the 1967 model.

END



they'll succeed...  
they're job corps trained

WELL TRAINED BY A UNIQUE PARTNERSHIP OF BUSINESS AND GOVERNMENT.

Many Job Corps graduates already are succeeding, working in business and industry in every part of the country. They are good workers . . . well trained by a working combination of business and government. Job Corps taught them not only how to do a job, but how to do it well . . . how to get along in a job, how to go ahead in life. If you have jobs to fill, write to Jobs, Job Corps, Washington, D. C.

HIRE A JOB CORPS GRADUATE





## HOW TV COVERS D.C. *from page 43*

reporters are considered to be among the best in the business — many say they are the finest. All have extensive experience covering the activities of the United Nations or as bureau chief in an important city such as Moscow.

Some of the chores of Washington's diplomatic correspondents extend beyond their primary job as reporters. ABC's Scali, for instance, acted at the behest of the late President John F. Kennedy as a backstage negotiator for the U.S. during the Cuban missile crisis of 1962. Although an active participant in one of the biggest news stories of the time, Scali's role went unheralded until 1964 when a top State Department official disclosed his contribution to the successful conclusion of the crisis.

Responsibility for covering the Pentagon, one of the toughest beats in the city, is somewhat diffused. A military reporter may find himself, as does NBC's Robert Goralski, spending a great deal of his time covering the State Department. Bill Downs, a veteran combat correspondent, is all over town covering Washington politics as well as the defense establishment for both ABC television and radio. Steve Rowan for CBS is as likely to be found in an Army helicopter or on board a Navy aircraft carrier as in the miles of Pentagon corridor.

In addition to the well-publicized activities that are traditionally associated with big government, there are hundreds of others in and around the city that require coverage. Among the more important are the Supreme Court; the Departments of Health, Education and

Welfare, Housing and Urban Development and the Office of Economic Opportunity. Increasingly, these departments are burgeoning sources of big news. Washington correspondents report their activities as well as those of various agencies such as the Federal Trade Commission and the Atomic Energy Commission. Reporters generally assigned to cover stories breaking in these areas are on an assignment basis, but recently, CBS's Washington bureau assigned broadcast veteran Daniel Schorr to cover the "Great Society," the many programs dealing with poverty, urban renewal, medicare, and civil rights. Schorr, like his colleagues in all three network bureaus, will work primarily in Washington but will travel throughout the U.S. to get his material.

Within all of these agencies and departments, there are public-information officers whose jobs are to facilitate coverage of their agencies' activities by the press, radio and television. Usually the men who fill this function are forthright and cooperative in dealing with reporters but there have been instances where information has been withheld or an information officer has been found to be downright deceitful. These men are most helpful in amassing detailed information, verifying facts, or helping a reporter get an interview with a busy public official. Television reporters, like good correspondents everywhere, make judicious use of the government's press agency but rely for the main part on their own initiative to ferret out the facts. In Washington, perhaps more than in any other place, the reporter and press officer are cast respectively in the roles of poacher and game keeper.

Along with a plethora of press agents, the government helps television reporters cover Washington by presenting for their use facilities that expedite the filming or taping of stories. The State Department's auditorium, ideal for television, is probably the most familiar to the television viewer. The Pentagon has a studio equipped with lighting ready for network coverage of an announcement by the Secretary of Defense or some other official. Both the House and the Senate have a number of studios and radio booths available to broadcasters. Senate studio facilities, for instance, were used about 550 times last year by television reporters and cameramen. All facilities in the Senate and House, as well as those in congressional office buildings are unequipped: The networks bring their own electronic gear. The Rayburn House Office building, newest, and some say the most unattractive structure on Capitol Hill, has a rather large studio for use by television. As originally laid out, the studio was set up for live television transmission with lighting particularly suited to that need. However, it has been used only for film so far and the lights have been changed. Use of any of the Capitol Hill facilities requires permission from the architect of the Capitol who also passes on requests to set up a camera tripod anywhere on the Capitol grounds.

With the emergence of broadcasting as the primary news medium, government agencies have been prompted to orient their news information operations more and more toward television and radio. Both network and government officials foresee an expansion of facilities expressly designed for television and plans are underfoot, most noticeably in the Pentagon, to increase the space and

How would you promote Verna Leary?

We don't know but . . .

KNBC-TV, LOS ANGELES will find it easy to promote

**VIRNA LISI** in  
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**A \$873,826,000 EBI market on the California-Oregon border reached only from within**

**THE CAL-ORE TRIO**

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

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

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

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

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

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**HOW TV COVERS D.C. continued**

manpower available to serve the medium's special needs.

Assuring that the medium's special needs are met and its voracious appetite for news satisfied, is ultimately the responsibility of the Washington bureau chiefs. Typical is John Lynch, thoughtful and reflective chief of ABC's Washington operation since February 1966 when he replaced Robert Fleming who joined the White House news office. A veteran of more than 25 years in the journalism business, Lynch joined ABC in 1961 as a television producer following stints with CBS, where he was director of public affairs, and NBC where he served as program manager for *Today*. At present, Lynch heads a bureau of about 110 people, half of them concerned with editorial functions, the other half with technical duties. The number includes 13 news reporters, as well as producers, directors, cameramen, writers and the like. Under his direction are also production units for ABC's afternoon news show, its Sunday talk show, *Issues and Answers*, the Peter Jennings show, and for the ABC Daily Electronic News Feed, which provides affiliates with news twice each day (TELEVISION, June 1966).

