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THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

# Sponsor

JULY 6, 1964 PRICE 40c

NEWSPAPER • NEWSPAPER • NEWSPAPER

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JUL 6 1964

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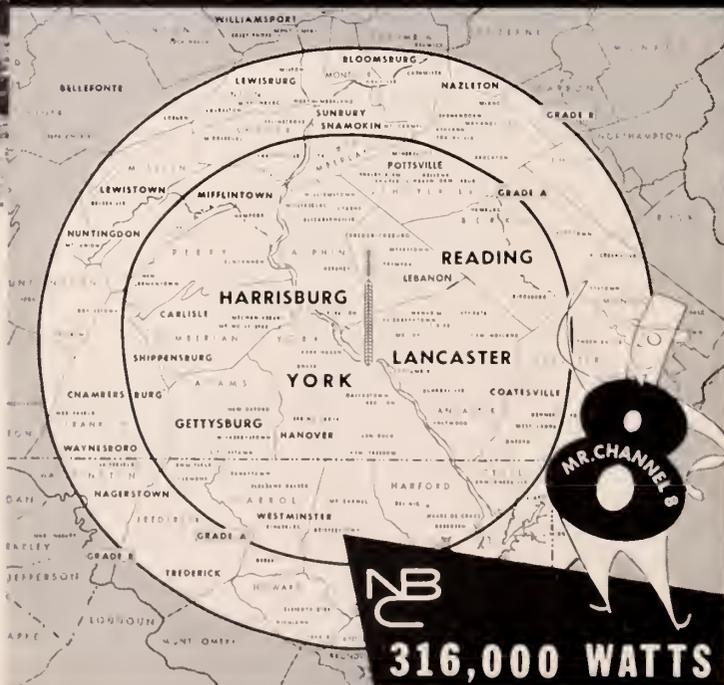
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**MULTI-CITY TV MARKET**



# WGAL-TV

## Channel 8

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STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.

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## Rep Bids Networks Put Minute Breaks Between Shows To Help Reduce Clutter

*Adam Young says longer breaks could eliminate clutter; some key reps agree, other quarters cite more problems than advantages*

New York — Station rep Adam Young has a plan for the elimination of tv clutter — and he's introducing it via an ad in industry trade publications. At the heart of the Young proposal is the suggestion that the networks schedule one-minute breaks between shows instead of the current 40-second ones.

Young further urges the networks to "place both the opening and closing commercials of programs far enough from the break to eliminate the feeling of clutter," and he asks network affiliates to adopt a policy of placing only one spot between network shows.

"Based on research we have done," Young said, "we believe the adoption of these suggestions will meet with almost unanimous approval among advertisers. To begin with, most of them have a strong preference

for the one-minute message and, of course, almost all prefer the island position."

Some key reps contacted by SPONSOR indicated sympathy for the Young proposal, noting that affiliated stations have in recent seasons been faced with the mounting problem of finding prime time for the one-minute announcements offered them. And some have been forced to preempt prime time to schedule local programs.

Critics of the proposal foresaw possibility of stations breaking the network

### NAB Meets Re Collins

Washington — A meeting of the full 44-member board of directors of the NAB will be held July 14 at O'Hare Inn, Chicago, to deal with the problem of the vacancy to be left by LeRoy Collins' imminent departure for a government post.

The board will decide how the NAB will be run in the interim period until a new president is chosen. It will also decide the category from which the next president will be selected — from among broadcasters or from the ranks of public figures.

allowance down into two or three spots, suggested that the bulk of the minute spots might become piggybacks. They also argued that if an advertiser could buy one-minute breaks he might well pull out of network.

## AAA Reports Agency Profits Dropped Slightly in 1963, But Dollars Increased

*Spokesman says picture isn't as bleak as it looks, points out that profits have declined for 10 years while gross went up in seven*

New York — Profits for the nation's advertising agencies showed a slight decline (down .27 percent) in 1963 as compared with the previous year's profits, according to the American Association of Advertising Agencies in a just-released report. Despite the small drop, an AAAA spokesman declared that "the picture isn't as bleak as it looks," pointing out that most agencies actually showed an increase in dollar profits.

It was also pointed out that many agencies have adopted profit-sharing plans and that payments into these plans have shown an increase (up .24 percent) in 1963 as opposed to 1962. Also, a substantial increase in what was called "unbillable client expense," largely in the area of research, was recorded.

Over a 10-year period, net profit has shown a steady decline — from 5.41 percent of gross income in 1954 to 3.7 percent in 1963. But again it was pointed out that in seven out of 10 years, agencies recorded higher dollar profits.

A breakdown of costs in 1963 shows that the nation's agencies spent 67.99 percent of gross income on pay-

roll, a decline over previous years. In 1954, payroll accounted for 69.87 percent and the figure has been dropping slowly over a 10-year period.

Total expenses in 1963 were recorded as 94.36 percent of gross, an increase of .36 percent over the previous year.

### Engelke Heads up Media on Tinker's Alka-Seltzer Acc't

New York — With the take-over date as September 1, media functions on the Alka-Seltzer account for the Miles Product Division of Miles Laboratories, Inc., will be handled by Jack Tinker & Partners, an Interpublic agency.

The media department at Tinker, currently in the throes of organization and planning, will be headed by Robert Engelke, former vice president and media director at Ted Bates. Orders for both space and time will come directly from the Tinker organization. Media research and other services of a technical nature will be purchased by Tinker from other Interpublic facilities.

### ABC's Political Coverage Draws New Sponsor Dollars

New York — About the only ones scurrying faster than William Scranton to summon support for the political conventions and the election are ABC and CBS. The former, with perhaps the biggest sales problem on its hands as the first convention looms, made an 11th hour dent in the unsold portion of its tv package late last week.

The three new buyers: Firestone Tire & Rubber (Sweeney & James); General Electric (Young & Rubicam) and Lever Bros. (Ogilvy, Benson & Mather). Joining Xerox (which has one-third of the package) are Brown & Williamson (one-eighth) and Clairrol. These orders bring ABC-TV to nearly 75 percent SRO.

ABC Radio, the only one of the major radio networks with its own convention-election package, has so far sold one-quarter (to L&M).

CBS' tv-radio package is about 62 percent sold; NBC has been sold out for over a year.

(For a report on the convention-election, see "Sponsors Are Sure Winners in '64 Election," page 23.)

CONTINUED ON NEXT PAGE

## Bell Tells California Broadcasters Code Demands 'Reasonable' Proof of Claims

San Francisco — "We do not seek absolute validation of a claim in a commercial," Howard Bell, NAB code director, told the California Broadcasters Association convention. "We seek only reasonable validation."

Underscoring maintenance of a "standard of reasonableness," especially in view of the code authority's growing relationship with agencies, Bell declared: "All researchers may not agree that a certain claim can be made. But is there any recognized independent source that can support the claim?"

"You would be amazed at the number of times a so-called clinical study is virtually nonexistent," he continued, "and at the number of times that a claim can't be supported at all."

If it cannot be supported, Bell argued, "the claim has no business

being made over broadcast facilities."

Bell also suggested that it is time to take a good look at certain code standards (including time standards) with an eye to developing new approaches. However, any new approaches, he said, must "continue to preserve and benefit the public's interest while at the same time providing more flexibility to the broadcaster."

As a case in point, Bell said that the code does not now deal with the matter of interruptions which current evidence indicates is a major cause of viewer irritation. It may well be that the tv code's future emphasis would be in this area, he told the California broadcasters.

Turning to the subject of piggybacks, currently a sore point with heavy spot tv advertisers who rely on them in their selling strategy, Bell said industry concern over them is not new. He added that the code took its first policy stand on this type of announcement as far back as 1956. He emphasized that piggybacks are not outlawed and declared that "the code is not concerned with the acceptability of piggybacks but rather with their placement."

Bell further stated that the code authority has never represented the new multiple-products-announcement amendment as being designed to eliminate the entire problem of clutter. "It is one factor in an over-all problem with which the code must deal affirmatively," he said.

### Collins' New Position May Hold Broadcaster Contact

Washington — Broadcasters, in their role as local businessmen, may find they will have a good deal to do with Governor LeRoy Collins when his appointment to the newly-created civil rights government post is official.

The Chamber of Commerce, without naming the prospective director, says the head of the Community Relations Service, provided for in the civil rights bill, will need strong cooperation from community businessmen.

The chamber says the purpose of the setup will be "to provide confidential help to communities and persons in resolving disputes and difficulties related to alleged discriminatory practices." Governor Collins, as head of a broadcaster association, has had thorough training in "resolving disputes and difficulties."

Secretary of Commerce Luther H. Hodges had said he expects the service to comprise a 15-man staff and an advisory committee numbering about 100. The Secretary and Chamber of Commerce president Walter F. Carey have both emphasized that it will take a good deal of cooperation from everyone involved to accomplish the mission of the Community Relations Service.

### JD Hearing Postponed

Washington — Once again the Senate Special Subcommittee on Juvenile Delinquency has cancelled its hearings on sex and violence on television. (Last tentative date set was June 25.) The Dodd committee does not expect to attempt its "revisitation" with network heads until after the GOP convention. The latter may set some new records in the way of violence — and tv will carry it all.

### RAB's Bunker Sells Radio For Travel Commercials

Sun Valley, Idaho — In a bid for hard-to-get travel advertising, Edmund C. Bunker, president of the Radio Advertising Bureau, dubbed radio as an "exciting, economical way to sell travel."

In a speech prepared for delivery before the Advertising Association of the West on July 6, Bunker described the "power of today's radio commercial as a major advertising force, best suited to tell the world about the breathtaking beauty and marvelous climate you enjoy here all year long."

Bunker declared that "purely from a budgetary viewpoint," radio spots are far less expensive to create. "From the standpoint of a group like this one — interested in doing the best possible with a relatively limited budget — this economy is vitally important."

To illustrate "radio's impact for travel advertisers," the RAB president played a series of commercials, including the RAB award-winning spot produced for Qantas Airlines.

## 1963 Radio/TV Station Profits Down

Washington — The over-all profit margin of radio and tv stations declined in 1963, says a report compiled by the NAB's Department of Broadcast Management, but prospects for a strong increase in revenue in 1964 are bright.

According to David L. Doughty, acting manager of the department, the typical radio station earned 6.4 percent profit before federal taxes on 1963 operations, as compared with 7.7 percent in 1962. On the tv side of the ledger, the 1963 profit was 16.3 percent, compared to 16.9 percent in 1962.

On the basis of the first four months of operations this year, radio

stations anticipate a 3.1 percent boost in revenue for 1964 while television expects revenues to climb by 4.9 percent.

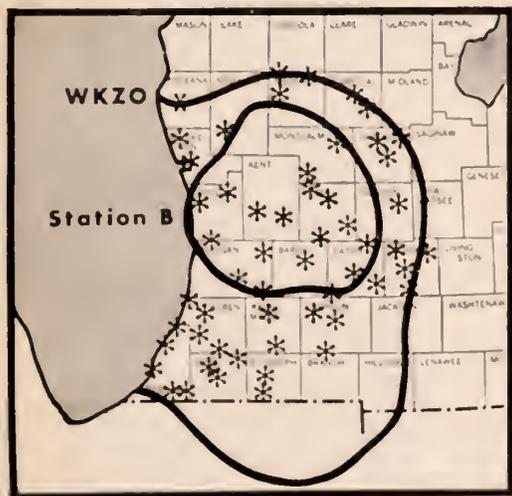
In a breakdown of 1963 profit figures, the typical radio station recorded a 4.9 percent increase in revenue which was offset by 6.4 percent hike in expenses. Increased expenses were attributed largely to program and sales costs.

The typical television station showed a 3.6 percent increase in revenue as opposed to a 4.6 percent increase in expenses. A wage and salary cost increase was blamed in part for the narrowing of the 1963 profit margin.



# YOU MAY NEVER SEE THE LONGEST SAUSAGE\* —

Southwestern Michigan A&P and Kroger store cities within stations' primary coverage areas



## BUT... WKZO Radio Links More Supermarkets Than Any Other Western Michigan Station!

Nothing gives you whole-hog coverage of distribution outlets in Kalamazoo and Greater Western Michigan like WKZO Radio. Take supermarkets as a prime example.

The meat of the situation is in the map at left. In the service area (.5MV. contour) of our biggest competitor in Southwestern Michigan, there are 18 A&P and 16 Kroger stores.

But in WKZO's primary service area there are 60 A&P and 33 Kroger stores—not even counting stores in our competitor's home county, even though we come in strong there. (WKZO listening there is that much more gravy to you!)

Let your Avery-Knodel man serve up all the choice cuts—free of baloney—about WKZO Radio!

\*In 1601, 103 butchers carried a 3,000-footer through the streets of Königsberg.



### The Felzer Stations

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

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

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Regional Correspondents  
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Sheila Harris (San Francisco)  
Frank P. Model (Boston)  
Lou Douthat (Cincinnati)  
Margaret Cowan (London)

### 23 Sponsors are 'sure winners' in '64 election

*Advertisers have the opportunity to reach tremendous numbers of homes through participation in the broadcast industry's most extensive political coverage*

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*"Putting it in writing" can make a timebuyer's time more effective and efficient, thereby enhancing advancement opportunities, says DCS&S media head*

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*Without seeing a pilot, NBC-TV signed for a new Magoo show for fall, sold half of it to Libby, McNeill & Libby. General Electric will renew its Magoo campaign*

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## SALES

New York  
Bernard Platt  
Gardner Phinney  
Chicago  
Jack Smith  
Cleveland  
Arnold Suhart  
Los Angeles  
Boyd Garrigan  
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Circulation Director  
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Data Processing Manager  
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Dwayne R. Woerpel  
Circulation Promotion  
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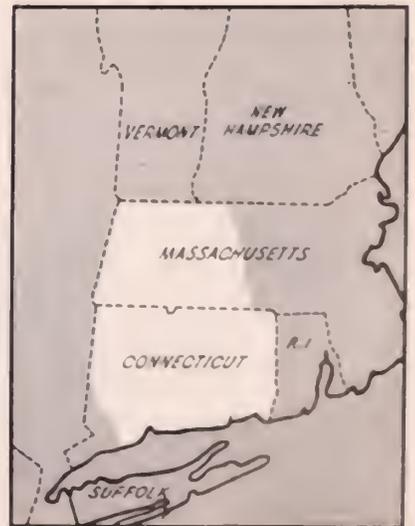
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**WTIC MEANS  
GREATEST COVERAGE**

**TOP PERSONALITIES  
ADULT ACCEPTANCE  
DEDICATED SERVICE**

**IN RICH, RICH  
SOUTHERN  
NEW ENGLAND**



**WTIC**  **50,000 watts**

**HARTFORD, CONNECTICUT**

REPRESENTED BY THE HENRY I. CRISTAL COMPANY

# LADIES' MAN



"Sunny" the seahorse comes from the Syngathidae family on the Hippocampus side.

The male of the specie devotes his life to making things happier for the Mama Hippocampus. He's the producer in his family.

Frankly, our "Sunny" goes all out to please the ladies. He brightens their days and nights.

That's why the ladies of Tampa-St. Petersburg go for him.

We'll let him produce for you, too!

# WSUN

TELEVISION  RADIO  
TAMPA - ST. PETERSBURG

*If you feel we've been chewing too much kelp, ask:*

Nat. Rep.: Venard, Torbet & McCannell  
S.E. Rep.: Bomar Lowrance & Associates

## Publisher's Report



### The NAB faces a new dilemma

■ NOW THAT IT'S ALL BUT ASSURED that Governor LeRoy Collins is leaving his post as president of the NAB to become director of community relations service under the new civil rights legislation, the question facing the industry is: "What now?"

For the present, at least, the NAB will probably continue to function under the experienced stewardship of executive vice president Vincent T. Wasilewski. A policy committee, similar to the one that served during the nine months between Hal Fellows' death and Governor Collins' assumption of office, may be appointed.

For the long haul, there will be a battle over selecting a working broadcaster or a public figure.

Last week I proposed a one-year moratorium on voting privileges for an incoming FCC commissioner while he orients himself. No such possibility is available to the new NAB president.

Governor Collins put his foot into it almost from the start. I liked him and fought for him because he was ideally equipped to perform his top assignment—to build appreciation for and advance the American system of free broadcasting. He did this well.

He didn't understand broadcasters. And I believe that any other appointee to this important office who doesn't understand broadcasters and comes with high purpose will have his hands full also.

For one thing, there's practically no subject that comes to the attention of the NAB president that doesn't have proponents and opponents. There are the networks, the big broadcasters, the little broadcasters, the daytimers, the VHFers, the UHFers and many other divisions, all clamoring for attention and consideration. Last week a network president told me he didn't think the networks should be members of the NAB. Every one of these divisions of interest and opinion has a valid argument. For the new man the result must be a nightmare.

But the industry does need a public figure at the helm. More than ever it needs a man who can protect and enhance our free enterprise system of broadcast advertising. If that man knows broadcasting, the combination could be ideal.

At irregular intervals during the past 12 years, I have advanced the thought of a federated NAB. I'm convinced that some day the industry will come to it. At this juncture, this is what a federated setup would accomplish:

It would permit a public figure to serve as president of the NAB with the division of activity that would allow him to emphasize his key job while learning the industry. He would not be involved in a crisis a minute.

It would permit a highly qualified broadcasting expert to serve as head of the tv division with his own objectives, own directors and own budget.

It would permit a highly qualified expert to serve as head of the radio division on the same basis.

It would permit the joint boards to meet and act on matters of common purpose.

It would minimize splinter groups and reduce waste. It would encourage new ideas and groups to shelter under the NAB roof.

These are worthwhile objectives.

*Worm Glenn*

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

July 3, 1964

Even as broadcasters came up for air after the double shock of the FCC cigaret rule and the NAB president's probably imminent exit for a government post, they were girding to meet new onslaughts. This time to protect their right to decide their own programing policies.

During FCC's oral hearing on the revised radio reporting forms here last week, NAB's counsel Douglas A. Anello promised the Commission a court challenge on its programing pressures "soon." He said the test case would involve the Fairness Doctrine.

In previous month's hearings on tv program reporting forms, FCC Chairman E. William Henry had invited a court showdown by NAB on the alleged programing pressures by the Commission. Anello then said he was waiting for a "good" broadcaster case. He explained last week that he did not mean "good" in the moral sense but in the sense that it is purely a programing issue.

The NAB counsel -- and the majority of 20 spokesmen for over 60 radio licensees -- said broadcasters are still overburdened with detail in reporting their check of community leaders.

A list of other reporting requirements was put under the heading of "pressure" by NAB's Anello. He said licensees yield and accommodate FCC categories and queries rather than face agency pressure.

Pressure is implicit in required reporting of all programing outside of network and/or regular fare of entertainment, news and sports; in reporting of any "significant changes" in licensee's programing; and in having him explain how his programing compares with that of competitors in his area.

The broadcaster association spokesman found reporting of commercials less onerous in the revised form (a meld of industry and FCC compromises), than in the earlier proposals. But smaller stations, particularly seasonal and daytimers with short winter days, objected in later testimony. The composite week basis was not bad, but they said the breakdown on number of minutes of commercial broadcast per hour (from none to over 15 minutes) during each hour of the composite week was unfair to them. They'd rather have a weekly averaging.

FCC Commissioner Loevinger said he thought adherence to the NAB code would be enough to answer the query on radio licensee's general policy of maximum commercial time per hour. In its own statement, the FCC said it may return to its original decision to make reporting of commercial time an annual thing, rather than a three-year span at renewal. Chairman Henry wants to build up a record of broadcast commercialism.

Mutual Broadcasting network said the forms show an anti-network bias for radio. The forms' insistence on separate reporting of "non-network" lo-

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

cal and community programing implies that the network-supplied material on national issues, politics et al, is not as valuable as the local category.

Mutual said this makes it tough for the radio network service (Mutual owns no stations) to line up affiliates. They might have added that it also makes it tough to attract national and regional advertising to radio network programing.

Getting back to the cigaret hazard warning on labels and advertising: the tobacco industry wound up its say last week before the House Commerce Committee and found the majority of the members sympathetic.

The cigaret manufacturers' stand is now: defer action until medical and statistical studies are correlated into stronger proof than the "conclusions" offered in the Surgeon General's report on smoking and health. Four North Carolina congressmen and a Virginia senator have obliged with resolutions to bar FTC's rule for two years.

Alan S. Donnahoe, who has a strong background as a statistician as well as being vp of the Richmond Times-Dispatch and News Leader, testified early in the week, said the FTC based its rule on a mandate that was statistically biased, full of contradictions and highly inconclusive.

He selected at random a number of odd findings culled from the seven unrelated surveys on which the report based its conclusions:

The cigaret smoker who reaches 70 increases his life expectancy with more smoking from then on. Men who had smoked cigarets for less than 15 years had a slightly lower mortality rate than non-smokers.

"Discontinuing" pipe smokers had higher mortality rate than either smokers or non-smokers. "If these statistics can be believed, it is quite safe to smoke a pipe, but highly dangerous to discontinue the practice."

Also: cigaret smokers who exercise heavily live longer than non-smokers who take no exercise. Smokers among married men have about the same mortality rate as non-smokers who are single. Low income males have more than double the rate of lung cancer of high income males.

Donnahoe backed his own doubts of the "too many variables" behind the report's conclusions with medical quotes: Dr. Joseph Berkson, Mayo medical statistician, found "seriously questionable" the tie-in of cigaret smoking with so many types of diseases and deaths. Dr. William Cochran, lone statistician on the Surgeon General's advisory committee said biological mechanism must be found to prove smoking a cause of lung cancer.

The tobacco spokesmen were warned by Representatives Springer and Rogers not to lean too far away from acknowledging any credence in the health factor in cigaret smoking.

After all, said Rep. Springer, the millions spent in developing and advertising filters was proof that the manufacturers were both aware and trying to "do something" about the health problem. Tobacco people stoutly insisted they did it "to combat an inference."



In December, 1960,  
Metromedia presented Mohini,  
the rare white tigress  
of Rewa, India, to the National  
Zoological Park as a  
gift to the children of America.

Today, there are two  
white tigers in Washington.



## POLITICAL DOLLARS

THE GRADUAL DISAPPEARANCE of sponsor hesitancy to put advertising dollars behind campaigns that would display their products next to — or in — political broadcast coverage at the national level is something now taken in stride.

It wasn't too long ago that even contemplation of such a move would have taken all the courage the average client could muster. The "instant documentary" of a political party's convention was partisan politics of the first order, and the fear that consumers of opposing political conviction would associate a product with the anathema of the other political side must have been a nightmare to be reckoned with.

That such sponsorship came about is a tribute to agencies with the courage to suggest it, as well as to the advertisers who saw the public need for such coverage and pioneered the field.

In this issue, Mel Silverberg's story takes a look at broadcast politics 1964-65. Probably the major highlight is the intense competition between the networks to win the ratings battle. This is reflected in a tripling of network expenditures over their 1960 outlay. It's an expense no network can hope to recover totally, but the smooth selling of news and public affairs programs for some time, they feel, hinges on their showings. Witness the fact that, following the last presidential convention and election coverage, NBC, with a hatband full of rating feathers, was able to sell out its coverage of the coming conventions and election as early as April, 1963.

Mel also takes a clinical look at political ad dollars going to groups and being spent at the local level. His story begins on page 23.

*Sam Elber*

## LETTERS

### No-rerun in Portland

I have read with much interest the article on page 22 of your June 15th issue "Bucking the Summer TV Selling Trend." We heartily applaud the CJOH-TV experiment but hasten to say that this "experimental" summer program activity has become a well-watched, well-sold reality on WGAN-TV.

Our extreme interest in this area began in the winter of 1961-62 with increased awareness that Maine's summer visitors, numbering in seven figures, came mostly from major population centers. With three network services available, these viewers had been exposed to many programs that would normally rerun during the summer months, and would appreciate a variety of scheduling and fare.

Our audience research led to the discovery that a substantial number of tourists were from the French-language eastern provinces of Canada. Additionally, nearly 100,000 permanent viewers in this market are of French Canadian descent. For this group, a popular CBC French Network program, "Dans tous les Cantons" was added to our prime time schedule. It was telecast in French, with a small amount of English language narration, a first on U.S. television, according to CBC officials.

Our total prime time non-rerun programing in the summer of 1962 was seven and one-half hours per week, involving time periods from 7:30 to 10:30 p.m. on week nights Monday through Thursday. Programs used ranged all the way from a first run feature to Dr. Albert Burke's thought provoking "Way of Thinking."

Needless to say, our first season was a financial disaster. Loss of network revenue and additional program expense was not offset by the willingness of timebuyers to participate in our grand experiment.

Armed with a selling slide presentation and enthusiastic viewer response from the previous summer, we visited advertisers and agencies, coast-to-coast, during the

spring of 1963. National accounts wanted more research and more result information, but we were encouraged by tangible interest from local and regional advertisers.

We commissioned Trendex to survey four important resort areas during the summer of 1963, hoping that the resultant information would add significantly to our story.

Most importantly, Trendex told us that 56 percent of our vacation-viewers watched nighttime television. This verified something — another suspicion of ours that while Maine is unsurpassed "vacationland" it's no nighttime Las Vegas — people are watching television.

As of now, it has become apparent that increased program expenses during the summer of 1964 will be partially borne by advertisers who will, in turn, share in the benefits of audience increase we have enjoyed in the 1962 and 1963 summer seasons.

Results have improved significantly over 1963, both nationally and locally. Financially, we turned the corner in 1963 and have headed up the next street in 1964.

In addition to the 10 half-hour of non-reruns from CBS-TV we will offer nine half-hours of fresh programing this season. Thus, nearly one-third of our prime time schedule is fresh and new.

Is there another station offering this much?

Our network, I hasten to add has been cooperative, accepting delays and living with 12 and 13 week pre-emptions. Syndicator have been helpful, too, allowing us to juggle playdates so that first runs of a 38 and 14 series may be held for summer play.

We appreciate the contribution of CJOH-TV in this hard fought fight to make our business run 52 weeks a year. And, at the same time, we would be delighted if you could cast some light on our pioneering efforts.

WILLIAM G. WADMAN  
Program Director  
WGAN-TV  
Portland, Me.

## American Offers Movies, Tv, In-Transit Pictures

Monitors in first and coach cabins will take "live" tv when on the ground, closed-circuit movies while out of telecast range, in-transit tv from camera in nose

**New York** — Television, both live and closed circuit, has become a weapon in the continuing competitive battle between Trans World Airlines and American Airlines. Stung by the success of TWA's in-flight movies, American has now entered the lists with the planned installation of television monitors (see photo) in all of the airline's 45 707 and 720 Astrojets.

It was pointed out that only one type of entertainment will be shown on the nine-inch screens at any given time — live tv — when the plane is on the ground or circling the field, closed circuit movies when the plane is out of range of local television stations, also in-transit pictures of terrain, takeoffs and landings from a remote camera in the nose of the plane. The camera has a wide angle lens making a picture taken from 35,000 feet appear to be about 5000 feet away.

Where local live tv is offered,

### NBC-Owned Stations Get 1000 Films for Local Use

**New York** — NBC-owned stations will now be able to draw on a 1000-film library to prepare special programs tailored to local market interests. Titled U.S.A. 1000, the film library is composed of fully-edited, two- to five-minute film clips of a historical nature.

Raymond W. Welpott, executive vice president in charge of NBC-owned stations and NBC spot sales, said that this was the first acquisition by the newly formed marketing services department headed by William S. Rubens.

WNBC-TV New York has already made use of the library, producing programs in such diverse areas as baseball, football and the modern papacy.

a stewardess will control the choice of station from a panel in the forward cabin partition.

There will be one monitor for each two passengers in first class with the screen mounted between the seats. In coach, each monitor will serve nine passengers.

The passenger's options are watching whatever is on the screen, listening via a headset; listening to stereo music, also via a headset; or ignoring the in-flight entertainment altogether.

The new service was tested by the airlines and the Opinion Research Corporation last May. The test airplane covered nearly 100,000 miles on various routes in a



American will air air in the air

two week period with favorable passenger reaction.

American has already begun installation of the monitors and expects to complete it by September 26. Also, it is reported United Airlines is studying the possibility of offering inflight entertainment.

## Daytime Network Tv Territory for Tobacco?

With Lorillard's good-sized daytime order for ABC-TV, speculators wonder if others will seek light of day

**New York** — News last week that P. Lorillard had placed a relatively hefty daytime order with ABC-TV for the fall, set off speculation that more tobacco billings may be crossing back over the prime-time meridian.

