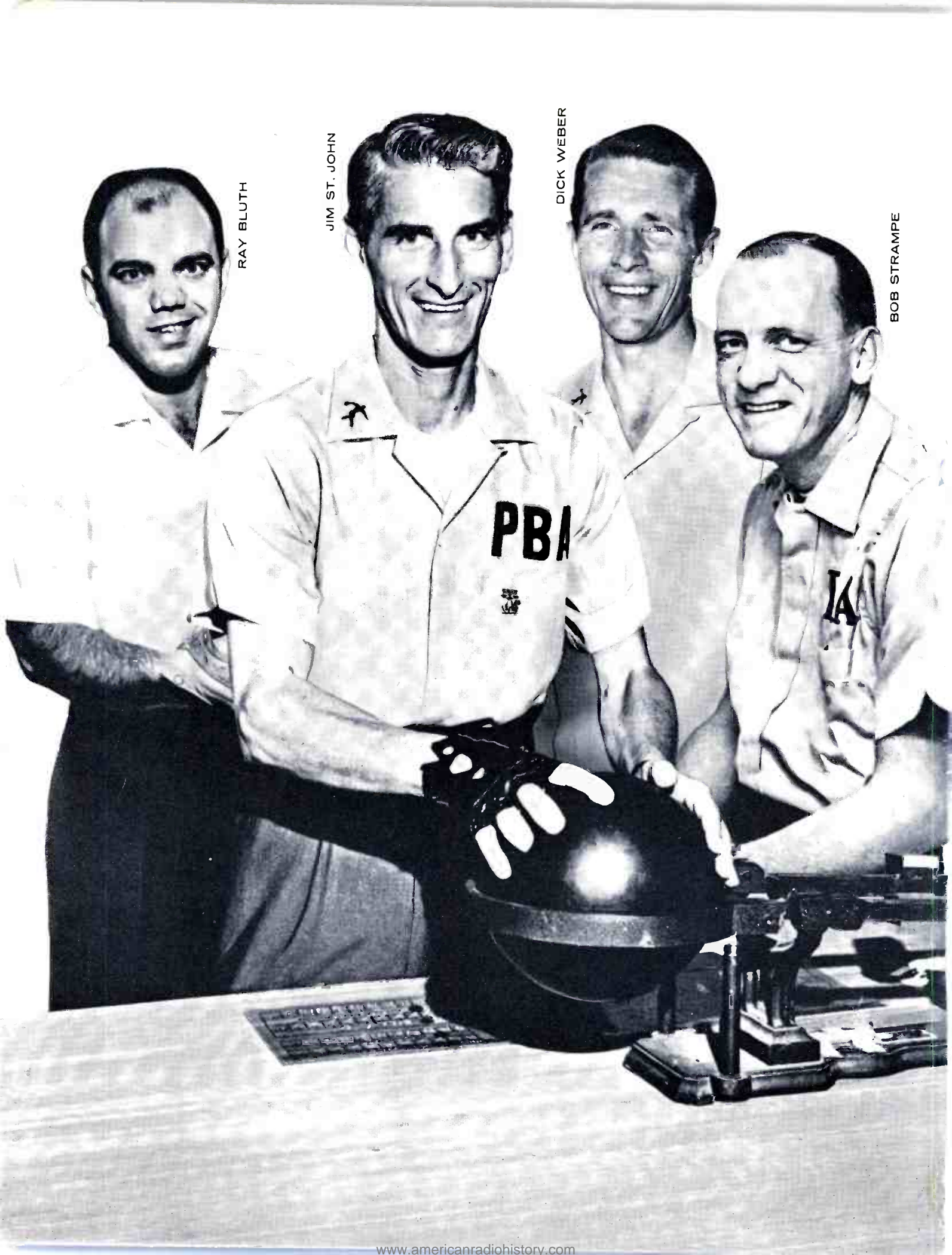


July 1967 Vol. XXIV No. 7 One Dollar

TELEVISION

THE YOUNG LIONS
TAKE OVER
HOLLYWOOD





RAY BLUTH

JIM ST. JOHN

DICK WEBER

BOB STRAMPE

The Strikers Strike Again

This is television's top bowling show. The world's greatest professional bowlers roll in head-to-head competition for big cash prizes on "Championship Bowling."

Stars like Ray Bluth, Jim St. John, Dick Weber and Bob Strampe. And Les Schlissler, Carmen Salvino and Jim Stefani. And 18 other PBA champions. With all the action narrated by sportscaster Jack Drees.

There are 26 all-new hour shows in color. Each match is a real cliff-hanger with excitement, suspense and thrills right down to the finals when the champion is crowned.

TV stations, here is your chance to compete for a bigger share of the mass television audience. Bowling has delivered mass viewers to your competitors before. Why not sign up first for "Championship Bowling" in color?

Firestone Tire & Rubber Co. has already signed for a third straight year to sponsor "Championship Bowling" in most markets. There are other regional and local advertisers in your area who will quickly see the value of this proved property.

The strikers strike again. Now it's your turn to strike. You might even strike it rich. Strike now!

Look into this opportunity immediately. Call us collect: area code 312, phone: 467-5220. Or write Walter Schwimmer, Inc., 410 N. Michigan Ave., Chicago, Ill. 60611.

"Championship Bowling"

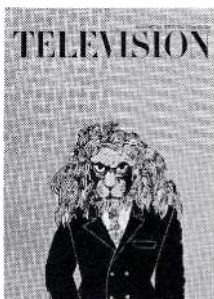


from *Walter Schwimmer* INC.

A DIVISION OF COX BROADCASTING CORPORATION

TELEVISION

COVER: *Leo, the venerable MGM lion, has had to move over and make room for a younger breed of cat. The Hollywood youth movement gains momentum as men on the sunny side of middle age assume more responsibility in the creation of television programs and commercials.*



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Commercials are no longer restricted to the glamorous actor and actress. Today's commercial directors want real people—including eyeglasses, blemishes, etc.

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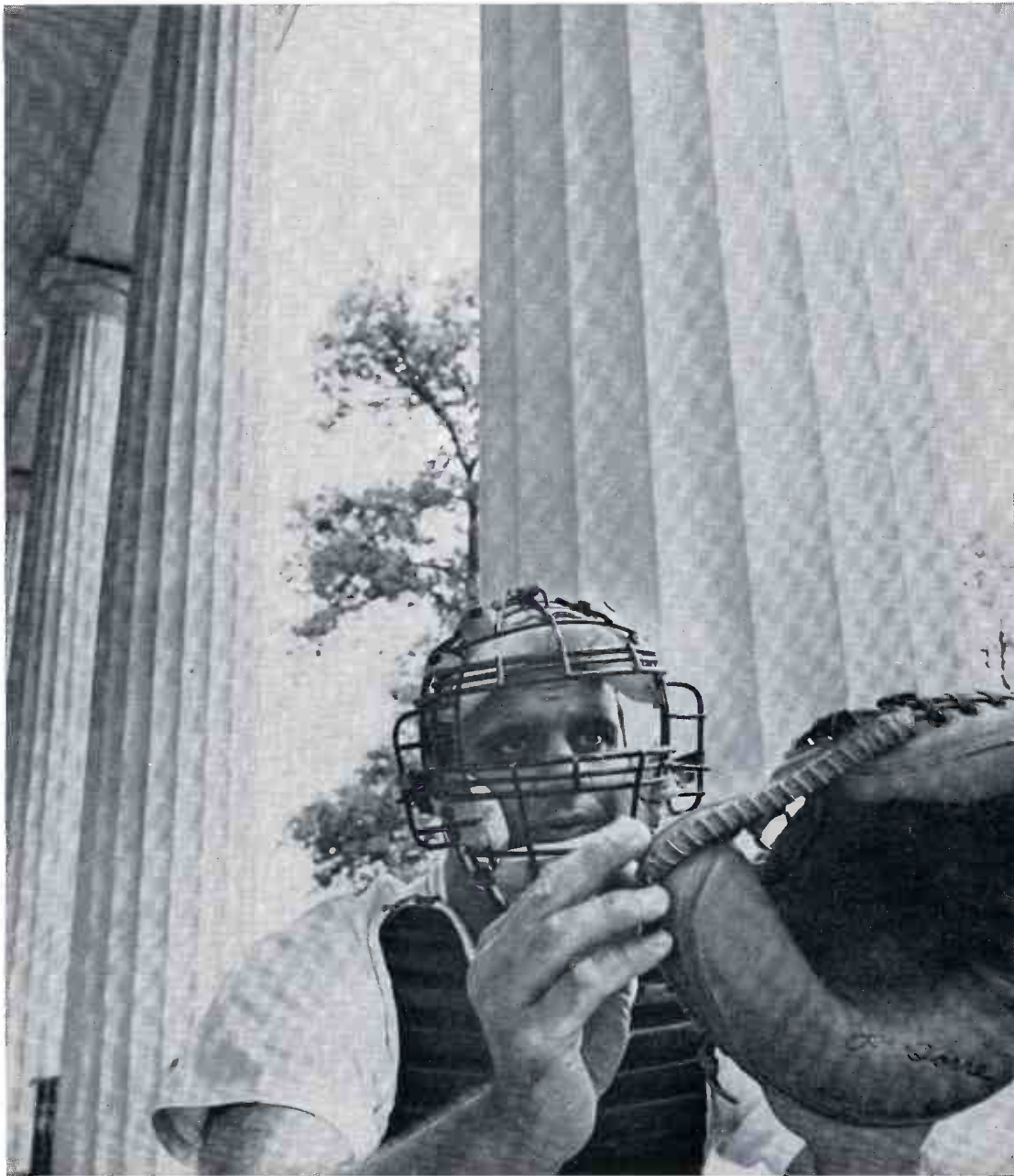
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**Atlanta believes in the Braves.
And WSB-TV.**

Joe Torre, a major star in a major city. Atlanta, where sports are big league. As is the television. For the home of the Braves is also home of WSB-TV. The station that outscores all competition with a line-up of news, sports



WHITE COLUMNS ON PEACHTREE

(Braves games, of course), entertainment and special events that has made a believer out of Atlanta. • When it comes to selling Atlanta, WSB-TV is in a league by itself. You'd better believe it. WSB-TV/ Ch. 2 / Atlanta / N.B.C. / Petry



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

THE MONTH IN FOCUS

**TV caught in a
fairness doctrine vise,
United Network ends
after one month**

BROADCASTERS were squeezed with an expensive and paradoxical question last month. How fair could fairness get before it became grossly unfair? The problem pinched from two sides. First the FCC unanimously opined that its fairness doctrine applied to the issue of cigarette smoking. Then a U.S. appeals court ruled the doctrine itself was fair as fair could be, or to put it another way, constitutional, which would be as fair as it need be.

What all this meant initially was that some \$194 million worth of TV time bought annually by the tobacco companies to puff the joys of puffing their brands was subject to "significant" amounts of rebuttal time to undo some of that puffery. A "significant" time ratio, in the personal opinion of FCC General Counsel Henry Geller, might be about one part rebuttal for every three parts promotion. Any way you balanced the pro-con scale, it was a massive extension of the fairness doctrine, economically speaking, and no one seemed sure how much farther it might go.

What if the Women's Christian Temperance Union wanted equal time for water fountains to run a counter-tide against the flow from beer barrels? If that seemed far-fetched, WCTU headquarters was studying the FCC's decision to determine the relevancy to its own cause.

The commission ruling applied to a complaint against WCBS-TV New York that the CBS-owned station had refused to give time to a private citizen for presentation of antismoking messages. But its effect could presumably be a blight on tobacco revenues throughout the television industry.

In the past the tobacco business has met adverse publicity, such as the surgeon general's report on cigarettes and health, with redoubled advertising, especially in TV. But what will it do if the adversity increases as a function of its own advertising efforts?

The broadcasting industry suddenly

began to fall into ranks behind little WGB-AM-FM Red Lion, Pa., which had seemed to be waging single-handed combat against the fairness doctrine. The Red Lion case, involving an alleged personal attack and the station's obligation to make free time available for response, turns on the constitutionality of the fairness doctrine. With the U.S. Court of Appeals in Washington upholding the doctrine and the tobacco decision bitter in the broadcaster's mouth, the National Association of Broadcasters prepared to enter the case on appeal to the final arbiter—the Supreme Court—but whether the high court would agree to hear the case was open to doubt.

■ As June began the United Network, nee Overmeyer, closed down, a little sad, a little wise and about \$2.3 million out of pocket. Daniel Overmyer, financial father of the fourth network that lived only 31 days, emerged as the dead effort's biggest creditor. Overmyer, who had sold off 80% of the network four months ago to a group headed by Texas oil operator Jack McGlothlin, reportedly unloaded his final 20% interest in the venture about one month before its collapse, or about the same time it first went on the air. When creditors met with lawyers to pick at the remains it appeared that the dead infant United owed its own father about \$250,000.

Immediate cause of death for United was failure to post a \$400,000 deposit to assure AT&T intercity connections for a second month of operations. But it was a sickly child from the start and its real problem was the fundamental one of sponsor support. After only one week of operation minute prices for its nightly Las Vegas show had been dropped from the originally announced rate of \$6,000 to \$2,500. Few, if any, advertising agencies had ever given the fourth network much of a chance to succeed.

■ On Capitol Hill a growing coalition of loud, sometimes strident, antibroadcaster voices got together to present a bill that would all but strangle television networking as it is practiced today. The bill was sponsored by Representatives John Dingell (D-Mich.), John Moss (D-Calif.)—two well-known television antagonists—and a newcomer to their ranks, Richard Ottinger (D-N.Y.).

Their proposed legislation would curtail any network equity in programs they do not produce themselves, limit the amount of programming they can offer and prevent their holding interests in professional sports, among other things.

The bill looked so wild as to have little hope of wide congressional support, but it seemed indicative of a rising resentment in the House Commerce Committee against broadcasting generally, even if the bill comes to hearings and nothing more.

■ The Senate seems to be the last hope for the community antenna television industry if its looking for some relief from copyright obligations for the programming it carries—and it is indeed looking for relief. The U.S. Court of Appeals for the Second Circuit ruled that CATV's liability is complete to the proprietary program owner. The Senate last month was still considering its version of copyright law revision, but no new law is expected this year.

■ The languishing merger plan of ABC and the International Telephone & Telegraph Corp. seemed likely to run into more Justice Department tacklers downfield even as it got through scrimmage at the FCC. Justice sent the commission a letter requesting that it delay the effective date of its order again to approve transfer of ABC owned stations to ITT. Justice's antitrust division chief Donald Turner said the department would need that much time to accomplish a "deliberate and thorough" review of an affirmative order and to decide whether it would fight such a decision in court.

If the merger should languish unto death or be dispatched by a Justice Department sword the result might well be a change in the network's inclination to compete with the other networks in the expensive areas of specialized programming and in marathon coverage of such events as national political conventions.

■ Network television revenues are continuing to show strong gains. Total three-network revenues based on net time and talent charges for the first five months of 1967 rose to \$629.5 million from \$570.3 million in the comparable period of the previous year, an advance of about 10%. But good news wasn't the only kind coming from sponsors in June. Admiral Corp., with an annual advertising budget of \$12 million, much of it in television, said it wouldn't be back in network TV this fall and blamed its defection on program quality control and commercial clutter. Newspapers, which stood to gain from television's loss, gave the Admiral announcement a lot of play, but their glee must have been tempered by the release of the Television Bureau of Advertising's annual report on the activity of the papers' best customers. In 1966, TVB said, the top-100 newspaper advertisers spent 370% more in television than in papers. In terms of gross figures television took \$1.3 billion, while newspapers got \$361.4 million from their elite-100 circle.

■ The National Association of Broadcasters re-created a television department in its organizational structure and appointed William Carlisle, vice president for station services, to vice president for television. END



35 miles from Boston, these men captured, tortured and imprisoned one of our reporters.

Viet Nam Village is on an Army post in Massachusetts. It's there so GIs can learn how to survive in the jungles of Viet Nam.

The training is tough. Some civilians thought it might be too tough. They wrote their Congressmen. They wired the White House. They wanted to put an end to what they called brutality.

Gene Pell, a reporter for Group W station WBZ-TV in Boston, went to Viet Nam Village to find out just how brutal it really was.

His training began with a patrol. In a short time the patrol was ambushed, and Gene was taken prisoner. The "Viet Cong" gave Gene a taste of what American POW's in Viet Nam can look forward to.

They left him spread-eagled in the 100 degree sun for 45 minutes. They tied him to a stake and interrogated him. Then they rigged low voltage wires to his fingertips and shot jolts of electricity through his body.

For 12 hours Gene Pell went through some of the most rigorous training the Army can dish out. But

he didn't crack. And when he presented his three-part program to WBZ-TV viewers, this is the point he tried to bring home.

If a 30-year-old reporter could make it through the ordeal, so could a soldier in top condition. Particularly when he knew the experience might someday save his life.

People believed what Gene had to say, and the Viet Nam Village controversy died down.

Gene Pell is an investigative reporter. He doesn't wait for news to happen. He goes after it. It may mean going through a little hell once in a while. But that's his business.

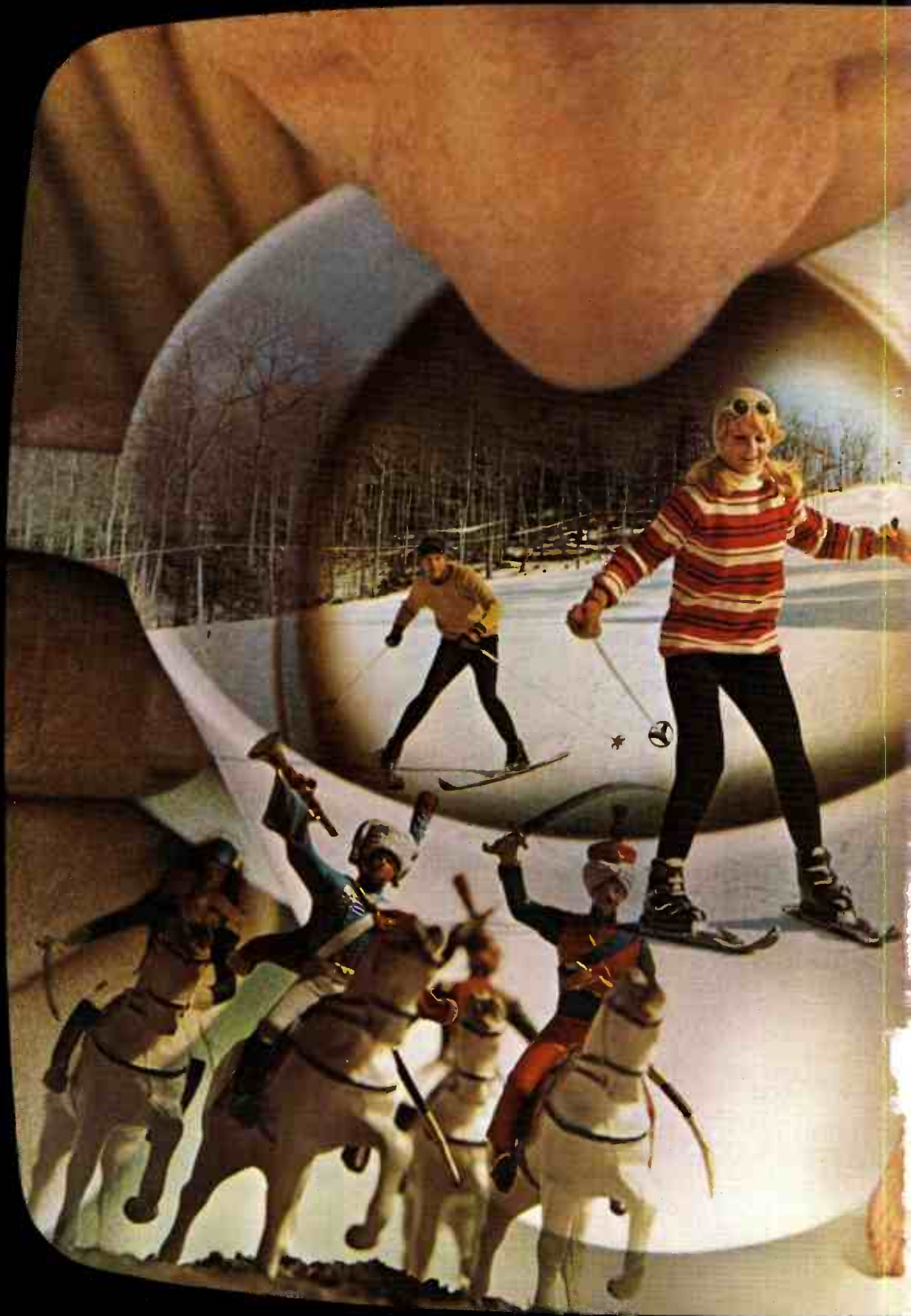
At Group W we don't tell our newsmen how to cover a story. Or what to cover. All we do is develop a tough set of standards.