According to Lynch, one of his problems is keeping up with ABC's conversion to color news and the increased amount of news required by the expanded Peter Jennings program. "We're increasing our staff," he told TELEVISION, "not in an effort to cover more stories, but to devote more time to the principal stories breaking here in Washington. With all the news, normal schedules for reporters and technicians haven't been maintained. Hopefully, reporters and technicians will have more orderly schedules."

Lynch directs bureau operations from a modest office overlooking Washing-

ton's busy Connecticut Avenue. His office, like those of his counterparts at CBS and NBC, is equipped with a battery of telephones and television monitors. A red phone—the "hot line"—connects him with the White House and the other two network bureau chiefs in town. Another phone connects him to New York and the office of Elmer Lower, president of ABC News.

In between phone calls, he told TELEVISION: "A strong assignment desk is the key to our operation. Coupled with strong production units here and in New York we are able to supply the network with a good product." Despite the turmoil of expansion and (in comparison to CBS and NBC) a shortage of money, Lynch feels his bureau is as good if not better than any in town. "We have a combination of broadcasting experience and long-time newspaper experience that, I think, gives us an edge."

Day-to-day operations for the ABC bureau are in the hands of Everett Aspinwall, another veteran of broadcast journalism. According to him, one of the toughest aspects of covering Washington for television is the lack of visual aspects. "A continuing problem," he said, "is trying to illustrate news that is mostly talk: a couple of men talking about the federal budget or impending legislation. We have top cinematographers filming people speaking, just speaking, and we're often hard pressed to present it in a visually exciting fashion." This fact underlines a problem faced by all three bureaus to some extent: how to blend the visual with the factual and come up with a presentable news product. Many believe the difficulties can be overcome by talent. Says Aspinwall: "TV newsmen must work with moving pictures, and many print journalists can't get used to it."

Bureau chief Lynch concurs: "Television reporters have to learn something about the visual techniques, how a show

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is put together. A newspaperman does not have to know anything about page make-up, but a television newsman has to learn the technical side, what he can and cannot do with the medium. Some can do it and some can't." The bureau has evidently found men who can adapt to the medium after long years of print experience, for not only does ABC in Washington boast such long-experienced broadcasters as Howard K. Smith and Edward P. Morgan, but it can lay claim to men like ex-*New York Times* man Bill Lawrence and former AP staffer John Scali as well. For such veterans, it can be somewhat trying at first to work with any one of ABC's six camera-and-sound teams. But according to Lynch: "They quickly build a great deal of respect for each other."

Another news operation boasting veteran newsmen is CBS's Washington bureau under Bill Small. For Small, as for Lynch and Aspinwall, a knowledge of the medium is a vital adjunct to a reporter's capabilities. Small says he looks for good reportorial and writing skill when selecting staff members, but he also places a great deal of weight on a background in broadcasting. "I tend to lean toward broadcasting 'alumni,'" he told TELEVISION. "In our kind of business, I feel that local broadcasting is a better training ground for television than are newspapers." Small heads an operation of about 125 people, half of whom are technical personnel and the other half editorial. According to Small, about 15 reporters regularly work out of the Washington bureau. Eleven of these are considered "correspondents" or as Small puts it, "the equivalent of a by-liner on a newspaper." As in the case of ABC

and NBC, most CBS correspondents also report for their network's radio news programs. Working with the correspondents are six camera crews. CBS, like ABC and NBC, has no permanently attached electricians to handle lighting chores on stories. Instead, these personnel are hired on an "as needed" basis through the local electrician's union.

Small, obviously proud of his staff, lauds their professionalism quite frequently in the course of conversation: "Nothing shows how good our people are until something goes wrong. On the evening of the northeastern power failure, CBS had a special scheduled to originate in New York. With no electricity they couldn't go, so we improvised. Our people swung into action, and in a couple of hours, we were ready to go with a news special from Washington on what was happening up in New York and New England.

"We're often plunged into 'instant wisdom' in this business. At times, things don't go the way we would like them to, and one of our reporters is left holding the bag. He's got to fill two or three minutes with meaningful comment. And our people usually do."

Besides the production of such "instant specials" as coverage of the great power failure, CBS's Washington bureau is usually the scene of *Face the Nation*, the network's Sunday public-affairs program. The big problem *Face the Nation* encounters is the same problem ABC's *Issues and Answers* and NBC's *Meet the Press* must deal with: getting a newsworthy personality to appear on the program each week. There are certainly enough public figures in Washington who want television exposure, but find-

ing personalities with some relevance to the current news week in and week out is no mean feat. Now and then, *Face the Nation* leaves Washington for Vietnam, or New York, or to Colorado for a governor's conference in an effort to stay topical.