Avowing no strategy switch in Lorillard's increasingly active participation in daytime (schooltime) network, a company spokesman said "broader exposure" is the aim. But the ABC order — via Lennen & Newell for minutes in *Price is Right* and *Tennessee Ernie Ford* — is the second on that network for a Lorillard brand. Schedules are currently running for Spring (Grey).

Kent and Spring are the only cigaret brands on the ABC-TV Monday-Friday daytime roster for the fall. The same two will be represented on NBC-TV daytime,

however, with a Kent schedule which started last week and runs for 20 weeks in three afternoon shows. Spring's schedule, just ended, will pick up again in the fall with scattered minutes.

In addition, NBC has just signed R. J. Reynolds into the *Today* show starting July 6 through the end of the year, with multiple participations each week, representing the first cigaret sponsor on that show since 1956.

CBS-TV, which to date has no cigaret business for fall daytime, did have Lorillard in its *Morning Play* during January-March of this year.

Nighttime network tv budgets are not affected by these moves into daytime, said Lorillard. (Kent spent \$5,638,500 in network last year, according to TVB, Spring \$1,308,500.)

# B&B's Hobbs Takes His Plea for Ad Quality to Japanese Ad Agency

Agency exec stresses increasing consumer sophistication; calls for simple, bold, uncluttered advertising; says people are harder to please, sell, keep sold

**Tokyo**—Continuing to hammer his theme of talking *up* to the consumer (see "Sponsor Week," June 29)—this time before employees of Japan's largest advertising agency, Dentsu—Whitman Hobbs, senior vice president in charge of creative services, Benton & Bowles, Inc., declared that American tastes are becoming more sophisticated, more discriminating, and "their demand for quality is increasing day by day."

Hobbs told his Japanese audience that Americans are "hungry for new products, new innovations, new ideas. They are becoming harder to please, harder to sell and keep sold, and they are becoming harder to fool and easier to bore."

For this reason, Hobbs said, American advertising is changing, has raised its sights. "We are talking to a smarter, younger, more vital audience," he added. "And there is so *much* advertising that in order

to be noticed at all, we must be very simple and clear and bold in what we say."

In advising the Dentsu ad workers, Hobbs declared, "We say, keep the quality of your advertising high because quality is what today's customer is seeking. Keep your advertising simple. And uncluttered. And clear. And bold. Be interesting. Be friendly. Be yourself."

He said that the philosophy behind all Benton & Bowles advertising is a "strong, simple selling idea . . . dramatically presented. This is what we set out to find for every one of our clients: a campaign that is built around one bold, easy-to-understand, easy-to-remember idea that makes the customer want to buy our product."

Principal reason for the Hobbs trip to Japan (one of the free world's bastions of commercial radio and tv) was to take part in Dentsu's 17th advertising awards



Hobbs (and Mrs. Hobbs) . . . "clean it up"

ceremony. The B&B vice president was one of five members of the Dentsu Selection Committee, International Advertising Division, who decided on Japan's five advertising ad award winners for 1964. The selections were made in New York on May 22 from entries submitted by 319 Japanese firms.

Dentsu is one of the world's largest advertising agencies, with billings of more than \$200 million last year.

In commenting on the ads submitted, Hobbs, who had been judge two years earlier, declared "This year the number of entries worthy of consideration for an award was considerably higher . . . In particular, there were more good headlines, there was more good copy, there were more interesting selling ideas. In short, the quality was higher."

## Streisand Signs Three CBS-TV Specials

**New York** — It may not be "unparalleled and unprecedented" as Barbara Streisand's publicity people put it, but the star's just-signed contract for three CBS-TV specials does put her in the class of a hot tv property.

Although CBS, as a matter of policy, is keeping mum about the actual money involved, it is substantial. Miss Streisand's spokesmen claim it is in excess of \$1 million over a two-year period beginning January 1, 1965. CBS neither confirms nor denies.

The contract calls for appearances in three specials produced by Miss Streisand's company and could ultimately cover a 10-year

period in which, her spokesmen said, she would earn a minimum of \$5 million.

Claims that "no other performer has ever received such contractual concessions in his transactions with networks" are discounted by industry insiders. Any number of performers has been lured into tv, or from network to network, with contracts calling for big money, tax saving devices and other concessions. Jack Benny's move to CBS in early days is case in point.

In four years as a performer, Miss Streisand has enjoyed a phenomenal career as a nightclub singer, recording artist and star of a Broadway musical.

## School Bells To Ring for 100 Radio-Tv Executives

**Washington** — 100 radio and television executives from 35 states will be going back to school this summer. Occasion is the National Association of Broadcasters' sale management educational courses at Stanford University Graduate School of Business (Aug. 16-22) and Harvard University Graduate School of Business (Aug. 23-29).

Objective of course is development of skills used in analysis and solution of sales management problems.

# McCann Loss Is Burnett Gain in Nestle Pullout

Leo Burnett wins lion's share of almost \$9 million in billings in account switch; Warwick & Legler gets rest; McCann will handle Nestle international

White Plains, N.Y. — Leo Burnett is the major beneficiary of Nestle's \$8.8 million pullout from McCann-Erickson. The selection of that agency and, to a lesser degree, Warwick & Legler, suggests that broadcast media will continue to reap at least the three-quarters share of the shifting billings that it got in 1963.

For if McCann-Erickson is among the top air agencies (it ranked fifth last year, spending \$97 million or 50 percent of its total billings in radio and tv), Burnett is not far behind. It ranked seventh,

spending \$90.2 million in air media, and might even be considered more committed to broadcast, as that outlay represented 70 percent of the agency's total billings. Warwick & Legler is an up-and-comer in the ranks. Last year for the first time it was included among the top 50 radio-tv agencies (No. 49), placing \$9.2 million or 40 percent of its total billings in broadcast.

Here's how the agency realignment breaks down:

Burnett, which last February got Quik milk additive from McCann (\$2.3 million), now gets Nescafe

(\$5 million), Ever-Ready Cocoa, Chocolate Bars and Morsels, Cookie Mix and Choco-Bake (totaling about \$300,000). Quik spends about \$2 million in network tv, most of the remaining budget in spot tv. Nescafe's tv outlay has been a bit under \$1.5 million but it is active in spot radio.

Warwick & Legler, which last year got Decaf Instant Coffee and some new products from McCann (\$2 million), now gets Nestea (about \$3 million). Decaf's tv budget is just under \$500,000 (all in network) and the account is also active in spot radio. Nestea spends about \$2 million in network tv, \$400,000 in spot tv.

VanSant, Dugdale, which has been handling some minor Nestle business (Crosse & Blackwell and Keen Instant Soft Drink), now gets Hot Cocoa Mix, but total billings at that agency are still estimated at under \$600,000, with very little broadcast involved.

McCann-Erickson will continue to handle Nestle international advertising. All other changes take effect October 1.

## Collins: Broadcast Will Dress up Convention

Says coverage will make for business-like atmosphere; also cites U.S. involvement in global broadcast

Berkeley, Calif. — Despite his impending civil rights appointment, LeRoy Collins, president of the NAB, continues as a spokesman for the organization — this time, predicting that radio and television will force substantial changes in the format of our national political conventions.

"The impact of television and radio coverage," observed Collins, speaking at the University of California, Berkeley, "will force the conventions to present a more orderly and business-like atmosphere to the viewing and voting public."

Governor Collins, himself the 1960 Democratic National Convention Chairman, said that the television camera and a more sophisticated and better-educated American people will "impel the parties to compete in the quality of their conventions as well as in the quality of their candidates."

Discussing party platforms, Collins said tv will cause the political parties gradually to abandon the formal campaign platform. "It is difficult," he said, "to present a detailed platform to a television audience and very dangerous to party

unity to try to amend the proposed draft with the entire nation watching. There is a great possibility of the viewing audience misunderstanding the underlying issues in a platform fight."

In still another address, this one before the 67th Congress of the American Optometric Association in New York, Collins had a word about communications satellites and the future of broadcasting.

He said that the satellites which are whirling through space now are the "forerunners of dozens more which will revolutionize our industry of mass communications."

"In radio and television," the NAB president continued, "with the coming of the satellite, the broadcaster is not about to become involved in international broadcasting next year, or next month — he is involved now."

Collins further pointed out the U.S. decision to "permit the establishment of a privately financed and operated satellite corporation was an expression of confidence that American privately owned and operated broadcasting has much to offer to the world"

## Newspaper Audience Falls Below Number of Tv Sets

New York — Tv has chalked up a new record for itself: for the first time the total number of television sets in the U.S. has outstripped the total circulation of the nation's daily newspapers.

According to the Television Bureau of Advertising, total sets in homes and public places reached 60 million in 1963 while daily newspaper circulation totaled 58.9 million. Newspaper circulation figures for 1964 are not available, but the television set count had risen to an estimated 61.9 million as of January.

In 1962, newspaper circulation was still ahead of sets, 59.8 million to 58.2 million. And in 1950, the first year of TvB's comparison report, sets totaled 4 million as against 53.8 million newspapers. In the 13 years that followed, the number of sets soared to the tune of 56 million while newspapers rose by 5.1 million.

HERE COME THOSE COONSKIN CAPS AGAIN!

## NBC Going All-Out on Daniel Boone Promo

**New York** — In what has been described as tv's biggest promotion campaign since the days of Davy Crockett, NBC-TV will go all-out in its merchandising treatment of its new series, Daniel Boone, three months before the show premieres on September 24.

Sponsors have also begun to join the Daniel Boone fold. Signed to date are Hoffman-LaRoche, Inc., Scott Paper, Union Carbide and Pharmacrast.

In discussing the promotion campaign, Norman Lunenfeld, manager of merchandising, NBC Enterprises, declared, "A wide selection of merchandise tied in with NBC-TV's new adventure series will be on the shelves of retail stores and supermarkets three months before the show starts."

Buyers for retail chains and supermarkets will get a preview of both the merchandise and the program on July 16 in New York.

This is the first time that a merchandising campaign based on a television program has been inaugurated before the program went on the air, Lunenfeld said. "Enthusiasm for the Boone image and its impact in the promotional field is already at fever pitch," he added, "and every indication is that its suc-

cess will quickly assume record proportions."

Licenses have already been signed for Daniel Boone teeshirts, pajamas, toy forts and soldiers, toy replicas of such frontier vehicles as wagons and canoes, Indian teepees, dolls, frontier jackets and trousers, a Daniel Boone hat, a cap-fired replica of a Kentucky long rifle, bubble gum with frontier trading cards

and an unlikely piece of frontier equipment in the form of a Daniel Boone lunch kit complete with thermos bottle.

Also, franchises have been negotiated for a fan club called the Daniel Boone Trailblazers Club. Membership cards have already been printed and are being offered to youngsters via a series of comic-books.

## Hitchcock Closed-Circuits Press Conference On NBC-TV Suspense Hour Set for Fall

The macabre knocker says he'll continue to rap the plugs; "the sponsors know a knock's as good as a boost"

**New York** — Buffoon and bon vivant Alfred Hitchcock held a five-city press conference via closed circuit to herald this fall's *Alfred Hitchcock Hour* on NBC-TV (Mondays, 10-11 p.m., EST).

Seated on a mock throne in NBC's Rockefeller Center studios, Hitchcock graciously permitted members of the press in four other cities to fire away at him—and proved that his reputation for wit and waggery is not undeserved.

Interviewers, located in home

studios of WRC-TV Washington, WRCV-TV Philadelphia, WNBO Chicago and KWTY-TV Cleveland, could see Hitchcock on monitors but he could not see them. When his hour-long grilling was over, the famed director and tv master-of-ceremonies met the New York press.

Asked if he would continue to disdain his tv sponsors, Hitchcock said he would "because they know a knock's as good as a boost." Among those who've already signed for his celebrated treatment are Liggett & Myers through J. Walter Thompson; Union Carbide through William Esty; Polaroid, Doyle Dane Bernbach; Scott Paper, JWT; Hoffmann-LaRoche, Inc., through McCann-Erickson; Pontiac, via MacManus, John & Adams; Plymouth, N. W. Ayers; Speidel, McCann-Marschalk; Max Factor, Carson/Roberts; Standard Brands, JWT; Chanel, Inc., through Norman Craig & Kummel.

Liggett & Myers is in program on weekly basis, the rest have scattered minutes except for Standard Brands and Chanel, which are in once or twice only. Thus program is, in trade terms, "in good shape."

As in the past, the Hitchcock hour will be a full-hour anthology of suspense stories.

## Cigaret Sales Drop Since Warning

**Washington** — With the Surgeon General's report and subsequent publicity, the sale of cigarettes has dropped sharply—800 million packs since the report was issued in mid-January, according to the Department of Agriculture.

Logically, the big drop was immediately after smoking was deemed a health hazard — from 15 to 20 percent. Later, the decline slowed up and cigarette sales are running about 6½ percent under the previous year.

The Agriculture Department said that between July and December, 1963, cigarette consumption was 6.5 billion above the level of a year earlier, but the sharp decline wiped out the early lead.

The department also pointed out that tobacco companies were attempting to meet objections indicated in the Surgeon General's report, and some have introduced or are test-marketing new brands of filter-tip cigarettes, most featuring charcoal filters.

# Ketchum's Alcoa 90 Tops Entries At International Ad Film Festival

Stop-motion tv institutional for Alcoa closures awarded grand prize; other American entries garner even dozen at the 11th annual competition in Venice

Venice, Italy — Top honors went to Ketchum, McLeod & Grove, Inc., at the 11th Annual International Advertising Film Festival. Agency won the grand prize for television with its 90-second commercial for Aluminum Company of America closures.

With intensive screening by more than 1300 delegates to the festival, J. S. entries won 10 awards in the tv category and two citations in the cinema or film classification.

The prize-winning, stop-motion Alcoa commercial featured an electronic sound track simulating talking bottles, cans and jars. Silence at the climax added a touch of drama in the telling of an institutional protection story for Alcoa closures.

Campbell Mithun, Inc., walked away with two first prizes — one for its Mishawaka Rubber Company

"Spring-Sprong-Balloon" for Red Ball tennis shoes. The spot showed a small boy and a dog trying to catch a balloon — unsuccessfully until they stop in a shoe store and don a pair of Red Ball shoes. The second first prize winner was for Gold Seal Company's glass cleaner, a 60-second spot, "Gobbles Dirt," which was a comedy demonstration of a glass cleaner meeting dirt and gobbling it up.

Doyle Dane Bernbach also garnered a first prize for its 60-second Volkswagen of America snow plow commercial.

Young & Rubicam drew a sec-

ond prize for two in a series of 60-second commercials for Johnson & Johnson Band-Aids. Doyle Dane Bernbach received two diplomas of recognition in tv for a Polaroid spot, "Sleeping Boy," and for its Laura Scudder Potato Chip "Boy Scout" commercial; another diploma to Campbell Ewald for its "Cannon Balls" entry for Chevrolet trucks; diplomas went to MPO Videotronics for its White Owl Cigar "Sidewalk Cafe," and to Leo Burnett Co. Inc., for its Schlitz commercial, "Pierre Skater."

The cinema award winners included a second prize to Campbell Ewald for its 55-minute Chevrolet film, "Pinnacle," and a diploma of recognition to Gerald Schnitzer Productions for its entry, "Frozen Action," also for Chevrolet.

Winners were selected from almost 1000 entries. U. S. judges included Richard L. Gelb, president of Clairol, Inc., and Gordon Webber, vice president and director of broadcast commercial productions, Benton & Bowles.

## 4A Consumer Study Fieldwork Nears End

New York — Final fieldwork is being completed and results tabulated in AAAA's ambitious study-in-depth of consumer reaction to advertising in general and to specific advertisements. But completion of the project is well in the future.

With AAAA's research people working with Harvard in an effort to do a detailed, objective study, and the mass of information and analysis necessary, chances are the report won't be published by Harvard until the fall of 1965 but — some interim reports of progress are anticipated.

Harvard has fed the results of its fieldwork to AAAA in New York where it has been tabulated. The next step, and the big one, is analysis.

First analytical phase of the study was revealed at the AAAA's April meeting. At that time, Donald L. Kanter, Tatham-Laird, Inc., Chicago, chairman of the AAAA Committee on Research, said, "We have tried to represent reliably, consumer reaction to advertising in general and advertisements in particular. We

have given the consumer his day in court and we have tried to reflect his views as precisely and fully as we know how to do so."

## STV Pushes Culture Hard Prior to West Coast Debut

Los Angeles—Subscription Television, Inc., continues to trot out its "cultural" big guns in advance of the system's bow in Los Angeles on July 17 and San Francisco on August 14. Latest STV announcement is that Arthur Schlesinger, Jr., Max Lerner and William Laurence would comprise the first group of lecturers in a series of informational programs to be offered subscribers.

Last week (see "Sponsor Week"), STV announced the entrance of Sol Hurok into the fray and a series of concerts by name artists.

Schlesinger will discuss "The World We Want and How To Get It" on his STV appearance. Lerner has chosen "The Revolution of Values." Laurence will lecture on "The Next 100 Years in Science."

## TAPE SPOTS AT FAIR



The Tower of Light, World's Fair beacon to pilots approaching New York, is spotlighted in new United Airlines commercial, soon to be heard on over 50 radio stations. Spokesman Rod Mitchell and singer-actress Anna Maria Alberghetti turn on the tower. Spontaneous applause and cheers from the crowd constitute background to Mitchell's sales pitch.

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## Record \$90 million budget switches

Headache and airline accounts may not have an affinity for each other, but in terms of categories they held the spotlight in advertiser migration during the first six months of 1964. The agency switches of Bufferin and Alka Seltzer represented \$20 million between them, while the shuttling of Eastern, National and Continental airlines totaled up \$14.5 million. Among the budget shifts of the first half of this year — all with substantial stakes in air media:

ADVERTISER	FROM	TO	\$ BILLINGS (in millions)
Alka Seltzer	Wade	Jack Tinker	11
Nestle Co.	McCann-Erickson	Burnett, W&L Van-Sant	10.5
H. J. Heinz	Maxon	DDB, SSC&B, KMacL&G	9.5
Bufferin	Y&R	Grey	9
Eastern Air	Benton & Bowles	Y&R	8
U.S. Tire	Fletcher Richards	DDB	6
Pepsodent, etc.	FC&B	OBM, SSC&B	5
Metrecal, etc.	K&E	Undetermined	5
Kaiser Jeep	NC&K	Compton	4.5
National Air	Papert, K&L	K&E	4.5
Lestoil	F&S&R	LaRoche	4
Quaker Oats	Compton	DDB	3
Tender Leaf	JWT	Bates	2.5
Drewrys	MacFarland	DDB	2
Continental Air	JWT	McCann-Erickson	2
Wrigley	EW-R&R	Kudner	1.5
Guild Wine	Cappell, P&R	Compton	1
First National City	BBDO	LaRoche	1
Frito-Lay	EW-R&R	Y&R	1

## Tv's bonanza in specialty areas

People who talk about the relatively static status of nighttime network tv program sales may not be aware of the rapid development and expansion of revenue in other network areas, particularly in the specialty field. Take sports, for instance: at the rate it's been going, sports should reach close to the \$90 million mark next season. Three or four years back the tally wasn't half that. Then there's news: with the expansion of the Huntley-Brinkley, Cronkite, Cochran programs to 30 minutes, the income has jumped at least \$25 million. (This is based on an added 1250 commercial minutes times an average of \$20,000 per minute.) Add to this the sturdy growth of daytime television and the fact of *Tonight* and *Today* selling at full rate

and you've got altogether a pretty vital medium in terms of both the exchequer and viewer inducement.

## Big first half for DDB, F&S&R

Doyle Dane Bernbach has come out the strongest — and by quite a margin — in the backing and filling of account transfers during the initial six months of this year. It was also a Fuller & Smith & Ross period of well-being. Following is how some of the agencies balanced out:

Agency	Total Account Gain (in millions)	Total Account Loss (in millions)	Balance (in millions)
Doyle Dane Bernbach	\$15.5	\$ 3.5	+\$12
Fuller & Smith & Ross	11	4.5	+ 6.5
Young & Rubicam	9	9	0
McCann-Erickson	2	10.5	- 8.5
J. Walter Thompson	1	4.5	- 3.5
Benton & Bowles	5.5	8	- 2.5
Compton	7.5	9	- 1.5

## More cigarets for spot radio

Spot radio continues to be the summer beneficiary of cigaret campaigns in burgeoning measure. R. J. Reynolds put Salem (Esty) into a special eight-week run for a limited number of markets. Lorrillard (Lennen & Newell) is expanding schedules for Newport while American Tobacco has Lucky Strike and Tareyton (BBDO) alternating flights. There's been a cut-back on Pall Mall, temporarily. You'll recall that following the U. S. Surgeon General's report there was a slowdown on advertising of the straight cigaret brands. Mainly to revise commercials. The straights are now pretty much back to where they were in spot radio.

## Cigarettes' tv \$31 million in 4th quarter

The harried cigaret makers are definitely not pulling in their dollars from network tv come the last 1964 quarter. The top six tobacco companies will have record outlays for that period. At least one of them, American, requires additional support. It's pushing hard on two newcomers, Carlton and Montclair, while in the wings there's Half-n-Half. Worthy of note is this: the competition isn't joining with American

in shying away from sports. During the final quarter R. J. Reynolds, Philip Morris and Lorillard, jointly, will underwrite sports broadcasts to the tune of around \$6 million. Following is SPONSOR SCOPE's breakdown of cigaret commitments for the fourth quarter on the basis of commercial minutes:

ADVERTISER	NIGHT PROGRAMING	SPORTS	ESTIMATED BILLINGS
R J Reynolds	149 <sup>1</sup> / <sub>2</sub>	66*	\$ 6,700,000
American Tobacco	189	0	6,650,000
Philip Morris	76	72**	6,300,000
Brown & Williamson	136 <sup>1</sup> / <sub>2</sub>	0	4,600,000
Liggett & Myers	108	0	3,800,000
Lorillard	58	35***	3,100,000
<b>TOTAL</b>	<b>717</b>	<b>173</b>	<b>\$31,100,000</b>

\* Wide World of Sports, East-West Game  
 \*\* NFL regular and championship games  
 \*\*\* Summer Olympics

### Is ABC-TV scouting P&G's Bob Short?

Report out of Cincinnati last week was that ABC-TV was trying to lure Bob Short, who is in charge of P&G daytime programing, into that area at the network. ABC-TV's version: the recent luncheon in New York which Short attended as a network guest was strictly of a client-seller nature and did not involve a job offer. Short has been with P&G for over 17 years and at one time was in charge of nighttime programing.

### NBC-TV bustles with daytime buys

NBC-TV daytime sales had quite a new and renewal business-week for itself. The orders for the fall included: Vick Chemical (cold remedies), Hartz Mountain Bird Seed, Menley & James' Contac, GE's Lamp Division, Union Underwear, Squibb, 3M Co. Here are renewals: Miles Laboratories, Jergens, Bristol-Myers. Night-time sales for the fall are still in a lull. Apparently — as sales figures it — they're waiting for the bargain signs to go up.

### Latex puts \$6 million into network

International Latex has committed itself for \$6 million in network daytime tv. The budget

— the bulk of it coming from spot — has been whacked up among the three networks, with CBS-TV getting more than the others and NBC-TV a little more than ABC-TV. Latex may expand its investment into nighttime to reach the girdle and bra buyers who have jobs outside the home. (For the piggyback situation that led up to Latex' network action see June 29 SPONSOR SCOPE.) P. S.: TVB credits Latex with an expenditure of \$1.7 million for network television in 1963.

### Miami radio looks to association

Miami radio stations are exploring the possibilities of setting up their own market association. Chances of this are quite promising. Few markets have their own organization of radio broadcasters. Main purpose of such an alliance is to: (1) strengthen radio's over-all position in the market; (2) sell the market as a radio market; (3) upgrade the local agencies' ability to use radio. Reaching back, Los Angeles has had a radio station association of its own for over 20 years.

### Scott plows preemptions into daytime

There could be a tip for tv stations and others in this: what Scott Paper is doing with the money from nighttime spots it expects to have preempted by the Democratic and Republican conventions. It's allotting it to daytime as the preemptions take place. That's the way it'll happen at NBC-TV, anyway. Most advertisers, in the event of public events preemptions, have made it a policy to put such money in their pockets rather than take make-goods.

### What will it be after Vitt?

Management at Doherty, Cliftord, Shenfield & Steers has this nut to crack: whether to return its tv buying operation to distinct media and program heads or to continue with a single v.p. over both. Decision-searching brought on by Sam Vitt's leaving to become chief aide to Dick Pinkham at Bates, July 20. Vitt functioned at DC'S&S as head of media and tv programs, which are

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Pinkham's twin areas. What Vitt's joining Bates will do to that agency's media-programing organizational structure will probably not be manifest for a week or two. Vitt moved into DCS&S eight years ago from Biow where he had been a timebuyer.

## **B&B loaded with test products**

Happy tidings for spot out of General Foods and Benton & Bowles. GF's two test products, which are described as having a fabulous outlook — if they click: (1) Sodaburst, now in three or four southern tv-radio markets; (2) Birdseye Vacuum-Sealed Seafood, in two midwest tv markets. Sodaburst's a frozen cylinder which, when dropped into water, becomes an ice cream soda with syrup. The seafood line consists of fillet of steak, codfish fingers and scallops with lime and sauce packed in a cellophane envelope ready for boiling. Another product in test out of B&B: Mead, Johnson's Good Measure, with the starting line consisting of a canned beef stew, a chicken mixture and a chili con carne. This piece of business could go as high as \$4 million.

## **ABC hesitant re Colgate's 'Challenge'**

ABC-TV's Tom Moore and Colgate evidently can't see eye to eye about spotting Colgate's new daytime serial, *Time of Challenge*, into the network's 3:30 to 4 p.m. strip this fall. Colgate likes to control its program when it can and Moore isn't disposed to go along. *Challenge*, written by Peer Oppenheimer, would follow *General Hospital*. Colgate owns *The Doctors*, currently on NBC-TV. Some hope may be held out to Colgate: ABC-TV wants to survey the whole field of daytime product availability before locking-in the fall schedule and there's always the possibility of a change of attitude over the course of a month.

## **Decision on 'Queen' deferred**

ABC-TV has not as yet given *Queen for a Day* official notice but it is now considering replacing it this fall with Donna Reed reruns.

The network says that it's still up in the air about *Queen* and is scrutinizing the strip's ratings closely from week to week. Meantime, NBC-TV daytime programing reports that it has been solicited by a representative of the *Queen* packager. The show, as a tv operation, had originally been with NBC.

## **New sports idea for local tv**

New programing idea making the rounds of Madison Avenue: Benny the Fan. It's for development at the local level. Based on split-screen technique. Invited fans submit questions and pre-filmed sports celebrities answer them. Price being asked for 25 markets, with the show to be scheduled between 6 and 8 Sunday evening, is \$20,000 a commercial minute.

## **Tv not moving in moving business**

Bureau of Missing Business for tv: the moving, hauling and storage category. According to a Michigan University study, 37 million American families will move this year and there are 18,000 moving van operators, but as far as tv is concerned revenue from all this is on the vanishing side. Last year the whole industry spent \$655,900 in spot and \$68,700 in network tv. The increase over 1962 was negligible. Coming down to the latest figures — a comparison of spot tv for the first quarter of each of last three years: 1962, \$212,600; 1963, \$290,400; 1964, \$10,200.

## **Madison Avenue's Friday fadeout**

Stations waiting on a Friday afternoon for a confirmation out of New York may have to reconcile themselves to this: the decision-maker may, like a lot of his fellow Madison Avenucites, have succumbed to the Friday afternoon fade-away. Put more plainly: the four-and-a-half-days-a-week syndrome. Attending the Friday seram is a special ritual. On the way out the boss tells his secretary that it'll be a longer lunch than usual. The sophisticated secretary knows her cue. Callers are assured from 2 o'clock on

he'll be back any minute. Of course, they might as well forget about it. And the rep salesman checking the confirmation? If he's conscientious, chalk him up as a case of Friday frustration. Incidentally, one thing upper rep echelons are quite sensitive about: any cracks about themselves making the week less than a full five-day one. Somebody has to serve as a model.