And we leave it to our 12 stations in 9 cities to live up to those standards. Each in its own way.



BOSTON WBZ - WBZ-TV
 NEW YORK WINS
 PHILADELPHIA KYW - KYW-TV
 BALTIMORE WJZ-TV
 PITTSBURGH KDKA - KDKA-TV
 FORT WAYNE WOWO
 CHICAGO WIND
 SAN FRANCISCO KPX
 LOS ANGELES KFWB

WESTINGHOUSE BROADCASTING COMPANY





You haven't a minute to lose

You wouldn't make a commercial today if you didn't mean business. And that's why it's so important to film your commercial in *color*. Too much time, money, effort, and ingenuity ride on that reel of film not to give it *that* final flourish. Black-and-white offers pale prospects of carrying your message in competition with other color commercials and color programming. These days, only color is up to the minute.

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 delivered 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

I'VE BEEN THINKING ABOUT MARCHING IN A PARADE

Once a month, when you go with your wife and sit in the school auditorium to listen to a bunch of other parents talking about things you think are for the birds, how come you don't say anything? They're talking about your kids, you know. What are you afraid of? Do you think what you want to say will establish you as a sage? Do you think, maybe, they'll want you to head a committee and do some work and maybe even get involved? Don't worry. The P.T.A. is democracy in action and what you're saying may be only bird seed too. But, who knows till you speak up? And what if you really are a sage?

Remember, though, getting involved in the P.T.A. can lead to a lot of things. If you get to like the meetings and the talking and the infighting and the politics and the results, you may discover a whole new world. Who knows what you might do next? You could even write a letter to the editor of your local paper or the general manager of your favorite television station or you might find something important enough to drop a line to your Congressman. Then you could find a parade to march in, a banner to wave or, son of a gun, you might even run for office yourself.

That's what involvement can do to a man. It can get him involved.

That's what we want. We want you to get involved... in your community, in your country, in your world. We are. Every one of us; the ABC Owned Television Stations. We take sides on important issues. We report them, we editorialize about them and sometimes because there are people who are involved and write letters and talk to other people and make waves, things happen. Not every time, but if more people didn't turn off their minds after they turned off their sets, maybe more things would happen.

Speak up at a P.T.A. meeting... Senator.

- Maybe reading should be taught phonetically again.**
- Why don't we let the brighter students skip grades?**
- A good teacher should be able to make a decent living.**
- Would you please explain the new math?**
- Let's fire the coach.**

**ABC
Owned
Television
Stations**

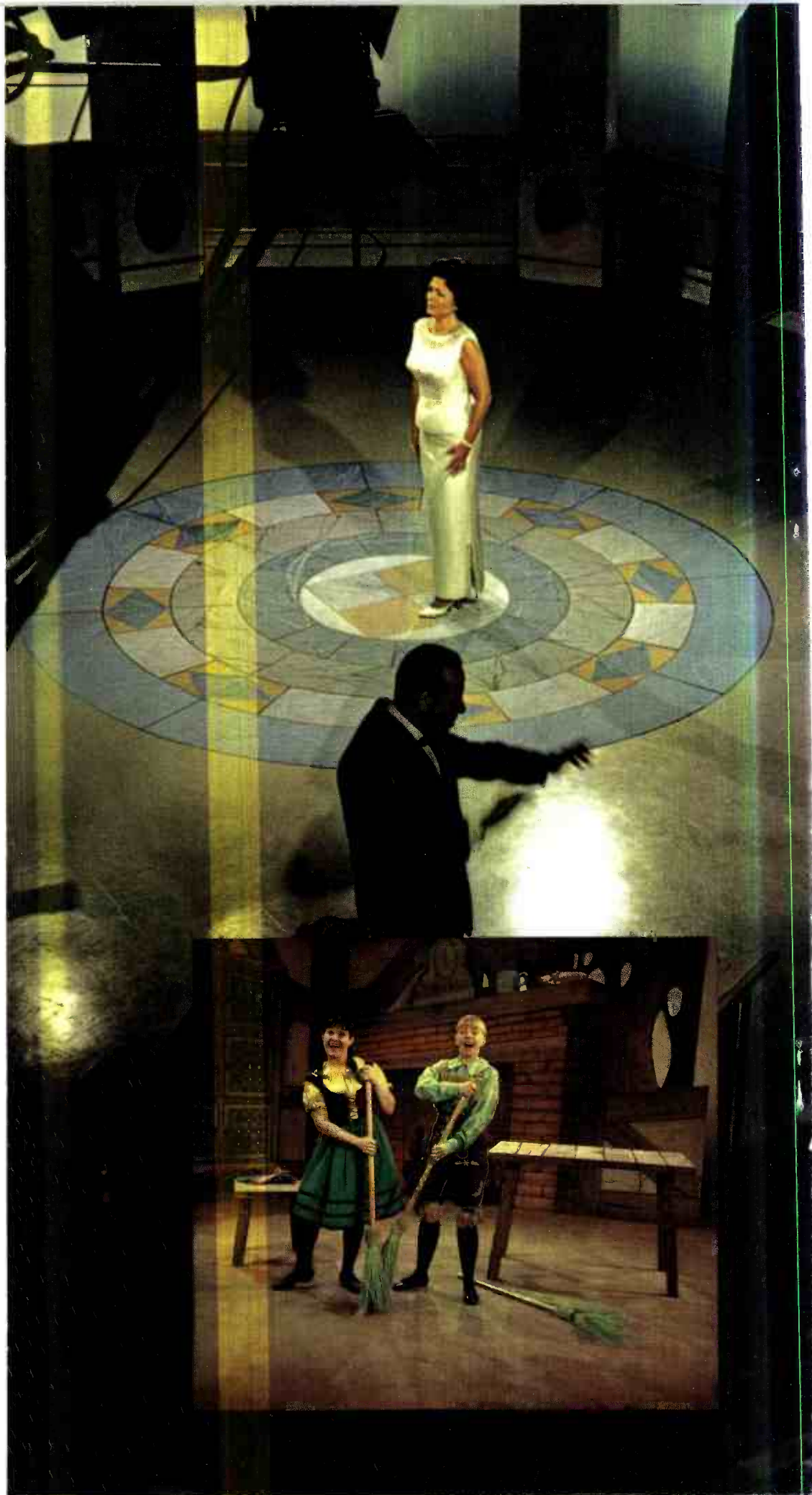


WABC-TV, New York
WBKB-TV, Chicago
WXYZ-TV, Detroit
KABC-TV, Los Angeles
KGO-TV, San Francisco



WGN'S FOURTH GEORGE FOSTER PEABODY TELEVISION AWARD

Another Group-Station Accomplishment





ARTISTS' SHOWCASE-

another widely acclaimed series of programs produced by WGN Television, has received the coveted Peabody Award for outstanding television local music.

Hosted by Louis Sudler and under the musical direction of Robert Trendler, this series represents meaningful programming providing an outlet for young talent.

We are most grateful—and inspired to continue our dedication to the highest standards of the industry.

WGN
IS
CHICAGO

A WGN Continental Broadcasting Company station dedicated to quality, integrity, responsibility and performance.



FOCUS ON PEOPLE

DAN SEYMOUR Since J. Walter Thompson Co. is the world's largest agency and Seymour has climbed to its pinnacle, he has got to be the single most important man in advertising today. Not bad for a former radio announcer. At age 52 Seymour has been named chief executive officer by the agency's directors, succeeding Norman H. Strouse, the 60-year-old chairman of the board. It was Strouse who brought him to JWT in 1955 to reorganize the broadcast department and boost it to the top. He unified talent and time buying and set up a nationwide broadcast umbrella to shelter branch offices that had been going it alone. One of the ingredients in his success in a ready pragmatism that doesn't get bogged down in non-essentials or mistake form for substance. This is important to an organization as big as JWT (58 offices in 26 countries) which has to keep the bureaucratic woods cleared if it is to function. Himself once in the talent ranks, Seymour said after his appointment to his new post that attracting talent to help companies communicate with the consumer was one of the most important tasks facing advertising today. That, and reaching an understanding with the government ("I think there is a lack of communication. You'd think that Washington and ourselves were working at cross purposes.") His first job was announcing at WNAC Boston. From there he went to CBS where he was a staff announcer, later becoming producer. The show he is most often identified with is NBC's *We the People*, for which he was MC and producer. In 1950 he joined Young & Rubicam as head of radio-TV programing and production and from there he went to JWT.

EDWIN S. FRIENDLY JR. Until recently vice president, special programs, NBC-TV, Friendly has taken the long, high half-gainer off the top-level diving board into what he hopes will be the warm waters of the Hollywood production pool. Paired with George Schlatter, he will produce TV series, features and specials. "After 17 years with the networks and briefly as an independent packager and producer, I decided it was time to take the plunge," he said as he began clearing out his spacious NBC-issue desk. "Television today is, unfortunately, in a stall. I hope our new firm will be able to make it move again." Friendly was responsible for a number of innovations in network programing. He created the "sneak preview" concept of airing specials as series prototypes, which resulted in such series as *International Showtime*. He brought in several specials that have become annual events, such as *Mr. Magoo's Christmas Carol* and NBC's yearly telecast of highlights of the Ringling Bros., Barnum & Bailey Circus. "Of the things I've done, I've best liked *Alice Through the Looking Glass* and *Jack and the Beanstalk*. That indicates the trend that George and I will follow: Primarily family-oriented comedy and drama." The tall, articulate Friendly is modest about his TV record. "But I love to keep trying. There are a few things I've done which make sense to me, one of which was *The Class of '67*. I intend to have some other interesting ones coming up." A New York native, he has also had background as an advertising timebuyer and network salesman. He never watches TV on weekends, preferring to spend his time playing football, surfing, swimming and horseback-riding. "The key to living is knowing when and how to relax, right?"

JOHN CHARLES DALY When the veteran network broadcaster signs into his new job as director of the Voice of America in early September, it might seem the start of a new line of work to audiences associating him with 17 years as moderator of the CBS panel show *What's My Line?* But to the 53-year-old Daly: "It's sort of a homecoming for me." Its a return to the roots of his career, where he started as a broadcaster and journalist 30 years ago with his first job after graduation from Boston College. The past, at WJSV (now WTOP) Washington, led him to CBS, a job as presidential announcer for Franklin D. Roosevelt, and into the career that included 12 years as correspondent and news analyst for that network, as well as a seven-year stint (1953-60) as vice president in charge of news and public affairs for ABC. In addition, the return to radio clearly suits Daly, who admits that "like many broadcasters who have been trained in the older traditions, I lean on radio. I got my background there and I still remember the shock I felt at having to adjust to television." Taking his first full-scale tour of Voice facilities during the busy confusion of early June broadcasts on the Israeli-Arab war, Daly nonetheless found the agency's "gears mesh beautifully." He plans to continue the updating of Voice programing that predecessor John Chancellor initiated. "Chancellor has done an excellent job in beginning to change the Voice format to fit the evolutionary pattern wrought in radio here at home in recent years—things like Pat Weaver's *Monitor* approach."





elien usle bogorad

11,526,699,000 TV IMPRESSIONS

For The Peace Corps

25 Years of
Advertising
Contributed
For The Public Good



That's the number of impacts the Petry represented TV stations made on their audiences with this Advertising Council campaign last year. They believe in performing maximum service as well as delivering maximum sales.

THE ORIGINAL STATION REPRESENTATIVE

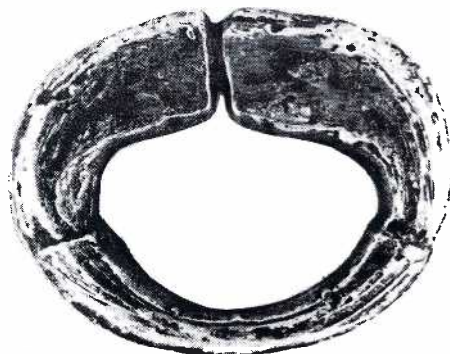


THE PETRY REPRESENTED TELEVISION STATIONS—
— RESPONSIBLE AND RESPONSIVE

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • PHILADELPHIA • SAN FRANCISCO • ST. LOUIS

In 1,000 B.C.

**When Egyptians Wore Money On Their Fingers
This Gold Ring Was The Dominant Coin**



In 1967

**In The Portland, Oregon Television Market
THIS KOIN IS DOMINANT**

KOIN-TV



KOIN-TV GUARANTEES to reach more viewers during the total day, sign-on to sign-off, than any other Portland TV station. Any current ARB or NSI Report, subject to their own qualifications, will tell you why.

KOIN-TV CHANNEL 6
PORTLAND, OREGON

One Of America's Great Influence Stations

Represented Nationally by Harrington, Righter & Parsons, Inc.

TELEVISION

Commercial TV Networks Come of Age



In the early 1930's the old Federal Radio Commission authorized a number of interested parties to begin experimental telecasts. The new medium, sometimes called visual radio, was thought to be just around the corner. Earlier experiments in television, conducted by General Electric in Schenectady and Radio Corp. of America in New York City, had proved that it was a practical reality. Since this work actually dates back to 1928, it can be said that television in the United States is approaching its 10th birthday. But technical problems, a depression and a world conflagration held things up, and so it wasn't until after World War II that the cool medium caught fire, to mix some images. What follows are capsule histories of those early pioneering outlets, all of which were on the air commercially by June 1946, when the first permanent network hookup was a reality. There were several other experimental stations on the air at that time—including W6XAO Los Angeles (now KHJ-TV), W6XYZ Los Angeles (now KTLA [TV]) and W3XVZ Washington (now WTTG [TV])—which went commercial in a short time.

From a four-station baby 21 years ago to supersalesman of mass communications, network television has come of age. That's a technical distinction that might easily have gone unnoticed. Before it was even a decade old, chain telecasting had a precocious commercial musculature. As a teen-ager it never even had to carry a phony ID card. Any advertiser balking at its lack of credentials was apt as not to get punched out in the marketplace.

Such a robust child hardly needs a special rite on turning 21, but as a baby it did have a little commercial colic and went through a phase of ingenuous behavior that one wag has referred to as a child's garden of reverses. In network's earliest days of sponsored activity, beer steins might boil over, announcers might mutter private comment that would leak out of the studio onto the air, a dishwasher could run amok, or a cue card might make an embarrassing on-camera appearance too and it all happened live.

Network television doesn't say "goo" any more. Now it talks a sophisticated pre-recorded commercial language of picture and sound that advertisers paid \$629.5 million to see and hear in the first five months of 1967 alone.

Network TV wasn't exactly a phenomenon in 1946, but it was on June 19 of that year that it carried its first commercial. It was arranged by NBC. The event was the heavy-weight bout between Joe Louis and Billy Conn and it was sponsored by Gillette. The cities connected for the fight were New York, Philadelphia, Washington and Schenectady, N.Y. Later that year the same hookup was to carry two football games—Army vs. Notre Dame from New York and Army-Navy from Philadelphia.

The first sponsored network series was *Geographically Speaking* with Bristol-Myers paying the freight to carry the signal into two markets—New York and Schenectady. That show had its premiere on Oct. 27, 1946.

CBS and ABC were not far behind. By November 1947, CBS had set up a microwave relay between New York and Boston to present *Story of the Seven Hilltops*, a survey of the history and geography of the seven hills between New York and Boston. It was sponsored by AT&T. On April 26, 1948, CBS carried a 15-minute sports commentary show to New York and Philadelphia sponsored by *Sports Afield* magazine.

And by March 1949, ABC had gotten under way with a network telecast from New York of a Metropolitan Opera performance of Verdi's "Othello."

Commercial television on a single-station basis is con-



In 1931, New York Mayor James Walker stared straight into the camera on opening night of what is now WCBS-TV.

WCBS-TV NEW YORK

The nation's largest and allegedly richest television station began its life as modestly and as doubtfully as all other experimental operations in the early thirties. What is now WCBS-TV began as W2XAB in 1931. It showed about as much promise as any other spasmodically operating station of the time that was trying to determine what it was and how it worked.

This long search for identity began on July 21, 1931, when, according to station historians, W2XAB, owned by CBS, went on the air with a 45-minute program with Ted Husing the host. Sound came in on a separate channel from that used by the picture signal. Mayor James J. Walker of New York City attended that inaugural broadcast as did Kate Smith (singing "When the Maon Comes Over the Mountain"), the three Boswell sisters (singing "Heebie-Jeebie Blues"), and George Gershwin (playing "Lisa").

In February 1933 the station dropped what little regular programming it was doing and became strictly experimental until July 1941 when it came on the air as WCBW-TV. However, the first commercial message was not seen until June 20, 1946, when the Gulf Oil Co. began its *Gulf Oil News* (8:15-8:30 p.m.).

Call letters were changed to WCBS-TV in November of that year and the first commercial message under that designation was a time signal by the Elgin Watch Co. broadcast at 1:51 p.m. on Nov. 2. The station's first rate card listed its class A hourly rate as \$150 (rate card number 30, currently in use, says the same time costs \$10,000).

It was at this point that station management began to experiment with its schedule. The station's *The Late Show*, perhaps the most imitated and most successful movie format in local television today, got its start in a most unpromising way. Richard Doan, who was WCBS-TV's first program manager and who is now a columnist for *TV Guide*, recalls that management had bought 100 three-minute soundie films (they had been made for juke-box machines) from Official Films at \$1,000 each, "an astronomical sum in those days." Doan then had to put these films, which consisted of dance bands and singers, into a program format. "I started a late-evening show with Jack Lescoulie playing them on the air and then calling on the telephone for viewers to identify the singer or the band. It ran for some weeks against *Broadway Open House* until we finally decided the show wasn't getting anywhere. We then went out and bought movies, and that was the beginning of the late show."

Doan brought the late Ernie Kovacs and his wife, Edie Adams, from Philadelphia to do a live afternoon program and Kovacs at that time "was doing real wacky stuff. Kovacs had struck up a friendship with the CBS doorman, a big Irishman by the name of Mike Donovan, who called even CBS Chairman Bill Paley by his first name. One day Kovacs invited Donovan onto his show and the next day, as Paley got out of his limousine, Donovan said: 'Bill, if you're looking for someone to go up against Milton Berle, you've got a guy on channel 2 who's pretty good. Why not put him on?' Well, Paley called Hubbell Robinson that afternoon. Paley called me, and as a result Kovacs got his first big break."

siderably older than these first efforts at networking. The first commercial on TV goes all the way back to July 1, 1941, when NBC's New York station changed its name from W2XBS to WNBT (TV) and carried commercials of various lengths for Bulova Watch, Lever Brothers, Sun Oil and Procter & Gamble. The rate card of the day called for \$60 an hour between 8 a.m. and 6 p.m. and \$120 an hour from 6 to 11 p.m.

There were approximately 5,000 TV sets in the New York metropolitan area then.

P&G started its long TV commercial history with a plug for Ivory Soap on *Truth or Consequences*. Compton, which still handles the Ivory account, was the agency buying that first TV time. Spry put on a spot that cost \$100 but Bulova may have run off with the all-time television low with a spot announcement that cost under \$10.

By 1947, the first daily newsreels had been introduced. Commercials grew with *Kraft Television Theater*, the first World Series broadcasts, *Theater Guild* and a favorite called *Howdy Doody*. NBC-TV's revenues that year were placed at about \$100,000, as against some \$2-million in program expenditures.

A year later, television commercial impact was aided by the introduction of puppets (*Kukla, Fran & Ollie*), classical music (Toscanini conducts the NBC Symphony Orchestra), comedy (Milton Berle) and drama (the *Philco Television Playhouse*). The Republican and Democratic conventions as well as the election returns of the Dewey-Truman battle undoubtedly built audiences willing to sit through many a commercial.

DuMont Television, a service of the Allen B. DuMont Laboratories in Passaic, N.J., was a hot contender in the early days of commercial TV. Its "Sight, Sound and Impact" in the forties were well known by audiences of WABD (TV) New York and WTTG (TV) Washington. DuMont's intent was to extend its outlets throughout the Atlantic seaboard states, and, as coaxial cables were installed or microwave relays became available, westward into the Mississippi Valley.