Occasionally, the Walter Cronkite evening news program originates from the CBS Washington bureau instead of from studios in New York. From five to eight people—producer, director, assistants—accompany Cronkite when the show moves south. With the arrival of the Cronkite unit, the already electric atmosphere of the bureau is intensified; producer and director maintain constant contact with New York via telephone; late breaking news is inserted into the program; and then for a half-hour, the hectic pace of the Washington bureau slows down to a crawl as the studio's two color cameras remain focused on the show's anchorman.

Whether the Cronkite show originates from Washington or not, Small is in regular contact with New York throughout the course of the day, informing officials there of possible stories, working out to a second the time allowed each story, and clearing up the thousand and one details associated with operating a news bureau. Small is an extremely accessible and affable man, and he does not let the demands of his many administrative tasks keep him from constant contact with correspondents and other staff members. As a result, Small is probably as much aware of what's going on in Washington as any man.

Another extremely knowledgeable man also beset with a multitude of administrative chores is NBC bureau chief Bill

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## HOW TV COVERS D.C. *continued*

Monroe. His job is to see that the bureau's 120-man staff provides the network with all the Washington news that's available. In addition, Monroe is responsible for providing local news coverage for WRG-AM-FM-TV. An 18-man staff covers news for the station. Monroe also has administrative responsibility for the seven-man Brinkley unit; the Washington news office of the NBC's *Today: Meet the Press*; the documentary units of Ted Yates, Stuart Schulberg and Lou Hazam; and the Washington unit of NBC's News Program Service, the network's twice-a-day news feed to affiliates.

Editorial direction for the David Brinkley unit of the *Huntley-Brinkley Report* and for *Today* comes from New York. *Meet the Press* and the various documentary units are autonomous activities within the bureau although reportorial and technical expertise often comes from the news bureau staff.

Monroe, however, exercises both editorial and administrative direction over the local news staff, Washington network news operations and the new ad-

ministrative staff which includes seven cameramen, a number of film editors, soundmen, clerks and couriers.

Monroe, like Lynch and Small, is also in regular communication with New York. He feels that he has one great advantage in having as his bosses two men, Julian Goodman (president of NBC) and William McAndrew (president of NBC News), who once served as Washington bureau chiefs for the network. "It's easy to tell them about the problems we face down here," he says. "They both know Washington coverage as well as anyone." According to Monroe, the Washington bureau is given a great deal of autonomy in its operation and the lines of control between his operation and New York are extremely flexible, and there is a constant exchange of ideas.

Monroe feels that one of the unresolved problems facing the bureaus is the matter of equipment. "The obtrusiveness of our cameras, the lights, all the cables, at times seriously hinder effective coverage. It's simply a matter of technology that prevents us from doing a lot more than we do. Right now, we can get to any part of town and get a decent live picture within an hour and a half. Hopefully, newer equipment will cut that time down to a matter of minutes."

### COLOR GEAR

The availability of equipment, as Monroe says, is indeed one of the problems confronting the network news bureaus. Pointing this up is the fact that most live color coverage is provided with the help of Logos Teleproductions Center Inc., with headquarters across the Potomac River in suburban Arlington, Va. Logos has a mobile color unit equipped with three cameras and a mobile tape recorder unit with two color recorders, as well as black-and-white cameras and associated equipment. Logos has provided live and tape coverage of the President's recent hospital stay and the Johnson-Nugent wedding last summer. Logos works either for the pool—and in so doing is under control of the pool chairman—or for a particular network. In any case, the network contracting for Logos assistance, places *its* logo on the Logos cameras and drapes the Logos color vans with a canvas bearing the network's identification.

Charles Riley, vice president and general manager of Logos and an expert on color television, says his firm has a hand in close to 99% of the on-location live color programs coming out of Washington. Logos can provide the networks with complete coverage, or, as it sometimes does when a network uses its own cameras and Logos tape recorders, partial coverage. Besides providing or augmenting color news coverage for the networks, Logos' 17-man staff often covers

such diverse events as a Christmas mass, mummies' parade, or a golf tournament. Logos also does color taping for major advertising agencies, the U.S. Air Force and NASA.

In a sense, color coverage of Washington news is a victim of color's expense. Mobile color equipment is usually assigned to cover sporting events for the networks and so far, they have not been able to economically justify the permanent assignment of expensive color vans to Washington since stories requiring live color coverage such as a White House wedding or an inauguration are relatively infrequent. NBC, however, is said to be transferring an older color mobile unit from New York to Washington this month, and officials at ABC say they are negotiating for a color van destined for permanent assignment in the capital. CBS also hopes to assign a color van to Washington early this year, and according to network officials, details of the new acquisition are "already in the works."

### THE COST FACTOR

Color is just one more expense faced by the networks as they expand their color coverage. Although no precise figures are available, estimates of annual operating costs for each network news bureau peg the figure somewhere between \$2.5 million and \$4 million. These estimates are only rough guesses at best since it is hard to pin down the fluctuations in production costs from year to year. Whatever the figures now are, they are bound to zoom upward with the expansion of all three bureaus and the switch to color.