### **Problem of the integrated commercial**

They could really be reaching for reasons, but some of the major advertisers with big stakes in piggybacks cite the complexity of agency copy philosophy as being detrimental to the multi-brand integrated commercial. An elucidation of this viewpoint: one brand manager prefers the hard sell and he expresses preference for an agency with the expressed outlook of a Bates. Another brand head in the same corporate setup leans to the soft sell and he wants his commercial done by an agency in the corporation's stable of the Ogilvy, Benson & Mather type. These corporate powers argue that their hands are tied with regard to this problem. They can only counsel the brands, since the brands are completely responsible for their individual success.

### **Gift Star hopes to go national in '65**

You might look for Art Porter's new trading stamp concept, Gift Star, Inc., to go national in tv in early 1965. This is the coupon-in-the-package twist which recently made its debut in regional tv. The account is at FS&R. Porter, who's Gift Star's operating executive v.p., was formerly media director and account executive, in turn, at J. Walter Thompson. Instead of selling the gift exchange coupon or stamp to the merchant, Gift Star makes the deal with the manufacturer. The account is expected to reach \$8 million by the time it's ready for national action.

### **ABC-TV's new daytime dichotomy**

For those doing business with ABC, here's the latest revamp of who's who in the network's

sales and programing department. (1) Fred Pierce, from vice-president of research, sales planning and sales development, to vice president and national sales director. He reports to James Duffy, v.p. in charge of sales. (2) Ed Bleier, from national sales director to v.p. in charge of daytime sales and daytime programing. Yale Roe, daytime sales director, and Armand Grant, daytime program director, report to Bleier, who, in turn, reports to both Duffy and Ed Scherick, v.p. in charge of programing. This two-way hand holding for Bleier is a first in the ABC-TV hierarchy.

### **Metrecal to OBM, NL&B or FC&B**

Looks like either Ogilvy, Benson & Mather or Needham, Louis & Brorby will inherit the Mead, Johnson chunk of business centered around Metrecal (\$5 million) just lost by Kenyon & Eckhardt. Foote, Cone & Belding, Chicago, is also in the running. Altogether 10 agencies pitched for the account. Ted Bates was eliminated last week because Mead, Johnson's two baby products, Pablum and BiB (an orange drink for babies) were in conflict with another Bates account, Cream of Wheat.

### **American Airlines renews for radio**

American Airlines will go on with its spot radio midnight-to-dawn music format for another five years. Via DDB, rate increase negotiations have been concluded with 10 radio stations in that number of markets. Most of the extensions take after December 31. The airline's association with the medium is in its 10th consecutive year.

### **National spot radio holds '63 pace**

A SPONSOR SCOPE check among key reps indicates that the second quarter of 1964 was up to last year's level in spot radio revenue, if not fractionally better. Another impression from the consensus: whereas last June's national sales were stronger than May's, it was just the reverse this year.

## Neglect Florence?

As well neglect spring, or Beethoven, or supermarkets. Cynosure of connoisseurs of beauty and tv buying, Florence is one of a kind: the nation's largest single-station market effectively serving a active agricultural-industrial area.



*Florence, South Carolina*

*Channel 13 • Maximum power • Maximum value  
Represented nationally by Young Television Corp.*

A Jefferson Standard Station affiliated with  
WBT and WBTW, Charlotte



Advertisers have the opportunity to reach tremendous numbers of homes through participation in the broadcast industry's most extensive political coverage

## Sponsors are 'sure winners' in '64 election

■ NETWORK SPONSORS alone are pouring a minimum of \$12 million into the conventions-through-election coverage of the broadcast industry's most expensive and extensive political event: 1964's presidential campaign.

Comparatively, advertisers in 1960's network coverage spent over \$17 million, a figure that will be



reached this year only when all remaining time is sold.

Nevertheless, sponsors will be cashing in on the tremendous public interest generated by the national election, which four years ago, according to Nielsen figures, attracted virtually every one of the nation's 45.2 million tv homes for an average of 20 hours of viewing (conventions, debates and election night telecasts).

In the present campaign, unlike 1960 when the conventions and the election were each sold separately, network advertisers have an opportunity to buy a package of time in programs prior to, after and including the conventions and election.

"Blue chip" advertisers, such as Gulf, Xerox, American Tobacco, Purex, etc., are examples of the notable companies attracted to political sponsorship.

The networks, too, see important and material advantages accruing to the "winner" who excels

in coverage, and are accordingly budgeting outlays far beyond 1960 expenditures.

They are spending between \$24 and \$28 million (at least three times 1960 totals), and will regain no more than 70 percent if a sellout is achieved. To date, ABC has contracted for half its available minutes; CBS has sold five-eighths; while NBC sold all its time to Gulf Oil more than a year ago.

Industry sources believe that the network winning the election rating battle will attract the lion's share of sponsor dollars and viewers to its news and public affairs programming, for perhaps several years to come.

The approximately \$800,000 that the three networks spent in New Hampshire, the nation's first 1964 primary, set the tone for the even more extensive coverage given the primary contests that followed. (The New Hampshire costs prompted the observation that the ex-

penditure was nearly enough to have transported all voters from Manchester to New York, where they could have cast their ballots in the networks' studios.)

Additionally, elaborate and costly arrangements for the Republican conclave in San Francisco (starting July 13), the Democratic convention in Atlantic City (Aug. 24), and the Nov. 3 election, have been set.

One cooperative arrangement however, designed to save money is the Network Election Service.

For the first time, the networks joined by AP and UPI, will pool their election night vote-counting operations in a \$1.6 million venture. Hailed as a "great step forward" in the gathering and dissemination of news, the joint operation will save the networks at least \$1 million collectively, according to the best estimates. This will not be passed along to sponsors, but it may lay the groundwork for future cooperation that could lead to reduced charges to advertisers.

The arrangement still leaves each network free to continue individual election analyses of the meaning of the returns. At the same time, it removes a potential source of friction among the three networks and confusion for the public.

At this time of year, the Democratic and Republican National Committees both become sponsors. They made their first buys of five minute program segments on CBS and similar buys on the other networks are expected shortly. In the last presidential election, the committees spent well over \$300,000 on the networks alone.

The national spot picture, according to station reps, shows little advertiser activity, but a pickup is expected after the conventions. Blair, station representatives, however, report substantial sales for its package plan.

Election coverage plans of the various networks during the campaign period are as follows:

## NETWORK ELECTION PACKAGE SPONSORS

<u>Sponsor</u>	<u>Agency</u>	<u>Portion of Package Bought</u>
<b>ABC*</b>		
Xerox	Papert, Koenig, Lois	One-third
Brown & Williamson	Post, Keyes, Gardner	One-eighth
Clairol	Foote, Cone & Belding	30 Minutes
Liggett & Myers	J. Walter Thompson	One-fourth (Radio Network only)
<b>CBS</b>		
American Tobacco	BBDO	One-fourth
Institute of Life Insurance	J. Walter Thompson	One-fourth
Socony Mobil	Ted Bates	One-eighth
<b>NBC</b>		
Gulf Oil	Young & Rubicam	Complete

\* ABC offers separate packages for radio and tv.

## SPONSORS FOR TV NETWORK POLITICAL SPECIALS

### ABC-TV

<u>Program</u>	<u>Sponsor</u>	<u>Agency</u>	<u>Date</u>	<u>Length</u>	<u>Minutes Available in Program</u>
The Woman's Touch in Politics	Purex	Edw. Weiss	July 11	Half-hour	None
Second Women's Show	Purex	Edw. Weiss	Aug. 22	Half-hour	None
Compoign Coverage	Xerox	PKL	Sept. 16	Half-hour	None
Compoign Coverage	Xerox	PKL	Sept. 30	Half-hour	None
Campaign Coverage	Xerox	PKL	Oct. 14	Half-hour	None
Campaign Coverage	Xerox	PKL	Oct. 28	Half-hour	None

*At least 18 more hours of specials are included in the ABC-TV election package.*

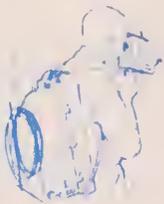
### CBS-TV

<u>Program</u>	<u>Sponsor</u>	<u>Agency</u>	<u>Date</u>	<u>Length</u>	<u>Minutes Available in Program</u>
The Great Conventions, Port I	Nestle's Bristol-Myers	McCann-Erickson OBM	July 8	Hour	Participations
The Great Conventions, Port II	Mennen	Grey	Aug. 19	Hour	Participations

*Other specials to be announced.*

### NBC-TV

<u>Program</u>	<u>Sponsor</u>	<u>Agency</u>	<u>Date</u>	<u>Length</u>	<u>Minutes Available in Program</u>
Five highlights of convention platform meetings	Abbott Lobs	Tothom-Laird	July 6-10	Half-hours	15
Pre-convention show	Stondord Brands Abbott Lobs	JWT Totham-Loird	July 8	Hour	4
Sunday	Abbott Lobs	Tothom-Loird	July 12	Half-hour	2
Meet the Press	Abbott Lobs	Tathom-Loird	July 12	Hour	5
Convention Preview	Gulf Oil	Y&R	July 12	Hour	None
Choosing a Candidate	Abbott Lobs Stondard Brands	Tothom-Laird JWT	July 30	Hour	4
Five highlights of convention platform meetings	Abbott Lobs	Tothom-Loird	Aug. 17-21	Half-hours	15
Convention Preview	Abbott Lobs	Tathom-Loird	Aug. 19	Hour	5
Sunday	Abbott Lobs	Tathom-Loird	Aug. 23	Half-hour	2
Meet the Press	Abbott Labs	Totham-Loird	Aug. 23	Hour	5
Convention Preview	Gulf Oil	Y&R	Aug. 23	Hour	None
Eight pre-election specials	Benrus Abbott Labs Hortford Ins.	West, Weir & Bartel Tatham-Laird McConn-Morscholk	Sept. 12, 17, 22, 29 Oct. 4, 13, 27, Nov. 1	Hours	None
Post-election special	Benrus Sherwin-Williams	West, Weir & Bartel Griswold-Eshlemon	Nov. 4	Hour	2



## ABC

ABC is the sole network to offer sponsors separate packages of tv and radio time, rather than a combination of both.

On a sold-out basis, its tv sponsors are collectively guaranteed a minimum of at least 345 commercial minutes. Roughly half has been sold to date, while radio has attracted an advertiser for about one-quarter of available time.

Xerox, via Papert, Koenig, Lois, will sponsor one-third of ABC's tv convention and election night coverage.

Brown & Williamson has taken a one-eighth portion of the tv package, through Post-Keyes-Gardner. And Clairol (Foote, Cone & Belding) has bought approximately 30 participating minutes.

ABC's outlay is about \$6 million for its coverage, and it will recoup no more than two-thirds of this if all available time is sold. Excluded from this estimate is the loss of revenues from pre-emption of regularly sponsored programs.

Unlike, 1960, when ABC Radio broadcast the entire convention activities, the network this year offers radio advertisers a package plan. It consists of: half-hour pre-convention and pre-election specials, five minutes of news on the hour and half-hour (direct from the conventions), plus full elec-



Guests of ABC at special luncheon are (left to right): Lee Pratt, broadcast supervisor of J. Walter Thompson; Liggett & Myers advertising manager H. Copland Robinson, Jr., and Lawrence W. Bruff, L&M's advertising vice president, with ABC's Moore and Goldensohn of Liggett & Myers, via JWT, will sponsor one-quarter of ABC radio's political package

tion night coverage. A minimum of 245 commercial minutes (plus billboards) are available. Liggett & Myers has purchased a one-quarter sponsorship. Agency is J. Walter Thompson.

ABC's radio sponsors for the last presidential election were Philco and Mennen, both for conventions and election.

Some 18 hours of video specials also have been scheduled, some included in the election package. Additionally, a number of regular weekly programs that will have a political bent are in this lineup.

Xerox will also sponsor, in full, four alternate Wednesday night half-hours of campaign coverage (Sept. 16, 30, Oct. 14, 28). Purex,

through Edward Weiss, has bought sponsorship of two half-hour pre-convention specials, featuring Lis Howard in *The Woman's Touch in Politics*, set for July 11 and Aug. 22. Sunday's *Issues and Answers*, sponsored on alternate weeks by Nationwide Insurance will originate from the convention sites on July 12 and Aug. 23.

The five ABC-owned tv stations are selling packages and spots for local time and network adjacencies, and collectively have sold about 75 percent of all available time. This includes cutaways for local news during the convention and five minutes to and 25 minutes after the hour on election night.



Signing for Xerox' third-portion of ABC's coverage is Donald L. Clark (l), with Elmer W. Lower, ABC president of news, special events.



ABC-TV's anchor men Howard K. Smith (l) and Edward P. Morgan take the job, with an assist from Burroughs computer in background

Breakdown by station for packages and spot tie-ins shows:

1. WBKB-TV Chicago, sold out for conventions and election. Entire sponsorship taken by Lestoil and Shell Oil, each with one of two packages.
2. WXYZ-TV Detroit, sold out for conventions and election, on both a package and spot basis.
3. KABC-TV Los Angeles, expecting a 50 to 60 percent sellout. The outlet is now offering time on a spot-only basis.
4. WABC-TV New York, 80 percent sold for conventions, expects to be 100 percent sold by airtime. Election night is fully sponsored.
5. KGO-TV San Francisco, which is fully sponsored for both conventions and election, on a spot-only basis.

The ABC conventions and election night news team will be anchored by Howard K. Smith and Edward P. Morgan, and will utilize special talent at the conventions.

Former President Eisenhower will be an on-the-air consultant during the Republican conclave. And Democratic Senators Hubert H. Humphrey (Minn.) and Sam J. Erwin (N.C.) will join with Arthur Schlesinger, Jr., historian and former presidential advisor, in covering their party's convention.

At the two sites, ABC will have special equipment on hand. A compact and transistorized "television station" known as the "Newschief" will provide "flexible coverage." It is a self-contained videotape unit combined with microwave transmitters and receivers. Produced by the Sylvania subsidiary of General Telephone, the unit was first used by ABC at the Winter Olympics.

ABC's coverage of the major primaries, from the New Hampshire through the California contests, were broadcast entirely as a public service. The network had no sponsors for either video and radio, while spending about \$600,000 in time, equipment and personnel.

Typical of the broadcast industry's increased political scene activity, ABC this year is spending approximately \$6 million, compared to about \$1 million during 1960's campaign.

Four years ago, when conventions and election night were sold separately, ABC's sponsors were:

Conventions—Mutual of Omaha (Bozell & Jacobs); 20th Century-Fox (Charles Schlaifer); Aveo (Benton & Bowles); du Pont (BBDO).

Election night — Colgate (Ted Bates) and Remington - Rand (Compton).

According to TVB, gross time expenditures by these sponsors totaled \$3,600,000.

## CBS

CBS' "1964 Election Package" consists of an estimated 62 hours of tv and 54 hours of radio program time, ranging from the eve of the Republican convention through a post-election analysis on Nov. 4. Included in the package are eight specials.

Based on a guaranteed minimum of 75 minutes of commercial tv time and an estimated 54 minutes of radio time for a one-quarter participation, the election package in its entirety consists of a minimum total of 300 tv and 216

radio minutes available to sponsors.

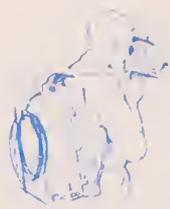
At a total cost of \$2,050,000 for a one-quarter participation, the network has so far sold five-eighths of the package. Sponsors signed are, Institute of Life Insurance, through J. Walter Thompson (one-quarter); American Tobacco, one-quarter, via BBDO, and Socony Mobil, through Ted Bates, has taken a one-eighth participation.

The network is spending about \$9 million on conventions through election broadcasts (exclusive of revenues lost through pre-emption of regularly sponsored programs). A sellout of the package will recoup about \$8 million. The network estimates its 1964 expenditures in dollars, labor and equipment (including projections of pre-emption losses from primaries through election night) will reach \$16 million.

CBS reports that a one-quarter sponsor can expect to reach approximately 80 percent of all U.S. tv homes (with the average home reached between 10 and 12 times), on the basis of a special Nielsen study made of the cumulative audience to the CBS-TV 1960 election package. That coverage also involved eight specials in addition to conventions and the election. It was based on a representative pattern of 75 to 91



Walter Cronkite, CBS anchor man, is set for events in San Francisco. At the site CBS has built a glass-walled studio atop the Hilton.



minutes — the anticipated range of commercials for this year's one-quarter sponsorship.

The 80-percent-of-homes projection (based on CBS' own estimate of 52 million tv homes) totals just under 42 million homes for 91 commercial minutes. According to CBS, these homes will be reached at an estimated average frequency of 12.4 times, with gross home impressions of "astronomic proportions." The network further estimates a cost-per-thousand of \$3.83 on a 91-commercial minute basis, compared to a \$4.56 CPM for 75 minutes.

Plans are in the formulation stage for several additional hours of specials, apart from the package programs. Announced to date are two hour history wrap-ups, *The Great Conventions*, Parts I and II, set for July 8 and Aug. 19, respectively. Both specials are selling minute participations. Nestle's and Bristol-Myers, for the initial show, and Mennen for the second part, will be among the sponsors.

The network will cut away for local contest coverage on election night at seven minutes preceding and 23 minutes after the hour, between 7 p.m. and 12 midnight. Plans are now in the works for sale of spots during this local time.

Throughout the conventions, however, CBS-owned tv stations will cut away from the network coverage only for station IDs. There will be no local participation availabilities.

CBS notes that the "greatest concentration of manpower and equipment" in its history has been assembled for the conventions.

An innovation it claims is a large glass-enclosed central headquarters situated above the convention floor, housing anchor man Walter Cronkite and his assistants.

Consultants aiding the news

CBS-TV's "Great Conventions" will deal with conclaves of the past 40 years and the Presidents and presidential hopefuls who made them memorable. Nestle and Bristol-Myers will sponsor Part I, focusing on Republicans.



These four will cover complicated convention developments for CBS including frantic scenes like this. Election team (top to bottom): Anchor man Walter Cronkite, executive producer Bill Leonard, correspondents Eric Sevareid and Harry Reasoner, seasoned convention broadcasters, all



election unit will be: Theodore H. White, Pulitzer Prize winning author of *The Making of the President 1960*, pollster Louis Harris and H. Meade Alcorn, former GOP National Committee chairman.

The network's radio coverage will be kicked off with a series of pre-convention specials (unsponsored) with Richard C. Hottelet. At San Francisco and Atlantic City, Robert Trout will be anchor man, a role he will repeat on election night.

Betty Furness will again be on the convention scene, this time in a new role as host of her regularly scheduled series, *Dimension of a Woman's World*. Miss Furness will report convention activity from a "woman's viewpoint." Her regular sponsors are Kraft, Mars, Andy, Rexall, Accent, Parents Magazine, Tussy and Realemon.

Radio coverage during the last presidential election was sold to advertisers as a package with tv, similar to this year's procedure.

CBS-TV has sold, to both political parties, five-minute segments at the end of live and taped programs. The Democratic National Committee, through Doyle, Dane, Bernbach, and the Republican National Committee, via Leo Burnett,

have bought 10 five-minute periods during prime nighttime hours.

Scheduled between Oct. 11 and Nov. 1, the pre-emptions will affect 10 different CBS shows, including *The Ed Sullivan Show*, *What's My Line?* and programs starring Jackie Gleason and Danny Kaye. Precedence for such buys was established on all three tv networks in 1956. They were also used extensively in 1960.

Of the major primaries covered by CBS at a cost of \$1 million, only the first and last contests attracted advertisers. New Hampshire coverage was fully sponsored by four firms: Philip Morris (Leo Burnett), Alberto-Culver (Compton), Kemper Insurance (Clinton E. Frank) and U.S. Rubber (DDB). The California primary attracted some minute participations, but was not sold out.

CBS radio's coverage was on a sustaining basis for all primaries.

In 1960, the network sold its entire convention and election packages to Westinghouse, for about \$6,700,000, according to TvB figures. Betty Furness handled the appliance manufacturer's commercials, repeating her 1952 and 1956 roles. Agencies involved were Ketchum, MacLeod & Grove, McCann-Erickson and Grey.

## NBC

In April, 1963, Gulf Oil, via Young & Rubicam, signed with NBC for full radio-tv sponsorship for 1964 conventions and election night.

Estimated by industry sources at \$5 million, the arrangement gives NBC the distinction of being the sole network (at this writing) to have sold all available coverage time.

The exact minimum number of commercial minutes guaranteed to Gulf is not available. But based on the running time of the 1960 conventions and election coverage, SPONSOR estimates the figures to be at least 250 tv minutes.

This year, total election expenditures are expected to cost NBC at least \$6 million and might possibly reach \$8 million. Four years ago, the outlay was \$5 million. All three figures exclude loss of revenue from pre-emptions.

Of NBC-TV's 28 scheduled pre- and post-convention and election specials, 10 are fully sponsored. The number of minutes available in the remaining 18 shows, are, for the most part, at a minimum.

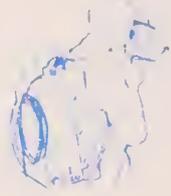
NBC's owned tv stations have sold, on the basis of half-sponsorships, all local time during election night cutaways. The time periods are scheduled at five minutes before and 25 minutes after the hour. Gallo Wine (BBDO) and Contac (Foote, Cone & Belding) have each bought half-sponsorships on three stations.

Advertisers on each outlet are:

1. WNBO Chicago: Contac and Gallo.
2. KNBC Los Angeles: Gallo and a local sponsor.
3. WNBC-TV New York: Contac and Gallo.
4. WRCV-TV Philadelphia: Aeme Foods and Fidelity Bank.
5. WRC-TV Washington: Contac and Gulf Oil.

Local time during conventions is sold out to advertisers who had originally bought spots for regularly scheduled programing and





have elected to stay on and participate in the conventions.

NBC-TV will be relying on the talents of its newscasting team of Chet Huntley and David Brinkley, veterans of the network's 1956 and 1960 campaign coverages.

At each convention site, the network is building four complete tv studios and control rooms, and will have on hand a force of more than 500.

Special equipment that the network will utilize for flexibility, similar to that mentioned earlier for ABC, is an RCA-produced "walking tv station." The unit relays images from the point of activity without the usual cable connection. It combines a small tv camera and microwave transmitter that allows freedom of movement unencumbered by a cable.

Additionally, a recently announced new system of black beam sound, using invisible light, will give NBC floor reporters two extra audio channels for use in covering fast-breaking developments.

Four mobile units being shipped to the San Francisco site are in transit via shock-control freight cars, in what the network refers to as "Project Oops!"

The radio network operation has Peter Hackes and Russ Ward set as anchor men, with veteran broadcasters Morgan Beatty and Robert McCormick designated as convention analysts. Beatty and McCormick had been anchor men for the 1960 conventions. At that time, radio coverage also was sold with tv.

During the primaries, NBC-TV was successful in obtaining sponsors for five contests, recouping about \$250,000 of its \$2 to \$3 million expended for coverage.

The New Hampshire primary was sponsored by Benrus, Xerox and Pharmaco. The "team" of Benrus, Abbott Labs and Standard Brands were involved in the Indiana, Ohio and Maryland coverages. Together with Scott Paper and Kemper Insurance, they also were advertisers in the California

NBC-TV's David Brinkley (left) and Chet Huntley will again team for the convention-election coverage.



primary. The Oregon, Alabama and District of Columbia contests were unsponsored.

Nine sponsors, spending \$7 million, took part in NBC's political broadcasts during the last presidential campaign. The following advertisers each bought one-fifth of the convention and one-sixth of the election coverage: Brown & Williamson (Ted Bates), Lipton (SSC&B), B. F. Goodrich (BBDO) and Cowles Publishing (McCann-Erickson). RCA had a one-fifth portion of the conventions, via J. Walter Thompson, while Bristol-Myers (Young & Rubicam) took a one-twelfth segment, along with Field Enterprises (Keyes, Madden & Jones), which also bought a similar position in the election night broadcast. Also sponsors during election night were Sandran (Hicks & Greist) with a one-sixth buy and Remington-Rand (Y&R) with a one-twelfth participation.

Finally, NBC has announced live tv coverage of the general elections in Britain, to be broadcast via communications satellites Relay I and II. David Brinkley will go to London for the October event.



Jack Allen, Mutual's co-anchor man . . .



. . . and his colleague, Charles Batchelder.

## MBS

Mutual Broadcasting System, preparing extensive coverage of the upcoming political events, expects to "come close" to breaking even if it sells all its network minutes. Under arrangements with its stations, MBS has half of the commercial minutes, while the second part is sold locally by affiliates.

Industry sources report that Curtis Publishing is in the process of buying the network's entire time. But the purchase, through BBDO, has yet to be confirmed.

Under the coverage plan, the 490 MBS affiliates are guaranteed a minimum of about 90 commercial minutes as their share of broadcast time. In addition to conventions and election night, this includes a pre-convention special ("Convention Forecast"), a "Convention Roundtable" discussion at the end of each day's session, and the daily 45-minute "Review and Preview" prior to the start of activities each morning.

Mutual has been planning its "Operation Convention" since 1963. An expanded news gathering force of more than 100 will be anchored by Jack Allen and Charles Batchelder.

The network's regular list of rotating advertisers had participated in spots in the recently concluded primary broadcasts, but no sponsors specifically bought time in the coverage. This was the case with the other radio networks.

In 1960, Mutual's full sponsor for commercial network time was Liggett & Myers, for Oasis cigarettes, through McCann-Erickson.



Gulf Oil has bought National Broadcasting Company's entire convention and election package. Buy was through Young & Rubicam. Reviewing a storyboard for an upcoming commercial on NBC are Gulf executives (l-r) A. T. Spohn, advisor, retail & jobber advertising; B. W. S. Dodge, advertising director, and J. G. Googer, sales promotion advisor.



Gulf Oil and Y&R executives study mock-ups of a proposed tv commercial for Gulf's NBC-TV campaign coverage. (L-r) are Charles Blood, Y&R copywriter; Craig Thompson, Gulf director of public relations, agency account executive A. C. Dalton; Paul Sheldon, director of Gulf's ad department, and Mark Stroock, agency vice president.

## The Groups

**SPONSOR** checked with several group station operations, and found most are offering local time on a market-by-market basis, as opposed to a coverage package involving all stations.

Most also report substantial advertiser interest and expect sellouts or close to full sponsorships by airtime, both for conventions and election. For example:

- **Corinthian Broadcasting**, selling packages combining convention and election night tv coverage, reports it is "about 80 percent" sold out. Sponsors are regional and local advertisers.

The organization takes credit for pioneering convention coverage of local state delegations at 1960's conclaves and notes that this will be standard group procedure this year.

Individual Corinthian stations have assigned a news and photo team to cover the activities of their state delegations. Reporters will need interviews and bulletins direct from the convention floor.

In addition, each outlet is presenting half-hour time specials on the evenings prior to the start of each convention.

- **Group W** is selling full, half or quarter sponsorships, station by station, and looks for close to complete sellouts.

Sponsors are being drawn from national, regional and local advertisers. For example, WBZ-TV Boston sold its pre-primary state

convention coverage to Lestoil, Stop & Shop, Volkswagen and Gas Allies. These sponsors have also bought the station's primary election returns on Sept. 10.

- **Metromedia** is selling local spots for conventions and election, also station by station. As a group, two hour tv specials are planned.

- **RKO General** is selling election coverage as a radio-tv package involving time on all its outlets, as well as market by market. No sales of the group package have as yet been made. Buys, to date, have been local.

At the scene of the Republican conclave, RKO's KHJ-TV in San Francisco has sold 75 percent of its available time. The station is using the services of former GOP Governor Goodwin Knight and Mort Sahl, comic and political pundit. Included in the list of sponsors are Household Finance, Ralston, Italian Swiss Colony Wine.

- **Storer Broadcasting** reports "a good percentage" of election-night availabilities have been sold, on a station by station basis. A sellout by election time is expected.

- **Taft Broadcasting** reports that a number of its stations have sold all local time for the conventions.

The group will have newsmen from each Taft station at the sites, and will broadcast live radio reports, while filming events as a supplement to network telecasts.

- **Triangle** expects total sellouts by airtime, for radio and tv.

The group is planning 15 hours of filmed tv programs (five devoted to each convention, the remaining five to the campaign itself). In addition, there will be 15 half-hours, to be produced locally by each outlet.

Rep firms queried by **SPONSOR** report little national spot buying, but anticipate an increase in activity after the conventions.

One vice president at a leading rep organization sees less national spot business for this year's campaign, compared to 1960. "Sale of election coverage is a better buy for regional or local advertisers," he maintains.