The immediate plan was for an affiliation with stations in Boston; New Haven, Conn.; Philadelphia; Baltimore, and Richmond, Va. Operations were on the books for Pittsburgh, Cleveland and Cincinnati. But DuMont was not to survive. Clearance and other problems plagued the network and it ceased operations.

It took ABC, which was eventually to merge with United Paramount Theaters, about four years to get regular TV stations operating in New York, Chicago, Detroit, Los Angeles and San Francisco.

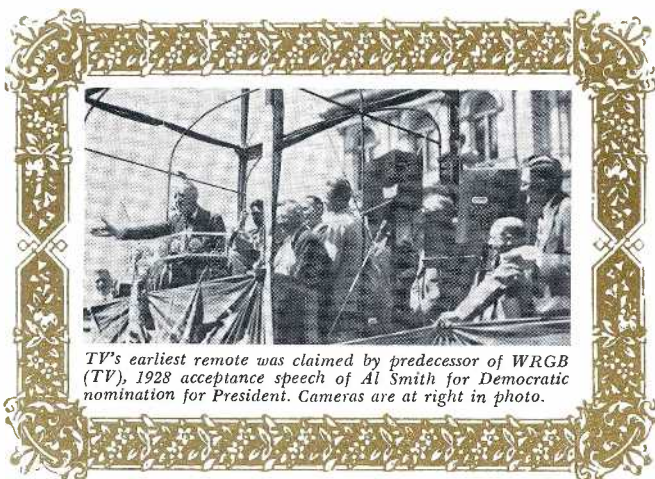
From 1943 to 1953 ABC grew from a business of \$12 million to one of about \$60 million. During this period, strengthened by public financing, it built five television stations and created radio-TV plants in its five major markets.

In the early years of commercials, some TV advertisers thought the answer to their problems was—as it was then described—a "trimmed-down-and-taped radio show, coupled with an alternate-week TV version of the same program." Bristol-Myers, which has since grown to be one of the largest sponsors in TV history, tried the formula because it had a radio show called *Mister District Attorney*, which had shown a reasonable degree of success.

Should the company try an untested TV show with no predictable audience or, try to remold an established radio show for TV? Many other commercial enterprises faced the same issue, but Bristol-Myers went ahead and attempted



Lowell Thomas was on hand for the first commercial day of television.



TV's earliest remote was claimed by predecessor of WRGB (TV), 1928 acceptance speech of Al Smith for Democratic nomination for President. Cameras are at right in photo.

WRGB(TV) SCHENECTADY, N.Y.

Among the many firsts that the country's handful of pioneering TV stations tend to fight over, none is more in dispute than who first telecast a political convention. The nod must go, with two large qualifications, to WRGB(TV) Schenectady, N.Y., whose predecessor experimental station covered New York Governor Al Smith's acceptance of the Democratic nomination for President in Albany in 1928. The two qualifications are: The picture couldn't have been very good, and besides, hardly anyone could have seen it (there were only four television receivers in the greater Schenectady area then).

Nevertheless, it is of such stuff that firsts are made. Another claimed by the General Electric station is that in September of that year, using more technicians than actors, it presented the first dramatic television program. It was a Somerset Maugham playlet called "The Queen's Messenger," and had lots of blood and action.

These on-air experiments had been preceded by significant work done by Dr. E. F. W. Alexanderson in his Schenectady laboratory beginning in 1926. By November 1939, when the station had moved out of its experimental phase and begun regular programming, a good deal of testing had been done. For instance, as early as 1930 the station could claim another first: a demonstration of large-screen theater television before an audience at Proctor's theater in Schenectady.

Another technical achievement of that time: the transmission of geometric television patterns overseas. According to station historians, a 30-line, 15-picture-per-second image was beamed to Berlin, and later, to Australia.

Modern high-definition television was beamed a relatively long distance in 1939 when the visit of the king and queen of England to the World's Fair was transmitted from New York to Schenectady via a transmitter atop the Helderberg Hills.

When WRGB commenced regular operations on Nov. 6, 1939, its schedule was limited (one hour a week) and so was its space (a 12-foot-square studio). However, the station continued to experiment, as did the networks, which used it as a try-out place for testing programs and performers.

After the war, WRGB began to develop, although its first commercial days starting in 1946 were lean indeed. According to Alexander MacDonald, its first sales manager (and now president of his own advertising agency in Schenectady, MacDonald, Devey Holdsworth Inc.) the station only charged for the cost of the properties that were sponsored, and not for time.

To his recollection, the first known rate was \$24 for a prime-time hour. Tobin Packing of upstate New York and the area Chevrolet dealers association were the earliest sponsors. The first fairly objective set count for the WRGB area after its first commercial: 1,919 in March 1948.

WNBC-TV NEW YORK

The roots of the NBC's key station in New York go back to 1928 and Van Cortlandt Park. There, the predecessor of what is today WNBC-TV was known to RCA technicians as W2XBS. The station was then an RCA laboratory and really only an experiment. In January 1930 a program originated in NBC's Fifth Avenue studios was received in a Third Avenue theater on a six-foot screen.

NBC took over the experiments from RCA six months later and by October 1931 had begun telecasts from a transmitter on the Empire State Building. Although it still had an experimental license, W2XBS began a regular schedule of television in April 1939 with the opening of the World's Fair. The image of President Franklin D. Roosevelt, delivering the opening address at the fair, was relayed back to New York City by the NBC mobile-television station.

The regular programming of the still-experimental station included Fred Waring and his Pennsylvanians, Disney cartoons and even feature films (these included Hollywood's first full talkie, "Streets of New York," "Grand Illusion," with Eric von Stroheim, Jean Harlow in "Hell's Angels").

Nearly everything the station did at that time was some sort of first. Although they may be disputed, here are some of its claims: the first baseball telecast (Columbia-Princeton, May 17, 1939); first major-league telecast of baseball (Brooklyn-Cincinnati, Aug. 28, 1939); first college football game (Fordham-Waynesburg, Sept. 30, 1939); first boxing telecast (Lou Nova against Max Baer, from Yankee Stadium, June 1, 1939); first scene from a Broadway play ("Susan and God," with Gertrude Lawrence, June 7, 1939).

On July 1, 1941, the designation W2XBS was dropped for WNBC-TV as it went commercial. The first program, following an hour test pattern, was a baseball game between Brooklyn and Philadelphia at Ebbetts Field. The first commercial, which preceded that telecast, was a Bulova time signal, for which the company paid \$9-\$4 for the air time and \$5 for facilities. Estimated number of sets in the New York area at that time was approximately 4,000. With out-of-home viewing (a euphemism for tavern viewing) at an all-time high, Bulova got its money's worth.

Other first-day sponsors of WNBC included Sunoco (offering Lowell Thomas in a 15-minute news show), Spry Shortening with *Uncle Jim's Question Bee*, and Procter & Gamble with the first simulcast of *Truth or Consequences*.

Six months later the country was at war and WNBC's schedule was curtailed to four hours a week. Television sets were installed in 80 New York City Police Department precincts and instruction programs were televised to air raid and fire wardens. By the end of the war the station was producing a series of full-length plays and if its rates were low so were its costs. As an example, the cost to the station for the production of the Hecht-MacArthur classic, *The Front Page*, was \$2,000. This covered royalty payments, television script, costumes props and performers' fees.

WNBC, which had been operating on channel 1, went off the air from March 1 to May 9, 1946, to return on its new frequency of channel 4. First network charges (linking New York and WPTZ-TV Philadelphia), were established at that time (\$250 for one hour).

By October 1948, WNBC became a separate unit of NBC-TV and later went through two call letter changes—to WRCA-TV and finally to WNBC-TV.

KYW-TV's first morning man was the late Ernie Kovacs, who went on to networks.



KYW-TV PHILADELPHIA

"We were on the air 14 years before it ever took in a dollar, and 18 years before it had a month where it didn't have to use red ink," recalls Rolland V. Tooke, area vice president, Westinghouse Broadcasting Co., Los Angeles, thinking back to those lean early days of television when wptz(tv) Philadelphia (now kyw-tv) was the lone channel in that city (there are now seven) and when even radio was an innovation in many American homes. Tooke, who started with the station before World War II, and was to serve with it after the conflict as commercial manager and ultimately as general manager, says its origins go back to 1928 and the spinning disk camera. In 1932, it received an experimental license.

The station, founded by the Philco Corp., was then known as w3xe and it broadcast programs to about 100 receivers set up in the homes of Philco employees, most of whom were engineers. The programming was basic to an extreme—images of talented employees performing in amateur shows, film travelogues, a few cartoons. The engineers watching these telecasts were seldom distracted from their basic chore, which was field testing—checking the signal and establishing black-and-white broadcast standards.

In 1939 w3xe telecast a night college football game—Temple vs. Kansas—and in 1940 it began regular day telecasts of the University of Pennsylvania home football games, a practice that continued until 1951. Also in 1940, the Philadelphia experimental station telecast 60 hours of the Republican National Convention, and claims it as a first.

A year later the FCC granted commercial licenses for the first time. w3xe became wptz (tv) in September 1941. A note of historical

interest: The programming of the experimental station had been handled by the advertising department of Philco on the theory that if it bought radio it ought to know something about broadcasting.

By the end of the war there were 756 television sets in the Philadelphia area, says Tooke. "I know, because I sold the first program to Gimbel's, Dave Arons, who was then and for all I know still is advertising head of the store, said: 'Hell, I could take everybody to lunch for that money.' Well, as you can imagine, the CPM was outrageous. It probably cost him \$400 for an hour long show."

By 1948, a nighttime minute cost advertisers about \$35; today, the same minute would go for approximately \$1,500.

This was the time of experiment and shaking down in television when such things as morning shows, late-night movies, original drama were being tried out. One of the most imaginative and experimental performers to come along in television began at wptz. The late Ernie Kovacs, with his wife Edie Adams, got started there.

In June 1953 that station was purchased by Westinghouse Broadcasting Co. By the end of that year, less than 24 hours after the FCC approved compatible color, the station was claiming another first: that it was the first local outlet to televise a commercial color TV program.

In what will probably remain as one of the greatest swaps and reswaps of all time, the channel's call letters went to Cleveland in January 1956 along with WBC ownership while NBC moved into Philadelphia to take over the facilities with the call letters wrcv (tv). Wptz became kyw-tv in Cleveland. Then, after the courts had had their say, Westinghouse returned to Philadelphia in June of 1965. The call letters of the old w3xe had become kyw-tv.

WBKB(TV) CHICAGO

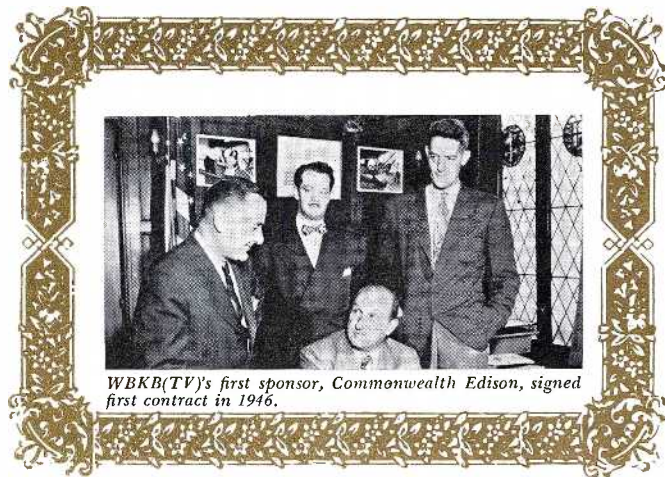
Chicago's first television station, then w9xbk and today wbkb-tv, started out in life in 1939 with 50 sets capable of receiving its experimental telecasts. It was an ideal time to own a television receiver (if you didn't care about the programming) because station officials knew the names of every Chicago set-owner and often sent engineers out to their homes to service faulty sets.

The programming was another matter, for station officials were concerned more with engineering matters than with esthetics. At the time it opened up operations, w9xbk telecast a program 15 minutes a day that consisted of news and a film short. To vary the sameness of its test pattern, the station sometimes aimed a camera at the Wrigley Building and the Chicago River. Response of that small group of viewers at seeing downtown "live" was said to be phenomenal.

But within two years war had broken out and the late John Balaban, president of Balaban & Katz Corp., founder of the station, offered its facilities to the Navy to train radar operators. The offer was accepted, and from January 1942 until the Japanese surrender in August 1945 a good deal of the station's space, equipment and personnel contributed to an operation that screened and trained an estimated 80,000 radar operators and technicians.

The station continued to telecast during the war years, however. It was manned mostly by female technicians who got to be known as "The Watts"—Women's Auxiliary Television Technicians—who were then probably the only women camera operators functioning in television.

WBKB was granted its commercial license in August 1943 and two months later made its debut as WBKB (TV). Although the original rates are lost in the dim past, TELEVISION reported in April 1947 that you could



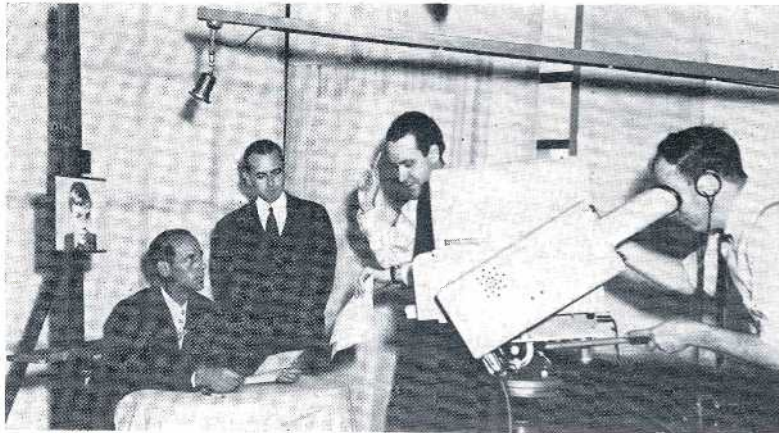
WBKB(TV)'s first sponsor, Commonwealth Edison, signed first contract in 1946.

buy a spot for a little as \$20 or as much as \$40, or a whole live hour for as little as \$100 or as much as \$1,000.

The first commercial was an ID for the Elgin Watch Co. in October 1943. The first official contract was signed on Sept. 6, 1946 with the Commonwealth Edison Co. The program it sponsored was *Telechandelas* and starred radio personalities Linn Burton and Meg Hahn.

In February 1953, the owners of Balaban & Katz Corp., United Paramount Theaters, Inc., merged with ABC to form American Broadcasting-Paramount Theaters Inc. WBKB then became one of the five owned stations of ABC-TV. The station merged physically with the then ABC-owned station, wbnr-tv and the combined facilities assumed the wbkb call letters.

First station manager, the legendary Captain William C. Eddy, an electronics engineer, left WBKB in 1949 after seeing it through its trying early days as both a commercial operation and a naval operation. Captain Eddy formed his own company, Television Associated Inc., which specialized in surveys for microwave relay systems. Captain Eddy is now retired and lives in Michigan City, Ind.



This early scene at what is now WNEW-TV made use of a wooden microphone boom and iconoscope camera.

WNEW-TV NEW YORK

History is written by the winners, and so the records of television's only large-scale disaster, the collapse of the DuMont network, seems to have been left in waterfront warehouses to rot away. The early history of the key station of that network, WABN-TV New York, appears to be associated with that first losing effort.

But WABN is still very much around as part of the immensely successful and a forward-looking Metromedia Inc. Its call letters today are WNEW-TV and it is one of the more prosperous independents in the nation.

Its first call letters were W2XWV, a designation that was changed on May 2, 1944 to the initials of Allen B. DuMont, head of DuMont Laboratories. This pioneering station, and the faltering network, turned out to be the training grounds for many of today's prominent television executives. Says Richard L. Geismar, vice president and treasurer of Metromedia Inc., who began his business career as a page boy at DuMont: "It was the breaking-in ground for an awful lot of people. In those days things were so thin you had to do everything. It was the greatest training school in the industry."

Some of the names that came out of that training school include Donald H. McGannon, president of Westinghouse Broadcasting Co.; Mel Goldberg, vice president, research, John Blair & Co.; Robert Jamieson, station relations, CBS; Frank Martin, president of Blair TV; Ted Bergmann, vice president, programs, Ted Bates & Co., and numerous others.

But things were not to run smoothly for several years. This was indicated in the June 1946 edition of TELEVISION, which reported:

"DuMont has now scrapped its rate card and has solicited 20 top advertising accounts to come and use the air waves of WABN for free. Advertisers will be charged for rehearsal time and art work only, but in order to avail themselves of this offer, they must sign up for a minimum of 13 weeks. This will give DuMont a free source of programming, besides building up some goodwill for the dollars and cents days. As soon as receiver sales indicate a rising circulation, all contracts will be subject to readjustment."

The station's first studio (studio D) was located at 515 Madison Avenue, and its transmitter was on top of that building. Later, telecasts originated from Wanamaker's on Broadway and 9th from studio A, which was then the largest in New York.

The DuMont Broadcasting Corp. separated from the Allen B. DuMont Laboratories in 1955. The name was changed to Metropolitan Broadcasting Corp., and its parent company became Metromedia in 1961. The call letters were changed to WNEW-TV.

to create a television version of its own property.

Although *Mister District Attorney* worked out well after its initial airing on ABC-TV on Oct. 1, 1951, it set no unusual record longevity.

Today's TV commercials unquestionably have more imagination, color (in both senses of the term) tempo and taste than those of 1951. Their increasing experimentation with a wide variety of techniques shows that the television commercial industry has come of age. "A good TV ad is often a good piece of art," notes one current art critic. The idea is not exactly new, but it is worth remembering in a time when TV is everyone's favorite target.

A few powerful shows were to set the style and dollar-power of contemporary commercials, and in effect, the standard way of buying and selling today. Among them were *The Today Show*, which got under way on Jan. 14, 1952 and *The Tonight Show*, which lifted its lid on Sept. 27, 1954.

Full and alternate sponsorship of programs was a standard advertising practice of the day. By selling participations, these two shows brought in advertisers new to the medium and helped set a precedent that is now a way of life in prime-time network television. Today, nearly all programs are sold in minutes.

Early television was, of course, not an unqualified success. One TV salesman recalls: "Once we worked with a major New York department store on a project that turned

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HOLLYWOOD'S YOUNG LIONS

By Morris Gelman

The hippies are taking over the reins of Hollywood television and motion-picture production. Youth reigns in the executive ranks and at all levels of creative activity.

Young lions in the streets of Hollywood. They're clawing at the establishment in television production. They're roaring in motion pictures.

For Hollywood—movie and TV colonies both—is an industry town in profound transition. Change is the scene. Shifts in ownership are what is happening. The thrust of a new creativity, the tingle of fresh verve, is what the action is. The moguls are out. Comparative moppets are in.

The guidelines are different. Better guts than guile. Daring over dexterity. Precocity is the better part of experience. Physical stamina is the first requisite.

The language, too, has been transmuted. The new breed digs production. It's a groovy way to make bread. We're in, they say, because the older guys have copped out. But then that's their bag. The hippies are inheriting the earth.

The over-all canvas is of a monumental changing of the guard. Many familiar corporate structures are either gone or going or all but engulfed. Television, and its ever more significant relationship to movies, is the catalyst. Business, and its ever stronger hold on show, is the mover.

Realignment is a lifeline for young blood. Yesterday's executive and creative tryouts are today's top talent. Increasingly over the last several years, Hollywood—particularly in television production—has become a place where peak life begins under 40.

"In this business you're almost an old man at 40," observes Douglas Cramer, a veteran of 10 years in television. Cramer, vice president in charge of program development for 20th Century-Fox Television, doesn't have to worry for a while. He's 35.