There are no precise figures either on the salaries of the various staff members in the bureaus. Much of the "talent" (such as reporters, producers, directors and writers) is paid a basic salary that is augmented by "on air" pay or "talent fees." For these people, the average wage can vary a great deal from year to year with the salary contingent on the number of hours the reporter is exposed to the camera. The best guesses available place the absolute minimum wage of a journeyman reporter at between \$20,000 and \$25,000 annually. Recently, there has been a trend toward stabilizing the wages of talent by contracting for a higher base salary that is augmented by talent fees only on unusual occasions. For obvious reasons, personnel and management are loath to discuss the matter of compensation, but it is generally agreed that nationally known commentators such as Eric Sevareid, David Brinkley and Howard K. Smith can earn up to \$200,000 a year—perhaps more. Pay for technical personnel such as cameramen and soundmen varies according to seniority and the amount of time worked during the course of a year, and the fine print in the various union con-

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tracts. One technician told TELEVISION that it is not uncommon for a soundman to make between \$350 and \$400 during a busy week.

Operating costs go up considerably with the amount of on-location shooting by camera crews. Here, too, the networks are reluctant to release figures, but it is obvious that coverage of an inauguration or State of the Union message is considerable. Adding to the costs is the competitive spirit of all three networks. Although major coverage of a big event is done on a pool basis, the networks usually assign extra cameras and crews to cover that one unattended doorway or that one deserted corridor in the hopes of catching an official who can provide a scoop.

In the final analysis, however, it takes good reporting to come up with a scoop. Official Washington guards its information and its prerogatives closely and the really big scoops do not come often. It takes persistent digging and lots of contacts and background knowledge to come up with the news beat that has more than parochial interest. And network journalists have been digging and in doing so, have earned the respect of their print colleagues who also cover the city.

All three bureau chiefs, Lynch, Monroe and Small, however, are more than administrators. One has the distinct feeling after talking to them that they have thought long and hard upon the limitations, difficulties and potentials of television as a medium of news.

Says ABC's Lynch: "Sure, we recognize that inherent in our coverage is a degree of superficiality. In fact, we recognized it before our critics. All too often the 'meat' of a story has been subordinated to the visual aspects. But this criticism is not as valid today as it was two years

ago, or two years before that. We are a visual medium—a very powerful medium—and we cannot let that advantage slip away. We must attempt to achieve balance between all the elements that go into our news presentation.

"Television news takes more than one form," he continued. "The evening news products are only one portion of our total output, which consists of news specials, documentaries, panel reports, and on-going programs on such subjects as the Vietnam war."

In a recent speech, Bill Small of CBS pointed out a number of problems facing television news. Among them: the danger of over-coverage; the tendency toward "herd journalism" with its masses of men and equipment on the scene of a relatively minor story; the danger of perverting truth while trying to portray it, and irresponsible coverage. "Perhaps the hardest fact of life for television newsmen is recognition that his presence can mold, can change the event he hopes to cover with impartiality," said Small.

"The cumulative effect of television news can be devastating to ideas and personalities," Small told TELEVISION. And no better description of that power is available than this excerpt from Small's speech:

"In Vietnam we have an example of what television can do to a war. . . . A government's reassurances at noon wash out when dinnertime television shows Johnnie being killed in a rice field half a world away. A soldier's private knowledge that occasionally we mistakenly drop a bomb or some bullets on our own men or innocent civilians is hardly a minor error when 200 million Americans witness the actual loss. . . ."

According to NBC's Monroe, the medium has "an awesome power of com-

municating ideas, and the free exchange of ideas and facts is particularly vital in a democracy. Ten, 20 or 30 years from now, sociologists are going to look back and find some profound social changes as a result of television. It is the medium that serves our complicated age."

Although a relative parvenue in the society of the Washington news corps, television so far has attempted to overcome its limitations and in many cases (such as the coverage of the death of John F. Kennedy) has done itself proud. Despite some critics who fail to understand the nature of the medium and its limitations (and who, quite often fail to acknowledge the faults of other media), television is providing the majority of the American public with the news it wants. And the medium usually does it in an effective and objective fashion. To be sure, television cannot provide the in-depth treatment of news afforded by the *New York Times*. Nor for that matter can many other newspapers. What television has done is to make the personalities and issues come alive for the people, who, for the most part, frankly turn to the comics or the sports section first thing every morning. The fact is that the television audience for the networks' bread-and-butter evening news programs is greater than the combined weekly circulation of the top-10 newspapers, news magazines, and other periodicals.

Few people, least of all that peculiar breed of cat in the government known as the "public affairs officer," underestimate the power of the medium. Surveys have attested to the impact of television news on the American public, and the force of that impact in no small measure is the result of the three Washington news bureaus. END

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Madame Dali never accept any kind of this stuff. Madame Dali appears in this program. And this is absolutely exceptional, and this creates *news*, because this is more sensational than the appearance in America of Dali, because everybody knows Dali is a tremendous exhibitionist and *loves* publicity, but Madame Dali is absolutely the contrary; she remains at all times in the shadows, in the most secret, but tremendously efficient ways."