He notes that major sponsors in all fields have been approached by the networks, and that those advertisers "willing to associate their products" with the election would prefer doing so on a network, rather than a local basis.

"We sent four different letters to 48 leading sponsors and their agencies," he says, and the result was almost completely negligible.

"There is a certain amount of controversy surrounding political coverage, and sponsors feel that there is more control of the political commentary on the networks as opposed to local stations."

Nevertheless, 1964 is the broadcast industry's biggest and costliest year for political coverage. Those sponsors taking advantage of the tremendous audience interest in these events stand to be this year's sure winners. ■

## Skill with

By Sam B. Vitt

Vice president in charge of  
media and programing  
Doherty, Clifford, Steers & Shenfield



Named vice president in charge of media and programing in 1963, Sam B. Vitt has moved up through the ranks since joining DCS&S in 1956 as broadcast media buyer. Since that initial post, he has successively been media supervisor, vice president and media supervisor, vice president and associate media director, vice president and media director. Prior to his present agency, he had been with the Biow Company, first as broadcast media buyer, later as associate account executive. Earlier, he was a broadcast media buyer with Benton & Bowles. His first job in the broadcast field was as tv film assistant with CBS. A member of AAAA, he is a contributor to various trade journals. In 1962, Vitt was recipient of the WRAP Norfolk (Va) Media Award.

■ YOUR CHANCES of getting ahead as a timebuyer increase in direct proportion to the degree you learn your supervisor's job and shoulder some of his burden. And that's fair enough. Why should he worry about you if you don't worry a little about him?

Probably most of us agree with this. And even the timebuyer who may not have considered it quite this way feels it as a frustration when he barely has enough time to complete his own jobs. How can he possibly help do his supervisor's? It's not easy, of course. But then nobody said easiness was one of the ground rules. It can be done.

One way — and like so many effective approaches, it sounds almost too simple to be true — is via the memorandum.

To see this clearly you must first contemplate the nature of the memo. Properly used, it is nothing less than a communications device through which you can make your time more effective and efficient. This saves you time to put again to other endeavors. This is accomplished because a memo tends to take the fuzziness out of communications. It's something in writing and it has your name on it, and under such circumstances thinking tends to be clearer. The drawback some timebuying practitioners feel is that committing yourself in writing hampers your footwork in tight situations. Perhaps it does. But one of the purposes of good memos is to avoid tight situations. And I'm going on the assumption you're interested in getting ahead. That, in r

## the MEMO—accents advancement

"Putting it in writing" can make a timebuyer's time more effective and efficient, thereby enhancing advancement opportunities, says DCS&S media head

book, carries with it the implication that your primary motivation is not "playing it safe."

I'm guessing, too, your personal philosophy is somewhat akin to your fellow young executives, recently cited in *Fortune* as follows: "The young executive knows that there are tribulations and tests of fire to pass through. But in the end, so runs his belief, the system will reward the men who merit it, and those who don't — no matter what temporary gains they may enjoy — will soon level off."

I'm assuming you're this kind of young executive. If you are, memos will help you. Here's how. First, as suggested earlier, they make things clearer; second, they establish a record; last, they contribute to more effective business relationships.

I can remember one day when my boss was writing a memo to someone we'll call George, whose office was next door. This was a special situation requesting a project from George, and, rather than just step next door and communicate it verbally, my boss wanted to be absolutely sure that the request and due date were as clear as possible.

You will note something important, too, implicit in his actions: two ingredients of good memo usage are judgment and discrimination. My boss obviously talked to George more often than he sent him memos; but this case was special, both in project and due date, and the memo was used to avoid lengthy, time-consuming conversations by clearly stating the facts in advance. If George had questions, he could come back. The purpose of a good memo, however, is to *preclude* questions through careful thinking in the first place.

Most of the time, if you follow

true to form in your job as a timebuyer, you are probably engaged in fulfilling information requests from account groups or clients or your boss, and probably you're fulfilling them much too frequently, all at the same time. Either that or you're taking action on requests from either or all of these sectors — again, with the demands frequently at the same time. Assuming you are like the rest of us, this means your mind is a splintered number of areas of concentration. How are you going to get all these things done? Precision is one answer. Knowing precisely what is required of you, you can move swiftly and effectively to fulfill the demand. A memo frequently helps you know precisely what is re-

quired of you. If the account group has not been as clear in its request as you would like, ask them to please put that request in a memo. It's sometimes surprising how the number of requests seem to decrease when this technique is used.

Second, as a record on an account, memos can be especially valuable. As I've suggested, memos should be used with discrimination, so they shall doubtless cover essential things. This is particularly handy when a new timebuyer comes on the account, or when a new account man, or even a new client, comes on. Here is a ready record which quickly brings the new person up-to-date with a good perspective on the account and how it got



Sam B. Vitt (r) discusses plans with DCS&S vice presidents Dick Olsen (l) and Sam Tarricone

where it is now. It has another equally important function, too, in my view. That of accountability.

The world insists that if something goes wrong, chances are someone — a real live person, too, — “goofed.” This is not always true. Only 99 percent of the time. Memos, properly used, thus establish accountability 99 percent of the time things don’t work out as originally intended. Is this good? I think the answer is yes, since how else is there a way to make the next go ‘round better?

Last, the properly used memo contributes to more effective business relationships. That may sound somewhat inconsistent to the thoughtful reader following my above comments, but the record demonstrates that in fact it does. Rightly used, a memo permits a timebuyer to fulfill an account man’s request effectively and efficiently while taking up a minimum of that account man’s time in getting the information to him. Further, if the request originated from the client, a good memo can be retyped almost verbatim and sent to the client under the account

man’s name. Again time is saved. Who does not feel grateful to the man who saves him time?

An additional area of advantage falls under varying personality types. More than any other business this probably is one where “getting along” with people is not only nice — it’s essential. The memo can be helpful in situations where you must deal with people who, no matter how hard you try, just don’t seem to be your “type of people.” Via a memo you limit that “danger area” of personal contact, while at the same time giving them all they require from you in a usable form. It has happened that where memos are good enough, the praise they bring mysteriously changes even very difficult people into your “type of people” after all. A gratuitous plus.

In the last analysis, of course, how memos help you get ahead hangs on how good they are. They don’t have to be literary gems or even minor works of art. But they do have to be clear, understandable, to the point. The better memos include a clear statement of the purpose of the memo. In other words,

why is it being written in the first place? Just the simple act of thinking about this sometimes deters the memo writer. Whatever the outcome, thinking about the memo has made for a clearer course of action. Then, the memo should state what is expected of the recipient. We all tend to function more smoothly when we know what is expected of us. Also, a memo should state the date by which whatever is expected of us (if any thing) is to be accomplished. An establishment of a deadline, that is, which can realistically be met.

Thus, through careful memo usage, can the timebuyer who feels he does not have enough time for his own job, much less for shouldering some of his supervisor’s, discover he *is* able to make time, paradoxically, through making more paper work.

A good memo is constructive paper work. Among its many purposes is a key one of curtailing paper work. Not enough good things can be said for this. But perhaps the highest praise came from a leading industrial executive when he said about the memo: “It works.” ■

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## Local election package draws national sponsors

■ THE BLAIR STATION representative organization has created its own plan to facilitate spot buys by national advertisers interested in election night telecasts.

The rep firm’s special projects division combined the ordinarily separate station lists of Blair Tv and Blair Television Associates into a package offering up to 51 markets. National advertisers have the choice of selecting full half sponsorships of the local election coverages by all or any of the stations in the package. As a result, sales are at the fastest pace ever for an election, according to Ralph Allrud, director of special projects.

“The purpose of the plan,” says Allrud, “is to overcome the difficulties of selling a one-shot like election night. The sponsor ordinarily would have to devote much time and effort to buying local participations in this type of event.

“Our plan surmounts this by allowing the advertiser to create his own market list.”

Here’s how the plan works:

A sponsor has the choice of whatever market combinations he desires. He can buy local coverage on stations affiliated with a specific network or he can stick to selected markets. Purchases of any combination of available markets can be made.

Half sponsorship guarantees an average minimum of five commercial minutes per station.

An added attraction to advertisers is the opportunity to make buys well in advance of the event. Blair reports that many purchases were made in June, nearly five months before the election.

Inherent in the package plan is the concept of allowing national sponsors to tie in more closely with each community. This is also the

objective of many other special projects created by the rep firm.

A total of seven national sponsors has so far bought time in the plan. Among them: National Association of Insurance Agents through Doremus, with half sponsorships in 11 markets, followed by Lestoil, via Fuller & Smith & Ross, with coverage on 10 stations (three full, the remainder halves). Additionally, Vicks has bought six markets (halves), through Mors International, and Gallo (BBDO and Whirlpool (K&E) have each signed for two stations.

Blair first used its package for the 1962 elections. That year it attracted such advertisers as Pur Oil, Coca-Cola, General Mills and Humble Oil, among others.

With sales this year substantially ahead of 1962, Blair sees its package plan as a pace-setter for future political coverage. ■

## Bank's institutional sell draws interest

In total departure from previous advertising, an Indiana bank uses tv to promote employees — not sell services

■ THE INDIANA NATIONAL BANK is conducting a 52-week tv ad campaign to stress the bank's interest in giving personal attention to customers.

Theme of the campaign:

"It's people like this who make Indiana National a good place to bank."

The present promotion, on behalf of the bank's branches throughout the Indianapolis market, is being handled by Caldwell, Larkin & Sidener-Van Riper ad agency, also of Indianapolis.

"The campaign is a total departure for the client," according to V. James Story, senior vice president of the agency.

"We're advertising in an institutional kind of way. We're not selling any banking services," says Story. "We're just telling people about the kind of people who work in the bank and the intensive training they get to give customers the best service and attention.

"We're showing audiences, with our commercials, that the bank is big and has all the facilities which only a large establishment can command for the most efficient performance. We're showing that the bank — which, after all, is its people — is human and friendly," Story contends.

The bank buys prime-time local tv for a series of six special documentaries, as well as an extensive schedule of spot announcements throughout the day. Object of the tv campaign is to reach local families.

A special budget was set up for the commercials to be aired with



Indiana National Bank commercials were filmed on location under the supervision of Richard MacGill (r), broadcast supervisor at Caldwell, Larkin & Sidener-Van Riper, the client's agency. Watching (l) is Lincoln Scheurle, president of The Film-Makers.

the documentaries. This was in addition to the regular tv budget. The campaign has been successful enough to change the client and agency thinking, according to a spokesman. Both are currently re-evaluating the over-all television campaign, which will no doubt result in an increase in the total budget.

For the documentaries, Story explains, the agency commissioned two-minute-long commercials rather than the usual one-minute, or even shorter lengths. "This eliminates interruptions," he says, "and is more in keeping with the mood of the television programing."

Five of the two-minute commercials have been produced, each carrying the "good place to bank" theme. One-minute versions of the same theme have also been produced.

The five two-minute commercials and the 10 one-minute variations stress a variety of bank features.

The first is a close-up of Fred Butler, an officer of the bank who has been with the company 27 years. He appears in a sequence illustrating the high caliber of employees and their close relationships to people in the community.

The second feature stressed in the bank commercials is the use of electronic data-processing equipment. This is done comprehensively by showing action shots of a little girl playing with small-child treasures and then growing up to adult money management.

The third two-minute bank commercial describes how more than 1500 youngsters have gone through college with the aid of the bank's College Educations Assured plan which has been adopted by more than 200 banks throughout the country.

A fourth commercial details branch banking and the full-service facilities available at every branch location.

The last commercial describes some of the intricacies of training tellers and their importance in customer contact.

The commercials were filmed at The Film-Makers studios in Chicago. Agency producer was Richard MacGill, broadcast supervisor at Caldwell, Larkin & Sidener-Van Riper. ■

## Zany tv spots

**A men's clothing outlet, using store personnel for "pie in the face" routines, has established Landon's as a household name in Omaha . . .**

■ ESTABLISHING a "corporate image" via tv is usually a conservative, even stuffy, process. In addition, it is usually a matter about which only a national advertiser is concerned.

However, tv frequently can be a sales device through which local merchants can build strong, personalized images for their businesses. One such local sponsor who has found video an important aid to success is Landon Clothing of Omaha, a store that specializes in men's wear.

The Department of Commerce estimates sales in this area of the economy reached \$3.5 billion in 1963, and competition among retailers is keen.

Sponsor Lee Schmidman, owner of Landon's, has created an image for his business through 10 years' use of tv, and is happy with the result: establishment of Landon's as one of the outstanding stores in Omaha.

Slapstick is the main ingredient of the Landon commercials, which follow the best traditions of Laurel and Hardy and the Three Stooges. The action often involves a "pie in the face," a quick blast from a seltzer bottle, or some similar staple routine from the good old days of comedy.

Although his commercials are certainly not among the more sophisticated advertising sales tools, Schmidman notes that the results of the slapstick approach are "extremely gratifying," and feels that the off-beat approach has made the Landon name a household word in Omaha.

"Of course," he says, "people

usually say something like 'that's the outfit that does those crazy commercials.' But this is exactly what we want, for people to get to know our name as a matter of second nature, and this is what our commercials seem to be doing."

The spots are three one-minute commercials aired once a week as local inserts on Omaha's KMTV, during NBC's *Tonight Show*. The sales messages are live, and are done by staff members of the Landon store, including Schmidman. All commercials are broadcast during the 10:30 to 11 p.m. time slot, and the initial spot is always slapstick, and has nothing whatever to do with Landon's, clothing, or any product. Schmidman and other members of the store "cast" just cut up in some sort of zany skit. The "sell" follows in the remaining two spots in the show, which are straight sales pitches for clothing (men's suits priced from \$39.95 to over \$100).

The store first used video in 1954, and has not been off the medium since. Back in those early days, Landon's sponsored a syndicated film series, which was "all right" but did not quite do the job Schmidman wanted.

"Something was missing," he says, "and we came up with the idea of reaching the audience that watched the *Jack Paar Show*, because we felt that this was the type of people who were most likely to become Landon customers."

In looking for something unusual to accompany the late night show Schmidman came up with the slapstick gimmick. "For a while we didn't know whether or not we were

# build clothing store's image

in the right track because the idea was so completely different from regular commercials," Schmidman notes. But then the store began to get the type of attention it wanted: telephone calls referring to the spots, and people who came into the store to see "what kind of outfit was putting on those slapstick routines."

"We felt we were definitely on the right track," Schmidman continues, "when people came into the store and asked by name for those who were involved in the commercials."

The Landon "cast" has been doing the slapstick routines since 1955, with the props and scripts supplied by the KMTV staff.

The store hopes it is reaching a friendly, fun-loving type of viewer who enjoys a good laugh and desires a pleasant atmosphere about the place where he buys his clothes.

Schmidman believes that the slapstick commercials are wonderful conversation pieces for a potential customer and that they are a tremendous aid in breaking the ice between customer and salesman.

"Some people say commercials are just commercials," says the store owner, "but when Jack Paar did his famous walkout scene during the *Tonight Show*, we did a slapstick commercial the following night satirizing the walkout. It was pretty funny, we thought.

During the following week we received telephone calls, letters and faxes. Some of these applauded the bit and some criticized it and we were tremendously impressed. Not many commercials evoke this kind of reaction and we felt that it was a great compliment.

Landon's now spends 50 percent of its total advertising budget in television. Another 20 percent of its promotional expenditures goes into radio, but the real mainstay of the



Cutting up in a typically zany Landon spot are (left to right) sponsor Lee Schmidman, Landon salesman Ray Hoffman (who has just been hit with a seltzer bottle blast during a "Mexican execution" routine) and Jerry Watt, also a member of the store's sales staff

store's advertising campaign is its video spots.

Schmidman notes that the recall of the commercials is substantial, with customers coming into the store mentioning a specific spot up to two months after it has run. Saturation over the years has been so complete that some people think the commercials are on every night in the week. "We are on every week in the year, but reaction like this can only be achieved through unusual advertising," is the Landon view.

The store is equally enthusiastic

about its business growth, pointing out that sales have increased substantially. Credit for a great deal of the success is given to the "crazy" commercials.

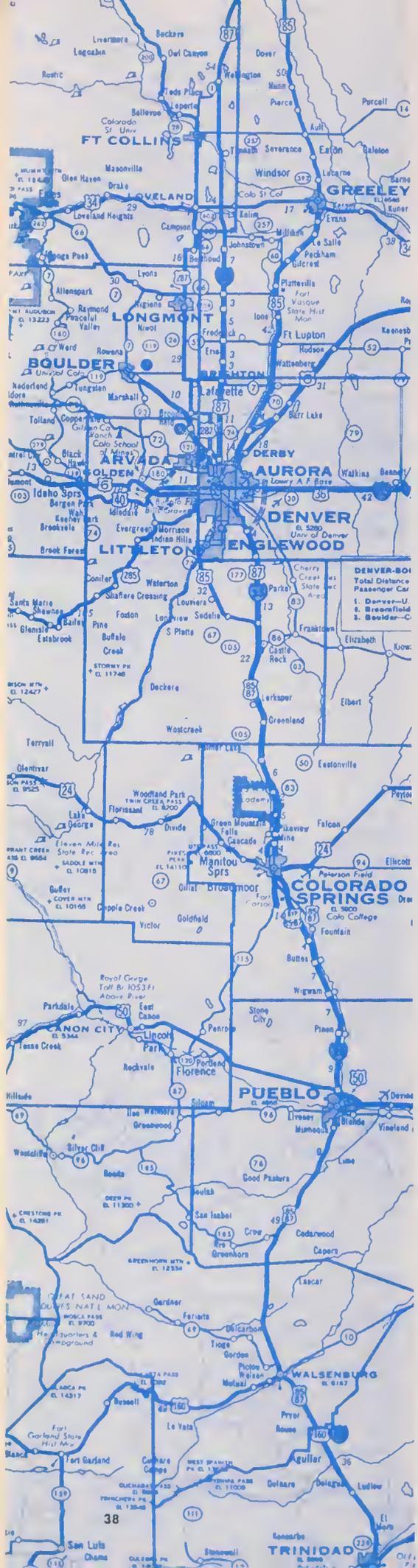
Schmidman also compliments station KMTV for the cooperation given to Landon's in the form of a continuing supply of off-beat material for slapstick commercials.

"As long as they keep coming up with ideas, we'll have the craziest and the most interesting tv spots in the Omaha area," he said.

And both station and sponsor see no change in sight. ■

## Colorado Radio:

# Nationwide value



■ EVEN DEPUTY SHERIFFS DO IT: "You may not have time to read a paper and read advertisements," says one in Colorado, "but with radio you can just listen."

He listened. Then, as a result of a radio commercial, he shopped for upholstery cleaning fluid.

That's one nugget turned up by the University of Denver when it conducted "quasi-clinical," in-depth interviews of 200 radio listeners throughout the state last November and December, a study undertaken on behalf of the Colorado Broadcasters' Assn. One of its purposes was to eliminate "puffery" from radio claims.

Taking a cue from the deputy sheriff, researchers discovered that the mature male in moderate-sized communities — an especially difficult-to-isolate consumer — is especially susceptible to radio news. In Colorado, some 72 percent of them turn on their radios specifically to hear the news. That fact, the report says flatly, "should have important bearing on sponsor strategy."

The study helps advertisers and their agencies to identify and locate Colorado consumers. They are, it indicates, "seeded throughout the radio-listening population." They are particularly concentrated in groups of greater maturity (35 and over), high education (some college), greater income (\$10,000 or more) and broad outside interests (membership in three or more clubs) — qualifications that generally make them more active spenders.

As a direct result of listening, women have gone out to buy a dog, enroll in a hat-making class. Teenager reaction ranged from buying phonograph records to applying for the Peace Corps. Another man, on

radio's prompting, joined a search party. But, most important, they were out there, listening — and then acting.

The collecting of carefully researched and authenticated data was under the supervision of Professor Harold Mendelsohn, of the University's radio-tv-film department who also conducted the now well-known audience survey for WMC New York in 1962.

The report on Colorado radio and its audience tries to answer the following questions: (1) What are major listening patterns? (2) What is the over-all function of radio in Colorado lives? (3) How does radio link listener and community? (4) What pleasure and/or relaxation is provided by radio? (5) What is its role in inducing consumer action and (6) What is the public attitude towards radio and its services?

In probing for answers, professional interviewers came up with some generalizations that, Professor Mendelsohn believes, may apply to radio nationally as well as to radio in Colorado. The patterns he notes, are strikingly similar to those uncovered in New York:

- Most people listen to radio and to a greater extent than rating indicate.
- Active listening pretty much follows the daily routine of living with peaks at breakfast, commuting and pre-dinner hours.
- Even during tv's evening apogee, radio has a substantial — and loyal — audience.
- "Large numbers" of listeners do not rely on any one station, but roam the dial — often returning, however, to a particular station as "home base."
- That home-base station has often been their favorite, almost half the

# in statewide study

University of Denver's study of radio and its audience locates and describes the consumer for all sponsors

respondents reported, for five years or longer.

- Radio is welcomed as an "always-available" medium and is often used for companionship.

- Nearly half its listeners say they depend on radio "a great deal" or "fairly much" for information about products and services.

- Although eight out of ten listeners tune in to hear music, many of them have sharp criticisms of music programs.

- More highly selective listening occurs in areas where there are more stations to listen to.

- Radio is not often looked to for "food for thought" — a fact that might give programers something to think about, the report suggests.

- The more isolated people are — whether by geographic, physical, economic or social causes — the more they depend upon radio.

**Listening Patterns.** The report quickly establishes that almost everybody in Colorado listens to radio. It is such a popular and accessible medium, in fact, that an impressive number of the people interviewed — eight out of ten — said that they had access to a radio, that they had access to a portable, that they personally owned a radio, that they themselves listened to radio at least five days a week.

The breakdown on those astonishing answers goes something like this: 98 percent of the sample reported being able to listen to a radio somewhere, somehow. Eighty percent had access to a portable radio. Another 75 percent — nearly eight out of ten — answered "yes" when asked if they owned a radio personally. And 85 percent said that they listened to radio five to seven days a week. An interesting point about radio's prevalence:

**CHART I: Radio Audience Characteristics**

<u>Characteristic (Base)</u>	<u>Light Listeners (38%)</u>	<u>Moderate Listeners (26%)</u>	<u>Heavy Listeners (36%)</u>
<u>SEX</u>			
Male (97)	39%	29%	32%
Female (103)	37	23	40
<u>AGE</u>			
13-19 (29)	31	31	38
20-24 (21)	29	19	52
25-34 (30)	53	24	23
35-44 (61)	28	29	43
45-64 (41)	41	27	32
65 and over (18)	50	6	44
<u>EDUCATION</u>			
Elementary and some high school (70)	33	21	46
Completed high school (64)	33	29	38
Some College (38)	42	29	29
Completed college or more (28)	53	29	18
<u>INCOME</u>			
Under \$5,000 (67)	37	20	43
\$5,000-\$6,999 (42)	36	21	43
\$7,000-\$9,999 (55)	41	35	24
\$10,000 and more (32)	41	25	34
<u>ACCESS TO RADIOS</u>			
Access to 1-3 radios (78)	49	22	29
Access to 4-6 radios (78)	31	33	36
Access to 7 radios or more (44)	30	22	48



nearly half the respondents — 42 percent — reported a radio was to be found in each of three or more rooms of their homes.

For a quick glimpse at other media, the University of Denver study also asked people which media they had looked at or given attention to “yesterday.” (Since interviews were spread throughout the week, “yesterday” covers most days.) Of the 200 respondents, 84 percent had watched tv, 87 percent had looked at a newspaper and 45 percent had “leafed through” a magazine.

“Generally speaking,” the report summarized, “people do not read newspapers or magazines *only* — or watch tv *only* — or listen to radio *only*. Rather, the tendency is for most people to apportion time to a number of different mass-communication media.”

As radio supplements other media, so do other media supplement radio. But its prevalence in Colorado, at least, suggests that radio is as necessary to a good media mix as flour is to a good cake.

The man-in-the-street’s attitudes toward different media were explained by the manager of a poultry company: “Newspapers are for news and editorials — magazines for entertainment and business purposes;” by an accountant: “Tv is just for entertainment;” by a sheep rancher: “We depend on radio for news. . .” and “rely on it more than tv for *important* news.”

**Radio and the News.** The sheep rancher’s remarks were born out by the University of Denver study: A flat 75 percent of all their respondents agreed that “it’s absolutely necessary” to keep up with the news, and 72 percent of the male listeners tune in radio particularly to do so.

The average news-listener tends to be more mature (82 percent are 35 years old or older), is most likely to be found among college graduates, is usually (81 percent) in an upper-income bracket, and likely to live in a middle sized community rather than a city or small town.

To test the intensity of their interest in news, they were asked what they’d do if they’d already heard the news and then turned on the radio in order to listen to music — only to hear a repeat broadcast of the news they already knew. Tellingly, 81 percent said they’d continue to listen. Thus, their thirst for information is great.

**Radio’s Over-all Function.** The report states that “by no means is there any evidence to suggest that

weekday tv-viewing, or for that matter any other activity, preempts the attention of all, or even a majority, of the radio listeners who were studied.”

And listeners devote “substantial blocks” of time to radio, especially during the morning and afternoon. (Even in the evening, 13 percent reported that, on the average, they listen to radio for an hour or more.)

When people throughout the state were asked how much time they had spent listening to radio “yesterday,” they replied as follows:

Percent	Hours
22	under 1
16	1-2
13	2-3
13	3-4
36	over 4

**CHART II: Weekday Radio-Listening\***

Hour	In-home listening		Outside listening	
	Solo	Group	Solo	Group
5-6 a.m.	15%	9%	2%	2%
6-7	44	30	3	3
7-8	54	51	13	11
8-9	31	31	16	10
9-10	31	28	12	8
10-11	25	22	13	8
11-noon	32	24	13	8
noon-1 p.m.	27	21	16	6
1-2 p.m.	18	14	13	7
2-3	21	13	14	8
3-4	24	20	16	9
4-5	26	25	16	12
5-6	32	27	13	12
6-7	26	25	5	5
7-8	23	20	4	4
8-9	25	20	5	3
9-10	24	11	5	3
10-11	15	5	3	3
11-midnight	8	2	3	2

\*Totals under 100 percent omit “don’t know” and “no answer” categories, while totals over 100 percent indicate multiple answers.

It's worth noting that the largest single group — 36 percent — had spent four or more hours with radio the previous day.

For convenience, the researchers arranged the above five groups into three: light listeners (less than two hours daily) — 38 percent; moderate listeners (two to four hours daily) — 26 percent; heavy listeners (four hours or more daily) — 36 percent. Helpfully for sponsors and agencies, these were then listed according to characteristics used in the U.S. Census (see Chart 1).

In general, the chart indicates that:

- Women, more than men, tend towards heavy listening.
- Listening doesn't have an appreciable relationship to age: people

in the 35 to 44 and, especially, the 20 to 24 age groups prove to be the heaviest listeners. Unexpectedly, teenagers aren't the great listeners they're reputed to be. And older people — those over 65 — are extremists, apparently, who either listen a great deal or hardly at all.

- As the amount of education increases, radio listening tends to decrease.

- Lower-income brackets produce most heavy listeners, although the top-income (and high-leisure) group contributes many, too. Lightest radio listening in the \$7,000 to \$10,000 bracket may occur, it is said ironically, because this population group tends to be out trying to make more money.

- The more radios are available

to a Coloradan, the more likely he is to be a heavy listener.

A breakdown of the radio audience hour by hour indicates that listening occurs at almost any time of day or night. And while 89 percent said that (between 5 a.m. and 5 p.m. on an average weekday) they listen "mostly" in the home, a strong 44 percent also reported away-from-home listening. The figures are comparable, if slightly different, for weekend listening (80 and 30 percent, respectively).

Listening patterns also showed that radio is "directly linked to normal routines of weekday life" (see Chart 11). It is heavy during awakening and breakfast hours (7 to 8 a.m.), with a strong outside-listening pick-up in solo listening during the to-school and commuting hour of 8 to 9 a.m. That's followed by a leveling off for the rest of the morning, although in-home listening (quite evenly divided between individuals and groups) suggests the *kaffee klatsch*.

A slight increase between 11 a.m. and 1 p.m. is obviously caused by luncheon listening.