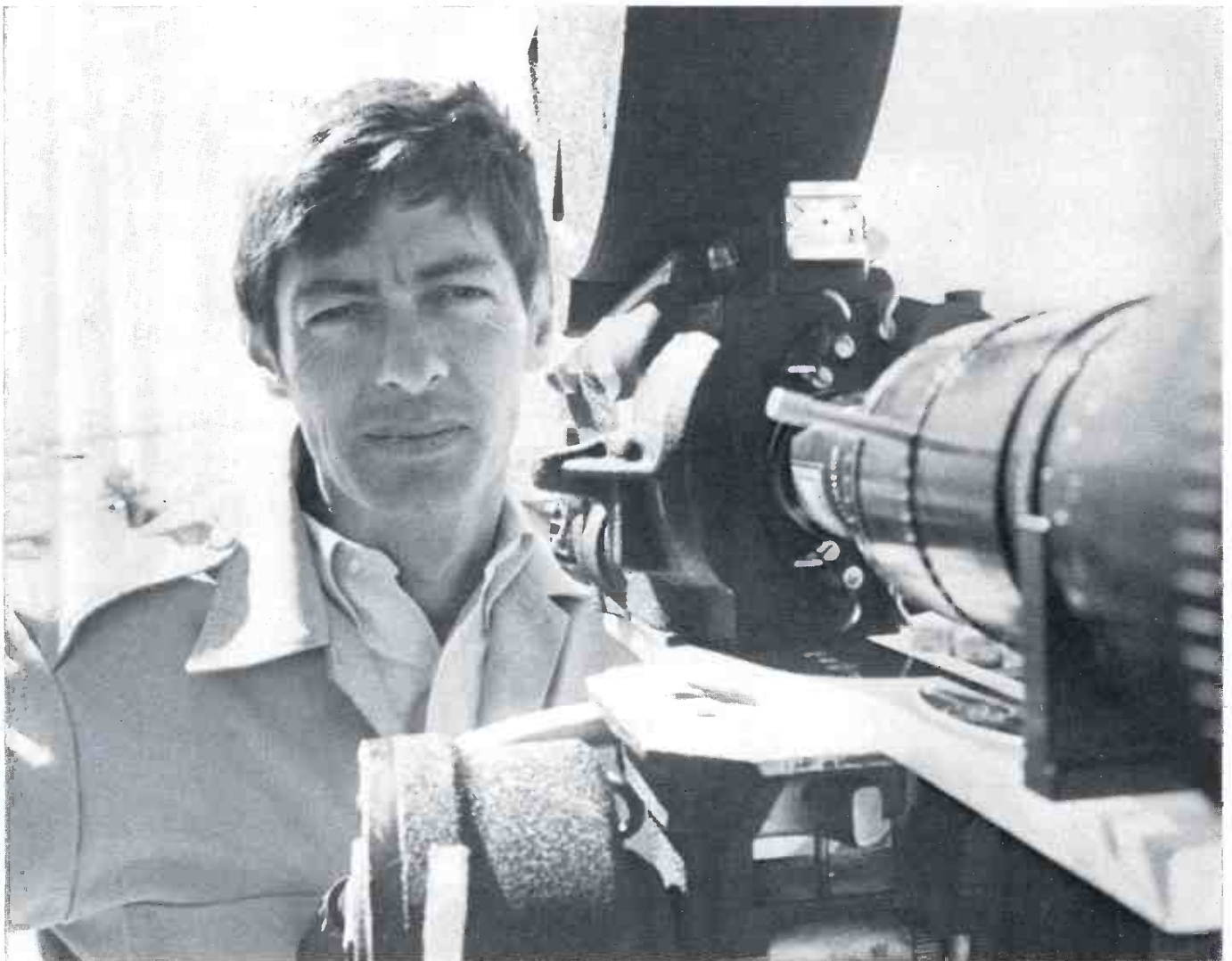
Don't take a young man's perhaps jaundiced view of it. Look at what's happening.

When Gulf & Western Industries Inc. bought Paramount Pictures last fall, out went Board Chairman Barney Balaban, now 80, to join Chairman Emeritus Adolph Zukor, 94. Also let out were company President George Welner, 66, and Vice President Y. Frank Freeman, who was born in 1890. In as vice president in charge of production came actor-clothier Robert J. Evans, 36. Named vice president in charge of production administration was Bernard Donnenfeld, a 40-year-old lawyer. Installed as an executive aide to the production team was newspaperman Peter Bart, 34.

On Paramount's television side, former talent agent Herbert F. Solow was appointed vice president in charge of programs. He went to Paramount from Desilu

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John Orloff, 35, film director and co-owner, Wakeford/Orloff Inc., commercial production house . . . director for ABC-TV West Coast for six years . . . staged Emmy award winning *Stars of Jazz* program . . . producer-director for two years with Guild, Bascom & Bonfigli . . . directed Westinghouse's *The Steve Allen Show*, produced and directed "The Addict" for Desilu . . . earned many national awards . . . founded commercial production company year ago with Kent Wakeford, 38, talented cinematographer who worked for most every house in Hollywood . . . another partner Gary Horowitz, film editor, is 30 . . . in first year of business, Orloff produced seven Mattel toys spots and more than 40 others for such clients as Ralston Purina, Granny Goose, Standard Oil, Chicken of the Sea and Packard Bell . . . sock effort was "Woman Stranded" spot for Goodyear . . . company is particular favorite of Carson/Roberts, leading West Coast based agency . . . in last elections, Wakeford/Orloff produced series of telethons for gubernatorial candidates . . . did coverage for nine ABC *Wide World of Sports* programs originating on West Coast . . . Orloff looks like young John Huston . . . is lean with sensitive face . . . thinks commercial production is most exciting field . . . "it's the only area you have today," he says, "where you have the right to fail" . . . points out there was time when failure was permitted in programming but no more . . . is convinced commercial is more important than anything else . . . he sticks with film until it's finished product . . . doesn't leave the job when shooting is done . . . neither does cameraman or editor . . . they supervise film right up to release prints . . . is all for getting away from the slick and putting in the imperfect . . . "Get the cameras off the cranes, off the tripods," he says. "Let's have less advertising pitch and more honest situations."



Jack Haley Jr., 33, executive vice president, live-entertainment programming and production, Wolper Productions Inc. . . . son of "Wizard of Oz" tin man . . . an actor himself before going into Air Force . . . was a motion picture officer doing documentaries on then infant space projects . . . knew David Wolper socially . . . Wolper, preparing his award-winning *The Race For Space* special, turned to Haley . . . "You know where all that footage is. Why don't you come in with me," he said . . . so Haley got into television production . . . he helped form the Wolper company, produced and directed such specials and series as *Biography*, *Hollywood and the Stars*, *The Incredible World of James Bond* and Jack Paar's *A Funny Thing Happened on the Way to the White House*, as well as Paar's Hollywood program . . . he just finished producing a musical tour of Monaco with Princess Grace and is working on two Sophia Loren specials and at least six other programs . . . he's always looking for shows that are a little off-beat and, naturally, something that's somewhat distinguished . . . he's planning one with Peter Sellers . . . likes to get people who don't normally appear on television . . . is trying to make Wolper Productions break away from its informational image . . . hopes that entertainment division he heads can really stand on its own . . . thinks his end of the operation should healthfully put out about 10 productions a year . . . says Haley about the youth movement: "We've brought a lot of young people into the company. We feel better working with people our own age. Our whole staff of editors averages about 30 years of age."





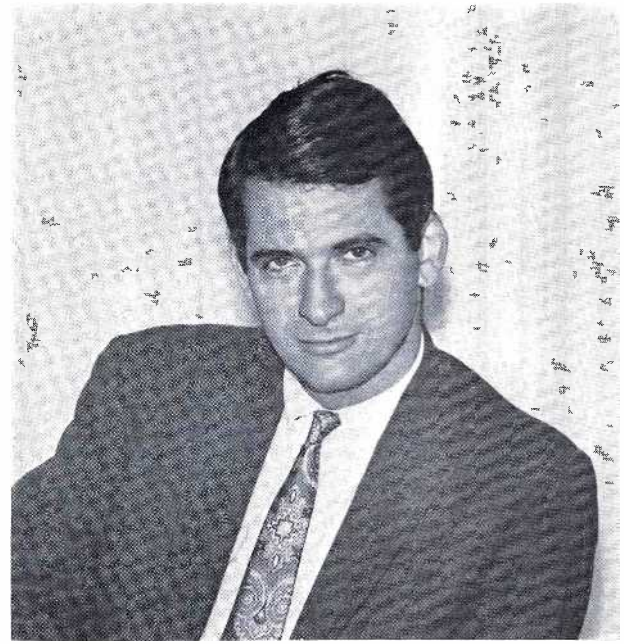
Edward Rosen, 38, general vice president, Hanna-Barbera Productions . . . born in Connecticut . . . went to Miami University . . . quit one year short of getting law degree to become comedy writer . . . was with Baum-Newborn talent agency . . . also Frank Cooper Associates and William Morris . . . all in New York . . . was with Ashley Famous Agency for four years on West Coast . . . handled TV packages . . . included was product for Hanna-Barbera, Desilu and Banner Productions . . . developed great respect for H-B . . . felt company has best potential for growth in Hollywood . . . joined it only last month . . . specific responsibility is new development in television and features . . . emphasis will be on nonanimated product . . . but hopes to continue company's tremendous daytime performance . . . this encompasses three new half-hours coming on CBS-TV, one each on NBC-TV and ABC-TV and a sponsor-owned show, *Space Ghosts*, also on NBC . . . Rosen will be involved in these six new shows . . . will not be deeply concerned with H-B's six returning network series . . . is working hard on *Further Adventures of Huck Finn*, half-hour nighttime live-action and animation series already set for NBC-TV in 1967-68 . . . also is putting together slate of features aimed at theatrical distribution . . . in television would really like to crack 7:30 time slots consistently . . . will be doing some programs in future solely live-action, no animation . . . came up with whiz-kid reputation . . . is bright and quick . . . "It takes a certain kind of energy to deal with television and be in it," he says . . . "Everything is immediate, happening at the moment . . . you're always under the gun . . . most difficult thing to ask in this business is take a chance . . . yet young people are being allowed to barrel through and reflect what's current."



Harve Bennett, 37, ABC vice president in charge of programs, West Coast . . . native of Chicago . . . moved to Los Angeles after high school . . . attended University of California at Los Angeles . . . after graduation began picking up credits as producer-director-writer on programs produced on both coasts . . . produced *Panorama Pacific*, early morning CBS-TV regional show out of Hollywood . . . appointed ABC-TV manager of program development, western division, in 1962 . . . became director of department two years later . . . eventually moved into his current slot . . . a thoughtful, articulate man . . . handles himself with quiet authority . . . takes concern with programs entrusted to his guidance . . . cares about what happens, gets involved . . . when young Jim Frawley, director of *The Monkees*, was trying to break in, Bennett helped out . . . set up screenings with producers so that Frawley could exhibit his 16 mm film efforts . . . is not one of the safe players . . . as much as possible he'll take chances . . . has good deal of confidence in ABC-TV's new season products . . . likes the look of *Cowboy in Africa* . . . is even more enthusiastic about *The Flying Nun* . . . thinks *Second Hundred Years* and *Garrison's Gorillas* are good bets . . . feels feature films have really rocked the network boat . . . has not decided what the best direction is to take with features . . . says it's still questionable whether specifically made movies for television are the answer . . . is a realist about the business . . . doesn't offer phony excuses or try to rationalize . . . seems to really relish being a part of the whirl.



Herbert F. Solow, 36, vice president in charge of programs, Paramount Television Productions . . . New Yorker . . . graduate of Dartmouth College . . . talent agent and program packager for William Morris when he was 23 . . . then director of programs for California National Productions (subsidiary of NBC) . . . director of daytime programs for CBS . . . director for daytime programs for NBC from 1962-64 . . . joined Desilu as general program executive . . . supervised production of all Desilu pilots last season . . . was named to top TV production job at Paramount in May . . . held same position at Desilu . . . little change involved since both production companies now owned by Gulf & Western Industries . . . Solow is working under John T. Reynolds, former CBS-TV president . . . Desilu was dying when he came in . . . went out to attract best creative talent available . . . recognized Bruce Geller (*Mission:Impossible*) and Gene Roddenberry (*Star Trek*) as potential heavyweights . . . knew that good creative people wanted place to operate where nobody sits and pounds away at them all day . . . built production unit at Desilu predicated on style and quality . . . credits *Mission* with getting Desilu off ground and creating new image of quality and flair for company . . . got both last season's shows renewed and sold another hour series, *Mannix*, for upcoming campaign . . . of course, there's also half-hour *Lucy* show which gives Desilu three and half hours in 1967-68, most prime time in company's history . . . values his years in talent agency field . . . "I was looking for some place to go that would give me schooling for production," he recalls . . . "It's same theory of going to medical school if you want to be a doctor" . . . is plain talker . . . natural guy . . . no pretenses, no phony . . . low-keyed, warm, perceptive . . . swings better with creative clan than with business bunch . . . "When I see a guy with a black attache case and green eyeshades on I run like hell," he says.



Sid Sheinberg, 32, vice president, Universal Television . . . a Texan from Corpus Christi . . . developed a thing for radio . . . was announcer on KINE Kingsville, Tex. and KSTX Corpus Christi . . . completed four-year course in three years at Columbia College, New York . . . was second in his class at University of Texas law school . . . finished legal education at Columbia law . . . was winner of two awards for scholarship . . . law instructor at University of California at Los Angeles . . . joined legal department of Revue Productions (now Universal Television) seven years ago . . . shifted to business affairs department and then into new projects production for television . . . served as production executive during first year of "World Premiere" project . . . now is responsible for Universal's current production of TV series . . . reports to Jennings Lang, senior VP in charge of production . . . made change from lawyer without fanfare or fuss . . . still apparent to him that legal department was key training ground . . . however, found law terribly confining for his personality . . . in business affairs department enjoyed seeing pieces of deal put together . . . "A deal-maker can paint with strokes, a lawyer fills in details," he comments . . . became a VP two years ago . . . like most Universal executives is circumspect, thinks before he answers . . . *The Virginian*, *Run For Your Life*, *Ironsides* and *Dynast* are under his wing for the new season . . . one more series, could be *The Outsider*, probably will be added as second season entry . . . he believes the television audience has shown it wants to be committed . . . longer form programing, he contends, fills that need . . . "There's every reason for the longer form to produce better programs," he explains . . . also thinks that the "World Premiere" concept will be extended to where an entire evening of motion picture forms will be shown on a regular basis . . . "It's going to happen," he says, "and personally I'm excited about it."



Richard D. Zanuck, 32, executive vice president in charge of production, 20th Century-Fox Film Corp., president, 20th Century-Fox Television . . . only son and youngest of three children of legendary Darryl F. Zanuck . . . born in Los Angeles . . . graduate of Stanford University . . . began working at 20th Century-Fox during summer vacations from high school . . . after military service joined father as story and production assistant on such features as "Island in the Sun" and "The Sun Also Rises" . . . became VP of Darryl F. Zanuck Productions when he was 22 . . . produced award-winning movie "Compulsion" for this independent company . . . film established him as talented producer in own right . . . later produced two other films for same company, "Sanctuary" and "The Chapman Report" . . . When Darryl returned to 20th Century-Fox as president in 1962, he brought Richard in with him . . . at time Fox-TV had no series on air in prime time . . . under presidency of Dick Zanuck television operation has been clicking along at merry pace . . . high spot was in January of last year . . . debuts of *Batman* and *Blue Light* made Fox leading producer of prime-time product with 10 series totaling nine hours . . . will be down to eight series and seven hours in coming season, but still is industry's top producer . . . young Zanuck spends only about 20% of his time on television (rest on movies) but doesn't discount its crucial importance to company . . . makes major policy decisions in TV, rules on deals to be made, reviews ideas to be developed, passes on recommendations . . . mostly, though, leaves day-to-day TV decisions to able William Self, executive VP in charge of production . . . has mixed emotions about movies, both those made for and sold to TV . . . "our company is in both businesses," he says. . . "sales of features to TV is enormous source of revenues, yet we're feeding feature product in direct competition with theater product" . . . it's perplexing dilemma.

Productions where he was assisted mightily by Bruce Geller, creator-producer of the hit *Mission: Impossible* series. The Messrs. Solow and Geller are both 36.

Richard Zanuck, a mere 32, has been running feature production and television operations at 20th Century-Fox for four years. He's the boss's son, sure, but no elder statesman ever turned in a more impressive track record.

Over at ABC-TV's programming department in Hollywood, few are likely to collect Social Security much before the 21st century. Harve Bennet, vice president in charge of programs, is one of the graybeards at 37. So, too, is program executive Mitch Gamson, 40. But the staff average is brought down by other program executives Lew Hunter, 31, and Jon Kubichan, 32. And they are all responsible to Leonard Goldberg, vice president in charge of TV programming, in New York. He's 33.

Wolper Productions, now there's a venerable television outfit. Wolper has been around, in one form or another, since 1949. Yet David Wolper, now 39, was only 19 when he started. Jack Haley Jr., the man responsible for Wolper's new live-entertainment production department, had a half-hour series playing television when he was barely 29. That's practically an ancient event for the busy, now-33-year-old executive.

At 32, Universal Television's Sid Sheinberg already has had flourishing careers in business affairs, law and TV production. A vice president of the company, he helped produce the first 15 features Universal turned out for NBC-TV. Now he's in charge of all of the production firm's existing series.

Hanna-Barbera Productions, with 12 shows scheduled for the new season, is still looking to expand. Last month the company appointed a vice president to

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THE PRETEEN MARKET

By Caroline Meyer



When mother takes her offspring with her on her weekly trek to the supermarket, junior frequently ends up in the driver's seat as he advises her that he prefers brand X, which he has seen on television, to brand Y, which he has not

WHEN the Jolly Green Giant strides out of the fields and into the living room, there is some doubt whether he's peddling his corn to children or to the adult with a child-like mentality. The targets are both the housewife and her little brood of eager consumers. Many advertisers of family products are now wising up to something the toy and cereals people have known for years: Kids are pushovers and have an influence on adult buying.

Not only in terms of vulnerability, but in sheer numbers as well, children are a significant market. According to 1966 A. C. Nielsen Co. studies there are 37,190,000 children in the U.S. between the ages of 2 and 11, approximately 23% of the viewing population. They are second only to adult women in the amount of time they put in before the tube each day. The same 2-11 age group clocks a daily average of three hours and 38 minutes of TV viewing.

True, their income is minimal, but the influence of children is great in an era when parental guilt seems to have reached a peak. Few working mothers are going to deny their children Cocoa Puffs. In most households Junior is number one, and his wants are met before his parents' needs. Dad will often put up with holey socks and frayed collars to keep the kid in plastic war toys.

But the influence of the junior partners in the household extends into many areas other than products designed for kids. Youngsters are helping their mothers select soft drinks, peanut butter and tuna fish. They are steering their fathers

into the gas stations that give away plastic dinosaurs. There is even an insurance firm experimenting with a specialized type of children's insurance.

ABC considers the kid market so important it just spent \$25,000 on a study of children's buying habits and viewing preferences. This sum is considered an investment, guaranteeing not only immediate returns, but important in molding a future market. ABC claims that many of the teen-agers that got hooked on *American Bandstand* some years back are the young-adult spenders today. ABC hopes that by expanding its appeal to children, by making them aware of ABC at an early, impressionable age, it will accomplish with the preteens what it did with the teens.

The ABC study reveals that 65% of all mothers take their offspring with them to the supermarket, and 34% take the kids with them every time they shop for food. In three out of four families the youngsters at least occasionally request a food, drug or toiletry product. Over half (55%) of the mothers told ABC their children actually select items to be bought. Mothers estimated that they spend an average of \$1.66 more per week on products specifically requested by their children. Multiply that figure by 18 million U.S. households with children and the result is \$30 million a week, or \$1.5 billion in a year, spent through the influence of children on their parents.

Despite the impressive numbers, many advertisers have not properly exploited the preteens. Helitzer, Waring & La

Rosa is an agency that handles a predominance of kiddie accounts, including vitamins, dolls and candy. President Mel Helitzer feels strongly that some advertisers are missing a good thing. Helitzer believes that almost any product (especially one, like vegetables, that mothers are already in favor of) with the right packaging and a strong television campaign can be sold to a child. Helitzer, Waring & La Rosa has taken its advice to several advertisers that had not previously aimed for the preteen group.

Sugar manufacturers, who find themselves in trouble as the popularity of artificial sweeteners mounts, and the fish industry, which lost out with the Catholic church's elimination of meatless Fridays, have both been approached. The agency was shot down both times. "One day, I swear to you, we are going to crack this thing," Helitzer predicts. He adds: "I think this youth market can do more constructive things."

The power the little tykes wield, according to Helitzer, is enormous. A parent will pay 45 cents to 50 cents for an advertised product when the 40-cent item is no different. "They will pay more money for the same product that is side by side on the shelf if it is one that the child desires," says Helitzer.

Any discussion of children and advertising is automatically a discussion of children and television. Television is the only effective way to pitch to kids. ABC learned from interviewing over 1,500 mothers that children get 93.5% of their information about products and brands

Q "Do you feel that these children (4-12 year olds) have a great influence, some influence or no influence at all in getting you to buy any product?"