Has Dali seen much television?

"No, no, no, never! Except through a very little Japanese apparatus in Spain. I look at television in reverse because I'm only interested in patterns. In the more unexpected moments I see the strange image and this image works very well for my fantasies. All these different patterns create a completely surrealistic, new kind of hallucinatory image."

What would Dali say about what little television he has seen? Could it ever be an art form the way people talk about the cinema?

"No, because I never believe that television or movies can ever become one art form. They are secondary kinds because too many people *intervene* in their formation. The only real manner of producing one work of art is in painting because in painting you use only your eye and the point of your pencil. It is possible to create a marvelous scene

in the theater, in a produced theatrical play because it depends on the dialogue and on most everything of your intelligence. But immediately you arrive in the field of movies and television you need many technicians, many different people to elaborate and this is sometimes very passionate product but never is it a *pure* manifestation of art."

But does the Dali program pretend to be a work of art?

"This is no because it is not my intention. I myself prefer to play and many extraordinary things happen. The real man is Jean-Christophe Averty who puts together everything and creates one final product. I don't like to look at it until it is finished because I don't want to interfere with anybody, but this is important: Mr. Coty gave me every rush. And this is news, sensational news: Next summer Dali makes his own movie with everything completely different and the contrary of everybody because everybody in the movies *cut*. And what is now perhaps three hours of movie is becoming one hour. Myself is the contrary. With this same quantity, which could be 13 hours of movie I more and more repeat the same image thousands and thousands of times—the same technique as Andy Warhol, which many think is a terrible experience, but for myself I will create something completely different, completely fantastic with the same kind of raw material."

Would Dali be writer, director, producer, even editor, if that is needed?

"Everything. I catch the material with a new process. Dali invented a new cybernetic machine where it is possible to transform everything—if you bring me one movie, the more bad the movie, after one week it becomes genuine. It is possible with this mechanism to create every movie. . . ."

Through a mechanical device?

"Yes, it is a cybernetic machine of my invention."

Was this yet-to-be-completed television program made with American television presentation in mind?

"No, for myself, no art speaks absolutely free. Now probably Seven Arts, Mr. Coty or Mr. Averty might wish to create one version for Europe, one version different for New York. But this is not my job. My job is every day to invent something different, a new kind of idea and live this story for one month. For one month every day I'm shooting something different, something extravagant."

What did Dali wish to say to viewers in this program?

"One of my ambitions is to intoxicate people with my LSD brain. But we must be very careful. Mr. Timothy Leary, prominent promotor of LSD, says that the only painter alive that paints LSD is Dali. But that is without any kind of LSD because for myself I *never* take

drugs although I can intoxicate many kinds of people with this vision without any kind of danger because it is only *visual* and esthetic."

Then if this program were to be seen in prime time some night across the country this winter or next fall, the entire nation might be intoxicated?

"Yes, but intoxicated without sickness, with no consequences, no hangover. Contrarily, everything is positive, in freedom, in the freedom of the subconscious mind. This is possible to becoming marvelous for everybody, and I'm sure everybody *enjoy* tremendously but without drugs, because Dali is antidrug. You know that Dali never takes drugs, never drinks alcohol, only mineral water, and doesn't smoke. And this is the most fantastic thing of all, because by only closing my eyes the specialists say my visions are more fantastic than any other kinds of visions created by any kind of the more powerful drugs."

It is now possible to have worldwide television with satellites in the sky . . .

"The more quantity of intoxicated people the better for me. My own vision is to *dominate* by my personality . . ."

Dali can dominate the world . . . ?

". . . my contemporary friends and fellows, the audience and peoples of any class and if it possible to penetrate Russia, the Red Guards of Mao Tse Tung, I'm very happy also. Because for the real creative imagination there are no frontiers, there is only the common language of humanity—the imagination. Everybody reacts very powerfully. Think of my soft melting watch. Everybody receives the same impact. Sometimes in America the soft watch is a little more powerful because the American people are so concerned with the rigidity of time. They are always looking at the time and so they are much more *astonished* to look at a watch that is melting. In other countries, time is not so rigid and the impact is less striking, but in many ways one powerful image of one soft watch creates a shock in the brain of any kind of human, living creature."

What could be the tools to express this imagination on television, to reach the Red Guard, Russia, other people? Would they have to be a painter's tools?

"No-no-no. You know, the brain is a very mysterious mechanism. Parts of the brain are occupied by practical and logical things, and very few sections of this brain are prepared to receive *irrational*, poetic and lyrical messages. And Dali directs himself to this very small section of the human brain and only through the latest drugs, mescaline, LSD, is it possible to touch the dislocated part of the human brain and bring it in harmony with the cosmos."

But could anyone but Dali do this?