From 1 to 6 p.m., the audience gradually grows as housewives finish their tasks and settle down to listening, as husbands return from work and children from schools, a reunification of the family that builds to another at-home apex between 5 and 6 p.m. Although it is less, at-home listening continues throughout the evening, with multiple-listening halved at the children's 9 to 10 p.m. bedtime.

"Of considerable interest here," the report states (with an implied bow in the direction of potential advertisers), "is that during peak week night television hours, there is a rather substantial audience available to radio, nevertheless." During the 6 to 11 p.m. week night period, radio reaches roughly a quarter of its total at-home listeners.

Patterns for weekend listening are comparable (see Chart 111). Outside-the-home listening is lower, of course, because children don't go to school and many husbands do not go to work. In-home listening tends to reach its peak later — because people tend to sleep late on weekends.

Between 1 and 4 p.m., weekend listening is stronger than weekday listening in the home and be-

**CHART III: Weekend Radio-Listening**

Hour	In-home listening		Outside listening	
	Solo	Group	Solo	Group
5-6 a.m.	7%	5%	2%	1%
6-7	20	14	2	3
7-8	46	33	5	5
8-9	44	36	7	7
9-10	41	36	8	6
10-11	34	32	9	7
11-noon	33	31	11	7
noon-1 p.m.	33	25	10	9
1-2 p.m.	27	23	12	7
2-3	25	24	14	9
3-4	25	23	14	10
4-5	22	21	9	9
5-6	26	22	7	6
6-7	22	20	4	3
7-8	17	17	4	3
8-9	16	16	6	4
9-10	14	14	6	3
10-11	11	10	5	3
11-midnight	7	5	4	1



tween 2 and 4 p.m., a surprising 14 percent are listening alone and away from home — probably while taking a drive. (Between 3 and 4 p.m., a solid 10 percent are listening to radios in groups away from home.)

Weekend radio listening doesn't reach nearly the 4 to 6 p.m. peak achieved on weekdays, however. And while 22 percent listen to radio between 6 and 7 p.m. on a weekend evening, the audience decreases consistently as the hours grow later — a clear-cut indicator of people going out for Saturday night. What strength there is among at-home listeners who are listening alone.

**Importance of Radio.** People in Colorado do consider radio important. And they depend on it first of all for *useful* information and news, whether local, state, national or global. Thus, they rate its use for entertainment as about fifth in importance.

Here's a boil-down on their replies, when asked to list radio's importance: "very important," 31 percent; "fairly important," 53 percent; "relatively important," 16 percent.

Listeners considering it "very important" are, typically, older, non-club-joining women who live in non-urban areas and are probably not in the uppermost income brackets. Many of these, of course, praise its service as a companion. The "psychological" use of radio is cited repeatedly, however, and by people in all age groups. When people are lonely, worried, in need of consolation or merely in want of "something in the background," they seem to turn to radio.

Even so, most respondents also cited their strong reliance on radio in time of crisis, usually political. For example, 39 percent of the Colorado sample turned on radios (just 17 percent turned on tv) to get details of the Kennedy assassination. One housewife's explanation seemed typical of the many. "I heard about the President's death, but then I

tuned in my radio to see if it were really true."

Radio also gave listeners tips on saving livestock during severe weather, outside news (via a portable set) when storms deprived a community of power lines, confirmation of a relative's accidental death in another town, advice on personal safety when escaped convicts were known to be in the area — all appreciated as "useful."

As a result, three out of four (74 percent) of the people say they "depend" on radio either "fairly much" or a "great deal." And it appears that the more isolated people are, the more they depend upon their radios. (One respondent, who depends on radio chiefly for news, said, "two to five minutes of news on radio is equal to 45 minutes of news on tv. Radio gives the short facts and covers more items, and tv covers less and goes into detail more.")

Radio was also appreciated for being accessible and thereby filling *immediate needs immediately*, whether for music, companionship, background fill-in, sports news or whatever.

Although about half (49 percent) of the respondents listen for both music and talk, equally, a good third say they prefer music only. Women tend to prefer the music-only program (men are more likely to be balanced program fans), and everyone's preference for music seems to decrease as age increases. Older people (45 to 64 years old) like balanced programming, while the oldest (65 and over) are talk fans — i.e., news, discussion programs, sports. "The one consistency in music preferences," the report states, is "the inconsistency of taste."

Implying that today's audience-requirements are so broad that it takes a number of stations, collectively, to satisfy them all, the report insists, "It is sheer folly to view audiences as a monolithic mass that has one or two simply defined 'needs.' Instead, needs vary

so greatly that "no one station could possibly meet them all."

**Listeners' Loyalty.** Radio in Colorado enjoys a high degree of public acceptance — more than four times the prestige granted to local governments, if the University of Denver study is the measure: 2 percent of the people interviewed called local radio "excellent," but only 5 percent gave the same rating to local government.

It should be noted, however, that more people — 47 percent for radio and 26 percent for government — gave them a rating of "very good," the same designation most often given to local banks, newspapers, utility companies and television stations.

Significantly, 83 percent of the sample reported having "a favorite or "several favorite" station(s) to wards which it feels particularly loyal. And nearly half — 42 percent — report being "loyal" for five years or more.

After weighing criticisms of radio, researchers reported that listeners take a "rather realistic" view of radio and show a quick understanding of the need for commercials. As for programming, 58 percent said they're "fairly satisfied," 37 percent "very satisfied" and only 2 percent "dissatisfied."

High enthusiasts were, generally speaking, women 65 or older, with some or not any college education and of lower income. Low enthusiasts were men between 45 and 64 with college educations and generally higher income.

Evaluating program quality however, listeners consider radio fare somewhat static — most feel local music shows, talk programs and even advertising remain "pretty much the same" as opposed to "better" or "worse." Many, like the pastor who said "rock and roll, love songs and modern-type music are suggestive," took care to criticize what they consider distasteful music, however.

"What the majority of listeners pleads for," the report states "are changes in *presentation* of programming, more than changes in *form* or *content*." It seems that in Colorado and especially among listeners to smaller stations, the public is sharply critical of announcers who make mistakes, mispronounce words or read with difficulty. ■



"The Famous Adventures of Mr. Magoo," sold to NBC-TV without a pilot, was based on success of straight adaptation of Dickens' "Christmas Carol," with Magoo as Ebenezer Scrooge. Series will feature Magoo in famous literary classics such as "Treasure Island," in which he is Long John Silver.

# INSIDE MAGOO, or

## what makes a top tv sales personality tick



... and the title role in "Cyrano de Bergerac" ...



... and Ishmael in "Moby Dick" ...



... also as the famous William Tell ...



... and Gunga Din in the Kipling classic.

Without seeing a pilot, NBC-TV signed for a new Magoo show for fall, sold half of it to Libby, McNeill & Libby. General Electric will renew its Magoo campaign

■ HE'S HARDLY a "typical tv star." Elderly, dogmatic, somewhat crotchety, old-fashioned, forthright, a Rutgers "old grad," and so myopic he often can't see the side of a barn (and much less hit it), he's the opposite of the clean-cut, clear-eyed male protagonist.

Yet Quincey Magoo — born as an anonymous supporting player in a 1948 UPA theatrical cartoon called "Ragtime Bear" — is carrying a king-sized load of advertising dollars on his shoulders this fall.

• He'll have his own half-hour weekly series, in color, on NBC-TV (Saturdays, 8-8:30 p.m.) starting September 19. Libby, McNeill and Libby, making a return to

# Magoo...

nighttime network tv programming (in which LML has been relatively inactive since it was a sponsor in the 1950's of the Sid Caesar-Imogene Cocea series). will be the major sponsor, having signed for an alternate week position.

• He'll also continue as the star merchandising symbol for the household lamp activities on tv of giant General Electric, which plans a network-and-spot tv campaign built around Magoo which will cost in excess of \$1 million (see page 46).

The fact that there is a Magoo series at all on NBC-TV during the 1964-65 season proves the point that a successful entertainment property, particularly one involving a highly characterized personality, can bypass the usual drawn-out process whereby a pilot film or tape must be produced and shown to a network before the show will be bought. *The Famous Adventures of Mr. Magoo* was sold on a sight-unseen basis.

It happened soon after the start of 1964, when NBC-TV program executive Ed Friendly and UPA executive producer Henry G. Saperstein were having a meeting (actually, they were driving in a car and just talking) about future program plans. A UPA-produced special, *Mr. Magoo's Christmas Carol*, had recently had its second annual exposure on NBC, and had drawn both ratings and critical acclaim.

Friendly wanted to know if Saperstein had another special up his sleeve. Saperstein didn't — at least, not exactly. He had been thinking about a possible Magoo series, in which the near-sighted, animated old gentleman would play pivotal roles in adaptations of literary classics.

Friendly liked the idea, and asked Saperstein if he could deliver a series on short notice. Saperstein replied that if NBC management would green-light the project before January 15th, he could do it.



Robert L. Gibson, Jr., LML's president, is firm believer in tv's ability to create new "image" for his firm, bought half of new Magoo show.



Henry Saperstein, executive producer of new night-time Magoo series, says "We'll have the audience that really counts for our sponsors."

Friendly carried the idea to a reality stage before the deadline, and the deal was on, even though no pilot was ever filmed.

Libby, McNeill and Libby, through J. Walter Thompson, bought the show on the basis of a "presentation film" which was a

semi-pilot. In reality, it was a cut down version of *Christmas Carol* edited to a half-hour show to demonstrate how Magoo would operate as a character in a literary masterpiece.

Magoo's own strong image — he's probably as clearly defined in

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## The man who makes like Magoo



Jim Backus, "voice of Magoo."

"There's no problem in playing it straight when it comes to adapting literary classics for our new *Magoo* series," executive producer Henry G. Saperstein told SPONSOR last week. "We just give Backus a straight line, and when he reads it, it usually comes out funny. Around the studio we say that he 'Magoo's' it."

The man who "Magoo's" the most straightforward English prose at the drop of a director's signal is an accomplished actor in his own right. He is Jim Backus, a Clevelander who has been in the theater since the age of 14 when he had a bit part in a "White Cargo" production that starred the late Clark Gable.

He has been in countless radio shows, including a two-year stint as star of his own comedy program. He has made nearly 100 pictures. He has been the voice of "Magoo" from the start.

This fall, he'll again voice Magoo.

He'll also be seen on CBS-TV in another new show, *Gilligan's Island*, thus becoming the first tv actor to be launched in two new series at the same time in the same season.

the public's mind as most "personality" actors are ever likely to be — can do an image-building job for others, or so tv executives associated with Magoo projects believe.

"Our company has been considerably revitalized recently, and as image-building to do as well as to sell food products," SPONSOR was told by Walter Kaiser, assistant ad manager of Libby, McNeill & Libby. "We have an aggressive new president (Ed. Note: Robert L. Gibson, Jr.) who is determined to shake us out of any doldrums. He's solidly behind our stepped-up tv campaign. We plan to spotlight a number of our key food products — such as tomato juice, fruit cocktail and corned beef hash — on the *Magoo* tv series, and backstop it with spot tv in a dozen markets where we feel we need the push."

Is the big Chicago food packing firm bothered by the possibility of "waste circulation" in the *Magoo* tv audience, since youngsters are known to be fond of the near-sighted cartoon character and are a sizable component of audiences on the 8 p.m. slot in which *Magoo* is scheduled?

Not at all.

"Our commercials, which we plan to film in color, will be aimed at women as the principal buyers of our products," said LML adman Kaiser. "We're aware that kids have a lot of control of tv sets at time periods such as the one we'll occupy. However, we feel that lots of adults — particularly mothers — will be watching on an 'over-the-shoulder' basis with the kids and that we'll reach the audience we want."

Henry G. Saperstein, executive producer of the new network *Magoo* series, put his views on the show's audience-attracting capabilities to SPONSOR in these informal-but-pointed words:

"We're going to do the big job on Saturday nights in our time period. We'll get the young adults

of 20 to 35, and their kids of five to 12. On ABC-TV *Outer Limits* will be reaching the teenagers, and on CBS-TV *Jackie Gleason* will be reaching the nostalgia clique. We'll have the audience that really counts for our sponsors."

Saperstein's optimism is based in fact, as far as he's concerned — the fact of *Magoo*'s dollars-and-cents success as an entertainment personality. He is no stranger

to tv audiences, even apart from the five seasons of General Electric "Magoo" commercials. For the past four years, UPA has syndicated its own series of 130 five-minute *Magoo* cartoons, made specifically for tv. Latest market count: 139 U.S. markets, plus 14 foreign countries.

*Magoo* is an established success in theatrical motion pictures. More than 50 color cartoons have been



Saperstein checks appearance of *Magoo* "cel" on stand of special animation camera



Small army of animators and artists are employed by UPA to turn out 30-minute "Magoo" show

## Magoo . . .

produced and distributed, several of which have won awards up through the Oscar level. There has been a successful Magoo feature-length cartoon. Also, Magoo's services have been available for public service films.

Although Magoo animated films don't have any budget problems for sets and other inanimate production values ("If we need a prop, we just draw one," says Saperstein), they're far from inexpensive. A small army of artists, animators and other production staffers — some 250 in all — are required to produce the new tv series. Costs are "comparable," according to Saperstein, between the half-hour Magoos and star-name situation comedies, i.e. about \$60,000 per episode.

Breaking even on such a big nut is not easy, Saperstein admits. "Syndication is an absolute must

on this series," he told SPONSOR. "Our first network run is expected to be a no-profit situation on the new series, but we're confident that the profit will be there in the long haul through syndication, and through foreign sales. We have already sold the new series in Japan, England and Australia, and have orders pending for Latin America and Germany."

UPA has a built-in source of revenue in the *Magoo* series: tv commercials. "So far, the sponsors for the new series aren't merely in favor of using Magoo in commercials — they *insist* on it as part of the deal. He'll be available to Libby, McNeill & Libby and to all other 'substantial' purchasers of the show for commercials and for other promotional tie-ins."

Saperstein, incidentally, is the one who makes the decision on whether a sponsor is spending

enough to warrant being granted the use of Magoo as a direct sales weapon. There's no firm yardstick as to what is, or isn't, a substantial purchaser of the show, but Saperstein says "it won't be a short-term advertiser buying something like alternate-week minutes."

Sponsors have a tendency to stick close to Magoo in tv. Timex, for instance, sponsored the 1962 and 1963 showings on NBC-TV of *Mr. Magoo's Christmas Carol* via Warwick & Legler. Timex will again sponsor a 1964 exposure (on December 11, 7:30-8:30 p.m. as part of a five-year deal the watch company has for the special. Not generally known is the fact that General Electric and Libby, McNeill & Libby both made offers to Timex to buy part of the Christmas season show. GE, in fact, is understood to have offered to pay up to three-fourths of the

## Near-sighted Magoo was

■ NOT ONLY IS QUINCEY MAGOO far from the pattern of tv's hero types, he's hardly what you'd expect optometrically as a top salesman for a product like General Electric light bulbs. But, in a manner befitting Gilbert & Sulli-

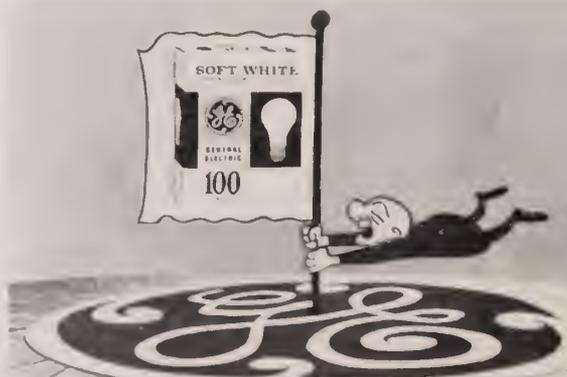
van's "ingenious paradox," Magoo — who is classically nearsighted — manages to sell the concept of better sight through better light so well that GE is a prime Magoo booster.

"We've had excellent consumer

and dealer response to our Magoo television commercials, ads and promotions," Norman Townsend, supervisor of GE's residential lamp advertising, told SPONSOR. "We've had a phenomenal use of point-of-purchase Magoo material, es-



Magoo commercials for GE in 1960 had presidential election theme, with a spoof campaign of "Magoo for President." Actually, there were several thousand write-in votes for Magoo.



More recent GE Magoo campaign features tie-in with GE display at the New York World's Fair. This commercial was seen on more than 300 stations during the GE promotion in Spring, 1964



Color is vital factor in "Magoo" production. Saperstein scans latest in art department

costs for half the show, but Times declined with thanks, preferring to maintain its full sponsorship identification.

UPA feels, despite this clear-and-present evidence of a bullish market in Magoo, that the little near-sighted cartoon character is a long range investment and should be treated with care.

"We don't want to milk Magoo for a fast buck," says Saperstein. "We're in no hurry to arrange 'character merchandising' deals all over the place, even though ancillary benefits are important to tv producers. There'll be some books, records, a few toys, some clothing items this fall, but there'll be no flood of Magoo merchandise around during the Christmas season. We think his value as a performer, and as a sales personality, is greater if we keep careful control over his exposure" ■

## far-sighted GE tv buy

pecially in food stores. In fact, the pickup by dealers has been over 90 percent."

This fall, General Electric will roll into its fifth season of Magoo commercials. There'll be a total, according to Townsend, of 10,000 Magoo-GE tv spots in 200 markets, plus participations in NBC-TV's *Tonight* and a quartet of daytime television shows. (The only reason GE didn't buy into the new *Magoo* nighttime series, according to both GE and UPA, is that GE's tv budgets were fully committed before the show deal was made.)

Budgeting for the Magoo tv promotions (including the follow-through at point-of-purchase) occupies "considerably more than half" of the total advertising dollars GE spends for its light bulbs.

The successful commercial blend

of Magoo and GE came about largely by accident. It happened five years ago when BBDO's Arthur Bellaire was casting around for some kind of theme to tie all the GE bulb promotions in one package.

"There were lots of sales features in the bulb line, but we needed an interest element, a character to relate everything," Bellaire recalls. "I felt that Mr. Magoo would be ideal for this purpose. I'm glad to say our client thought so, too."

The only initial problem BBDO and GE had when the Magoo campaign was first proposed was whether or not Magoo's nearsightedness would be improved by the use of GE bulbs. One faction felt it should be; others didn't.

Final upshot, which has been the basic "gimmick" in the GE

commercials to the present: Magoo achieves quite obviously everything he wants in the way of improved lighting with GE bulbs — only it doesn't work for him.

It works, however, for GE.

The new fall campaign for Magoo will revolve around a presidential election tie-in. Magoo will function as campaign manager to "Betty Bright," a pert woman presidential candidate. In typical Magoo fashion, he never lets the poor girl get a word in edgewise — although the GE sales message comes through loud and clear.

Four years ago, during the last presidential election, there was also a spoof campaign of "Magoo For President." Nobody took it very seriously — until the election results came in. It turned out that some 40,000 votes had been cast for the little cartoon character ■

## THE CHANGING SCENE

### Lennen & Newell, France's Impact Form Joint Agency

Major American agencies continue to find the European Common Market area much to their liking. Latest entry in the hands-across-the-sea sweepstakes is Lennen & Newell, Inc., which has joined forces with Impact, one of the ten largest agencies in France.

Lennen & Newell, rated tenth in this country, bills about \$123 million a year, 54 percent in broadcast. Impact lists billings of over \$5 million, with no estimate of broadcast.

The new venture, Lennen & Newell, Impact, S.A., with offices in Paris, will be jointly operated by the two principals. In announcing the move, Adolph J. Toigo, president of L&N and board chairman of the new operation, declared, "This newest step in our overseas expansion [the company has offices in London and San Juan, Puerto Rico] marks Lennen & Newell's entry into one of the fastest growing economic areas of the world, and we are now actively seeking other expansion opportunities in Western Europe."

In what was called a "unique

cross fertilization of talent, designed to provide international clients with the best combination of Franco-American advertising techniques," L&N will send members of its creative and marketing staff to the new Paris agency; Impact staffers, in turn, will be assigned for specific periods to the New York offices.

Impact, just five years old, has rapidly grown to one of the top agencies in France, boasts such clients as Sunbeam Shavers, Massey Ferguson (heavy equipment manufacturers), Roger & Gallet (men's toiletries producers) and Wagon Lits Cook (travel agency).

### ARB: Out-of-home Listener Is 73% of Detroit Radio

Latest documentation that the radio listening audience is substantially larger than was once thought comes from the Advertising Research Bureau. In its just-released report on the radio portion of the Detroit multi-media study conducted in February, ARB reveals that an average of 42 percent

of the radio listening in the metropolitan area took place away from home. The away-from-home audience added an average of 73 percent more persons to the at-home audience.

The report is the first of many such that the research firm says it will make on a regular basis. Published in pocket-piece format similar to the ARB television reports, they will measure in-home and out-of-home audiences during an average quarter-hour. Demographic breakdown will be by age and sex for both a defined metropolitan area and the entire survey area. Data are gathered from specially developed individual multi-media diaries to obtain a one-week record of exposure to all media.

Similar radio measurements will be offered in January of 24 local markets — those designated as the top 20 radio markets, plus four others in which radio stations have expressed interest. Reports will also be issued for all markets with interested clients.

The information gathered in Detroit by multi-media diaries and other phases of the study on other media is now being analyzed, according to ARB. Final report is expected to include more than 600 pertinent charts and will total more than 1000 pages. The radio portion goes to RKO General, co-sponsor of the study, and is being made available to all Detroit stations and other interested industry members.

### ON THE DOTTED LINE — WITH MILK



Phillip Alampi, New Jersey's Secretary of Agriculture and former agricultural specialist for ABC and NBC, officially opens summer convention of National Association of Television and Radio Farm Directors. Secretary Alampi signed registration form with milk-filled quill pen. Some 300 attended the five-day meeting, including (l-r) George Menard, WBBM-TV Chicago farm director and president of the association; George Webster, WFIL Philadelphia, and Hugh Ferguson, WCAU Philadelphia, the convention's co-chairmen.

### CRM's Split Cable Shows Short Tv Absence Risky

In-depth study of broadcast continues with announcement of results on the first run of Split Cable, the Center for Research and Marketing's new test procedure. Among the findings are: "Eliminating television for some products, even for so short a period as two months, can have significant negative effects on consumer behavior."

The CRM system, which tests multiple exposures in normal viewing situations, came up with a number of other evaluative results, according to the firm's newsletter. These included the findings that "some mass merchandised products cannot be sold over daytime

television; some mass merchandised products are better sold over daytime television and others over nighttime television; that differences in commercial content have significant effects upon consumer behavior; and that behavior is a more sensitive measure of commercial effectiveness than recall or share of mind."

Under the Split Cable system, CRM pointed out, "Respondents were never aware that a test of television was in progress since they were exposed to the commercials over normal television, in their own homes, over their own sets. Changes induced by television commercial differential were measured in several ways, including purchase behavior. Respondents were never queried as to their opinions or remembrances of the commercials tested."

### Sponsors Team To Tout Tourism via Spot Radio

A dozen San Diego businessmen are participating in an advertising campaign to promote tourism to the area via a spot schedule on KGLM and KBIG-FM Los Angeles.

In a total of 668 one-minute announcements over a six-week period, the advertisers will promote such tourist attractions in the first 30 seconds as the San Diego zoo, boating and sailing, the proximity of Mexico; plug hotels, restaurants, etc., in the second 30.

This is one of a series of such promotions the two stations have sold advertisers this summer. The first, bought by 22 Catalina Island businesses, involved 96 announcements weekly for six weeks.

The San Diego promotion ends the week of July 26.

### McCarthy Heads Chi Reps

Robert McCarthy, head of the Chicago office of AM Radio Sales, is the new president of that city's chapter of the Station Representatives Assn. He succeeds Harry Smart, Blair Television vice president.

Other newly elected officers of the chapter are: vice president John Boden, John Blair & Co.; secretary Gale Blocki, Avery-Knodel; treasurer John Shaver, H-R.



## THE CHANGING SCENE

### No Supreme Court Review On Industry Ascap Appeal

The Supreme Court, in its final flurry of output for the year, decided not to review the television broadcasters' appeal to force ASCAP to license feature and syndicated tv film music at the source.

Some 350 tv stations, represented by the All-Industry Licensing Committee, fought for the new licensing approach through the New York Federal District Court and the U.S. Circuit Court of Appeals. Broadcasters held that producers of the films should pay the license fees and that ASCAP, under its consent decree, should be required to limit performance fees to locally originated music on local tv stations. This situation would parallel ASCAP treatment of motion picture producers and movie theaters.

The Circuit Court of Appeals decision, in an opinion by Judge Henry J. Friendly, upheld original ruling of District Court Judge Sylvester J. Ryan, who claimed that the ASCAP decree does not require it to grant the new licensing approach asked by tv broadcasters. Judge Friendly said the court recognized the validity in some of the broadcaster claims, but had to heed ASCAP's argument that the end result would be "seriously detrimental to independent music writers" and would adversely affect ASCAP's competitive standing among licensing groups.

### 20th Century Reports Its Package Sales Booming

20th Century-Fox Tv reports business booming on its Century II and III feature film packages, with sales to stations for sponsored movie showcases.

Triangle is listed among the buyers for the first group, on behalf of its stations in Philadelphia, Fresno, Binghamton, Altoona and Lebanon. Deal includes colorcasting rights.

Other stations buying the package of 46 films originally televised on NBC-TV as *Saturday Night at the Movies* and *Monday Night at the Movies*: KLYD-TV Bakersfield, Calif.; WCIA Champaign,

Ill.; WMBD-TV Peoria, Ill.; WHP-TV Harrisburg, Pa.; WSBA-TV York, Pa.; KVTV Sioux City, Iowa; KOB-TV Albuquerque, N.M. These bring total markets to 71.

In one of the larger one-market deals, KHJ-TV Los Angeles bought the Century III package of 30 films for approximately a half-million dollars. All but four of the films are in color and all will be shown on *Sunday Theatre Nine* or the nightly *Million Dollar Movie*.

The purchase brings to close to \$7.5 million the amount spent by the RKO General station in the past few years on motion picture transactions.

### Y&R Buy Paces Canadian ABC Films Sales Spurt

The greatest spring sales season in ABC Films' history has been racked up in Canada. In addition to deals with the CBC and several individual stations, company sold the fall-debuting *Wendy and Me* to Young & Rubicam for American Home Products' sponsorship in five major markets.

The CTV Network bought *Wide World of Sports*. Twelve other properties were heavily involved in the sales campaign, with the top sellers being *The Fugitive*, *Ben Casey*, *Combat* and several new properties, including *Wendy*, *Mickey* and *The Addams Family*.

### Norman Named for New Howard Office in Atlanta

Patrick W. Norman will head up sales operations in Atlanta, Ga., for Bernard Howard and Co. Inc., rep firm which opens an office in that city July 6.



Patrick Norman

Atlanta and the Southeast have become one of the important advertising placement areas in the country, according to Howard. For the past five and one half years the Howard stations have been sold in the south by Bernard I. Ochs Co. (See SPONSOR, June 22, page 54). But the growth of the market's importance necessitated a full-time office in Atlanta, Howard added. In fact, plans are to add a second man in the near future.

With the addition of this branch, Bernard Howard now owns and operates five fully staffed offices with possibility of a sixth before the end of the year.

### Arnold Drops Stop-Shop

Arnold & Co., Boston, has announced its resignation from the Stop & Shop, Inc., account effective June 30. The agency had serviced the account since 1955.

## WJBK-TV STAGES LINKS TOURNEY

### Horton Smith Memorial - 1964



WJBK-TV Detroit says one of its most successful promotions was first annual Horton Smith Memorial Golf Tournament. Here winner Bob Fife (l) accepts trophy from station vice president and general manager Larry Carino as Storer executives stand by: (l-r) vice president, tv, Bill Michaels, president George B. Storer, Jr., executive vice president Stanton P. Kettler.



**CBS' Stanton Unveils Tiny Camera for N.Y. Judges**

The Conference of New York State Trial Judges received a vivid demonstration of television's new flexibility from CBS president Frank Stanton. Arguing that the American Bar Association's Canon 5, which forbids cameras in the courtroom, should be changed, Stanton unveiled the Minicam Mark II, reportedly the first wireless tv camera with studio-quality features.

"The camera and the microphone need not be any more intrusive than the movement of a lead pencil and can be infinitely more accurate," Stanton told the judges.

Minicam Mark II, slated for use by CBS News in covering the Republican National Convention in Chicago, is packaged as a wireless remote unit capable of one-man operation. The camera, transmitter pack, power supply and transmitter of the Minicam weigh in aggregate of less than 29 pounds. Camera itself weighs six and one-half pounds.