% Mothers who say their children have great or some influence on their usage of product

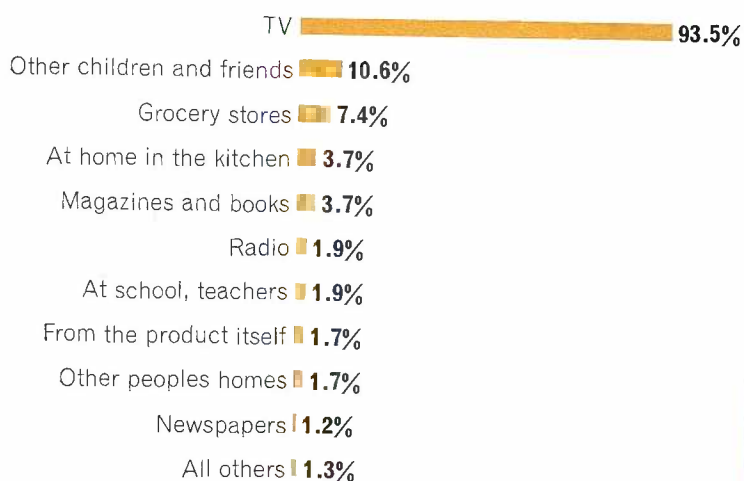
	Total	Great influence	Some influence
Ready-to-eat cereal	88.4%	61.3%	27.1%
Chocolate drink additives	78.8	55.4	23.4
Packaged cookies	77.6	51.0	26.6
Gum	71.4	49.0	22.3
Bubble bath	67.7	46.4	21.3
Soft drinks	66.7	38.9	27.8
Peanut butter	64.7	45.7	19.0
Potato chips	63.1	39.4	23.7
Dessert mixes	56.8	27.5	29.3
Soups (canned or packaged)	55.5	27.6	27.9
Fruit juices or drinks	55.2	27.9	27.3
Hot cereal	50.5	22.2	28.3
Jams, jellies and preserves	50.4	26.9	23.5
Toothpaste	50.2	26.3	23.9
Pretzels	44.3	22.3	22.0
Frozen dinners	38.0	17.7	20.3
Spaghetti and macaroni products	35.8	17.5	18.3
Vitamins	34.8	19.8	15.0
Canned fruits	34.4	13.6	20.8
Tuna fish	32.0	15.5	16.5
Canned vegetables	20.5	6.5	14.0
Frozen vegetables	19.6	6.1	13.5

(Base: % mothers who use product in their home)

From a survey conducted by R. H. Bruskin Associates for ABC.



Q "Where do you feel these children get most of their information about products and brands?"



(Base: 1501) Totals add to over 100% because of multiple mentions.

From a survey conducted by R. H. Bruskin Associates for ABC.

from television. Dragging way behind with a 3.7% are magazines and books as a source of information. Radio provides 1.9% of a child's knowledge about products, and newspapers, 1.2%.

The child is relatively nonverbal. The younger he is, the more he tends to communicate without words. But the visual appeal of television suits even the preschooler; by the age of 2 he is already registering on the ratings. Obviously, a newspaper is going to have little meaning to a 2-5 year-old tot. Yet even the 6-11 child puts in an average of only eight minutes per day reading the papers, and that includes the Sunday comics.

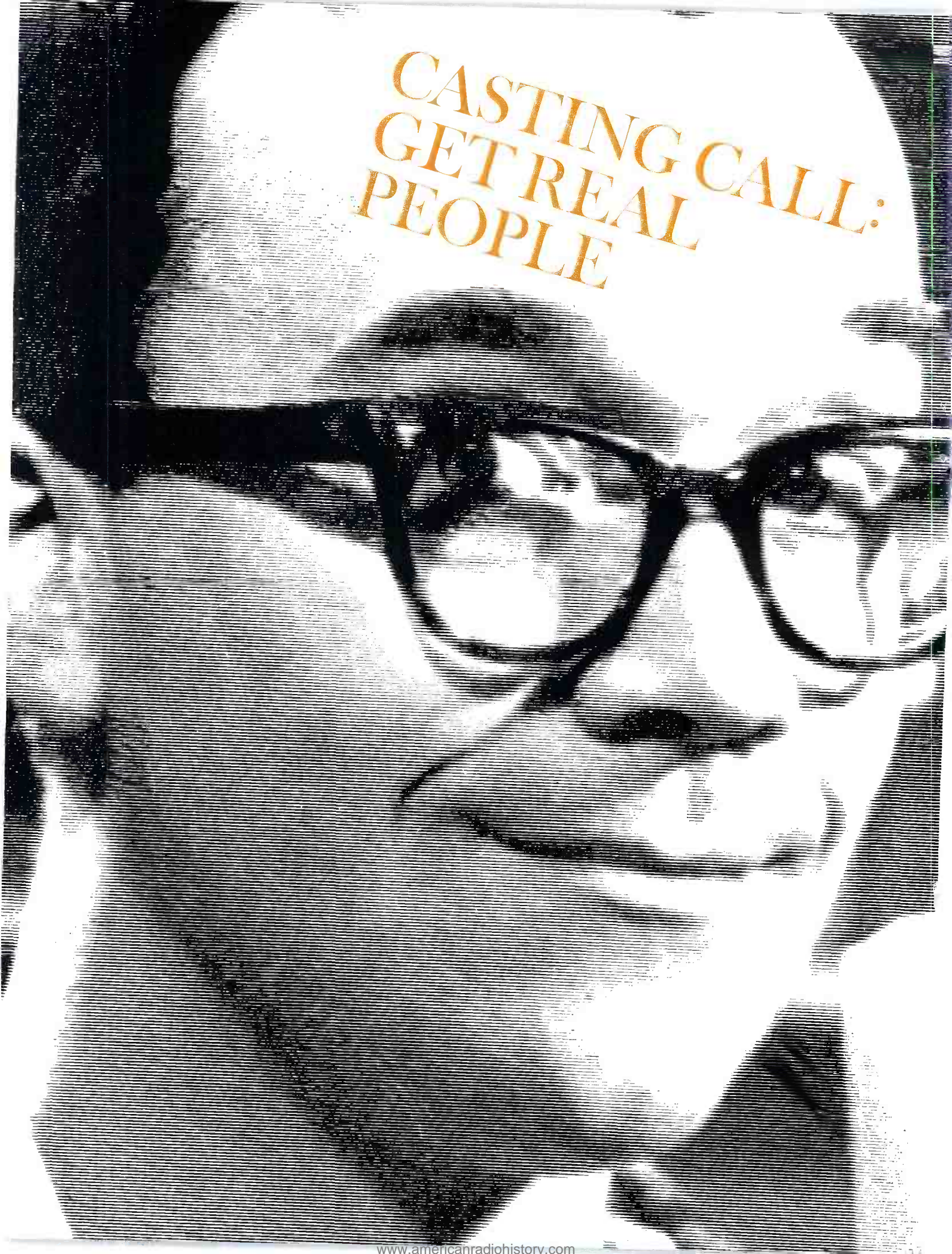
Toys are to television what television is to the kids. If television is the medium that best sells to children, it is also the medium that best sells toys to children. A toy is a product that benefits from a visual rather than a verbal explanation. The day once was when toys were sold in department stores, where they were displayed on shelves and demonstrated by sales personnel. Abe Kent, marketing director at Ideal Toy Corp., explains how toys are marketed: "Today you are not likely to find a glass counter, less likely to find a sales clerk and if you do find him, don't ask him anything because he doesn't know." Today toys are presold, Kent explains, and the demonstrating is done on television. Discount houses have revised packaging and point-of-purchase advertising techniques. The combination of discount selling with television advertising has chicken-or-egg origins, but the toy industry has profited by the evolution of both.

Toys, once a seasonal business, are today advertised and sold year-round. Children are aware of brand names as a result of television; names like Mattel, Ideal, and Marx have all registered. Most important, according to a study done by the Television Bureau of Advertising, the toy industry doubled its sales between 1950 and 1965.

The same study reports that Deluxe-Reading put its entire 1965 advertising budget, estimated at \$8 million, into television. In 1963 Milton-Bradley spent \$458,380 on television. So encouraged was it that in 1964 M-B increased its budget by 142% to a total of \$1,108,-

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CASTING CALL:
GET REAL
PEOPLE



**Beautiful girls and handsome men
no longer rule the commercial
roost as television turns to
next-door-neighbor types for its
'slice-of-life' commercials**

By Ralph Tyler

ONCE upon a time there were two girls—we'll call them Melissa Marlow and Emma Glutz—who roomed together in New York while trying to break into commercials. They had heard back in Toledo that the money was good, and now they were sharing a cramped but costly East Side apartment waiting for the phone to ring.

Emma, lazy by nature, did most of the waiting while Melissa, the more enterprising of the two, embarked on a course of self-improvement. Melissa broadened her "A"s and narrowed her hips and achieved a mask-like face that picked up the right shadows. Night after night Melissa worked on her wardrobe or shampooed her hair while slovenly Emma read *True Confessions* before tucking into a prebedtime pizza downed with a Pepsi.

And so it went, Emma going to seed and Melissa to the YWCA for exercise classes, until the phone *did* ring with that authentic note that signifies fate. There was to be an audition on Wednesday at 10 for a Gloop commercial and could they be there? They could, indeed, and the upshot of it was that Emma got the job because she looked "real."

The final twist to this tale is that Melissa began relentlessly to undo all her self-improvement so that she, too, could look "real." But it was too late. However, in the course of her search for the look that goes with an ordinary sloppy existence she met a whisky salesman and went to live in Memphis where she is reasonably content with her tract home, three children and 1963 Plymouth. Sometimes, though, when she is watching television and sees her friend Emma grinning lopsidedly from one of the commercials that helped her finance a Bentley with two white telephones, the tight skin across Melissa's still fabulous cheekbones is wet with envious tears.

So much for the soap opera. Its purpose is to drive home the point that conventionally pretty girls and handsome men no longer rule the commercial roost although they obviously still play a starring role in ads for products like perfume and hair tonic where physical allure is what it's all about. But otherwise the mold has been thrown away.



The 'look' has changed, as these commercials out of the Ted Bates shop but 12 years apart indicate. The earlier commercial (top), done in 1955, is for Colgate Dental Cream and shows the neat, conventionally attractive family prevalent on TV then. Today's trend is seen in the unhandsome but hard to forget faces in the commercial for Howard Johnson's Ho-Jo (bottom).





A vast range of people, from the schmo-next-door to the memorably off-beat, now haunt the tube.

All this puts new burdens on the casting departments of the advertising agencies who must be able to summon up a wider spectrum of humanity. However, the agency casting directors and supervisors, a good half of whom come from the world of the theater, seem to welcome this diversity, which also represents a move away from the employment of models in commercials and toward actors.

Even with the trend toward the "real" look, the professional actor has the edge. Rolly Bester, casting supervisor-VP at Ted Bates & Co., says that given a choice between a real person and a good actor to portray a real person, she'd take the latter.

Of course there is a specific category of commercial that uses the hidden camera technique and must, to make its point validly, use real people. But in that case, miles of footage are shot and the makers of the commercial edit out what they need. Mrs. Bester says that when it comes, however, to a scene with words about a product that has to be rehearsed "the best professional you can get is the safest bet."

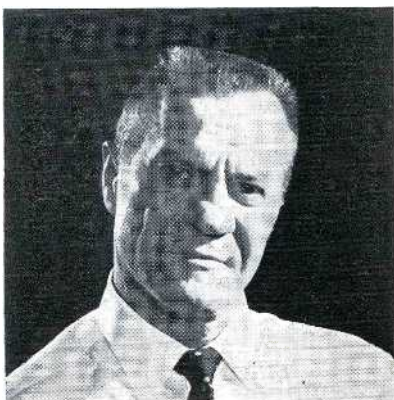
And the professionals are available as never before. If it's true that time heals all wounds, it's equally true that money heals nearly all status liabilities. Bette Davis did it and Lauren Bacall and husband Jason Robards Jr. did it and even John Wayne did it. Then again, money may not be the only inducement that makes a star do a commercial, ac-



Top: Reality is what commercial makers nowadays are looking for in the people who flesh out the copy, as in this TV ad for Colgate Rapid Shave 'Lime'. Casting directors memorize thousands of faces in order to come up with the right one at the right time. The trend now is to go beyond everyday reality to search out faces that make humorous points.

Bottom: If men never make passes at girls who wear glasses, this fact doesn't seem to bother the casting departments of major agencies. Perhaps the customer makes passes at products advertised with myopic ladies. It's all part of the natural, non-model look that characterizes commercial casting today. The Laundromat scene is from an ad for Playtex Living Bra.

THE REAL PEOPLE



Commercials have been using sports figures for years, but ruggedness was usually combined with handsomeness. Not so here, where Hank Bauer proves that a man who uses Ozon hairspray isn't 'Sissy.'

According to Chandler Warren, who heads Young & Rubicam's casting department. In Wayne's case, for example, his son Pat also appeared in the commercial, and this no doubt helped launch Pat's career. Also a commercial in which a star appears may have some link through the sponsor to a television series that the actor wants to do, or the hook may be baited in other ways, sometimes by simply "do a favor for a friend."

Of course those top stars usually appear in endorsement commercials as themselves, rather than as performers in the typical minute-or-under drama about a product. But their stature helps make the whole business more respectable for the lesser names who take commercial work as part of an employment mix that probably also includes stage parts and supporting roles in television dramas.

It's getting so the average viewer will need to consult his *Playbill* before sitting down to an evening of commercials. For instance, just one of the minute Frito corn chips commercials Mel Brooks directed for Foote, Cone & Belding contains at least five featured performers. The five, all with Broadway credits, are Will B. Able, Ruth Cobart, Charlotte Jones, Michael Kearney and Mort Marshall. All told, the Fritos series employed 12 performers who the publicity people at the agency thought were sufficiently noteworthy to appear in a "Talent Biography" listing their acting experience.

How is casting for commercials different from casting for the stage or movies? Mrs. Bester at Bates suggests that television is a more intimate medi-

um than the other two, and therefore requires performers who project greater credibility. She also says that the actor in a commercial has to perform a double function: He must entertain but at the same time educate the viewer about the virtues of a product. The trick is not only to act, but to react to a product.

"People in commercials," Mrs. Bester says, "have to have the believability of people the public can identify with. They must be people you would want in your living room. They also must represent in some way an authority who can tell you about the product. They don't have to be the father or mother image, but they must convince you that they know what they're talking about. If a woman says 'this washday product is good,' you must feel generally that she knows her way around a home laundry—she can't be Barbara Britten in a tiara."

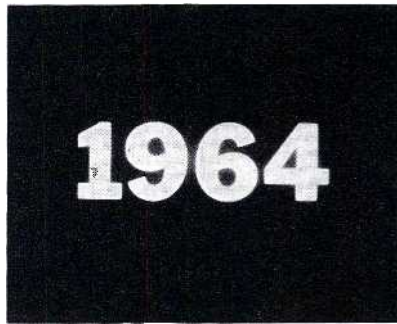
One of the difficulties an actor faces is the brevity of commercials, with their 60- or 30-second length. "The problem is one of instant acting," Mrs. Bester says. "The performer doesn't have time to establish a character. He must present immediately the image of who he is. The tendency is to be corny. If you see a cab driver in a commercial he's got to have a cap. The problem is to get away from the obvious but at the same time establish the character."

The movement towards "the real person"—towards naturalism—does not apply only to the actors on camera. "In the voice area," Mrs. Bester says, "the trend is away from announcers with well-rounded tones and good projection. People talk the way people do." This

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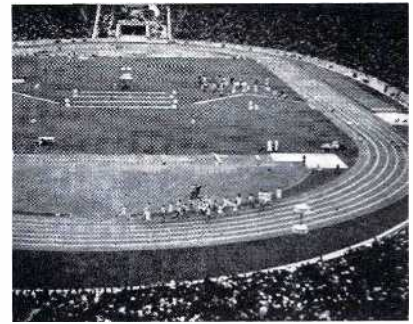
BALLANTINE BEER SALES FOAM TO NEW

1. *P. Ballantine & Sons' commercial, "Remember When—1964," opens with announcer Dane Clark's terse voice-over: "1964."*



1

2. *He continues: "Remember the Olympics? Tokyo played host to the world's top athletes."*



2

5. *And, at a swinging party: "Wally Mead tried Ballantine beer for the first time." (The actor is Richard Herd.)*



5

6. *Wally wasn't too excited about it. "Good beer—but I'll stick with mine." Announcer: "Now, that bothered us, so we did something about it."*



6

9. *After a few sips, the onetime skeptic grins: "Hey, that's good beer, real good beer! What'd they do?" Announcer's VO: "We improved it!"*



9

10. *"1967 Ballantine is so good, it's now a premium beer, and it says so right on the label."*



10

IN the lexicon of the advertising world, perhaps the two terms most gnarled with age are "new" and "improved." But P. Ballantine & Sons' latest ad campaign is capitalizing precisely on the idea that it has (1) improved its product and (2) is delighted to tell the world about its "newness."

Carl Gehron, management supervisor of the account at Sullivan, Stauffer, Colwell & Bayles says: "So far as we know, this is the first time a major brewer actually admitted that it had improved its product. We never could have gone ahead and developed this concept unless we had complete agreement with the Ballantine people, especially President Richard H. Griebel and his director of advertising, William V. Weithas. They both bought the idea and gave us

an enthusiastic go-ahead signal on it."

SSC&B got the Ballantine beer account at the end of January 1966 and had its TV campaign in full swing by early April. (In April 1965, it nabbed the Ballantine ale assignment and got its commercials on-air in 60 days.)

The new look at Ballantine is developed through a series of vignettes running under the general title, "Remember When . . ." It may picture anything from the introduction of the miniskirt to the Dodgers wrapping up their World Series victory to a blast of snarling engines as racers zoom around the track at the Indianapolis "500."

Its theme is starkly simple, insists Gehron. "We knew that our problem was to open the public mind to reappraise our beer. Once we had established

the idea that they were really experiencing a 'new' beer, we found that they were willing and anxious to keep on drinking it. But our biggest challenge was to convince them that it *was* a different beer. . . ."

In preparation, associate creative director Jack Fuiks started a line of inquiry that was to grow into the ad's eventual concept. In the fall of 1966, he recalls, he "went to all kinds of places in and around the metropolitan New York area, asking people what they thought about Ballantine beer. I talked to everyone from Bucket o' Blood types to briefcase-carriers, from steelworkers to shoe salesmen. What they told me added up to some very interesting and important impressions."

Meanwhile, other creative minds at

HEIGHTS WITH 'REMEMBER WHEN' SPOTS



3



4

3. An apparent double-exposure effect illuminating a "Hello Dolly" poster lights up one of Broadway's brightest nights.

4. "The bikini was everywhere"—bringing delight to male eyeballs and envy to those afflicted with midriff-itis.



7



8

7. By 1967, Ballantine thought it had finally solved the problem. "And . . ."

8. At the golf club locker room, a friend suggests a beer to our hero, Wally Mead, and recommends Ballantine. Wally, thirsty and willing to try again, agrees.



11



12

11. Jingle: "Ballantine's got the flavor that says, 'Hey, friend, do it again—Ballantine beer.'" Wally hoists a happy glass.

12. The product's label appears on-screen as the announcer's voice-over is heard: "Ballantine Premium Beer!"

SSC&B were tackling related problems on the campaign. Alfred J. Seaman, agency president, was the major creative force on the idea for the campaign, and his concept was followed through by George Poris, creative director, and various other SSC&B staff members.

Gehron recalls: "We decided to start where the consumer is, rather than creating ads with singing and dancing or gimmicky angles. The point we wanted to establish was that we were presenting an improved product. I think that is the factor that made the campaign catch on so quickly."

Fuiks points out that simultaneous with the improved-product concept was the introduction of several other changes. "For one thing, we came up with what we called the bikini pack, in which six

12-ounce cans were put into a modernized package. We did it in four colors, and redesigned the bottle by adding a gold-foil neck label. Also, and this proved to be a key element, the word 'premium' was prominently featured on the main part of the label."

The "premium" aspect was a significant part of Fuiks's contribution to the new Ballantine campaign. "We still don't know exactly why the idea caught on," he says, "but there is no question that it improved the brand image. Basically, the point of the campaign was that we did not belabor the 'premium' factor."