"Probably many other poets, painters, literateurs could attain this kind of vision, but one thing is *absolutely* sure:

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Dali is the best. This is proved because my imagination creates an impact more obsessional than the images of any other living painters. And this is probably not because my imagination is more rich but because my imagination is more *classical*. If you express some strange idea in abstract language the audience does not receive this impact because there is no real communication between the abstract painter and the public. But Dali has the most *ultra-realistic* technique for communicating his fantasies and the more concrete images for communicating his fantasies and his imagination and his language everybody knows. For this reason, my manner of communication with the human people is more *efficient* than the other kinds of artistic tendencies."

If Dali had his chance, if he could talk to the world over a satellite in the sky, what would he tell the world?

"One statement: This statement is very easy. The world of imagination is exactly of the same importance as the world of reality. No more, no less. Because this is the classical way—50-50 the reality, and 50-50 the delirium and the imagination. But today everything is only plain reality, and life is only practical, rational life. And this practical, rational life is one-half of one complete freedom of the possibilities of progress for humanity. In any case, it is not necessary to believe that Dali like people to become crazy at all. The only difference between one crazy man and Dali is that Dali is not crazy at all. He is 50-50 crazy and 50-50 the most logical and well-constructed man existing today. And this is the real equilibrium, the classical perfection. But in modern times big quantities of people are only concerned by the immediate, rational, logical line of everyday."

Would Dali like more people to understand that?

"Yes, yes, as I've said, I'd like to communicate with the largest quantity of people possible, with no frontiers at all. This is best for my own satisfaction but is also the more excellent for people to enjoy, of not living a little part of life but life becoming more *complete*."

"You ask what will happen to you and to the audience? This audience, probably—this is not sure, but probably—after this hour of Dali on television the people will ask for more of this kind of event and probably the whole history of television change. It is one historic event in the history of television."

The interviewer also sought out Jean-Christophe Averty, the director of the program, who happened to be in New York for a brief stay, to see whether *he* could describe the surrealist program.

"To be a surrealist is not to make scandal in the restaurants," he replied. "It is moral like Christianity, like a Communist. It is a way of life. It is liberty: to say anything to anybody, to say everything to anybody. It is thinking and loving freely when all is taboo around you—including yourself."

"Just like I know that I am going to die, I was sure I was going to be able to work with Dali. Consequently, when the opportunity arose, I was not really surprised. Like many others of my generation, I owe him a good deal of my aesthetic training."

What is it like to work with Dali?

"He was terrible. He says himself he is a child. He wants to be a child. He always says no. Contradiction is the principle of his active life. Once I asked him to repeat one of two words needed for editing the film. He spoke for half an hour without saying those words."

"For being a genius as he is, he has to be crazy as he is. He says the difference between Dali and the crazy man is that Dali is not crazy at all. As I know him very well, he was my worst enemy. I would rather work with a cretin. Actually, he is a bashful man, but he protects himself with aggression."

"Dali is a monster. He has all the qualities of a good man plus the contrary. He is a liar and truthful. He is a coward and brave. This film was made against him. He doesn't want to do it. But I was obliged to make a film, a very expensive film in color, and I had a contract. The film is a struggle between us. We compelled him to make it. He was an object, not a subject. Dali doesn't open his mind and art because he doesn't want to do that. You have to trap him."

Dali refused to read the script. "He wanted to give American television a new aspect of his life, 'the dream life of Dali.' In fact, it was his own portrait of himself. He had his own theory of filming. He said the most important thing when you make a film is not what's in the frame but what is outside of it. When the film was finished, he was persuaded it was impossible to edit it. Then, when I started to edit it, he said: 'Please keep the bad scenes.'"

"He took great pleasure in making us tremble. He is a sadist. Once, during the filming, he asked for a shirt 11 meters long. We had one made but when it arrived he said: 'Go away. We don't need it any more.' I did not allow him to step on me. He tried. He is the worst man I ever met and the best man I ever met."

The worst and the best? If the program reflects the man, viewers are in for an experience. END

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## EDITORIAL

### **In ETV: the case for local autonomy**

SOME time this month the Carnegie Commission on Educational Television is expected to submit its plan for the development of noncommercial television in this country. Once the Carnegie report is in, debate will begin in earnest on the future of the noncommercial system.

There has already been a good deal of talk about the subject—most of it precipitated by the Ford Foundation's imaginative proposal for establishment of a satellite system relaying all kinds of television networking and generating enough money to give noncommercial services a free ride plus some funds for programming. But everybody, including the Ford Foundation, has been awaiting the Carnegie report before solidifying individual positions on the fundamental questions of size, nature and method of support of the noncommercial system.

In the comments made to date, however, it is evident that noncommercial-broadcasting interests are united on one point: that vastly bigger financing is needed by noncommercial TV and that the federal government must supply a very substantial part of the money for both construction and operation. There is no doubt that the Congress this year will be asked to make long-range commitments of hundreds of millions.

RIGHT now some 120 noncommercial television stations are in operation and are collectively spending some \$55 million a year, according to estimates of the National Association of Educational Broadcasters. At that level of operation ETV is still in a relatively primitive state. Taken as a whole, the system lives a hand-to-mouth existence. It subsists upon philanthropy, public donations and state or local educational funds. Absent a more dependable base of continuing support, ETV can hope only for a very slow evolution.