**Broadcasting Specialist Forms Service Agency**

A 16-year veteran of broadcasting and advertising, Leslie A. Harris, reports enthusiastic agency reaction to his new company, which offers what he terms a unique service to out-of-town agencies and small New York shops. He has already started work for one client, Ashe & Engelmores, Harris says, and has expressions of interest from others.

The Leslie A. Harris Co offers a service which places tv advertising on the television networks,

includes buying of time and creative and production supervision of commercials. Agencies outside the city which use a great deal of radio and tv need a service representative in New York, said Harris, explaining the impetus for his venture. "Many smaller New York agencies, with clients who are or should be using broadcasting, cannot afford the high cost of professional broadcasting personnel," he added.

He pointed to Ashe & Engelmores as an example. "Although based in New York, the agency has concentrated on magazines, with several fashion accounts on its list. Having just acquired a new account interested in broadcast, but being unable to spend the \$50,000 to \$60,000 to staff a broadcast department, A&E is a perfect candidate for the Harris service, which, by the way, is available on a straight fee basis."

Harris won't maintain any of his own production facilities, but feels that his many years in the field have familiarized him with the best facilities and producers available in the city.

Most recently vice president, radio-tv director and partner of Harris-Breitner Advertising Corp., he spent more than 10 years on the media side of ABC and NBC. In addition to timebuying, commercial creation and production, Harris says his new company is equipped to handle the merchandising end of tv and radio campaigns.

**Official Films Reports Its Foreign Sales Still Brisk**

The foreign sales picture, normally a good one for syndication, continues to prove a bright area, according to Official Films, Inc.

Eight new foreign sales have been added to the firm's first-run series, *Survival!* bringing to 11 the number of countries abroad which have bought the show.

Foreign sales now include Television Corp. Ltd (TCN) in Australia; multiple outlets in Japan, Germany (West Germany and West Berlin), Austria, Switzerland and Luxembourg. Associated Broadcasting Corp in the Philippines; Belgian Radio-Television in Belgium; Overseas Rediffusion Ltd in Liberia, Malta and Hong Kong.

The combination that really pulls

**MAINE with LOBSTERADIO**



**BROADCAST EXECUTIVE**

Have done everything from announcing to management. Five years Radio Sales and fourteen years Television Sales and management. Both UHF and VHF experience. Only four associations during nineteen years in the Broadcasting industry. Well above average references as well as history of billing and profit increases. Strong interest in becoming part of, and working hard in, your community. Experience with FCC, labor relations, personnel training and smiling ownership. Family man 40 years of age. Available immediately.

BOX 202  
SPONSOR  
Ojibway Building  
Duluth, Minnesota 55802

**Tussy Cosmetic Sponsors Dear Abby, Betty Furness**

Tussy Cosmetics, via Kudner, has purchased participations beginning July 6 on CBS Radio programs featuring Abigail Van Buren and Betty Furness.

Other new CBS Radio orders: Leeming-Pacquin Div. of Charles Pfizer & Co., via William Esty, summer participations in *Worldwide Sports* for Barbasol shaving cream; Hartford Insurance Group, via McCann-Marschalk, participating sponsor of evening newscasts.

**TvAR's McGredy: Station Competition Double by '69**

"Five years from now, the average tv station will have to cope with double the competition it faces today from a variety of new programming sources," prophesied Robert M. McGredy, managing director of Television Advertising Representatives, on the occasion of the firm's fifth birthday.

The future, according to McGredy's crystal ball, will see many more stations on the air, with UHF a big factor. He also believes that one or more forms of pay-tv could gain a substantial foothold by 1969 and be a significant source of competition to commercial television.

"Home video tape recorders may well be commonplace by 1969," McGredy continued. "with people buying reels of tape programming just as they buy records and audio tape today. This, too, will vie for the attention of the viewer."

Despite "proliferating programming competition," McGredy sees nothing but increasing growth for commercial television stemming from the continuing growth expansion in the number of tv homes, the growth of color tv and the increasing reliance on tv by advertisers.

McGredy further pointed out that by 1969, the number of tv families will increase by 15 percent. "and by then the post-war generation who have been so thoroughly indoctrinated with television will be forming their own families."

**NBC-TV Reports on Sales**

Three advertisers have bought the upcoming NBC-TV special, *International Beauty Spectacular*, and a fourth, Andrew Jergens, bought into four of the network's programs for 1964-65.

The first deal involves Clairol (via Foote, Cone & Belding), Pharmacrast Laboratories (Papert, Koenig, Lois) and Maybelline (Post-Keyes-Gardner). Scheduled for Aug. 14 (8:30-9:30 p.m.) the special will climax a four-day contest among beauty entrants from 46 countries, 44 states, vying for title of Miss International Beauty and a \$10,000 first prize. Hugh O'Brian has been signed as master of ceremonies.

Programs in the Jergens order, via Cunningham & Walsh: *Wednesday Night at the Movies*, *The Andy Williams Show*, *The Virginian*, *Mr. Novak*.

**Two Large Spot Accounts Move; Other Agency Shifts**

Two big spot television accounts have shifted agencies but in neither case is the move expected to affect the tv billings.

Tidy House Products Co., Omaha, has appointed **Weightman, Inc.**, with the agency opening an office in Omaha to service the ac-

count. Formerly a division of Pillsbury, Tidy House was recently purchased by its founder and a group of his associates, precipitating the agency move. Products involved, which represent a total of over \$1 million in spot tv, are: Dexol Bleach, Perfex Cleaner, Shina Dish, Gloss Tex Starch and Spring Rain Water Softner.

Van Camp Sea Food division of Ralston Purina chose **Guild, Bascom & Bonfigli** to handle its Chicken-of-the-Sea and White Star tuna. The former brand spends over \$1.3 million in spot tv, the latter about \$77,000. The change has no effect on the pet food portion of Van Camp's advertising, which continues with Smock, Debnam & Waddell, Los Angeles.

In other agency moves, A. Stein & Co., Chicago, division of Kayser-Roth, has appointed **Leber Katz Paccione** for its Perma-lift Foundations. Account bills approximately \$300,000 and had been at Earle Ludgin . . . Vlasic Food Products to **W. B. Doner**, Detroit, for its pickles. September 1 appointment coincides with introduction of a new package and label design for the entire line. The new package will be launched this fall with an extensive campaign in Michigan, Ohio, Indiana. Plans also call for continued expansion of distribu-

**TvAR CELEBRATES ITS FIFTH**



Top echelon of Television Advertising Representatives examines birthday cakes representing each of TvAR's stations. From the left: vice president Ben Margolis, marketing and research vice president Robert M. Hoffman, managing director Robert M. McGredy, vice president and general sales manager Marvin L. Shapiro.

FROM THE 'SHOW ME' STATE



dedication of the Missouri Pavilion at the World's Fair brought to town (l-r) Lawrence A. Schneider, director of Missouri's Commerce and Industrial Development Division; Governor John Dalton; Miss Missouri, Judy Engelhardt. Pepsi-Cola hosted the trio, here being shown the S construction site by vice president Robert V. Cox (r).

Another Borden Beverage Gets Spot Tv Promotion

The air waves will be saturated this summer with commercials for new Borden (Young & Rubicam) milk drinks.

Following right on the heels of the national introduction of its canned Milk Shakes via network television, Borden will debut another ready-to-drink canned item, Moola Koola. Unlike the shakes, this is a non-refrigerated product, made from skim milk and flavoring.

Successful test marketing in Memphis and Birmingham preceded the market-by-market tv introduction across the country, was accomplished with spot television and newspaper. In addition, Borden has scheduled commercials on children's shows on all three networks.

Neary New Head of FAB

Bernard E. Neary, vice president and general manager of WGBS



Bernard E. Neary

Miami, was elected president of the Florida Assn. of Broadcasters at the group's 29th annual convention. He succeeds Eugene B. Dodson of WTFT Tampa.

Also elected were William J. Ryan, WNOG Naples, treasurer; Arnold F. Schoen, Jr., WDBO-TV Orlando, vice president for tv; J. McCarthy Miller, WCOA Pensacola, vice president for radio; and Kenneth F. Small, WRUF Gainesville, reelected executive secretary.

on . . . Duquesne Light Co., Pittsburgh, to Erwin Wasey, Ruthrauff Ryan . . . Imel Foods, Inc., Philadelphia, to Firestone-Rosen. Company markets Yamboree instant sweet potato flakes in Philadelphia and 18 other eastern and southern markets, is formulating plans for introduction of an additional dehydrated, instant product. Delson Merri-mints, Delson Thin mints and Hacks Cough Drops to Audner . . . Fry-Cadbury Ltd., Montreal, to Doyle Dane Bernbach (Canada) Ltd., effective January 1, 1965. Breithaupt, Milsom & Benning Ltd., Toronto, has been the agency since 1957.

has been little old Alberto-Culver against the world."

When what he called the "mammoth merchandising brawl" started, Alberto-Culver had two choices. "We could run or we could fight . . . we could have cut our advertising to a nice, unaggressive level, grown slightly, and seen our profits go at least 50 percent higher . . . on paper, a retreat would have been an advance."

Relying heavily on both network and spot tv, the company fought, and "when the blood stopped flowing and the dust settled and everybody stood panting around like a bunch of samurai in a Japanese movie," Lavin said A-C discovered that it had not only kept its markets but had also increased sales.

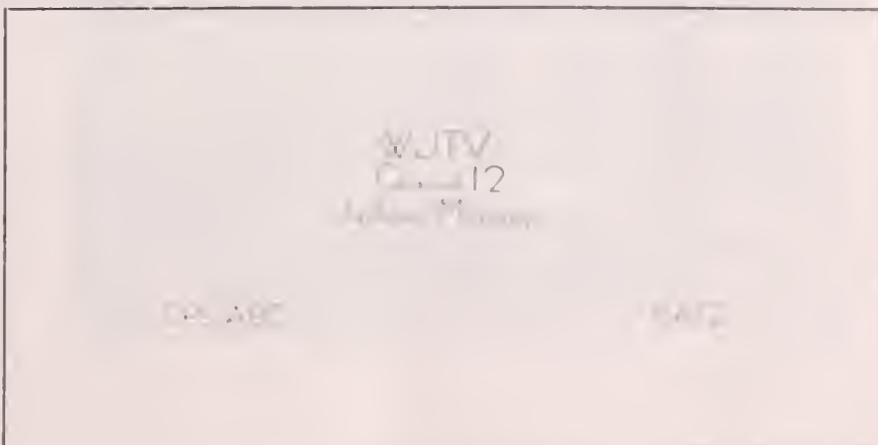
Lavin revealed that sales reached \$47,736,178 in the six-month fiscal period ended May 31, an increase of 17.3 percent over sales in the first half of 1963. Net earnings were \$1,945,072, a boost of 21.3 percent over the first six months of 1963.

Alberto-Culver Uses Spot TV 'Merchandising Brawl'

Labeling television as "that one-eyed peddler," Leonard H. Lavin, president of Alberto-Culver, nevertheless credits the medium for much of his company's growth over the past nine years. The firm spent more than \$30 million in tv last year.

Speaking at a luncheon meeting of the New York Society of Security Analysts, Lavin declared that his company has just faced the most severe competition it has ever experienced in its past history — and, despite the competition, A-C has again achieved record highs in sales and earnings.

Describing the "tremendous" six-months battle for the hair dressing-shampoo-hair coloring-deodorant market, he said, "The big boys had put the slug on us — all of them. For the last six months it



**Wade and Stebbins Merge Their LA Ad Agencies**

Wade Advertising, which places over 80 percent of its \$30-million-plus billings in broadcast — all but \$500,000, it says, in television—is adding \$2 million in billings to its client list. Expansion is the result of the dissolution of Barton A. Stebbins Advertising, Los Angeles. Stebbins, who had run his own shop for 42 years, joins Wade's L.A. office as senior vice president, bringing with him most of his business and personnel.

Accounts which will move include Signal Oil, a Stebbins client for over 30 years, Sierra Dawn Estates and Certified Grocers of Southern California.

Staff accompanying Stebbins includes Art Gudelman, account executive on Signal Oil, who was also media director and radio buyer, account executive Dorothy Elliott and several others.

Business at Wade, which ranked 24th among radio-tv agencies last year, includes: Falstaff Beer, Miles Laboratories' Alka-Seltzer, Bactine, One-A-Day Vitamins; Seven-Up Bottling Co. of Los Angeles, and several products of the Toni Division of Gillette.

**Clairol Will Sponsor Inger Stevens' Sweden Tv Tour**

Capitalizing on its own regular tv involvement, Clairol, via Foote, Cone & Belding, will fully sponsor an hour-long Inger Stevens-hosted television tour of Sweden in January on ABC-TV.

The show is the first network special to be produced by Screen Gems, which has long been a hefty supplier of network series, notably half-hour situation comedies and animated comedies.

The buy represents creative merchandising of its own property by Clairol, which regularly co-sponsors *The Farmer's Daughter* starring the Sweden-born Miss Stevens. Series is produced by Screen Gems. Peger Kortner, SG producer of the situation comedy, will head the production crew on the special, which will pre-empt *Farmer's Daughter* and *The Addams Family* on either January 22 or 29 (8-9 p.m.).

**NAB's Anello Says FCC Rules Brink on Censorship**

NAB's general counsel Douglas A. Anello recently stirred the coals of the long-standing hot debate over FCC's proposed programing forms.

In a speech to the Wisconsin Broadcasters Assn., Anello warned that requiring detailed information

**BALTIMORE JAMBOREE**



WBMD Baltimore drew over 10,000 people to latest fest at Civic Center. Here, Chuck Bernard, president of Country Music Network (1st pose) with Hank Snow and station's Helpf Harriet. Sponsoring the show: Schmidt Bread, A-I-D Drug Stores, Washington Se Rising Flour, Martin Mobile Homes, Dairy-lan Gladding Chevrolet.

from applicants on steps they have taken to determine and fulfill the programing desires of their communities poses "the very real danger of censorship." The FCC must not "substitute its judgment for that of the licensee," he said, and must accept the "honest and prudent evaluation" of the licensee without an attempt to enforce compliance with its own "established pattern of programing."

"The Commission should limit its application information to a simple narrative for the sole purpose of determining whether the licensee has attempted to be informed about the market served. It should not see information for the purpose of judging the programing decisions made. . . . Any other policy will not only have made the requirement of licensee knowledgeability a rather futile exercise, it will bring the Commission to the brink of censorship."

**Chi Agencies \$4 Million Billings Merger Announce**

With the merger of Gourfain Loeff & Adler, Inc., the Chicago office of Reach, McClintock which had billed about \$1 million annually, will now bill \$4 million R/M says. GL&A clients include Sears, Roebuck, Chicago. Mercury Record Corp., Walter E. Heller Co. Biggest billers in the Reach McClintock shop are the Mid-American Home Office of the Prudential Insurance Co., Pullman Bank Trust Co. and several divisions of the Valspar Corp.

**DIVERSION AT CATV CONFERENCE**



For the most part the activities were serious business. But Triangle Broadcasting, one of the newly-emerging leaders in community antenna tv, ran its auto race game at the National CATV Conference in Philadelphia. Triangle syndicates auto race shows.

The merged agencies will operate Chicago under the Reach, McClinton name. Ralph Loeff, now president of GL&A, will be vice president and general manager. Other vice presidents will be M. J. Miller, A. S. Gourfain, Jr., and Aaron Adler. GL&A operates direct mail and mail order division which will continue as a division of Reach, McClinton, to be known as GL&A.

### Howard Is New Manager of NBC Flagship Station

Robert T. Howard has been named station manager of WNBC-TV New York, replacing Peter Affe who left the station about a month ago. Howard has been manager, national sales, for the network flagship station, a post he moved to from NBC Spot Sales, where he was an account executive in radio and television. Having first joined NBC in 1947, he has since held positions in sales research and program development.

Theodore H. Walorth, Jr., continues as vice president and general manager for both WNBC-TV and WNBC Radio.

### Time-Life's WTCN Twin Cities Sold to Buckley Jaeger

Time-Life Broadcast has sold WTCN Minneapolis-St. Paul for \$50,000 to Buckley Jaeger Broadcasting Corp. The deal follows by several weeks the sale of the sister station to Chris-Craft Industries for \$4 million. Both transfers, brokered by Howard Stark, await FCC approval.

Earlier this year, Time-Life bought its first UHF station, KERO-TV Bakersfield, Calif., from Transcontinent Television Corp. for \$65,000. The company's station roster now includes five tv and four fm-FM radio properties: KERO-TV San Diego, KLZ-AM-FM-TV Denver, WOD-AM-FM-TV Grand Rapids and WFBM-AM-FM-TV Indianapolis.

With its acquisition of the 5 kw station from Time-Life, Buckley Jaeger now owns four radio stations. The others: WDRC-AM-FM Hartford; KKHI San Francisco, and KTL Los Angeles. President Richard D. Buckley was formerly presi-

dent of WNEW New York, of Metropolitan Broadcasting and of Blair Company.

### Specialized Advertisers Believe FM Really Sells

Trying to reach a very specific audience, two Charleston, S.C., advertisers are getting their messages across via that city's WCSC-FM.

The Red & White chain of supermarkets, "convinced" by various surveys that shoppers are highly susceptible to impulse buying, bought a schedule of spots, one every half-hour, to reach the in-store shopper. Then they piped in the station's programming, buying the spots on a flat weekly basis.

Blue Cross, recognizing that many dentists and doctors tune in WCSC-FM music in their offices, bought 40 spots a week on that station to reach listeners most likely to be interested in its services.

### KBON Omaha to Blaustein

The \$325,000 sale of radio station KBON Omaha to Blaustein Industries Inc., Baltimore, has been announced by Blackburn & Co. KBON, formerly owned by M. M. Fleischl and Joe Gratz, operates on 1000 watts daytime, 250 watts nighttime.

### GUESS THE ENTRIES



Pat Driestadt, broadcast media department at Meldrum & Fewsmith, came closest among Cleveland agencies to guessing number of qualifying entries in WJW Radio Contest, with grand prize a trip for two to California and Las Vegas, drew 2338 entries in all. Station's general sales manager Jules Blum awards Pat a leather flight bag for her guess of 777 qualifying entries (actual number: 786).

### Definitions: Proof

- (1) My opinion
- (2) Number on bottle
- (3) Any Cedar Rapids—  
Waterloo rating service  
for any period

### WMT-TV

*The Definitive Station*  
CBS TV for Eastern Iowa

*National Reps: The Katz Agency*

**Q:** What broadcast trade publication led its field in all large-scale surveys of agency and advertiser readership during 1963?

**A: SPONSOR!**

*\*Want full details?  
Write SPONSOR,  
555 Fifth Avenue  
New York 10017*

**Universal Buys Tv Spots To Promote New Comedy**

Universal Pictures Co. has arranged for a saturation television spot announcement buy on the five ABC o&o stations as part of a national pre-selling campaign for its new motion picture comedy, "McHale's Navy."

The company is buying spots to be tied in with local playdates on the new picture before and after the weekly *McHale's Navy* tv show. Buys are in New York, Los Angeles, San Francisco, Chicago and Detroit.

The picture, scheduled to be launched with a Detroit saturation July 15, stars Ernest Borgnine, Joe Flynn and Tim Conway.

**Philadelphia's Spatini Co. Appoints Firestone-Rosen**

Spatini Co., Philadelphia, manufacturers of spaghetti sauce and brown gravy mixes, has appointed Firestone-Rosen, Inc., as its new agency.

Weightman Inc., former agency, explained that its resignation resulted from a product conflict between Spatini and another client, Progresso Italian Foods, Brooklyn.

**ABC EXEC'S ADDRESS CROSELY CONFAB**



Crosley Broadcasting invited ABC president Leonard Goldenson and programing vice president Edgar Scherick (first and third from left) to address its Tv Plans Meeting in Cincinnati. They're welcomed by Crosley president John T. Murphy (second from left) and tv vice president Walter E. Bartlett.

Firestone-Rosen said it expects Spatini, which markets primarily in eastern markets, will make heavy use of tv in selected markets this fall.

**Off-Network Sales High For Four Star and CBS**

In a fast series of pre-release sales, Four Star Distribution Corp. launched its newest off-network series, *Richard Diamond*, starring David Janssen. And CBS Films topped the \$1.5 million mark on sales of its *Marshal Dillon*, starring

James Arness, via a long-term contract with WOR-TV New York.

Buyers of the Four Star series are WPIX New York, WGN Chicago, KTLA-TV Los Angeles and WFAA-TV Dallas. There are 26 half-hours involved and the show is off-NBC-TV.

In another move, Four Star will release two additional runs of *Rifleman*, prompted by demand for more stations currently playing off-network. The first two runs by stripping the series. More than 120 stations have bought the show and more than two-thirds program it for multiple plays ranging from two to six times a week. According to Four Star, *Rifleman* has achieved sensational ratings in syndication, attracting more total homes than in its first year on the network in addition to offering a balanced audience.

The WOR-TV deal, in addition to 156 episodes of *Dillon*, includes 111 episodes of *Whirlybirds*, starring Kenneth Tobey and Craig T. Nelson. Station is the second RKO General outlet to buy the *Dillon* series; the first was KHJ-TV Los Angeles. Sales have also been made to 30 other stations.

**Parker Pen Takes Four NBC-TV Night Programs**

Parker Pen Co., via Leo Burnett, has purchased sponsorship for four nighttime programs on NBC-TV for 1964-65. The programs are *The Andy Williams Show*, *Mr. T. G. Jackson*, *The Virginian* and *Intentional Showtime*.

**WOOING WITH WIENERS . . . AND CHAMPAGNE**



WINS New York didn't waste any words. Station just wheeled its gayly decked hot dog wagon into major ad agencies last week and offered buyers a treat of franks and champagne. Here disk jockey Jack Lacy pours for Foote, Cone & Belding media supervisor Walter Reed.

# SPONSOR SPOTLIGHT

## AGENCIES

### ADVERTISERS

**Thomas W. Lentz** appointed to new post of manager, advertising and sales promotion operations, at A Sales Corp. Lentz has held a number of marketing positions with A, for many years was field representative in the South and on the Pacific coast. After three year absence, he returned in 1958 as manager, color tv development, most recently was manager of sales planning and development, Radio-Victrola.

**Otto A. Fohl** to division market-research manager at Chesebrough-Pond's, Inc. Prior to joining company he was a Ted Bates & research group head.

**Lorris J. Spokane** joined the Philadelphia National Bank as director of advertising and public relations. Formerly he served as coordinator and supervisor of advertising at Mellon National Bank Trust Co., Pittsburgh.

**George O. Cutter, Stephen J. Griffin** and **Fred L. Willis** elected presidents of the Gillette Co. Cutter and Griffin will join the Gillette Products Group. Cutter in area of manufacturing and product development and Griffin merchandising and administration. Willis will be on the staff of All Other Products Group. Most recently, Cutter and Griffin served as vice presidents of Gillette Safety Razor Co., while Willis has been president in charge of market-development for The Toni Co. since 1962.

**Lewis L. Beard, Jr.**, joins Reynolds Metals Co. as program supervisor, building products advertising and sales promotion. Since 1962, he's been with Place Homes, South Bend, Ind., in a similar capacity.

**James H. Luther, Jr.**, named vice president, legal affairs, of Glenbrook Laboratories, proprietary drug division of Sterling Drug. Prior to joining the legal department of Sterling Drug in 1955, he was associated with Donovan, Leisure, Newton & Irvine. He is chairman of the National Relations Committee of the Proprietary Association, serves on the Pharmaceutical Manufacturers' Assn. law committee.

**David M. Lilly**, president of the Toro Manufacturing Corp., Minneapolis, elected member of the board of directors of General Mills.

**Albert Floersheimer, Jr.**, appointed to new post of executive assistant to Sheldon Gunsberg, executive vice president of Walter Reade-Sterling, Inc. Was director of advertising and publicity.

**Stewart D. Zive** and **Ron F. Nolan** appointed sales managers for the electric appliance division of Ronson Corp. In the Midwest, Zive replaces **Elliott Mesinger**, recently named national sales manager for Ronson's Lighter, LP Gas Products and Packaged Items Division. In the East, Nolan succeeds **George Keyko**, recently elevated to national sales manager of the electric appliance division. Zive and Nolan were formerly sales representatives.

**Richard J. Lord** appointed to new post of vice president in charge of creative services at Warwick & Legler, Inc. Prior to joining the agency earlier this year as vice president and copy chief, he was with Benton & Bowles.

**Paul W. Walsh** and **Charles Blakemore** named creative director and vice president, assistant creative director, respectively, of Compton Advertising. Formerly Walsh served as vice president-assistant creative director, and Blakemore as group head for the agency.

**Ronald W. Brown**, senior account executive, appointed vice president and account supervisor at Street & Finney, Inc.

**Francis X. O'Beirne** appointed to newly created post of senior art director at Roche, Riekerd, Henri, Hurst, Inc. He has been a member of the agency's art staff for the past 19 years.

**Donald Rammaker** to the John W. Shaw Advertising Agency as account supervisor for Lake Central Airlines and Country Club Malt Liquor. Formerly he was assistant director of advertising for Pearl Brewing Co. of San Antonio, Tex., and St. Joseph, Mo.

**Arthur F. Jones** joined Robert A. Becker, Inc. as assistant account executive. Formerly with Robert F. Wilson, Inc.

**Josef Sedelmaier** advanced to senior art director at Clinton E. Frank, Inc. He joined the agency as an art director in 1962, after five years with Young & Rubicam.

**Dr. David B. Learner** named director of research at Batten, Barton, Durstine & Osborn, Inc., succeeding **Dr. Clark L. Wilson**, who was appointed Ford Foundation Visiting Professor of Business Administration and member of the faculty, Graduate School of Business, Harvard University. Since joining BBDO in 1960, Learner has been associate director of research department, was named manager in 1962.



George O. Cutter



Stephen J. Griffin



Fred L. Willis



Dr. David Learner

## SPONSOR SPOTLIGHT

**Charles D. Dunkin, Jr.**, to Norman, Craig & Kummel, Inc., as senior vice president and account supervisor. Was chairman of the marketing plans board at McCann-Erickson.

**Edward McCabe** and **Robert Wilvers** join Carl Ally, Inc., New York, as copy group head and art director, respectively. McCabe was with Young & Rubicam, Wilvers with Benton & Bowles.

**Dean Lierle, Jr.** joined Campbell-Ewald Co., New York, as creative director. A former vice president and creative director with Botsford, Constantine & Gardner, he has most recently been copy director of Griswold-Eshleman, Cleveland.

**Joseph A. Tery** named vice president of Wendell P. Colton division of Wesley Associates. Formerly he was vice president of Geyer, Morey, Ballard, Inc., and vice president of The Caples Co.

**John H. Gordy** named to copy-writing staff of Beaumont, Heller & Sperling, Inc., Reading Pa. Formerly he was feature writer for the *Philadelphia Bulletin*, and editor of company publications for Scott Paper Co.

**Roger H. Keyser** and **Herbert H. Clark**, acting group heads in the art department, Ted Bates & Co., elected vice presidents. Keyser joined Bates in 1959 as an art director. Prior to association with the agency in 1963 as an art director, Clark was art director for Needham, Louis & Brorby, Inc., and Erwin Wasey, Ruthrauff & Ryan, Inc.

**Thomas W. Downer, Jr.** to Campbell-Ewald Co., Los Angeles, in its radio and television programming department. He comes to the agency from CBS where he was in charge of continuity and practices of good taste for all programs and commercials.

**Mrs. Mary Ann Breje** named senior media generalist of Gardner Advertising Co., St. Louis. Formerly she was estimator and media generalist.

**Dick Stern** joined Leber Katz Paccione, Inc., New York, as an account executive. Was vice president and manager of Fletcher Richards, Calkins & Holden's Atlanta office.

**Robert D. Cote** to the media department of Earle Ludgin & Co., Chicago. Formerly assistant to the media director of D'Arcy Advertising Co., Chicago.

**Ronald S. Klein**, previously a freelance producer-director, joined Edward H. Weiss & Co., Chicago, as television radio producer.

**Harvey M. Andersen** to director of marketing and research departments of Wade Advertising. He joined the agency in 1962 as director of marketing.

**Robert M. Silverman** joined Grant Advertising, Chicago, as an account executive. For the past two years he was advertising manager for St. Regis Paper Co., Chicago.