President Seaman came up with the idea for the "Remember When . . ." approach, notes Gehron. "The concept was to translate the taste of Ballantine as it was a few years back into a 1967 taste

setting." At the same time, SSC&B recognized the well-established value of the "Hey, friend, do it again!" jingle. "That product idea was just the right kind of concept for us to sell," Gehron states. "Consumer research studies indicated that in the New York metropolitan area, one of our very biggest markets, we achieved an initial 39 rating and that in just 13 weeks we had jumped to a 75 rating. Obviously, people were clearly identifying the product with the jingle."

Both Ballantine and its agency agree that a new technique has been applied to the beer business in that the manufacturer is not afraid to say that he has made improvements in his product. Fuiks, in checking over his notes on the scores of interviews he conducted, comments: "We found that our interviewees said that

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Commercials get across to children because they watch them as entertainment

600. In the same year, Mattel's advertising expenditures jumped from \$5,345,690 to \$7,484,640. The toy industry as a whole spent almost \$11 million dollars on television in 1965, more than twice what it had spent two years before.

Television has left its mark on the toy industry; manufacturers now tend to design the toy for the commercial rather than the commercial for the toy. Toymakers create toys that do things. Games have become less cerebral and more action packed. Dolls perform almost every bodily function imaginable.

BREAKFAST FOODS

The cereals people also have a success story to tell. Dancer-Fitzgerald-Sample handles cereals for General Mills. Robert Jordan, cereals group supervisor, describes the change wrought by television in the cereals business: "Twenty years ago, when your mother gave you cold cereal, she felt bad about it. Twenty years ago it used to be a gimmick-type business. Now it's a wholesome food product." With \$100 million in annual billings, cereals are the highest advertised food product. The American housewife has 97 brands to choose from, 25% of which are designed specifically for children. Cereals have come a long way from the day when Mom guiltily broke out the Wheaties instead of oatmeal.

Cereals still have to contend with an off-season. At mid-winter, ready-to-eat cereal consumption reaches its nadir and commercial effectiveness is at its yearly low. With the glut of kid advertising as Christmas approaches, it is difficult for the cereals to be heard—even Rice Krispies.

With a lot of peoples' bread and butter depending on the whims of kids, professionals and amateurs alike are trying to second-guess them.

An independent station in a major eastern market, a station that programs heavily for children, uses a unique pretesting method before it buys a feature. The anxious program executives herd some 50 kids armed with some 50 balloons into a screening room. The degree of agitation of those balloons inversely reflects the degree of interest in what's on the screen. The test is primitive, but reliable.

There are, of course, research organizations that do nothing but study children and their reactions to television. They may not use balloons, but their methods are not much more sophisticated.

Eugene Reilly is president of the E. L. Reilly Co., a subsidiary of Opinion Research. He lists his own qualifications in this field: "I was a teacher for 12

years and I have wall-to-wall kids of my own." Youngsters are basically honest, Reilly explains, which, all other factors aside, would make them an easy mark for consumer research. While an adult's response must be tracked with care as his motives are probably labyrinthine, the child does not dissemble well. Kids, however, move easily from the real to the fantastic, and they cannot always be counted on for a reliable response.

The real beauty of child research is that it's cheap. "We've worked out valid ways of testing the television commercial with the child where the out-of-pocket production expense may be only \$1.50," Reilly claims. "The child is extremely comfortable with the most primitive test instruments." The dollar-fifty model is simply the "movable storyboard," a form of crude animation with a rough version of the audio on tape.

While a child's imagination might make things tough for the researcher, it's an asset to the advertiser. The child is involved in what he is watching to a higher degree than the adult. He looks upon the commercial as entertainment, rather than establishing a dichotomy of programing and advertising.

REALITY VS. FANCY

Reilly commends Campbell-Mithun in Minneapolis for making use of that indistinct boundary between the real and fanciful in the minds of children. The product was Funny Face, a powdered soft drink created by Pillsbury to enter a market virtually owned by another powdered soft drink.

The commercial blended animation with live action. A real boy in a real supermarket joins league with a bunch of personified soft drinks to put one over on a disbelieving adult world. Once more, the parent is the patsy, a favored notion in commercials for children.

"It was, to my mind, a stroke of genius that they named those flavors," Reilly raves. "They capitalized on the kids' love of the grotesque. 'Goofy Grape' talks almost like a maniac."

The tendency in avant-garde kiddie entertainment is toward this combination of animation and live action. But in programing and commercials alike, the cartoon is the sure bet. With cartoons color television is at its best. The Saturday morning network line-up has evolved into a solid block of animation. Mel Helitzer puts it simply: "In fact, it is an easy thing. Kids like cartoons. It is by far the most important thing. And they have found that in production they can use cruder and cruder techniques."

The Japanese animators are turning

them out at fractions of the production cost of Disney and Hanna-Barbera. Syndicators are beginning to look to countries like Poland and Czechoslovakia for future production, as well. So much of the recent experimentation with animation has taken place in Eastern Europe.

Though the technical quality of the animation seems to get lower and lower, you can't foist those old Farmer Gray cartoons on kids anymore. Children are fussier than ever about the subject matter. The trend is toward superheroes: strong men, space men, robots.

If he can't watch a cartoon, a child's second preference is adventure—science fiction, cowboys. As Mel Helitzer describes it, "fighting, killing, mayhem—what we call 'conflict'."

VISUAL HUMOR

Children enjoy humor. They enjoy cartoon humor, not verbal humor. They want to see somebody fall on his nose. They shrink from heavy morality plays unrelieved by comedy. Their third program choice after cartoons and cowboys is the situation comedy. The repetitiveness of cartoons and predictable quality of situation comedies allow children to feel superior, to feel as if they are in on a joke.

Kids not only have a high tolerance for repetition, they seem to delight in it. Youngsters lean toward the familiar. They want to hear the same bedtime story over and over. They want to see the cartoon where the mouse gets the better of the cat, over and over. They want to see the commercial where the kids get the better of the adults, over and over.

But the repetition has been known to drive mothers to distraction, and it doesn't pay to push the mothers too far. It is difficult enough to sell two markets, both mother and child, without annoying the parent to the point of alienation. "Up to the age of 8 or 9, they are exclusively the consumer, not the purchaser. They must influence someone else," according to Helitzer. "You have a harder advertising job when you must appeal to one group to influence another."

Benton & Bowles handles Post cereals for General Foods. Realizing that the reasons you tell a kid he should eat cereal are not the same reasons you tell a mother the kid should eat cereal, B&B runs what it calls "mother-directed copy." Junior may be riveted to the set on Saturday mornings, but mother, if she's watching at all, is only a peripheral audience to commercials in kid-time television. Post's "mother-directed" commercials, however, run primarily in fringe and prime-time and emphasize

the nutritional aspects of the product.

If you want to present children with the familiar, you'd best be aware of the way they talk. Since children are verbally unsophisticated, copywriters for children must develop a special set of sympathies and skills, and certain creative principles have evolved. When writing for the very young ones, the rule is keep it simple. The vocabulary of an older child, however, is subject to the same mutations as adult usage. The highest compliment you can pay anything—this year—is to call it “a winner.” “A loser” is the lowest of the low. A few years ago “OK” was an upbeat adjective; today “OK” suggests mediocrity.

Research into their preferences has shown that children would rather hear a male voice tell them to eat corn flakes than any other. The male voice calls up associations with father or a school principal. It is the voice of authority. The kid has been listening to his mother or his teacher all day, and the male voice offers a change of pace. And, although he likes to see other children enjoying the product, he doesn't want to hear the endorsement of his peers. The pitch of a child's voice does not have the audibility that an adult voice has.

Children are particularly susceptible to the jingle. They enjoy music, and it encourages a physical response in children—such as clapping. Youngsters in the 2-5 group use music as a mnemonic device, memorizing the alphabet, for example, by putting it to a song. Brand names can be planted in young minds as readily as the ABC's.

Of all the creative principles at work in selling to children, there's one on which all experts agree: Don't talk down to children. They usually know when they are being patronized.

TOUGH CUSTOMERS

Although children are a relatively easy group to reach, these innocents are not left completely defenseless in the face of Madison Avenue cunning. The first two Nielsen categories, the 2-5 and 6-11 groups, have known television all their lives and are not a little jaded by it all. The average kid has watched four thousand hours of television before his first day of school, and not all of it has been cartoon fare. He's seen wars fought on the television screen, as well as a relentless stream of commercials.

“It is now more difficult to get to a child with a compelling message,” Helitzer claims. “They are becoming tougher customers.” The tots are more discriminating than they once were. The shows had better be winners laced with winning commercials, or the kid is going to tune out. One agency executive describes the programmer's nightmare: “Go ask CBS what happened when they tried to rerun a season of stuff. They fell out of bed.”

Kid television presents a unique headache to the media man. The preteen market is the only market that is sent out to play, en masse, in nice weather. Kid viewing is a very seasonal thing. Early-morning viewing is steady year-round, but in the summer, viewing drops off drastically later in the day, particularly in fringe time. According to Nielsen studies, preschool children watch twice as much television in the winter, and the 6-11 year-olds view one-fourth as much. The 2-5's are available seven mornings a week, winter and summer, while, during the school year, older children view only from late afternoon through early prime time.

While early fringe is considered of all-family interest, children seem to have a lot to say about what the family watches. Shows like *The Monkees*, *Daktari* and *Batman* exert a strong pull on the preteen crowd. The ABC study reports that a child was among the viewers of 7:30 p.m. to 9 p.m. television in 46% of the households polled. General Foods has taken advantage of this audience composition by piggy-backing kid cereal commercials with adult cereal commercials.

On television children come cheap. On Saturday morning the cost per thousand for the 2-5-year-old group is \$1.31, for the 6-11 group, \$1.78, and for the total preteen group, 75 cents.

The preteen market is slated for change in the next few years. According to a survey conducted by the Advertising Research Foundation, there were 1.7 million multiple-set homes in 1956. Ten years later, there were 13.2 million American homes with two or more sets. As the number of multi-set households increases, more children will exercise an independence of choice in what they view.

While the birth rate is shrinking, the actual number of births in a year is growing and is due for a tremendous surge in the early 1970's. At that time all those war babies will be in their early twenties and are expected to renew a 20-year cycle of population expansion. Though the birth rate may be yet on the decline, there will be more young parents and more young children. According to the U.S. Census Bureau, the under 14 year-olds are expected to number 65,275,000 by 1975. That's a lot of peanut butter. END

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RCA color TV training center

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To help customers get the very best television pictures, RCA maintains this permanent training center for station engineers. Here users of RCA color studio equipment receive a program of instruction in operation and maintenance. This service is available to all customers, at no charge, to assist in getting the *full capability* of live color cameras, color film equipment, and TV tape recorders.

Instruction is given in seminars devoted to the various equipments. Each course runs from two to five days, depending on

the complexity of the system. Regular classes are devoted to the TK-42 and TK-43 color cameras, the TK-27 color film camera, the TR-70 and TR-3-4 television tape recorders. Groups are small so that each engineer receives as much individual attention as possible. They learn how to obtain peak performance from this sophisticated equipment and how to save money in its operation.

Courses begin with a description of the equipment, circuitry, and nomenclature. This is followed by a detailed study of operation, with practical exercises in line-up, maintenance and trouble-shooting. Courses are conducted by RCA engi-



for station engineers

neers with experience in both practical and theoretical aspects. These seminars give visiting engineers the reasoning behind the complex new designs, their capabilities, and show how broadcasters can best achieve operating efficiency and finest pictures.

The technical and artistic demands of color television have resulted in broadcast equipment far more complicated than a few years ago. This new training center expresses in part RCA's responsibility to help broadcasters produce TV pictures that reflect optimum performance of their equipment. The Center occupies approximately 7000 square feet in RCA's

main office building in Camden, and includes a color TV studio for "live" camera demonstrations, a color TV film area, a color TV tape area, and a master control center.

For further information about this RCA TV Training Center, call your RCA Broadcast Representative. Or write RCA Broadcast and TV Equipment, Building 15-5, Camden, N.J.



The Most Trusted Name In Electronics

Casting directors haunt acting schools, off-Broadway theaters, to find new, fresh faces

sounds easy, but isn't. "To read responsibly, that's the tough thing to do," Mrs. Bester says. "The announcer may have to get 110 words in and still sound relaxed and conversational."

It is in this voice-over area that much of the best talent can be found. Among the reasons for this is that the Broadway actor who might feel his reputation would suffer if he was identified visually with a commercial can do a voice-over without this qualm. Also, there is no problem of "exclusivity," which holds down the earnings of on-camera actors by preventing them from appearing in a commercial in the same product category or sometimes from the same manufacturer within a prescribed time, usually 18 months.

Along with the "real" look has come the "ethnic" look in commercials, although this look is usually found in commercials beamed to specific areas with sizable ethnic markets and is rarely found in commercials used nationwide. Anyway, it does represent a move beyond the bland, blond, middle-class middle-western stereotype that once was the whole show.

(However, as any casual observer of American television can see for himself, this ethnic embrace only extends in a token fashion to the Negro minority, which remains conspicuous by its absence in all but a very few commercials despite a certain amount of public clamor over this during the height of the civil-rights movement. Advertising agencies announce the correct nondiscriminatory policies and a few more Negroes have found their way into commercials, but in actuality hardly a dent has been made.)

TALENT POOL

If commercials require new faces, where are they coming from? According to Mrs. Bester: "New York is a great pool of marvelous talent." She finds fresh prospects by going to the off-Broadway and off-off-Broadway theaters and to drama schools. Children may be found at playgrounds. "I carry my business card and try not to frighten the parents." Mrs. Bester, herself, has been a guest teacher at a broadcast school. She says at her first session she was so disappointed in the work of the beginning actors that she thought: "Poor kids, the school's taking their money." But then, within months, the improvement was so great that Mrs. Bester now estimates more than half have the possibility of working in commercials.

Actors and their agents also send in photographs. ("It doesn't have to be an eight-by-ten glossy—it can be a three-by-five," says Mrs. Bester.) A listing in the

annual "Players Guide" is a necessity, too, for anyone seriously interested in getting commercial work. An actor also must be prepared to surmount the psychological problem of being brought back for auditions week after week and still not get a part. However, the ability he demonstrates at auditions may color future decisions in his favor.

As for persons interested in voice work, Mrs. Bester says: "I don't think anyone should try to be an announcer or a spokesman without owning a tape recorder because it's only by doing it and listening to yourself and comparing what you do and what's on the air that you improve. I have no use for a performer who isn't willing to work on himself."

CASTING STRAIN

The casting people as well as the actors are under psychological strain. Ruth Levine, casting director at Benton & Bowles, says: "I try to be detached, but we're dealing with people, not pots and pans." She tells of the time an actor grabbed her arm in the reception room and said: "Don't you know I have six children and you haven't called me in a year?"

Miss Levine says B&B's casting department gets some 50 pictures in the mail a day from actors who would like an appointment. "I make as many appointments as I can," she says. "They sit out there. Meanwhile you're talking to other actors on the telephone. You talk all day long and then you go home."

To keep down the number of incoming telephone calls, Miss Levine tells actors to send a postcard now and again with just their name and a telephone number where they can be reached. She saves all the cards for a couple of months and then shuffles through them. "The big trick is to remember who you see, what they can do and to think of them at the right moment. You have to know literally thousands of people in order to have that backlog. The moment that gives you great personal satisfaction is when you can come up with just the right person at the right time."

Miss Levine also casts for the daytime serial, *Edge of Night*, which Benton & Bowles produces. This is a great responsibility since the show is live, and therefore the agency has to be certain that the actor chosen can move right into his role. There's little rehearsal time, and usually the actor, if he has been chosen for a nonrunning part, doesn't know what the story has been up to the time he appears. Also the acting technique required for daytime serials is more intimate than that required for the Broadway stage. For filling these roles,

Miss Levine prefers to see how the actor performs on the stage. "I can meet somebody in my office and I still can't be sure how they act. For this big responsibility I tell prospective applicants: 'Let me know when you're in something.' I could go to an off-Broadway show every night if I had the energy."

Former actress Claudia Walden, head of the casting department at Grey Advertising, says: "Having been a performer myself, I identify with talent. Certainly when I bring in someone for a part I'm sweating it out. I think: 'Go in there and be good and get the job.'"

Miss Walden says the most rewarding thing about casting "is being able to get a 'first' for an actor—his first exposure on television. It's always an exciting and rewarding thing to give talent work. I find it exciting, too, to get the right person who conveys the right image for what we are trying to say about the product: the girl who represents what the woman will look like if she uses it or the actor who represents to the young man the kind of impression he'd like to make."

BETTER WRITING

In Miss Walden's view, it is the better, more creative writing now going into commercials that has led to more creative casting. "The writers have opened up new areas. Casting is not hemmed in as much as it was 12 years ago." The key to the new look, to her, is not homeliness (which one critic said it was) but humor. These people, with their faces that are a far cry from Gregory Peck's, are used in comic terms. The humorous face is the memorable face.

Where does she find fresh talent? Miss Walden, too, haunts the theaters and the acting schools. "Also, if you can stay up, the Merv Griffin, Johnny Carson and Joey Bishop shows are a good place to see new talent. These late-night shows have their tentacles out, searching for people in the nightclubs and cafes.

"Here at Grey," she says, "we easily get 75 to 100 pictures a week. Out of these come the people who participate in our open auditions, held once a month after hours in one of the larger conference rooms. Each does a five-minute scene, or he can sing or dance. I don't think there is any area that uses talent—the circus, any place—that shouldn't be of interest to casting people. There's no limit. It's an open sesame."

Miss Walden says more big-name actors are interested in doing commercials now because "they realize commercials have grown up. The copy is intelligent and has something to say. It's not just saying 'everybody go out and buy this.'"

They can use themselves as actors and performers."

Carol Reid Katz, TV casting director at Foote, Cone & Belding, supplies another reason why actors are eager for commercial work: It can lead to better things. "Commercials were the springboard for actresses like Barbara Felton, Andrea Dromm and Pam Austin, and actor Marty Ingalls who's now on the *Phyllis Diller Show*," Mrs. Katz says. "They might not have been known so well if they hadn't worked in commercials. We get requests now for actors who want prints of their work in commercials so they can show them around."

Sometimes an advertising agency, even though it has a casting department, will go to a freelance expert in the field if it is faced with supplying people who are not the usual run of commercial actors. Such was the case with Foote, Cone & Belding when it needed comic types for the Frito Corn Chip series that was narrated by Dick Cavett and directed by Mel Brooks. The agency went to Alan Shavne Associates. Shayne, who has an office at Talent Associates-Paramount, did the job for the agency for a fee. Most of his casting work is for TV dramas and the movies and he figures that freelance casting for commercials will decline since the advertising agencies, once they use an actor, know where to find him again.

Shayne's wealth is his card files, based on some eight years of constant theater-going and clipping of drama reviews. Whenever he sees a play, he makes a note on each performer, usually adding some phrase like "looks like a beagle" that will help him remember the actor's face.

NO PHONIES

As Shayne sees it, it is the young people in the audience who have prompted television commercials to seek "real" rather than conventionally attractive people. The same thing holds true, he believes, for the stage and screen, where the new heroes of the youth have faces that might put their elders off. This could have something to do with the fear of the phony that seems to have seized the younger generation.

The smaller advertising agencies, if they don't have a casting department, can call up a talent agent direct and ask him to send over, say, five 17-year-old blondes who can lisp in French. All sizes of advertising agencies also make use of talent agents who specialize in hard-to-find people. Such agents are Hans Walters, who is adept at turning up actors with a variety of foreign accents, or Serendipity Talent, which specializes in the unusual request.