In such circumstances it is only natural that ETV would turn to Uncle Sam and that it would be given at least a sympathetic hearing. The trouble is that if the U.S. government is to agree to finance a national system of noncommercial television, it may wish to attach conditions that make the system a captive of the government. No system at all would be better for the country than a system taking its commands from Washington.

The Ford Foundation has proposed three principal organizations for operation of a noncommercial system: a non-profit organization owning and operating the physical apparatus of satellite dis-

tribution, a nonprofit network and an organization to disburse funds. The Ford plan would clearly establish a centralized system to which the individual ETV stations would be mere appendages. It would create the ideal structure to respond to this or that pressure from politicians in power.

If ETV is to be made into a significant force for the education and enlightenment of this nation, it must retain individuality among its many components. Stations must be free to fit themselves into their communities, to take advantage of local interests and characteristics. They must retain control of their own budgets and therefore of their own programming. They will need a national source of programming—perhaps several national sources. But they must make the choice of the national program that they put on their air.

ASSUMING the probability that there will be large federal expenditures for ETV, this publication believes that they ought to be set up by law to be disbursed to the states, in ratio of population. Let the states then allocate the money to their own ETV stations to be spent for local production or for programming imported from elsewhere. If there are to be ETV networks, let the stations pay the networks for the programs they want to buy. Purchasing power is programming power, as the commercial system has unquestionably demonstrated. The principle applies as well in ETV.

As for the commercial television system, it must recognize that the channels reserved for noncommercial operation will not be returned to commercial use and that in one way or another a non-commercial system is bound to develop. As the noncommercial system is now developing, it is more of a threat to commercial broadcasters than it would be if it had a stronger financial base.

In its present state ETV looks everywhere for money or program support. It takes programs from commercial businesses in exchange for air credit that is only one short step from overt advertising. It is desperate to fill its air time and so plays programs that are sometimes more competitive than complementary to those on commercial TV. It is hungry, and hunger dulls both the wits and the ethics.

*A better-fed ETV system is needed to perform the functions for which all those channels were set aside. It is also needed to augment the programming that only commercial TV can supply.*



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from the music theater from television and radio—through BMI new talents have found an

audience. New music has been able to gain a hearing. New vitality has been brought to traditional forms of music. The result has been an enrichment of the store of music to which music users and the public have access

music written and performed by talented people can be heard everywhere today. BMI in a little over a quarter of a century has developed an organization through which more than 10,000 writers and 7,000 publishers have chosen to license their music for public performance. And their number is in-

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



BROADCAST MUSIC, INC.

*The  
Sound  
of  
Their  
Music  
is in the  
Air*

Dali is the best. This is proved because my imagination creates an impact more *obsessional than the images of any other living painters*. And this is probably not because my imagination is more rich but because my imagination is more *classical*. If you express some strange idea in abstract language the audience does not receive this impact because there is no real communication between the abstract painter and the public. But Dali has the most *ultra-realistic* technique for communicating his fantasies and the more concrete images for communicating his fantasies and his imagination and his language everybody knows. For this reason, my manner of communication with the human people is more *efficient* than the other kinds of artistic tendencies."

If Dali had his chance, if he could talk to the world over a satellite in the sky, what would he tell the world?

"One statement: This statement is very easy. The world of imagination is exactly of the same importance as the world of reality. No more, no less. Because this is the classical way—50-50 the reality, and 50-50 the delirium and the imagination. But today everything is only plain reality, and life is only practical, rational life. And this practical, rational life is one-half of one complete freedom of the possibilities of progress for humanity. In any case, it is not necessary to believe that Dali like people to become crazy at all. The only difference between one crazy man and Dali is that Dali is not crazy at all. He is 50-50 crazy and 50-50 the most logical and well-constructed man existing today. And this is the real equilibrium, the classical perfection. But in modern times big quantities of people are only concerned by the immediate, rational, logical line of everyday."

Would Dali like more people to understand that?

"Yes, yes, as I've said, I'd like to communicate with the largest quantity of people possible, with no frontiers at all. This is best for my own satisfaction but is also the more excellent for people to enjoy, of not living a little part of life but life becoming more *complete*."

"You ask what will happen to you and to the audience? This audience, probably—this is not sure, but probably—after this hour of Dali on television the people will ask for more of this kind of event and probably the whole history of television change. It is one historic event in the history of television."

The interviewer also sought out Jean-Christophe Averty, the director of the program, who happened to be in New York for a brief stay, to see whether *he* could describe the surrealist program.

"To be a surrealist is not to make scandal in the restaurants," he replied. "It is moral like Christianity, like a Communist. It is a way of life. It is liberty: to say anything to anybody, to say everything to anybody. It is thinking and loving freely when all is taboo around you—including yourself."

"Just like I know that I am going to die, I was sure I was going to be able to work with Dali. Consequently, when the opportunity arose, I was not really surprised. Like many others of my generation, I owe him a good deal of my aesthetic training."