**Dr. Peter Langhoff** named to new post of senior vice president for corporate plans and analysis at Young & Rubicam. Since joining the agency in 1946 he served as manager of the research department, director and, most recently, as vice president.

**Kip Cohen**, **Jack Koehler** and **Albert P. Molinaro** appointed senior vice president and director of new business plans and development, senior vice president and director of operations, and senior vice president and director of client service, respectively, for Robert Becker, Inc. **Joe Lauber**, **Norm Franklin** and **Joseph Goodyear** appointed vice presidents and general creative director.

**Cleon Nettles** to the account service group at Jack T. Holt & Associates. For the past three years he's been media manager with a marketing-advertising-public relations agency.

**Henry Alfaro** joins the public relations staff of MacManus, Jc & Adams, Inc., as an account executive. He comes to the agency from Security First National Bank Los Angeles, where he was bureau manager for four years.

## TIME/Buying and Selling

**Joseph P. Foley** joins Bern Howard & Co., New York, as account executive. Formerly with the Bolling Co. and Paul H. Rimer Co.

**Donald C. Bowen** to Blair Television, San Francisco, as a sales executive. Former sales manager for WBKB-TV Chicago, and account executive at ABC-TV Spot Sales.

**Albert A. Altmark** and **Jack Foley** named assistant to the president and manager of the export division in charge of company shipments, respectively, for Chalmers, Inc. Formerly Altmark served as a practicing attorney specializing in contract and copyright law. Foley was previously with Bankers Trust Co., New York.



Roger H. Keyser



Herbert H. Clark



Robert Silverman



Dr. Peter Langhoff



Albert A. Altmark



Jack Foley



Bert Dickenson



Burt Lambert



William Rubens



Tom M. Percer

**Robert Dickenson** joined the sales staff of Peters, Griffin, Woodward, Inc., Los Angeles. He goes to the rep firm from Metropolitan Broadcasting Sales, Chicago, where he was an account executive.

### V MEDIA

**Burt Lambert** named vice president and general manager of LAS-TV Las Vegas. He recently signed as vice president of RKO Broadcasting and WOR-TV New York.

**Jacqueline Babbitt** named executive producer of dramatic programs for CBS-TV New York. Comes to the network from Talent Associates-Paramount Ltd., where she produced such programs as "Show the Week."

**Jack Davies** named regional sales manager for KIRO-TV Seattle. For the past three years he's been at KING-TV Seattle as account executive.

**John Rock** appointed director of new projects, business affairs, for CBS-TV Hollywood. He joined the CBS Law Department in 1960, became assistant to the director of business affairs in 1962.

**Frederick R. Menzies** becomes station manager of WHEN-TV Syracuse, N. Y. Since associated with the station in 1952 he's served local and national sales representative and, most recently, as commercial manager.

**John N. McDaniels** named midwestern sales manager of WGN-TV Chicago. Prior to joining the station in 1963 as an account executive he was an account exec with NDU-TV and the Illinois Bell Telephone Co., both South Bend.

**William Rubens** elevated to director, marketing services, owned stations and spot sales division, NBC-TV. Since joining the network in 1955 he served as assistant supervisor and supervisor of ratings, manager of audience measurement and director of research.

**Tom M. Percer** joined WHNT-TV Huntsville, Ala., as vice president and general sales manager. Former general sales manager of WAPI-TV and WBRC, both Birmingham.

**John Rohrbach, Jr.**, named assistant sales manager of WJZ-TV Baltimore. For the past three years he was account executive with Television Advertising Representatives, prior to that timebuyer at J. Walter Thompson and Needham, Louis & Brody.

**Leon R. Brooks** named vice president and general counsel of CBS, heading network's law department. Joining the company in 1950 as Washington attorney, he became assistant general attorney in 1961.

**James W. Grau** appointed manager, advertising and promotion, for WNBC-TV and Radio New York. He comes to the station from WNEW New York, where he has been director of advertising.

**Harry C. Folts**, account executive in ABC-TV sales department, retired after ten years. Prior to joining the network in 1954 he was general manager of WINS New York, sales manager of WLW Cincinnati, account executive in Crosley's New York office.

**Marie Margaret Winthrop** appointed east central area vice president for American Women in Radio and Television, Inc. She is president of Tech Agency, Inc., Detroit.

### RADIO MEDIA

**Harry N. Handley** named promotion director for WLS Chicago. He comes to the station from National Aeronautics and Space Administration, Cape Kennedy, Florida, where he served as presentations specialist.

**William T. Arrington** named acting secretary-treasurer for the South Carolina Broadcasters Assn. He is station manager for WMRB Greenville, S. C.

**Monte Cook** to promotion director of KVOO Tulsa, Okla. For the past two years he was publicity coordinator for the Oklahoma Blue Cross and Blue Shield, was in newspaper work before that.

**Carl P. Lanci** appointed account executive for KYW Cleveland. Comes to the station from the *Detroit Free Press* where he was advertising manager for the rotogravure section and Southwest retail manager for the past nine years.

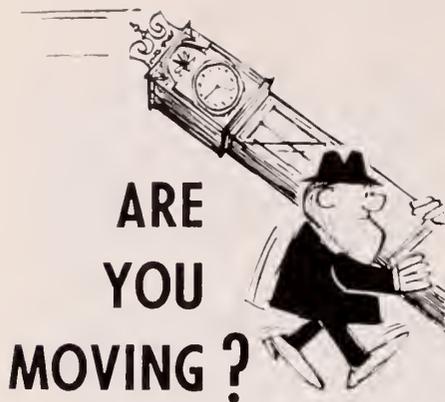
**George Allen** named sales director of KRHM-FM Los Angeles. Formerly associated with WOC Davenport, Iowa, and KWIZ-AM-FM Santa Ana, Calif.

**Squire D. Rushnell** and **James D. Tuverson, Jr.**, named assistant program manager and producer of the 'Contact' program for WBZ Boston. Rushnell joined the station in 1962 as production supervisor, was promoted to producer of *Program PM*. Tuverson has served the station as production supervisor since 1962.

**J. Courtney McGrouarty, Jr.**, joined WCBS New York as an account executive. He was formerly associated with WPAI Paterson, N. J.

**Jonas Termin** named station manager for WFBG-FM Altoona, Pa. He is currently promotion manager for WHYL Carlisle, Pa.

**Jerry L. Kunkel** appointed operations manager for WIBC Indianapolis. Since joining the station in mid-March he has served as air personality and production director.



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**CALENDAR**

**JULY**

**Advertising Assn. of the West**, annual convention, Sun Valley, Idaho (5-9).

**National Broadcast Editorial**, second annual conference, Arden House, New York (6-8).

**Advertising Federation of America**, sixth annual seminar in marketing, management and advertising, Harvard Business School, Boston, Mass. (to July 10).

**National Food Brokers Assn.**, mid-year management conference, Seattle (12-15).

**National Institute for Audio-Visual Selling**, annual convention, Indiana University, Bloomington (12-16).

**Texas Assn. of Broadcasters**, college career guidance program in cooperation with University of Texas, Austin, Tex. (12-18).

**British Institute of Radio Engineers and Institute of Electrical and Electronic Engineers**, international conference on magnetic recording, Savoy Plaza, London, England (12-18).

**National Housewares Mfrs. Assn.**, exhibit, Merchandise Mart, Chicago (13-17).

**Broadcast Pioneers**, annual meeting, Hamilton Suite, Hotel Barclay, New York City (15).

**Advertising Federation of America**, management seminar, Northwood Institute, Midland, Mich. (20-31).

**Western Packaging Exposition**, Pan Pacific Auditorium, Los Angeles (21-23).

**New York State Broadcasters Assn.**, third annual executive conference, Cooperstown, N. Y. (28-31).

**Annual Summer Workshop in Television and Radio**, New York University, New York (29-Aug. 7).

**AUGUST**

**Georgia Assn. of Broadcasters** forum on CATV and Pay-Tv, Riviera Motel, Atlanta, Ga. (4).

**Georgia Broadcast Executives Management Seminar**, Georgia State College, Atlanta, Ga. (9-15).

**South Carolina Broadcasters Assn.** summer convention, Ocean Forest Hotel, Myrtle Beach, S. C. (16-18).

**National Assn. of Broadcasters** cooperation with the Radio Advertising Bureau and Television Bureau Advertising, sales management seminar, Stanford University, Stanford Calif. (16-22).

**Desilu Inc.** annual stockholder meeting, Hollywood, Calif. (18).

**West Virginia Broadcasters Assn.** fall meeting, The Greenbrier, White Sulphur Springs, W. Va. (27-30).

**SEPTEMBER**

**National Assn. of Broadcasters** program study committee, radio programming clinic, Rickey's Hyatt House, Palo Alto, Calif. (18).

**National Assn. of Broadcasters** program study committee, radio programming clinic, Chicago Plaza Motor Hotel, Memphis, Tenn. (21).

**National Assn. of Broadcasters** program study committee, radio programming clinic, Palm Town House Motor Inn, Omaha, Neb. (23).

**Electronic Industries Assn.**, fall meeting, Statler-Hilton Hotel, Boston, Mass. (23-25).

**Minnesota Broadcasters Assn.**, fall meeting, Sheraton-Ritz Hotel, Minneapolis, Minn. (24-26).

**Advertising Federation of America** fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indiana University, Bloomington, Ind. (20-21); seventh district convention, Robt. Driscoll Hotel, Corpus Christi, Tex. (24-26).

**National Assn. of Broadcasters** program study committee, radio programming clinic, Hilton Inn, Tarrytown, N.Y. (25).

**Utah Broadcasters Assn.**, convention, Royal Inn, Provo, Utah (25-26).

**OCTOBER**

**Advertising Research Foundation** annual conference, Commodore Hotel, New York (6).

**National Assn. of Broadcasters** fall regional conferences: Hotel Utah, Salt Lake City, Utah (12-13); Statler Hilton, Los Angeles, Calif. (14-16); Skirvin Hotel, Oklahoma City, Okla. (19-20); Fort Des Moines, Iowa (22-23); Hotel Julia, New Orleans, La. (26-27).

**American Assn. of Advertising Agencies**, western meeting, Ambassador Hotel, Los Angeles, Calif. (29-30).

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"Except for Benson and Hill, the personality lineup is as before, with Henry Cooke, Jim Conway, John Doremus, Norman Ross and Jack Elgen the main guns. The hour-long news wrapup at 6:30 p.m. remains, as does NBC news on the hour and other network features."

BILLBOARD said . . .

"The over-all sound may be termed 'Standard-pop,' with emphasis on up-tempo new versions of standards and pop standard new singles. Unlike many standard and conservative formatted stations, the 'Q' sound features plenty of vocals and the most modern production and programming techniques."

BROADCASTING said . . .

"WMAQ Chicago brightened its over-all format . . . with faster paced production techniques and new staging of most of its regular personalities and program concepts plus some new programs."

HERB LYON'S "TOWER TICKER" said . . .

"WMAQ (NBC radio, Chicago) is off and running with its 'New Q' format and it crackles along. Watch those ratings."

MAGGIE DALY'S "DALY DIARY" said . . .

"WMAQ (NBC radio, Chicago) which has started with its 'New Q' setup should be a smasher."

It's the Sound Chicago Chose



WMAQ Chicago brightened its over-all format last week with faster paced production techniques and new staging of most of its regular personalities and program concepts plus some new programs. Among the additions is an all-night jazz show from soon to 3 p.m. WMAQ has also added new personality, Buffalo's Chuck Benson. The long-running Tower Ticker, which has been a staple of the station, will be jockeyed by Benson and Hill, the new sound in broadcast radio when it switches to a new format featuring Henry Cooke, Jim Conway, John Doremus, and Jack Elgen as the main guns. The news wrapup at 6:30 p.m. remains, as does NBC news and other network features.

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JULY 13, 1964 PRICE 40c

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Birth — the neglected \$50 billion market . . . . . 29

Automation: final step in media man's evolution . . . . 42

Radio audiences rise with summer temperatures . . . . 48

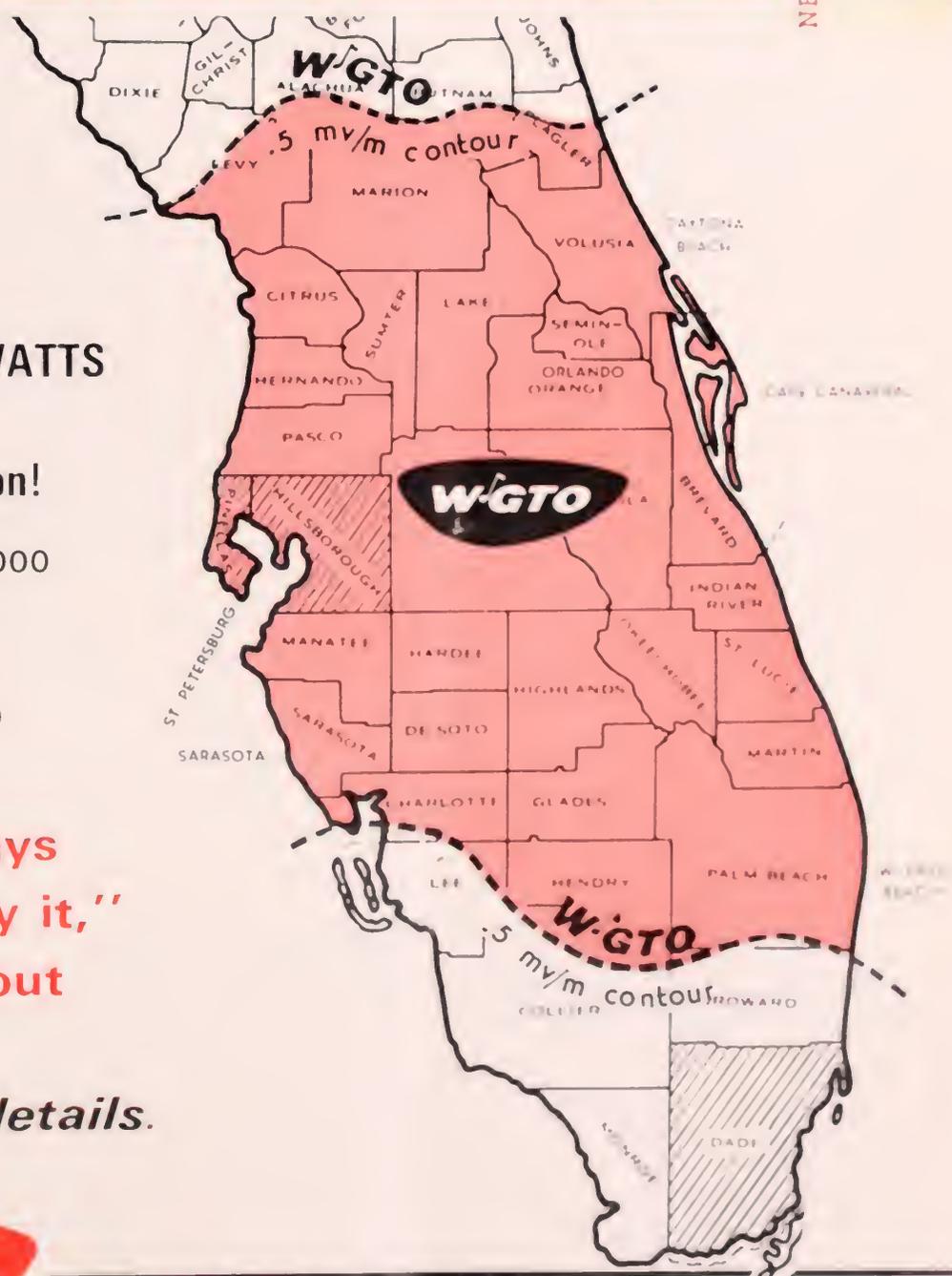
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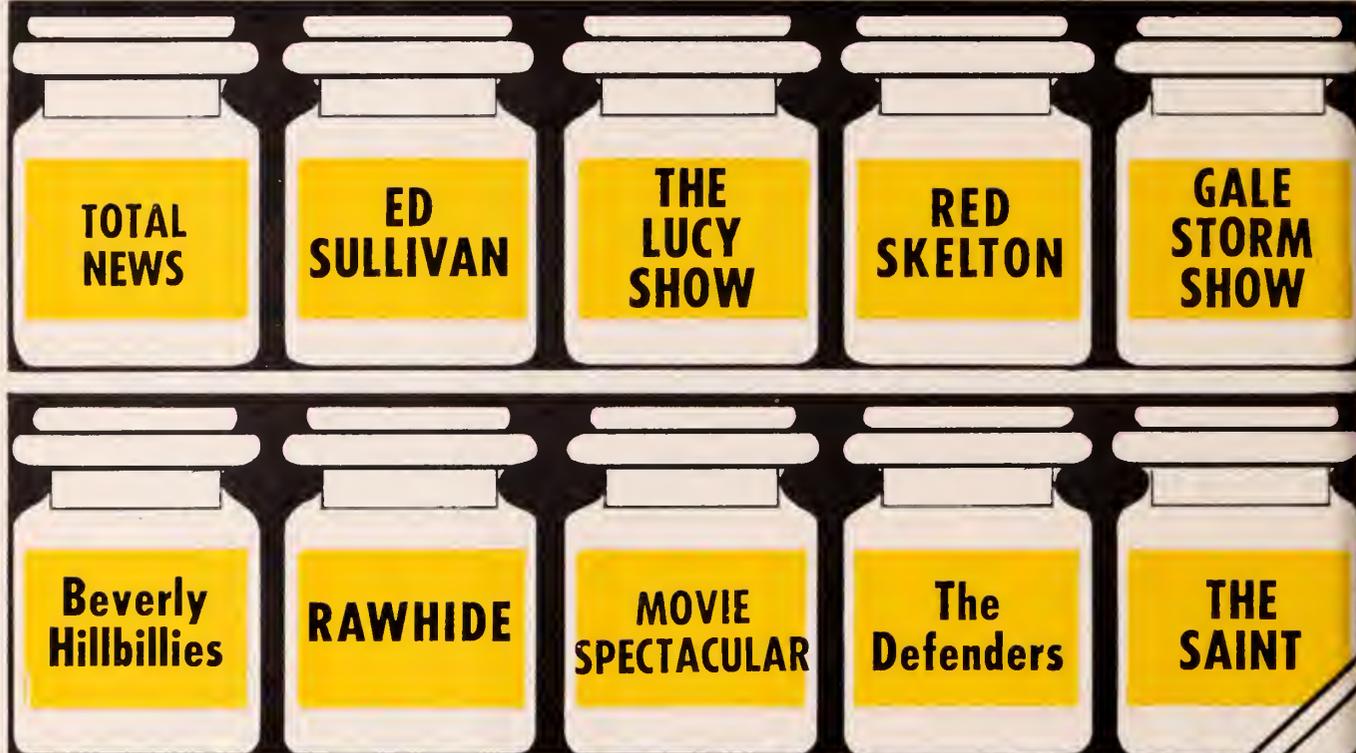
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## McCullough Front-Runner for NAB Post, As NAB Joint Board Goes into Session

Industry speculation gives veteran broadcaster inside track as NAB joint board meets to study situation; other "possibles" mentioned

Washington—With the NAB's 44th joint board going into emergency session in Chicago tomorrow (Tuesday), speculation continues to center on veteran broadcaster Clair R. McCullough as a successor to LeRoy Collins, who is departing the NAB presidency for a civil rights post.

Reasons for recurrence of the McCullough name run something like this: He has long been influential in the NAB and currently heads the tv joint board; four years ago, prior to Collins appointment, he served as official head of NAB, and it is also mentioned that McCullough might want to step-off a highly successful business career with a post carrying the weight of the NAB presidency. At 61, he is president of the Steinman Stations which own and operate outlets in Lancaster and Bethlehem, Pa.; Tucson, Ariz., and Albuquerque, N.M.

Other names, including Henry Cabot Lodge, have been bandied about in the

past week, but McCullough appears to have the inside track. Whether or not NAB's joint board will take immediate action is another matter. Announced reason for the Tuesday meeting was to decide how NAB will be run in the interim period until a new president is chosen.

The joint board has a number of options. It could install executive vice president Vincent T. Wasilewski as temporary head. It could turn operations over to its executive committee. Or it could name a successor to Collins on the spot, considered unlikely in most circles.

## Coyle Asks for International Meeting

New York—Donald W. Coyle, president of ABC International Tv, has urged the broadcasting industry in the United States to take the initiative in organizing a conference of broadcast leaders from all parts of the world to "map the new and expanded geography of television's exciting space age."

Speaking on the eve of the second anniversary of the launching of Telstar 1 (July 10, 1962), the ABC executive suggested that the meeting be held in the spring of 1965 at the New York World's Fair.

"Communications stand at the threshold of a great era of expansion," he declared. "The broadcasters of today can be compared to mariners in the age of exploration who mapped the world. Today, the frontiers of communications offer a similar challenge."

Coyle emphasized that representatives of every kind of broadcasting system—commercial, government or otherwise—be invited to the conference, including representatives from behind the Iron Curtain.

"Like the international geophysical year," he said, "a year spent in study of the new problems and possibilities of communications is clearly called for. This conference could herald the beginning of an international communications year."

## Producers, Actors Agree on Contract

Hollywood — A last-minute agreement between the Screen Actors Guild and tv producers averted a strike and pointed the way toward labor harmony in the industry. The strike had been called for 12:01 a.m., Friday, July 10.

Basic issue in the dispute was residuals. Under the agreement approved by SAG's directors, actors will not only get a boost in their residual payments on re-runs of tv films in this country, but would also share for the first time in monies received from films sold abroad.

The contract has been set to run a minimum of three years but can be extended by mutual agreement. Also, a committee will be set up for continuing discussion of labor problems with an eye to avoiding future crisis bargaining.

## Stanton Chairs Advisory Commission on Information

Washington — Senate confirmation of CBS president Frank Stanton to be chairman of the U.S. Advisory Commission on Information last week was preceded by a warm eulogy from Sen. Warren Magnuson (D-Wash.), chairman of the Commerce Committee.

Magnuson, who does not pepper the pages of the Congressional Record with paeans of praise except on rare occasions: "I have known Dr. Frank Stanton for more than 25 years, and during that period he has proved to be an outstanding leader with foresight and determination and courage. His statesmanship has been demonstrated on many occasions. His willingness to meet problems head-on and his ability to analyze and articulate on most complex issues has won him the respect of all those in and out of government."

NAB leaders searching their souls for a sound decision on their own presidency must feel a bit wistful about that description.

Coyle further proposed that representatives of the three U.S. tv networks meet with representatives of overseas broadcasting organizations to give shape to the concept.

## UHF Given 10 Markets

Washington—The FCC has decided to give UHF assignments to 10 cities in which applicants, both educational and commercial, are ready to go into action—and will hand out more as soon as possible in selected markets.

The commission says it is chancing the interim assignments to get the service moving, although it has not yet decided on a final UHF table of allocations for the country.

FCC hopes that when the over-all plan is decided, it will not have to disturb these early birds. In fact, the commission says it will make "every effort" not to disturb any bona fide UHF operation on these channels. But FCC will give no such promise of stability to assignments that have gone begging, or whose permittees have failed to construct.

Cities awarded the UHF assignments are: Boston; Charlottesville, Va.; Huntsville, Ala.; Tucson; Yakima, Wash.; Concord and Linville, N.C.; Fort Myers, Melbourne and Tampa-St. Petersburg, Fla.

CONTINUED ON NEXT PAGE

## Commerce Approves Collins Nomination, Senators Tangle Before Vote Is Taken

*A wrestling match precedes the 16-1 vote as Collins leaves his lucrative NAB presidency to head Community Relations Service*

Washington—If wrestling on tv has fallen into disrepute, it might just become the vogue in the halls of Congress, judging by the match preceding the 16-1 confirmation of LeRoy Collins to head the Community Relations Service established under the civil rights act.

Collins, who is stepping down from his lucrative post as president of the National Assn. of Broadcasters, had been the target of Sen. Strom Thurmond last week during Commerce Committee hearings on his nomination (see Week in Washington). When the time came for a vote, a quorum was needed and Sen. Ralph Yarborough of Texas tried to persuade Sen. Thurmond to enter the hearing room. The South Carolina senator refused, and challenged Yarborough to a wrestling match to determine whether either would take part in the vote.

Sen. Thurmond proved the master, throwing his colleague to the floor and pinning him. The tussle continued until committee chairman Sen. Magnuson of Washington intervened, and the men entered the hearing room insisting they were good friends.

The vote was frankly taken and the nomination of former Gov. Collins was confirmed—with Sen. Thurmond casting the lone “nay” vote. The nomination must now go to the full Senate.

In commenting on the match, Col-

lins said, “I’ve been hoping for support from the Senate floor, but I wasn’t expecting that kind of support from that kind of floor.”

Collins will be taking a substantial drop in salary in his new post. The NAB position paid \$75,000 plus expenses. The federal post will pay \$26,000 to \$27,000. In leaving NAB, Collins received a \$60,000 settlement which he denied was achieved by White House intervention, despite trade reports to that effect.

As to aides in his civil rights berth, the former governor may well tap John Perry, a long-time associate both in his pre-NAB days and at the NAB. Perry left the NAB some time ago to go into private business.

### Broadcasters To Get Political Questionnaire

Washington — While doing the worrying over Fairness Doctrine application, broadcasters must not forget that FCC wants a complete report on their political broadcast activities during 1964 primary and general election campaigns. The commission says it will be easier to answer forthcoming questionnaires if licensees will review previous questionnaires 1960 and 1962. They will serve guides on what will be expected of broadcasters this time in the way of record keeping.

FCC says normal record keeping will provide most of the answers, except for a required rundown on free time voluntarily offered by a station to candidates or their supporters.

As in 1960, network affiliates will tell their networks how much of the latter’s political programs were carried, whether sustaining or non-sustaining. Networks in turn will report to the FCC station clearances.

## Quiet Thaw Ends Year-Long AM Freeze

*FCC abandons much of its May, 1963, proposal, drops idea of quota table to limit AM station assignments*

Washington — The quiet that greeted FCC’s announcement of an end to its year-long freeze on applications for new AMs and/or major changes, recently, was a sign of the changing times. In the days before saturation in radio—and in tv channels—was reached, end of an FCC “freeze” signalled a wild scramble for frequencies and much tearing of hair over new requirements.

But in this instance, the FCC abandoned a good deal of its original May, 1963, proposal. The commission dropped the idea of a quota table to limit AM assignments according to population. Instead, it will use the individual approach, under tightened engineering standards, known to the pros as a “go-no-go basis.” FCC also dropped its idea of banning new suburban AM stations from putting on more than a commission-specified signal strength over urban centers.

FCC dropped the controversial AM-FM ownership separation proposals, but will curtail duplicated programming by 50 percent within a year. There will be no bar to dual ownership of AM-FM in the same

community, although FCC would hope for separation eventually. Commission says it may deal with it in continuing study of revision of multiple ownership rules.

By Aug. 13, 1965, jointly owned AM-FM stations in cities over 10,000 population will cut program duplication to 50 percent of the broadcast week. Even in this proposal FCC says it will hear requests for individual waivers.

Generally, the new AM applications (but not those already pending) will have stricter engineering requirements to face. The tightening will permit further “moderate increase in number of daytime AM stations some years to come,” FCC says. This will be largely in areas with relatively few facilities today. FCC will ease overlap rules for “first” local AM service in certain communities and in “white area” situations. FCC hopes the new rules will prevent gradation of existing service, increase it where it is now lacking and make AM as interference-free as possible.

The freeze ends today (July 13); the rules are effective Aug. 13, 1965.

### Teacher Wins Fight To Operate FM Station

Chicago—Radio station WXFM has won a major round in its five-year fight to hold its license. The station has just been advised that the FCC voted 4-0 to permit Mrs. Evelyn Schoonfield, a Detroit public school teacher, to operate the station.

The FCC investigation followed a challenge as to the character and ability of Mrs. Schoonfield to run the station after John Thompson, Reliable Packing Co., Chicago, filed a competing application.