Chandler Warren at Young & Rubicam says the agency was asked to find a man who could do a handstand on a can containing one of the Johnson &

Casting directors at top-20 New York agencies

N. W. Ayer, 1271 Sixth Avenue (PLaza 7-5700) Norma McCabe

Ted Bates & Co., 666 Fifth Avenue (JUdson 6-0600) Rolly Bester

BBDO, 383 Madison Avenue (ELdorado 5-5800) Nancy Marquand

Benton & Bowles, 666 Fifth Avenue (JUdson 2-6200) Ruth Levine

Leo Burnett Co., 477 Madison Avenue (PLaza 9-5959) Marilyn Samuel

Compton Advertising, 625 Madison Avenue (PLaza 4-1100) Maggie Lacey, Jack Kelk

Dancer - Fitzgerald - Sample, 347 Madison Avenue (OREgon 9-0600) Doris Gravert

D'Arcy Advertising, 430 Park Avenue (HANover 1-3500) Norma Amick

Doyle Dane Bernbach, 20 West 43d Street (LONgacre 4-1234) Mary Draper

William Esty Co., 100 East 42d Street (OXford 7-1600) Vacant

Foote, Cone & Belding, 200 Park Avenue (973-7000) Carol Katz

Grey Advertising, 777 Third Avenue (PLaza 1-3500) Claudia Walden

Lennen & Newell, 380 Madison Avenue (MUrray Hill 2-5400) Martin Begley

McCann-Erickson, 485 Lexington Avenue (OXford 7-6000) Gina Gaylord

Needham, Harper & Steers, 530 Fifth Avenue (YUkon 6-6500) Toni Barton

Norman, Craig & Kummel, 488 Madison Avenue (PLaza 1-0900) Sally Howes

Ogilvy & Mather, 2 East 48th Street (MUrray Hill 8-6100) Dolores Messina, Maura O'Shea

Sullivan, Stauffer, Colwell & Bayles, 575 Lexington Avenue (MUrray Hill 8-1600) Catherine White

J. Walter Thompson, 420 Lexington Avenue (MUrray Hill 6-7000) Evelyn Pierce

Young & Rubicam, 285 Madison Avenue (576-1212) Chandler Warren

Johnson products. "Then they said: 'Wouldn't it be great if we could find someone who could balance himself by one finger on the can?' It ended up we had two to choose from," Warren says.

The head of Serendipity Talent is 24-year-old Nancy Fisher, who scuba dives and flies a plane in her spare time. When she started her agency a little more than a year ago she decided to emphasize the unusual, "because if they get used to calling me for that they'll also call me for very ordinary things." She has found four teen-age flying trapeze artists for a soft-drink commercial and a beautiful girl who can ride a horse, parachute out of an airplane and harpoon a whale for a Chemstrand Action Wear commercial. For a radio ad for *Life* magazine, she came up with a man who spoke Mandarin Chinese and sounded like Mao Tse Tung.

The cards in her talent files contain all the usual things about people, plus such extra details as that they play the cello or are a whiz at badminton. Then, through a conscientious cross-indexing system, she can come up with four lady cellists in a hurry if they're needed.

Warren of Y&R, who started as a lawyer with the agency, terms the current look in television commercials "an art director's trend. Everybody's talking about the interesting face as opposed to the cosmetically beautiful face. It's more than just the slice-of-life approach. It's

the interesting face," Warren believes.

Warren wrote a couple of original shows with Saul Turteltaub (who now writes for the *Pat Boone Show*) at Columbia University before going to work for a downtown New York law firm. When he entered the Y&R legal department, most of his work was concerned with talent contracts, particularly complicated deals involving over-scale talent. Then he became an associate producer on a nighttime serial, *Private Worlds*, which Y&R did for client Procter & Gamble. From there he moved to his present position with the 11-man casting department. Besides his administrative functions, he gets involved in special projects—say, casting for a new-product commercial—and also sports-figure casting ("I'm a nut about sports and many of our clients, for example Vitalis, use sports figures in their ads.")

Warren has broken down the entire account list at Y&R and assigned specific accounts to specific people in the casting department. "This way," he says, "people in a product group know the casting people to go to if they have a question. But this system is not a rigid thing and if one person is in the middle of something else when his assigned casting chore comes up, people can be switched around. By and large, though, we try to keep things separate."

Warren says Y&R has an "open-door

CASTING CALL *continued*

policy" for actors who want to work in commercials. "They send in resumés and photographs and we set up appointments. Each day five or six pictures are assigned to some members of the department to be interviewed. We've found a lot of new talent this way."

Time is the enemy of casting departments at every agency, and the pressure to get together a cast in a hurry is greater in advertising than it is on Broadway or for the movies. The commercial, itself, is a foreshortened dramatic form, and it seems to set the pace. Jack Kelk, casting director at Compton Advertising, says: "You get the script or an idea and they sit on it and sit on it and then, well, they're going to shoot the next day."

Kelk started as a child actor and after a stage and screen career moved into casting about five years ago. An example of his work for Compton is the "Flavor Grabber" series for L&M cigarettes. These commercials show a bunch of character types swiping cigarettes from each other in sequence. Each face is different—there is even a man with a beard—but they all look as if they might know each other. "You don't steal cigarettes from a stranger," Kelk explains.

(Both this "Flavor Grabber" series and the Benson & Hedges "Disadvantages" series out of the Wells Rich Greene shop are examples of a trend towards large casts, where half the fun of the commercials is watching a sequence of diverse faces. Incidentally, the voice-over of the Benson & Hedges commercials runs counter to the current man-in-the-street tone. The "Disadvan-

tages" voice is cool and elegant, perhaps a necessary antithesis to the visual sequence of bumbling runners into trouble with their extra-length cigarettes.)

Kelk says casting directors don't have much difficulty finding talent, "there's plenty of it around," but the trouble is "getting everybody to agree on what they're looking for. Often you have to show as many as 10 people for one part."

At a TV Casting Workshop at the recent American TV Commercials Festival in New York, Mickey Trenner, director of Griffith Miner Productions, said: "You cast somebody who you think is fine for the job. The casting director says he is great and the director says: 'Boy, that guy is beautiful, I would like to work with him.' And then in comes the writer and the writer says: 'Well, I think he is good and I would like to take a look at what else you have.' And then down comes the account executive. And then we have the account supervisor and we have the brand manager and we have the brand supervisor and before we get through this whole committee, we go back to somebody who is either not real or can't act, or somebody who is nice looking or one who fits the ethnic look.

"Unfortunately," Trenner continued, "when you get through this committee, you can't always end up with what you think is right for a commercial. If it was in our hands, if it was in the hands of the people here on the panel, and the producers from the agency, then we could do some great commercials. But everybody at the agency wants to get their—I guess justified—word in, and they want to say what they feel about the casting. And the account man says:

'I know they won't like him because he has brown hair and he likes men with blond hair or he doesn't like red heads because his wife is a brunette.' And this happens all the time and you lose a lot of good people. Now, I think there is a pool of talent out there, especially in the city of New York, that is as good as anywhere in the world. And there are a lot of great people out there and there are a lot of great people who come in and read for us all the time. If we have enough guts to say 'this is who we want' and fight for it, in a way I am sure we have done many times, the commercial may end up being great."

As Trenner indicates, a strong will is as necessary to a casting director as a good memory.

The enthusiasm the television commercial industry has shown for using actors in large number is having some sort of playback effect on the New York stage, but it's hard to discern how much. It's obvious that a residuals check can help keep an actor alive until he lands a part in the theater. Then, too, a Hollywood actor sometimes can take a stage role in New York and make up his salary loss by doing commercial work on the side.

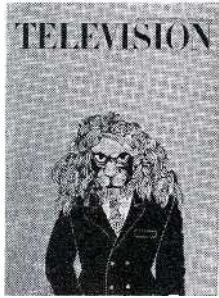
THE LONGEST MINUTE

The pay certainly sounds good for a minute's work—but in actuality the time consumed is considerably more than a minute. Humphrey Davis, director of public relations for the Screen Actors Guild, New York, says that several auditions may be required, then a couple of days of shooting and then some retakes. The commercial will run for about 15 weeks. With all the restrictions over product conflict, the ordinary actor probably will do only about three a year. If he gets \$1,500 a commercial, he still won't be able to support himself and certainly not a family on just this one year's take of \$4,500.

Of course there is an elite in commercial work, particularly those doing voice-overs or those, like the lady plumber, who are identified with a product and work regularly, who make a very good living out of the business. But, says Davis, many of these have had years of experience in radio and television soap operas and other media and are paid well because they know what they're doing.

This sort of professionalism is getting to be commonplace as television commercials come of age. And a figure who plays a key role in the care and concern now being lavished on commercials is the casting director. Mrs. Bester says: "Communications are thought of in terms of the spoken and written word, but casting is communications with personalities, figures. . ."

People respond to people. END



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

FINANCE from page 9

ume would be up 30% to 50% this year, but dollar sales would be down because of lower average prices.

Metromedia stock went up 2% as it was learned that the previously announced sale of the Harlem Globetrotters basketball team to the chain had fallen through. A Chicago circuit court judge, whose approval of the sale was required, announced that the team was going to a Chicago syndicate at a price of \$3.71 million, instead of to Metro-media, which had bid \$3.5 million.

Rollins Inc. stock was down 6% a share although it reported record revenues, with the net income for the year ended April 30 of \$1.63 a share, compared to \$1.35 the year before.

Teleprompter's stock soared 21% as rumors continued to fly about a long-talked-of merger with MGM.

At the same time, MGM stock was up 16% on the basis of Wall Street rumors of a possible tender offer.

COMMERCIALS from page 35

Ballantine does taste differently today, and that is precisely the objective the client set out to achieve."

The original jingle for the Ballantine beer commercial was written by Dick Uhl, director of creative services, who headed the copy operation and also worked as part of the art production team at the agency. "Dick's jingle has been a consistently strong factor in Ballantine's sales," believes Gehron.

"Our only initial problem," he continues, "was that the campaign had to be taken to 34 separate distributor meetings all over the East Coast. Generally, we had a good reaction from Ballantine sales people wherever we went."

What has been the result of the new Ballantine TV campaign? Says Gehron: "The sales picture has been reversed, we think. This campaign broke out just a few months back, May 1 to be exact, so in a sense the jury is still out. However, the picture looks good, and we are confident because we sense the enthusiasm among Ballantine's distributors and salesmen. To us, of course, TV is the big medium, and we know it will get our message across most effectively. The essential point in this entire campaign is this: Ballantine has revitalized a concept about selling beer."

The current campaign is the heaviest in the history of the Ballantine brewery, Gehron claims. "Throughout this summer, we expect to be reaching every adult male in New York City five times a week. In addition, we have ads aimed at the Negro market, utilizing such personalities as George Kirby, Redd Foxx, 'Moms' Mabley and Irwin Watson. Other ads will also reach into Spanish Harlem, and

Ampex Corp. stock was up 8% as it reported net earnings for the year ended April 29 of \$1.09 a share, compared to 91 cents a share the previous year.

Ogilvy & Mather International stock went up 2% as directors voted a dividend increase from 10 cents to 12½ cents a share per quarter.

On the research front, it was learned in mid-June that RCA has applied for FCC permission to make a six-month test of units that would print facsimile newspapers in homes through use of regular TV channels. The tests, between RCA Laboratories at Princeton, N. J., and New York City, presumably would use WNBC-TV during off-hours to transmit a "blended signal" that would be picked up by regular home-television antennas and then broken down to provide both normal TV reception and to feed special home printers that would provide such things as printed stock-market reports, news briefs, cartoon strips or even television program schedules. Dr. James Hillier, vice president of RCA Labora-

will be supported by radio, six-sheets and material keyed to the largely Spanish-speaking audience of such outlets as channel 47."

Ballantine beer is primarily an eastern-seaboard-distributed product, reaching counters from Maine to Florida. It was introduced in South Carolina in January 1967, where several new distributorships have now opened up all of the southern part of the state. Expansion in the Pittsburgh area and in segments of Georgia are well under way.

Ballantine beer ranked 12th nationally in 1966 sales, according to the estimated "top-25" listing of breweries published by *Brewers' Digest* in January 1967. Data gathered by the research bureau of the National Beer Wholesalers Association showed Ballantine with annual production of 3,776,000 barrels.

Ballantine's new TV campaign comes in a period in which the brewing industry is going through some startling changes. As noted by A. Edwin Fein, managing director, Research Co. of America: "Beer sales continue to increase while the number of breweries shrinks. The trend is toward modernization and expansion of existing facilities." While some of the leading brewers are constructing new plants, acquisitions and mergers by others have already contributed to improvement in sales and production potentials.

"Obviously," concludes Fein, "advertising budgets have been stepped up to keep the leaders in front. During the last five years, there has been increased utilization of TV as a prime promotion medium." Here is a comparison of advertising expenditures in measured media in the last five-year span:

tories, said it would be "a few years" before such a system might be available to the general public, however.

Among other television stocks, Cox Broadcasting fell 2% as its directors declared a dividend of 12½ cents a share of common stock to stockholders of record June 22.

Corinthian Broadcasting Corp. took final steps to become publicly owned when it filed with the Securities and Exchange Commission to offer 750,000 shares of common stock. All of the shares will be offered for the account of John Whitney, who will continue to hold over 50% of the outstanding common stock. To make the move from a privately owned company, FCC permission earlier had been received to transfer control of Corinthian from Whitney Communications to Whitney personally. Corinthian, through its subsidiaries, owns and operates KOTV-TV Tulsa, Okla.; WISH-TV Indianapolis; KHOU-TV Houston; KXTV (TV) Sacramento, Calif., and WANE-TV Fort Wayne, Ind. END

Ad cents* per barrel sold:

	1966	1961
Newspapers	9.8	14.5
Magazines	9.1	9.1
TV network	19.1	6.5
TV spot	67.9	51.6

*covers actual expenditures in measured media shown above.

Including all other media (radio, outdoor, point-of-sale, etc.) and associated advertising costs, Mr. Fein estimates that brewers currently spend an average of approximately \$2.50 per barrel to market their products. Today, the brewing industry is earmarking about \$250 million annually for its advertising budget, an increase of about 25% in the past decade.

Although Ballantine, because of its attention to the East Coast market, is not the national front-runner in TV expenditures, its awareness of the value of TV exposure has grown steadily.

Ballantine was among the first major users of TV, according to its agency, and during the past decade, has increased its investment in television by 50%. Now TV accounts for more than half of the brewery's media budget.

The firm realizes that there may be several factors that have contributed to the success of the present TV campaign. One of them, perhaps, is its selection of actors in its commercials. "We look for a certain stark simplicity," states one representative. "It's a quality you can't get with most models, but we think we've gotten our message across with the people we're using in our current spots."

An agency man adds: "That's one of the reasons why the ads have had the impact they have had so far."

Ballantine obviously agrees. END

The youth movement has been active especially in television's creative fields

forge the way in program development. Who was entrusted with this chief mandate for growth? A 38-year-old named Edward Rosen, another former talent agent.

Television's original young dynamo is Martin Ransohoff. In 1952, not yet 25, he started Filmways Inc. on a \$200 shoestring. To him belongs the distinction of being the youngest chief executive of any company listed on the American Stock Exchange. Now 38, Ransohoff, chairman of the board of Filmways, rules on a budget for television and feature-film production that approximates \$35 million a year.

For most of his less than two score years, Chuck Barris was one young man who at best was merely making tracks to the suburbs of oblivion. But overnight he arrived, the heir-apparent to daytime production, with a little nighttime on the side. Spearheaded by *The Dating Game*, 38-year-old Chuck Barris is turning out as much weekly TV product as 20th Century-Fox and Universal, the industry leaders.

Without question the zingiest, hippest area of television production is in commercials. All the program guys admittedly learn from the commercial makers. John Orloff, 35, a film director by trade, is one of the Pied Pipers of the young comers. He's with it. Wakeford-Orloff, the commercial production house he co-owns, is only a year in business but already is influencing people and winning awards.

AT ALL LEVELS

Yet it is not only in the executive ranks that youth reigns. It's a movement that has permeated all levels of production, particularly the creative activities. Says program executive and industry observer Doug Cramer: "Every day I'm astonished by the younger people in the business that are coming along. Why, guys fresh out of college are coming in and presenting ideas that are startlingly good. Look at the writing staff of almost any show that's on the air. They all have a large quota of bright young talent."

Indeed, television's most important writers today are essentially young people. Larry Cohen, the author of *Branded* and *The Invaders* among several other series, is 30. Mark Tuttle, who's been writing episodes for *The Beverly Hillbillies* since the 1963-64 season, is 32. Such other top writers as Bill Persky, Sam Denoff, Ernie Chambers, Jerry Belson, Gary Marshall and Buck Henry are all on the sunny side of middle age.

Universal Television, the pace-setter in so many ways, is probably the studio most committed to the youth movement.

Young bloods are all over the lot. Besides Sid Sheinberg, there's Jerry Adler, 36; James Duff McAdams, 30; Joel Rogosin, 34 and Ron Roth, 31. Adler, a program executive, handles the "World Premiere" features for television. He's been with the company for some 10 years in various up-the-ladder executive capacities.

James McAdams, joined Universal when he was 25 as a reader in the story department. Now he's the producer of *Ironside*, the new Raymond Burr series slated for NBC-TV.

Joel Rogosin has been one of the producers of *The Virginian* since 1964. Currently he's preparing "The Sunshine Patriot," a feature for television.

Ron Roth began his television career when he was 19 as assistant to veteran producer Harry Ackerman. Last season he was named a producer for the *Bob Hope Presents the Chrysler Theater* series. Now he's working in theatrical feature production and helping develop new projects for television.

MANAGEMENT IN DEPTH

Lew R. Wasserman, president of MCA Inc., parent company of Universal Television, tells why the company places special emphasis on the development of young executive and creative talent. "Giving opportunity, guidance and experience to young executives results in depth in management, a worthy goal for any company," he explains. "All business companies," the 54-year-old Wasserman points out, "should be developing young executives to meet competitive challenges and create new fresh ideas and approaches to keep pace with today's world. The television industry is perhaps more active in this regard than other fields because it is young itself."

Television youth, in all its zest and exuberance—communicating specifically to teeny-boppers and long-haired swingers—is best displayed on the NBC-TV-Screen Gems series, *The Monkees*. The half-hour show was named the outstanding comedy series at the most recent Emmy awards presentations, and the outstanding directorial achievement in comedy went to former actor James Frawley, 29. Two years ago, Frawley probably couldn't have even bought his way into the Emmy show. Last season he directed half of the *Monkees* programs.

Robert Rafelson and Burt Schneider, the producers who said yes they would take a chance on young Mr. Frawley even though he had only two 16 mm shorts as proof of his production ability, are both 33. They wanted nothing old hat about their show. To get a fresh feel on the air, they lined up a cast and crew who really didn't know what the heck

they were doing—directors, like Frawley, who never shot a foot of television film; cameramen who were assistants before and dying to try their wings and prop men, makeup artists and assistant directors who had previously tried to break into the television business with little success.

Technical perfection was never the goal. The humor of the kids who were the performers was what was being offered. The idea was to create the breeziest, most uninhibitedly youthful show on the air. Apparently Schneider, Rafelson and Frawley succeeded.

"The long dissolves and the fade-outs to show an extension of time are really old fashioned," comments director Frawley. "People are willing to accept a faster-paced film and a faster cutting technique than they used to be. I think this is so because the very temper of our times is faster."

It's a clue to why the young lions have been let loose. Actually, there are many reasons, not all of them peculiar to television production. For every major company in the country, Procter & Gamble and General Foods are good examples, now have young men as VP's where 10 years ago there wasn't a one under 50. Everything in the country has become hipper. Year by year we're moving faster, thinking faster. Ways of thinking and living probably have undergone more radical changes in the last decade than in the previous 50 years. This is bound to be reflected most of all by the communications media. And it's inevitable that the people who make executive decisions and those who turn out the creative product be representative of the times.

SURVIVAL OF THE FIT

Television production, of course, has its specific hang-ups. By all accounts the physical and mental strain of functioning successfully in the field is fierce.

"Television always has been a young man's medium," says Dick Zanuck. "The nature of television is very fast. The pace is rapid. The mortality rate is high. It takes young, aggressive types to survive."

Mr. Zanuck's cohort, Doug Cramer, elaborates on the point. "The demands are so grueling," the one-time ABC-TV executive points out. "When I was in the network business, I alternated a week in New York and a week in Hollywood all year long. About every sixth week I spent in London. When you're in Hollywood you have to be on the phone to New York 6 a.m. Pacific Coast time. It's enormously demanding. And then there's the sheer number of films to see and scripts to read. You have to be able to

stand the pace," the Fox executive says.

Director James Frawley works television from the creative side. The going for him apparently is comparably accelerated.

"We don't make a television show," he says, "we make half-hour movies in three days. We work very fast. I mean really fast. That means incredible planning, fantastic teamwork and a lot of hysteria. I mean, man, I'm never off my feet for 14 hours a day, running around, turning, screaming. It's a wild zany circus."

Then there's that much overworked generation gap to consider. By now the statistics are cliché but they're none the less startling: youth market spending more than \$12 billion a year, growing three times faster than total population, more than half of population under 25 years of age, teen-age population up to 27 million in 1970 with spending power between 18 and 21 billion dollars, glow of youth crying out from everywhere.

Television has no choice. That's the audience. It has to be reached. Presumably a young man can more effectively make contact.