What is it like to work with Dali?

"He was terrible. He says himself he is a child. He wants to be a child. He always says no. Contradiction is the principle of his active life. Once I asked him to repeat one of two words needed for editing the film. He spoke for half an hour without saying those words."

"For being a genius as he is, he has to be crazy as he is. He says the difference between Dali and the crazy man is that Dali is not crazy at all. As I know him very well, he was my worst enemy. I would rather work with a cretin. Actually, he is a bashful man, but he protects himself with aggression."

"Dali is a monster. He has all the qualities of a good man plus the contrary. He is a liar and truthful. He is a coward and brave. This film was made against him. He doesn't want to do it. But I was obliged to make a film, a very expensive film in color, and I had a contract. The film is a struggle between us. We compelled him to make it. He was an object, not a subject. Dali doesn't open his mind and art because he doesn't want to do that. You have to trap him."

Dali refused to read the script. "He wanted to give American television a new aspect of his life, 'the dream life of Dali.' In fact, it was his own portrait of himself. He had his own theory of filming. He said the most important thing when you make a film is not what's in the frame but what is outside of it. When the film was finished, he was persuaded it was impossible to edit it. Then, when I started to edit it, he said: 'Please keep the bad scenes.'"

"He took great pleasure in making us tremble. He is a sadist. Once, during the filming, he asked for a shirt 11 meters long. We had one made but when it arrived he said: 'Go away. We don't need it any more.' I did not allow him to step on me. He tried. He is the worst man I ever met and the best man I ever met."

The worst and the best? If the program reflects the man, viewers are in for an experience. END

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## EDITORIAL

### ***In ETV: the case for local autonomy***

SOME time this month the Carnegie Commission on Educational Television is expected to submit its plan for the development of noncommercial television in this country. Once the Carnegie report is in, debate will begin in earnest on the future of the noncommercial system.

There has already been a good deal of talk about the subject—most of it precipitated by the Ford Foundation's imaginative proposal for establishment of a satellite system relaying all kinds of television networking and generating enough money to give noncommercial services a free ride plus some funds for programming. But everybody, including the Ford Foundation, has been awaiting the Carnegie report before solidifying individual positions on the fundamental questions of size, nature and method of support of the noncommercial system.

In the comments made to date, however, it is evident that noncommercial-broadcasting interests are united on one point: that vastly bigger financing is needed by noncommercial TV and that the federal government must supply a very substantial part of the money for both construction and operation. There is no doubt that the Congress this year will be asked to make long-range commitments of hundreds of millions.

RIGHT now some 120 noncommercial television stations are in operation and are collectively spending some \$55 million a year, according to estimates of the National Association of Educational Broadcasters. At that level of operation ETV is still in a relatively primitive state. Taken as a whole, the system lives a hand-to-mouth existence. It subsists upon philanthropy, public donations and state or local educational funds. Absent a more dependable base of continuing support, ETV can hope only for a very slow evolution.

In such circumstances it is only natural that ETV would turn to Uncle Sam and that it would be given at least a sympathetic hearing. The trouble is that if the U.S. government is to agree to finance a national system of noncommercial television, it may wish to attach conditions that make the system a captive of the government. No system at all would be better for the country than a system taking its commands from Washington.

The Ford Foundation has proposed three principal organizations for operation of a noncommercial system: a nonprofit organization owning and operating the physical apparatus of satellite dis-

tribution, a nonprofit network and an organization to disburse funds. The Ford plan would clearly establish a centralized system to which the individual ETV stations would be mere appendages. It would create the ideal structure to respond to this or that pressure from politicians in power.

If ETV is to be made into a significant force for the education and enlightenment of this nation, it must retain individuality among its many components. Stations must be free to fit themselves into their communities, to take advantage of local interests and characteristics. They must retain control of their own budgets and therefore of their own programming. They will need a national source of programming—perhaps several national sources. But they must make the choice of the national program that they put on their air.

ASSUMING the probability that there will be large federal expenditures for ETV, this publication believes that they ought to be set up by law to be disbursed to the states, in ratio of population. Let the states then allocate the money to their own ETV stations to be spent for local production or for programming imported from elsewhere. If there are to be ETV networks, let the stations pay the networks for the programs they want to buy. Purchasing power is programming power, as the commercial system has unquestionably demonstrated. The principle applies as well in ETV.

As for the commercial television system, it must recognize that the channels reserved for noncommercial operation will not be returned to commercial use and that in one way or another a noncommercial system is bound to develop. As the noncommercial system is now developing, it is more of a threat to commercial broadcasters than it would be if it had a stronger financial base.

In its present state ETV looks everywhere for money or program support. It takes programs from commercial businesses in exchange for air credit that is only one short step from overt advertising. It is desperate to fill its air time and so plays programs that are sometimes more competitive than complementary to those on commercial TV. It is hungry, and hunger dulls both the wits and the ethics.

A better-fed ETV system is needed to perform the functions for which all those channels were set aside. It is also needed to augment the programming that only commercial TV can supply. □

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