THE GENERATION GAP

"It's easier for me to deal with my 6-year-old daughter than for my father to communicate with her," contends Hanna-Barbera's young Ed Rosen. "There's enough that's current in my life for me to understand her."

Jim Frawley is even more emphatic. "There's very definitely a generation gap between anyone under 35 and anyone over 35," says the under-30 director. "There's a group that's made up of everyone from psychology professors to hippies and flower children that are film nuts. It's kind of their medium. Films perhaps aren't saying things they didn't say before but they're saying them in a new way. And the younger generation is interested in what films have to say."

Given a chance, how have television's young men performed? Remarkably well, with few exceptions. Herb Solow gave Desilu style, quality and flair. Under Dick Zanuck, 20th Century-Fox became the number-one producer of prime-time television series to all three networks. Sid Sheinberg helped give "World Premiere" features for TV their impetus towards establishing an industry trend. Jack Haley Jr. was responsible for a slew of widely hailed specials. Commercial-maker John Orloff's first year in business ended with 50 productions to his credit.

Yet what's to prevent the lions of today from becoming the fossils of tomorrow? Zanuck points out that youth is not so much measured in terms of years, but in outlook. "It depends on one's frame of mind to whatever he's doing," the young production head says. "A 25-year-old can think like an old man."

To Ed Rosen it's a question of fear.

"A guy gets old," the Hanna-Barbera executive says, "when he starts closing up avenues, tries to hold on to what he's been able to build."

Echoing this conclusion, another of the young executives in television, who prefers to remain anonymous in this regard, claims that much of Hollywood is like "Fort Apache." He argues that the television business on the West Coast is full of men who are living in the past, nostalgic for the glory days of radio, performing strictly service jobs for their organizations. "They're holding down the fort," he says. "All they're trying to do is keep from getting scalped."

"They've lost it," he stresses. "The only way to stay young is to keep from getting afraid."

That's the one constant among the bright young men in Hollywood television production. Seemingly they all

stand unafraid. There are hardly any other important similarities. A few have legal backgrounds. Some come out of the talent-agency field. These, then, would appear to be likely springboards for ambitious young men with high hopes in television production.

Curiously, most of the successful young TV lions are slight in physical stature. Maybe a Napoleonic syndrome infects the field.

Maybe, too, youth should be clearly understood to be a relative evaluation. What's dashing to one is doddering to another. It's like the way one public relations man reacted when asked about the young production executive in his company. "He's not young, he's middle-aged," the PR man said. How old is middle-aged? "Oh, around 40," was the reply. The public relations fellow, it's important to know, is 25. 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 **\$3,289,520*** for **LAUNDRY SUPPLIES.**

**But you can't reach this market from
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WWTV/WWUP-TV is the ONLY way.**

YOU'LL miss about 17% of your potential retail sales in outstate Michigan if you put your TV dollars only where your Michigan wholesalers are.

Why? Because the retailers in our 39 counties *buy* downstate, but they *sell* up here! You reach their customers almost exclusively on WWTV/WWUP-TV — unless you want to use 20 radio stations and/or 18 newspapers.

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plies every year—well over a MILLION dollars in dry detergents alone.

Michigan wholesalers need your advertising support to move *your* products into our 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.

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WWTV CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE. MARIE
KOLM-TV LINCOLN, NEBRASKA
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Avery-Knodel, Inc., Exclusive National Representatives

One of TV's first success stories took place in Kearney, Neb.

out to be a bomb. We thought they should sponsor five hours a week for us. The problem was that the 'shopper' displayed on-screen the day's 'specials' at that store—but, as it turned out, that was precisely the merchandise that the potential consumer wanted to handle for herself. Eventually that was the merchandise that really caught on in the stores.

But, he continued, "in one instance, we had a large amount of regular blankets in stock just as the electric blankets were coming in. The nonwirables went at \$3.95—like crazy—but nothing else ever really did, and we had to give the credit to television exposure. The whole thing then was that what you tried to push commercially on TV had to be *spectacular*. And, for some strange reason, that was the thing that always worked."

Audiences in the late forties and early fifties reacted tremendously because of the immediacy of the medium, its impact and, most of all, its "newness," its personal quality. Viewers were extremely receptive. Sales everywhere jumped tremendously. Many sponsors have testified to that with releases quoting sales jumps of 150%, 175% and even higher—in a very brief period.

Not too many people are familiar with the name Kearney, Neb., but, by the end of 1956, McKesson-Robbins Laboratories was. And it was all a result of a TV ad campaign for a weight-reducing tablet called Kessamin.

TV'S FIRST TEST

It started on KHOL-TV Kearney and its satellite, KHPL-TV Hayes Center, when a comparison of costs between radio and TV showed that the latter expenditure would be less than a campaign on five major radio stations needed to cover the same area. Inasmuch as these TV stations covered many towns in 51 counties of Nebraska, Kansas and Colorado and it seemed the right time to try for a fast-moving, far-reaching medium, TV got the nod.

Thirty days after television started, product distribution in the area's drug stores reached 85%. Television boosted the sales volume nearly 200% over that usually recorded for new products. This outperformed all previous radio campaigns. After eight weeks, total sales (not including repeat business) passed \$15,000 at the wholesale price level.

Considering the year (1956) and the town TV must have been doing something right.

Television commercials were having other effects on the economy during the 1950's. Remco Toys, pouring 90% of its ad budget into spot TV, said television

was providing greater sales for each dollar expended than any other medium it had used.

Avon Products invested 90% of its ad budget in spot TV in 1958 (\$2.7 million in 112 markets) and one of its top field representatives found their customers bringing *them* orders. Doors opened, sales shot upward.

Proctor Electric saw its gross leap 250% between 1954 and 1958, and its distribution spread from one to 42 markets by using daytime and late-evening periods. With 79% of its ad budget in spot TV, it noticed that its dealerships increased—on a rough average—as much as five times in such markets as New York, Philadelphia and Los Angeles.

High-ticket items such as automobiles experienced TV's value as Ford, Chrysler, Oldsmobile-Cadillac and Plymouth-Dodge dealers reported ad budgets up to 95% on TV, and strong sales responses.

LESTOIL'S SUCCESS

TV commercials in the fifties created a big boost in distribution as well. Lestoil, with 95% of its ad budget at that time going into spot TV, was one of the first to demonstrate its effectiveness.

Consumer demand was forcing distributors and dealers to come to Lestoil.

The Lestoil Story: 1954-1958

	<i>Spot TV Budget</i>	<i>Sales</i>	
1958	\$10,000,000	60,000,000	bottles
1957	4,000,000	39,000,000	"
1956	750,000	24,000,000	"
1955	210,000	6,000,000	"
1954	60,000	150,000	"

Some of television's growing pains had been imposed on the industry from the outside. In April 1952, the FCC lifted a freeze on TV construction that had lasted three years. Soon television was to be available to everyone in the country—viewers and advertisers.

Like any young giant trying to find its feet, television did a predictable amount of stumbling for awhile. One of its first—and consistent—successes was the fashion-show format. Miss Bernice Foley of WCPO-TV Cincinnati explained why its commercial appeal was so strong: "TV is a fashion show 'natural.' First, you should not have a long runway or an expensive production. Personal appeal to the viewers is important, so, as you present each model, you tell a little about her, such as the fact of a birthday or an engagement or a recent trip to Florida."

Apart from the obvious facts that any commercially salable TV fashion commentator must be an authority on her subject and know how to relate to the sponsor and the talent involved, she is

first and last doing a sales job, Miss Foley pointed out.

Undoubtedly the biggest complaint of advertisers and agencies about television—apart from questions about its effectiveness in certain campaigns—during the forties and fifties was its gradually spiralling cost. But homes were spiralling too—up six million in a year. As the A. C. Nielsen Co. pointed out on April 1, 1953, data showed that in a comparison of costs for December 1952 over December 1951, although talent and production costs for TV in 1952 were up 24% over 1951, TV homes in the same period were up 45% (in the Cincinnati area), giving a larger audience which brought down the cost-per-thousand by 15%. "Also," the Nielsen representative noted, "when you compare local television costs of today to the costs of 1948 or 1949, it might be well to also consider the few thousand set owners of five years ago to the more than 433,000 set owners in greater Cincinnati today."

Some national clients showed immediate, strong interest in TV. Ted Bergmann, then with DuMont, now vice president for programming of Ted Bates, recalls a "Procter & Gamble effort through Benton & Bowles in late 1947. That was the year when TV advertising really began to find its impact and its audience. The show was called *Fashions on Parade*. The operation was a packaging one, with such names as Ceil Chapman and Coblentz Bags, plus at least seven or eight others tied in. They were all Seventh Avenue manufacturers, and each contributed \$500 for the show."

TV BUYWORD

The program was emceed by a personality whose on-screen name became an American byword—or perhaps, more accurately, buyword: "Betty Crocker." Her real name was Adelaide Hawley, and she was later to be replaced by another staple: Julia Meade. The show lasted 26 weeks. The commercials, which were for Prell and Ivory Snow, were done live. "Naturally, doing such commercials creates all kinds of problems. In those early days on DuMont each Friday night at 8:30 p.m., we had our share," says Bergmann.

He was a salesman at the time: "I suppose that if you analyzed those first ads, you would have recognized that they were actually radio spots that had been put into the new medium of television. One time, while doing a detergent commercial with our producer, Herb Leder, we found ourselves stuck with a scene that called for a certain kind of sink."

A hunting expedition was organized, with Bergmann as the bwana. "At the

The

SEVENTH

annual report on the prolific product of today's hometown television will appear in the August issue of

TELEVISION

Magazine

THE MANY WORLDS OF LOCAL TV

presented in a new informative format containing answers to questions like these:

- How much local programing do stations do?
- What local programing attracts the most interest?
- Does local programing pay its way?
- What were the most talked about local programs last year?
- How much staff is needed to produce good local news coverage?
- Is TV editorializing becoming a local force?

Answers to these questions and other pertinent information about local programing will be reflected in word and picture in this showcase issue.

Here's an opportunity for television stations to tell the story of their efforts to enlighten and entertain. On display: a cross-country panorama of what the television broadcaster does to provide his community with impressive hours of local programing. The August issue will tell the story of how he does it, what he's up against and how well he's met the many challenges of hometown television. Here is an issue in which your station's story will be seen and read by the leaders in the business and governmental world of communications.

**(Deadline for advertising reservations July 14.
Call your local TELEVISION man today)**

WHAT NATIONAL LEADERS HAVE SAID ABOUT PREVIOUS ISSUES

Excerpts from remarks made by Vice President Hubert H. Humphrey to the Broadcasters Promotion Association, Washington, D.C., Nov. 8, 1965:

. . . There are two publications among many that I am familiar with. One is BROADCASTING. The other is TELEVISION MAGAZINE. I noted in the TELEVISION MAGAZINE August or September issue a story about the many local programs on your local stations. I must say that I was very much impressed with this display of the wide variety of public service broadcasts. . . . It is well known to all of you that most people of America now rely upon radio and television for their news. This doesn't mean that other media have no important function to play because they do. I believe the printed word is vital and important, but I also believe that the spoken word is the message most readily received, and I want to congratulate you for the good work you do in promoting these valuable public service programs. Particularly the news programs and many programs that you have on your local stations.

TELEVISION MAGAZINE does for the industry state by state what the local television stations are doing for their respective communities. The coverage is equally good in either case.—Senator Warren G. Magnuson (D. Wash.), chairman of Senate Commerce Committee.

I found "The Many Worlds of Local TV" (TELEVISION, August 1966) to be a very good summary of the local contributions made by the broadcasting industry. Informed publications such as this can make a major contribution to the industry.—Senator Frank E. Moss (D-Utah).

I am sure that the sampler will prove to be an asset in providing me with a picture of television as it is today.—Representative Dante B. Fascell (D-Fla.).

This was a very excellent edition of the magazine and I was glad to note that the local stations were given proper credit for their activities.—Senator James B. Pearson (R-Kan.).

It is quite apparent that few activities elude the probing eye of the television cameras across the nation.—Senator Daniel K. Inouye (D-Hawaii).

I found the material most informative.—Senator Fred R. Harris (D-Okla.).

There is no doubt that television is now the pre-eminent medium of communication, both on the local and national level. Its influence is felt throughout the country, and I was most interested in the scope of programming represented in TELEVISION MAGAZINE.—Representative Brock Adams (D-Wash.).

This is a most informative publication.—Representative E. C. Gathings (D-Ark.).

It is indeed a beautiful, well-done job.—Senator Vance Hartke (D-Ind.).

I was interested to read of the varied activities in the industry throughout the nation.—Senator Robert F. Kennedy (D-N.Y.).

I have always felt that television can be one of the most effective and powerful media of education if used wisely and intelligently. Your publication is an excellent example of what can be done . . . with a little effort.—Representative Cornelius E. Gallagher (D-N.J.).

One collect phone call will get you the full story.

TELEVISION

Washington, D.C. 20036
Maury Long, Vice President and General Manager;
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1735 DeSales Street, N.W.
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360 N. Michigan Avenue
Phone 312-236-4115

Hollywood, California 90028
Bill Merritt, Western Sales Manager;
1630 N. Vine Street
Phone 213-463-3148

time, we were working in the old Wanamaker Studios on Eighth Street, so I went prowling all over Greenwich Village for the missing sink. They used to have sidewalk stalls then where you could find just about anything, and I finally came up with the right kind of sink. I laid out \$5.50 and then had to lug it back to the studio. We set it up, and the commercial went off without a hitch."

Television's early sports broadcasts brought their own special brand of commercial difficulties. One of the pioneers in buying sports time was the late Elliott Springs, the rather eccentric head of Springs Mills and the guiding genius behind the pre-*Playboy*-styled ads for "The Springmaid." He paid \$2,000 per game for New York telecasts of the New York football Yankees of the All-America Conference.

Springs's commercials were done on film, with at least three or four planned for each game. They were placed between quarters with a three-to-four-minute announcement at halftime. "Just because they were all on film didn't solve all our problems with running the show," says Bergmann.

EARLY PROBLEMS

"To give you an example, we had a fellow named Bill Slater doing the play-by-play. One day he and I were assigned to cover a late-fall game when the temperature was hovering around 18 degrees. He was alone on the mike, and I was just sort of keeping an eye on things. When halftime came, he turned to me and indicated—off-mike—that he had to take a break for a few minutes. Just about the same time, several thousand other people in Yankee Stadium made a rush for the restrooms, so he was delayed getting back to the booth.

"Suddenly, I spotted a signal that we had to go back on air to talk about the halftime proceedings. Since Bill was nowhere in sight, I grabbed the mike and did everything I could to keep the telecast moving. In short, I faked it with a rather detailed description of a drill team that was marching up and down the field. I kept thinking all the time that there were 35,000 sets tuned into us, and I had no idea how many people were gathered around each set."

Bergmann calmed when he heard a sound behind him, which he assumed was Slater re-entering the broadcast booth. He promptly announced Bill, and then was horrified to spot him several yards away, talking to some friends in the crowd. "I knew then that I'd have to sweat it out a few minutes more, so I did." (Just a year or so before, when there were only about 350 sets around instead of 35,000, Bergmann might have felt a bit easier.) A few seconds after, Slater returned and the broadcast of the New York Yankees football game went

on without any further hang-ups.

It took some time to convince agencies that television was worth serious budgetary consideration. In the 1947-48 season, for example, a relatively trivial figure such as 35,000 viewing sets meant virtually nothing. As one observer of the time is supposed to have said: "What is this thing called television—some kind of toy?"

The problem was that there was simply no way to tell how many Chevys, packages of chow mein or cans of chicken soup were actually being moved. TV's first salesmen often felt as if they were selling chopsticks in Nigeria.

Ted Bergmann frequently had that impression. "First of all, there was hardly an ad agency anywhere in New York where you'd be welcomed any more warmly than a pickpocket. Occasionally, you could get past the receptionist," he recalls, "but it took some doing. I remember once going to an agency then known as Pedlar & Ryan and pitching a sales idea to a really nice guy named Ted Fisher. He listened for awhile and smiled before saying: 'Come back in 10 years.'"

Today's television is, of course, an inevitable outgrowth of what was being tried in the forties and fifties. The big difference is that all commercials—or virtually all of them—were being done live at that time. For instance, the Old Gold commercial put on-screen by P. Lorillard via DuMont in the very early fifties was presented in a style that was to become the hallmark of many other presentations.

The deal was made with what was then known as the Lennen & Mitchell agency. Someone knew a sportscasting voice named Dennis James. His effect upon commercial broadcasting was to

set a major trend, a sort of relaxed, easy-going, man-to-man approach that was ideal for live-TV commercial broadcasting.

James created a feeling that he was talking to only one person, not to thousands of viewers at the same time. He is credited with carrying the commercial. "In fact," says one, "that style may well have led to the whole thing with Richard Stark, Arthur Godfrey and many others. The only visual gimmick we used was the 'dancing pack,' but otherwise it was all James."

In the rapidly changing world of television, it was inescapable that live commercials had to go the way of all flesh. Benton & Bowles, which began by advertising General Foods and American Express on the *Captain Video* program, aided in the pioneering of film ads, with live-action and animation as major new techniques.

Something started to happen, whether by commercial force or by that of programming. From a total of 16,476 television homes in 1946, the audience grew to 3.5 million in 1949 to 35.1 million by Jan. 1, 1956. In September 1966, TV homes numbered 54.9 million.

TV made other big jumps between 1946 and 1956. Starting with a total of five stations in 1946, it increased to 428 stations by Jan. 1, 1956. And, on Jan. 9, 1956, less than 10 years after all this activity had started, NBC presented a 90-minute spectacular of *Peter Pan* that reached 18-million American homes, representing a total audience of over 50-million people.

Currently, network TV is not the only store on the block, no matter what its boosters may say, but it continues to be the most effective and fastest growing national medium ever discovered. END

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EDITORIAL

**At last
the FCC
asks for it**

BROADCASTERS have suddenly risen in a body to assault the constitutionality of the FCC's fairness doctrine, which last month was held to apply to cigarette commercials. It is an uprising that would be more marvelous to behold if it had occurred, say, 15 years ago in response to a ruling aimed at broadcast journalism instead of broadcast advertising. Still, the new movement is not to be discredited. It may succeed in reminding the broadcasters that the First Amendment can be as inspirational as the Annual Report.

The fairness doctrine has been evolving almost since the beginning of broadcast regulation. There is no way of knowing how many stations have adjusted their programming to accommodate suggestions of the FCC or have avoided the broadcast of controversial subjects for fear of FCC reprisal. Over the years, by public notice (when it wanted to issue a general warning) or by private letter (when of a mood to nudge only one station into line), the FCC has been deciding whether this news program discriminated against a certain group or that speech was a one-sided argument that needed answering. Rarely, however, has a broadcaster felt his journalistic sensibilities so offended as to tell the FCC to go jump, and never until now has the broadcasting establishment been aroused to serious protest.

WHEN on June 2 the FCC made public a letter advising WCBS-TV New York that cigarette advertising was controversial and that the station must therefore provide time for antismoking messages, all television stations and networks recognized a threat to their \$200 million a year in cigarette business. Clearly the cigarette makers would lose interest in using a medium that was drenching the air with the advice that cigarettes can kill. All at

once the fairness doctrine was the biggest issue in broadcasting.

The issue got even bigger 11 days later when, in an unrelated case, an appellate court in Washington declared the fairness doctrine constitutional. That decision crystallized the broadcasters' decision to seek a head-on collision with the FCC in the Supreme Court. After 40 years of abiding the fairness doctrine, the broadcasters saw the need to go all the way with a First Amendment test.

It may just be that the FCC did broadcasters a favor by goading them to action to protect their P&L's. There is at least an even chance that a well financed and well conducted appeal to the Supreme Court may establish broadcasting as a part of the press and hence immune to governmental abridgement of its freedom.

In recent years in decisions affecting newspapers, books and motion pictures the Supreme Court has taken an increasingly libertarian position. If broadcasters can persuade the court that the First Amendment applies to them, as it has been decreed by the court to apply to other media of mass communications, they will have been given the right, which surely they would recognize as an obligation, to practice their craft without the debilitating influence of government program control.

Late last month the National Association of Broadcasters' directors authorized the hiring of special counsel to prepare an appeal. If the job is done right, the legal fees will be high, but they could be the cheapest investment broadcasters could make in their future.

Television's technical capacity to perform as an instrument of journalism has been demonstrated repeatedly. To reach editorial maturity it needs to be free of the neutralizing presence of federal surveillance. □

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she was very, very good,**

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