*puzzle:*

## Photo Synthesis

The Sales Managers of five Harrington, Righter & Parsons, Inc. offices—Robert Gilbertson, Frank Dougherty, Frank Rice, Carter Knight and Richard Gardner representing, non-respectively, Boston, Chicago, St. Louis, Atlanta and San Francisco—were in New York recently conferring on WMAL-TV's beefed-up Straw Hat Bonus Plan.\*

A photographer who snapped the group at the Top of the Fair restaurant was given the following information when he attempted to identify them: The St. Louis man is at one end of the picture. The Boston man shares a hotel room with Gilbertson. Dougherty is not from Atlanta. Rice is in the center between the Boston man and the Chicago man. There is nobody at Gardner's right. Dougherty, at the extreme left of the photo, plays gin rummy with the St. Louis man. Gilbertson is sitting immediately to the left of Gardner. Reading from left to right, who are the five men in the photo and what city does each represent? Address answers to Puzzle #104, WMAL-TV, Washington, D. C. 20008. Puzzle adaptation courtesy Dover Publications, New York, N. Y. 10014

*\*We've gone whole hog to offer you more in '64. From June 1 to August 31, WMAL-TV's new "Straw Hat Plan" gives clients more exposure for their TV dollars, an increased share of the important Washington viewing audience without extra cost. See any H-R & P salesman. (In Hollywood it's Byington Colvig. He's on vacation and couldn't make the scene at the Top of the Fair.)*

*Puzzle adaptation courtesy Dover Publications, New York, N. Y. 10014*

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Your Katz representative or Jules Blum, General Sales Manager, has more information on how the WJW RADIO MOBILE MERCHANDISING SHOWCASE can serve you

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBA	<b>STORER</b> BROADCASTING COMPANY
NEW YORK WHN	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBA-TV	

# WWDC<sup>radio</sup> salutes Washington's finest



Soft-spoken C. William Martin, Jr. carries a big selling stick in the soft-drink field. Chairman of the Board of the Pepsi-Cola Bottling Company of Washington, D. C., he has trebled sales, jumped profits and put a lively sales force into the field to get the most bounce per ounce from his advertising dollar. This year his budget is ten times larger than in 1957 when he took over, with giant chunks going into saturation radio. WWDC is proud to have been a part of this sparkling Washington sales story. Our thanks to the Pepsi-Cola Bottling Company and its agency, Kal. Ehrlich and Merrick, for asking us to "think young" with them in selling Pepsi products in greater and greater quantities, year after year.

Represented nationally  
by John Blair & Company



WWDC RADIO WASHINGTON D. C.

## Publisher's Report



### FCC, sounds and selections

■ THE FCC'S ACTION, by a four to three vote, overruling a staff recommendation to look into the commercial practices of several southern radio stations, comes as relief to practically all broadcasters.

This is good news for advertisers, too. When a station gets fogged up in reporting forms that the forms rate higher than the performances, then the whole station structure suffers.

Not long ago I visited one of the Florida stations that had been cited as a violator. I'm aware of the job that this station does outstanding community service. I was surprised that it was one of the chosen few. When I studied the situation, and came to what I think is the root of the problem, I realized that it can happen to anyone. And anyone means any of 5000 commercial stations — no matter how good its service may be.

\* \* \*

The FCC has issued its *Fairness Doctrine* primer, and none to come soon. The many examples of FCC rulings on *Fairness* complaints grouped by categories, will go a long way toward smoothing troubled waters between now and November.

A year ago chairman Henry told me that he planned to set the project in motion. It doesn't give all the answers, but its usefulness will be easy to gauge. This primer may well serve as the prototype for a succession of other clarifiers that take much of the guesswork out of regulatory riddles.

\* \* \*

I'm intrigued with the publicity that I read this week concerning a spot radio campaign for Shulton's Man-Power, a man's deodorant.

Never having heard the commercial, I can only imagine the effect of dramatic wordage punctuated by "abstract musical sounds."

As I hear it, the wordage will grow less and less as the campaign continues. After about 90 days, language will be extinct and only the abstract sounds will remain. By that time, however, it's expected that the sounds will clearly suggest that Man-Power is best.

If this one clicks, it's hard to imagine the commercial trend that will follow. When Joe Culligan was head of NBC Radio he popularized Imagery-Transfer. Now Shulton, and its agency, Wesley Associates, commercializes it.

But wild as commercials may become, there's one they'll never try. What can you make out of *dead silence*?

\* \* \*

About the time you're reading this, the NAB Board, all 44, will be meeting at O'Hare Field, Chicago, to discuss a successor to president LeRoy Collins.

No doubt they'll approve an interim operation under capable executive vice president Vincent Wasilewski, appoint a Policy Board of three to keep policy matters moving and select a Nominations Committee to come up with some logical candidates.

This time I suggest that the Board decide exactly what it wants for the head man. Then find the figure who fits the cloth.

*Worm Glenn*



## What makes a great salesman?

"You press the button, we do the rest" was more than a successful advertising slogan. It was the credo of George Eastman, the man who made America a nation of shutterbugs—and Kodak a household word. From the time he made his first photographic vacation trip (loaded down with seventy pounds of equipment) until the day he retired from the presidency of the Eastman Kodak Company, Eastman was fascinated with photography.

He created a small, light, easy-to-use camera and named it "Kodak"—because he liked the letter "K." With an associate, he devised the process of making negatives with celluloid instead of heavy, awkward glass. But, in addition to inventing and improving photographic equipment and processes, Eastman also was a born salesman. (As a schoolboy, he sold a homemade puzzle to a chum for ten cents and duly entered the profit in his first ledger.)

George Eastman attributed much of his success to a belief in extensive research and intensive advertising. Today, the Storer stations research the needs of their communities... then concentrate on answering these needs with interest-provoking, community-minded programming that turns more listeners and viewers into buyers. In Cleveland, Storer's great salesmen are WJW and WJW-TV, two important stations in an important market.



LOS ANGELES KCBS	PHILADELPHIA WIBC	CLEVELAND WJW	NEW YORK WJN	TOLEDO WSPD	DETROIT WJRA
MIAMI WGRS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJRA-TV



## KID STUFF

### HOW YOUNG IS YOUNG?

With all that has been published on the youth market over a long period of time, there seem to be as many answers as there are segments surveyed according to the needs of the researchers. But we were convinced, in the period of gathering material for the lead feature in this issue, that the youth market is remarkably greater than the parts of it that have been put on display in the past. As a total — from the pre-natal zero through the 19th year — the young people of our nation directly and indirectly influence the spending of family income in proportions that are almost unbelievable.

Before the first of this two part article was finished, it became apparent, also, that it would be difficult to keep the flood of material from becoming unwieldy because the influence of youth in the marketplace kept usurping (or at least occupying) territories that had previously been solely adult. What has been retained has been governed by the objectives (a) of delineating the market in broad perspectives, and (b) contributing some of the thinking and techniques developed by some specialists in the youth marketing field in the use of broadcast media.

That so few agencies have devoted themselves to specialization in the marketing of goods to, as well as for, the youth of America is a puzzle in light of the fact that there have long been clues to the size and value of the market in the fringes of research executed for the adult market. Many agencies, of course, perform near miracles in marketing to the young. But it is interesting that one agency, in this age of specialization, is totally specializing in the mighty "mite" market.

*Sam Elber*

## LETTERS

### Praise for Staffer

Sometimes in this business it's easy to overlook the pros. It would be difficult to overlook one in your shop named Barbara Love. The H&R computer story [SPONSOR, June 29] which she put together reflects a real measure of unusual ability, and I want you to know how personally impressed I am.

This entire subject is both complex and difficult, and Barbara's unique ability to dig out the facts in a very short period of time, digest them, and deliver a story that is accurate and makes sense as well, is a tribute to her and you.

We're all delighted, of course, with the treatment given our pioneering effort, and I would like to reiterate my personal thanks for your interest in this important venture. It is this sort of heads-up journalism that marks SPONSOR as a leadership publication.

MEL GROSSMAN

*Director of Promotion  
H-R Television, Inc.  
New York*

### More Praise

I have just finished reading your article in this current issue of SPONSOR [June 29] entitled "H-R Leads Reps Into Computer Age," and I want to express to you my appreciation for writing this comprehensive article.

You have shown an amazing ability to grasp a very difficult subject with understanding and accuracy, and I extend my congratulations to you.

FRANK M. HEADLEY

*Chairman of the Board,  
Treasurer  
H-R Television, Inc.  
New York*

### Compliments Accuracy

On behalf of the entire Smith & Dorian organization I would like to thank you for the time and effort you spent, and wish to compliment you on the accuracy of the story and the quotations contained in the Sparkle article [SPONSOR, June 29].

Unfortunately past experience in articles of this type have resulted in mis-quotations and, more often than not, erroneous factual data and conclusions, therefore our compliments on your accuracy and my deep appreciation for putting this article together.

SHELDON J. KRAVITZ

*Executive Vice President  
Smith & Dorian Inc.  
New York*

### Here's to Multiple Radio

Delighted to see more of the multiple radio approach, this time by Westinghouse Broadcasting [SPONSOR, June 8] showing that multiple radio stations offer television advertisers unduplicated reach, etc. against tv's low quintiles.

FM/Group Sales, Inc. has been pioneering this philosophy for the past three years with this slight difference:

We have been suggesting FM station-groups vs. AM radio in the top markets, and we take no little pride in that we have succeeded in gaining many of the top radio advertisers. [See SPONSOR, June 1.]

Radio needs all the pioneering it can get today, so again, hats off to the Radio Advertising Bureau and Group W for being No. 2 and No. 3.

ART SAKELSON

*President  
FM Group Sales, Inc.  
New York*

### Video-Scope Coverage

I want to thank you for the excellent coverage of our Video-Scope Tv Commercial testing service.

As you know, the Video-Scope technique has received much publicity. I feel that your article in the June 22 edition of SPONSOR, however, has given the most complete coverage of the system thus far.

Thank you once again for an excellent job.

ROBERT E. SPINNER

*President  
Markscope Research Co., Inc.  
New York*

*If you lived in San Francisco...*



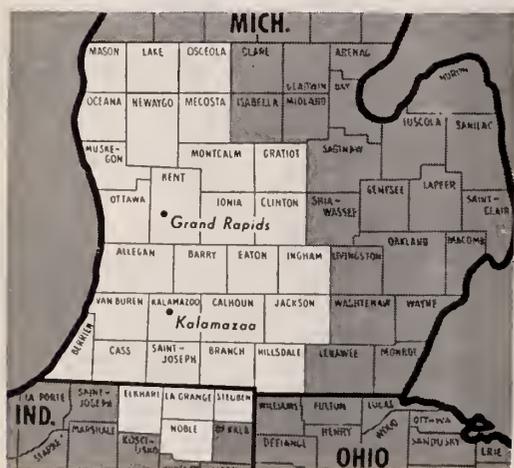
*... you'd be sold on KRON-TV*



# YOU MAY NEVER BE A SEAPLANE PIONEER\* —

## BUT... WKZO-TV Buoy Up Sales in Greater Western Michigan!

WKZO-TV MARKET  
COVERAGE AREA • NCS '61



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

From takeoff in the morning to touch-down at night, it's fair weather aloft for advertisers on WKZO-TV—seen by more viewers than any Michigan station outside Detroit. Here's how NSI (Nov., '63) logs it:

- 9 a.m. to noon, weekdays, high-flying WKZO-TV has 83% more viewers than Station "B."
- Noon to 3 p.m., weekdays, WKZO-TV glides across the screen of 25% more viewers than Station "B."
- 7:30 to 11 p.m., Sunday through Saturday, WKZO-TV lands in 24% more sets than does Station "B."

Let your hot pilot from Avery-Knodel tell you everything that's Roger about WKZO-TV! *And if you want all the rest of upstate Michigan worth having, add WWTW/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*

\*In 1919, the U.S. Navy's NC-4 made the first Atlantic aircraft crossing.

**The Feltzer Stations**

**RADIO**  
 WKZO KALAMAZOO-BATTLE CREEK  
 WJEP GRAND RAPIDS  
 WJFM GRAND RAPIDS-KALAMAZOO  
 WWTW-FM CADILLAC

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

# WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids  
Far Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

July 10, 1964

By way of prelude to the great Cow Palace tv and broadcast extravaganza opening in San Francisco this week, the FCC last week tried to spell out the ways station licensees can deal with the rising floods of political and civil rights controversy under the Fairness Doctrine.

In the same week, Gov. LeRoy Collins left the NAB presidency and received the plaudits of the majority of the Senate Commerce Committee. The occasion was a hearing on Collins' appointment to be director of the Civil Rights Community Service, a new agency in the Commerce Department.

Broadcaster help will surely be involved in the attempts to forestall, by diplomacy, costly race discrimination wrangles at state and local levels. The round table conferences will be super-secret. Collins emphasized that under the law, neither the courts nor Congress can demand disclosure of what is said at these conferences.

Collins also had to take a two-hour, bitter tongue lashing from Sen. Strom Thurmond (D-S.C.) for the December, 1963, "buckboards of bigotry" speech in Columbia. Collins took both the committee praise and the Thurmond harangue in stride and immediately winged off on the first lap of a series of talks with governors of all states.

Also last week, FCC chairman E. William Henry told a New York broadcast editorializing conference how simple it is to live by principles of fairness. The broadcaster has only to accept the principle of fair play in presenting both sides of controversial issues, and details will take care of themselves.

Henry--and the new Fairness Doctrine primer--assure licensees that the commission will be satisfied if broadcasters make a "reasonable effort" to air both sides, to give attacked individuals a fair chance to answer and to make sure the opposing viewpoint of a paid controversial program is aired, even if the opposition can't afford a sponsor.

The FCC chairman's proposition sounded simple enough, although it was accompanied by a diatribe against the broadcaster who forgoes journalism, presumably for profit only. "Controversy may sell newspapers, but in this business it's the funny page that counts. Mr. Average Viewer will not consider buying your brand or brand X when an editorial has just made him apoplectic," is the venal viewpoint.

Still, observers here feel that some day Henry may learn that a concept goes across better when not accompanied by a punch in the nose for emphasis.

At the commission, the Fairness Doctrine primer reflects more uncertainty over broadcaster liability to handle individual situations. And so, without adding anything new, it spells out the right approaches in 10--no, 28--uneasy lessons. These detail FCC's past handling of controversy complaints

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

on everything from health and diet programs to pay tv, from civil rights to nuclear test bans.

Among the cases and rulings are these handy hints on political repartee not covered by Sec. 315's "equal time" demands: Licensees are reminded that "reasonable opportunity" is all that is required when a controversial blast in a forum or editorial program concerns a political candidate.

The broadcaster can pick the time and spokesman and the program-slot for answering. Same goes for campaign contribution spots; when major parties schedule bipartisan spots, minor leaguers' similar demands will be met at the discretion of the station. In all instances, licensee must "encourage and implement" the airing of the opposing view. It is not enough to offer time on demand and forget it if the offer is not taken up.

Fairness means balance, too. FCC decided that a ratio of two broadcasts favoring a candidate, versus 20 lambasting him, was unfair in the case of the California gubernatorial campaign--where Nixon got the kudos and Brown the basting. FCC told the "Times-Mirror" in the 1962 ruling that Gov. Brown should have been given the opportunity for a spokesman to answer.

What about the public official's "Report to the People"? These may be bona fide, or they may contain political attacks or boost one side of a controversy. No one formula can be applied. FCC in its 1949 editorializing report decided the licensee would have to decide if some answering was needed.

Similarly--and the case in point involved civil rights--a round table discussion by public officials may need answering. The station airing a forum discussion favoring segregation said the talk urged "calm" and "legislative approach" and so was not controversial. FCC said one-sided discussion of a controversial issue can't be construed as only a "calming effort."

Pay tv is a controversial issue. FCC disagreed with a rather naive insistence by a licensee that pay tv was a non-controversial subject in his particular locality. The licensee had programed a series of presentations by network and public officials and legislators, predominantly slamming the subscription tv. Commission says the other side had to be presented, under the Fairness Doctrine.

In another pay tv case, FCC said full presentation of all sides in "other media" does not absolve the broadcaster from carrying both sides. This is flattering to the broadcaster, a tribute to the superior impact of his message. The FCC chairman pointed out in his Columbia University talk last week the dwindling number of newspapers left to inform the public. "The fundamental fairness of the broadcasting medium" is the one thing that makes the decline of the press tolerable, he said.

Communism, like cancer, would seem a safe area for one-sided attack. It isn't. FCC says the "method" of fighting communism touted by one station may be controversial, often brings complaints. Broadcaster can't take refuge in a lack of local answering communists--but must air other strategies, FCC wrote Tri-State Broadcasting in 1962.

## Anello: 'Fairness Doctrine' Induces Conformity

NAB counsel tells editorial conference fairness, balance can't be legislated; says doctrine discourages free speech

Harriman, N.Y. — In a determined assault on the FCC's "fairness doctrine," NAB general counsel Douglas Anello declared, "Legislative and administrative efforts to assure fairness and balance are doomed to failure if only because, no matter how sincerely motivated, they create suspicions of censorship."

Addressing the second annual National Broadcast Editorial Conference last week, Anello said that fairness and balance can only come from a sense of responsibility "and this cannot be legislated."

Anello said, "It is frequently asserted that the Commission has rights over programing which might otherwise be inconsistent with the First Amendment because broadcasting is different. What isn't clear, however, is what are the differences that cause these people to think that the First Amendment should work out differently for broadcasting than it does for other media."

Anello explained that the "crux of the matter is that the supporters of controls over broadcasting ignore the fact that the First Amendment wasn't designed to protect the printing press, but rather to insure the full and free dissemination of ideas."

Has anyone suggested, the NAB counsel asked, "that the law regarding the second-class mailing privilege be revised to require fairness in matters of controversy because some newspapers may take extreme positions?"

No one denies the necessity for some regulation, Anello continued, "but the rationale for technocracy should not be used to extend control over program content."

Continuing his attack on the "fairness doctrine," Anello said that "fairness is a quality to be desired.

For this reason it should remain a moral obligation—never a

legal one. When the penalty for being unfair is threat of loss of license, there is a very real power over speech. When fairness is an end result that must be achieved at the licensee's peril, then a leverage is exercised by the government that tends to include conformity with certain pre-conceived ideas."

There is a basic inconsistency, Anello argued, in a "policy that encourages the voicing of controversy on the air while at the same time making it clear that the execution of fairness will be closely supervised. The mere idea of supervision in this area will discourage some broadcasters. Complex ground rules which some in authority would impose will discourage many more."



Anello . . . "suspicions of censorship"

Turning to equal time as demanded by the FCC for conflicting viewpoints, Anello pointed out that "all a broadcaster has to sell is time. If he can be forced to give time for the expression of a contrary point of view, isn't this comparable to the levy of damages for saying what you think?"

## Political Endorsement Part of Editorializing, Says Straus

Harriman, N. Y. — Arguing that "the right to editorialize is followed quite logically by the right to make political endorsements,"

R. Peter Straus, president of WMCA New York and the Straus Broadcasting Group, in an address before the National Broadcast Editorial Conference declared, "In a democratic society, the ultimate solution is the ballot box. Since contests between candidates are really contests between their stands on issues, it follows that we do have the right to endorse candidates — or if the situation calls for it, to say 'a pox on all your houses.'"

By way of illustration: "Let's say that I, as a broadcaster, feel quite strongly about the need for fluoridating the city's water supply and

let's say one elected official is responsible for holding up fluoridation. It does little good to conduct a radio campaign for fluoridation if I cannot flatly call for the electoral defeat of the anti-fluoridation official."

With the "fairness doctrine" in effect now, Straus pointed out, "there should be no government control over what we say or how we say it. Libel and slander laws, the general rules of taste, pride in our research, accuracy and judgment and the interests of our audiences — these are the only limitations we should accept."

"There are enough FCC safeguards now against a station's misusing its editorial power," Straus, a pioneer in broadcast editorials, told his audience.

# ABC Radio to Launch 'Creative Commercial Workshop'

For a fee, network will make available staff of top talent to produce radio commercials, many by name entertainers

**New York** — In still another move to attract additional business to radio, the ABC Radio Network is in the process of forming a Creative Commercial Workshop, aimed at giving advertising agencies and their clients a helping hand in the preparation of radio commercials.

The plan was the brainchild of ABC Radio president Robert R. Pauley. In commenting on it, he said, "There is a great need for creativity in the area of radio commercials, and network radio

— with its ready access to top talent and with proper utilization of its programming people — is in an excellent position to provide valuable assistance in the area of commercial production."

Just a few weeks ago, ABC Radio commissioned an in-depth study on effective use of radio as an advertising medium by Daniel Yankelovich, Inc., independent marketing research firm.

Still in the blueprint stage (although the network is reportedly testing it on an advertiser), the

workshop would consist of a staff of top creative talent. For a fee advertisers who ask for the service will receive complete ABC Radio-produced commercials, many by name entertainers.

Pauley said he feels the need for such a service exists because many advertising agencies today are "unwilling or unable" to take advantage of radio's unique qualities via creative commercials.

"Who is better qualified to educate advertisers as to these unique qualities than the radio industry itself?" Pauley asked. "It is our responsibility to show advertiser that effective commercials can be produced exclusively for radio."

## Stanton: Broadcast Crusade for Civil Rights Law



Stanton . . . "use 5000 voices"

**Harriman, N.Y.**—Calling on the nation's broadcasters to take the lead in supporting the new Civil Rights law, Dr. Frank Stanton, president of CBS, declared at the second annual National Broadcast Editorial Conference, "We of radio and television are at a phase of history in this century similar to that of the daily newspapers when slavery was a commanding issue."

"I suggest," the CBS president said, "that the broadcasters of America take this great moment in history and use their 5000 voices, heard on 156 million radio sets and 61 million television sets, in one mighty, continuing editorial crusade to make this law work; to

press the advantage its promising initial reception has given the forces of humanitarianism and freedom; to come forward with suggestions, approaches and methods to give the law effectiveness and to realize its towering advantages."

All day and all night broadcasters are in touch, one way or another, with virtually every man, woman and child in the land, Stanton said. "The broadcast editorial has direct access to 56 million television homes — almost 93 percent of all the homes in the country.

Forty-five million automobiles have radio sets. No one can do as much as we to stimulate progress in voluntary compliance to the new law in allaying passions, and in quieting misgivings." Stanton pointed out that broadcasters have advantages that the great crusading daily newspapers never had. "We can communicate our editorials to whole families. We can talk to teenagers, to children, to those who are at home and those who are not. We have their attention. We need only to make wise, effective use of it.

## Broadcast Writing Dull, Pompous, Says McMillin

**Harriman, N.Y.** — Calling the general level of broadcast editorial writing "dull, pompous and confused," John E. McMillin, former editor of SPONSOR and currently an advertising and broadcast consultant, suggested that a good editorial is much like a well-constructed radio commercial which always "seems shorter to listeners" than poorly constructed ones.

McMillin explained to his audience at the National Broadcast Editorial Conference that there are four "clear cut functions" of a

broadcast editorial — to interest, explain, convince and stimulate to action.

"The biggest problem in editorializing today is not the 'fairness doctrine,'" he said. "It is not the need for more exhaustive research or a greater sense of responsibility.

The real problem, he said, "is simply one of sheer, horrible, wholly unnecessary dullness."

McMillin's continuing interest in broadcast editorializing is shown in a just-released report, "New Voice in a Democracy."



Montage of NAB ad kit contents

## NAB Takes Self-Regulation Story To Public with New Ad Kit

Code Authority launches informational campaign based on comprehensive promotion mailed to 400 subscribers

Washington — The NAB Television Code Authority is urging subscribers to take the story of industry self-regulation to the public—and it's doing it via a comprehensive information kit (see illustrations). The kit, which lays heavy emphasis on the Code Seal of Good Practice, was mailed to 400 subscribers last week.

Code Authority director Howard I. Bell, who called for a public information program of this nature when he first took office in 1963, declared, "We believe it is of utmost importance to carry the story of the Code to the public and tell that positive steps it has taken on behalf of the American people."

He continued: "It is time that the efforts we have made toward effective self-regulation are explain-

ed so that the public will know that somebody other than the FCC—the industry itself—is concerned about television where problems exist that affect the public's interest."

The promotion kit consists of five animated spots for local broadcast, a variety of ads dealing with Code accomplishments and objectives, on-air scripts, a suggested tv editorial and other devices.

Armed with the material, stations will be telling local audiences how tv is keeping its house in order by limiting commercial time and prohibiting such things as attacks on religion, harmful toy advertising, hard liquor ads, endorsement of products by doctors and dentists.

Overall title for the campaign is "Zeal for the Seal."



Still of an animated spot in NAB kit.



NAB's ad and promotional kit

## Hiebert Sees Live Net Tv for Alaska by 1967

Anchorage — Setting 1967, Alaska's centennial year, as his goal for live tv in Anchorage and Fairbanks, A. G. Hiebert, president of Northern Television, Inc., announced the purchase of an undisclosed number of shares in the Communications Satellite Corporation.

Citing the recent earthquake as costly to Northern Tv's operation, Hiebert, said "Quite frankly, we purchased just a modest amount of Comsat stock, mainly to show our good faith and confidence in this tremendous technical breakthrough and its many implications for enriching the lives of our Alaskan tv viewers."

Asked when he thought Comsat would be a reality for direct tv programming, Hiebert pointed out that the prospectus did not even show Alaska as having one of the initial receiving terminal stations, although Hawaii will be so equipped. However, it does not take much imagination to assume that Alaska, with its tremendous strategic position, would be fairly high on the priority list.

"The Alaskan centennial year (1967) is our objective," Hiebert said, "and we shall work toward that end."

## Curtis Will Sponsor MBS Political Coverage

New York—Mutual Broadcasting System and Curtis Publishing Co. have made it official with the announcement that Curtis will sponsor Mutual's coverage of the national political conventions, the election and January's inauguration.

Known in trade circles for some time, Curtis will use the buy to promote both newsstand and subscription sales of the *Saturday Evening Post*.

A news task force of more than 100 will provide the manpower for Mutual's coverage of the political conventions in July and August.

# ABC Is Entering New Era of Radio Drama

'Theatre Five,' network's 1964-style radio drama series, gets immediate interest of 78 affiliated stations

New York — ABC is bringing back radio drama — 1964 style. After two years of planning and work, the network will launch *Theatre Five*, a series of five-day-a-week 25-minute dramas, today (July 13).

In commenting on the new dramatic venture, Robert R. Pauley, ABC Radio president, declared, "While our competition has been trying to revive drama via 1940 radio techniques and programs, ABC is taking a progressive step to introduce 1964 radio drama and techniques. We are innovating with radio, not reviving a ghost."

It was pointed out that of more than 300 stations queried, 78 affiliates indicated immediate interest. The others were waiting to hear the broadcast products and play them for potential advertisers. Under the arrangement, the programs would be sold locally with ABC receiving a share of the proceeds.

It works like this: The 78 stations carrying the show, so far, will pay ABC Radio the equivalent of each station's top-price, one-minute rate. They will then have local airing rights to the show and the right to sell the commercial availabilities in the show. These slots consist of a minute spot before and after the drama, and a middle-break for a pair of minute spots.

The show is actually a form of syndication, and is not the same thing as radio "co-op" shows of the 1940s and later. ABC Radio affiliates are being given "first-refusal" on the show, but where an ABC outlet declines the series it is being offered to other radio stations, network and independent, in the market. That it will receive a wide pickup eventually is something of which ABC is confident.

"Three pilot broadcasts were fed to ABC Radio's full line-up of stations within the past several days,"

Pauley said. "I expect many additional affiliates will go on to subscribe and sell *Theatre Five* locally as the result of hearing these sample broadcasts."

Executive producer Ed Byron pointed out that each 25-minute program will be a complete and independent story and that subject matters will vary greatly. "*Theatre Five* themes will run the gamut of dramatic suspense," he said, "with only one factor remaining constant: We demand modern, up-to-date radio fare from our authors."

Both the staff and many of the stars are radio drama veterans. The first show, "Hit and Run," a suspense drama about a vicious but influential hoodlum, will feature Cliff Carpenter, Leon Janney and David Korman. Later shows will also feature performers who cut their acting eye-teeth in radio.

Staffers, all veterans of radio drama, include Jack Wilson as story editor; Warren Somerville and Te Bell, directors, and Ed Blaney, sound effects chief. Author of the premier show is Robert Cenedella, novelist and radio-tv writer.

An original theme, "Fifth Dimension," has been composed by Alexander Vlas Datzenko. It will be played by the ABC Symphony Orchestra, which will supply background music for each of the programs in the series.

## FC&B Acquires Danish Agency; Stebbins Agency Joins Wade

New York — Major U.S. advertising agencies continue to expand their overseas operations with Foote, Cone & Belding's announcement that it has signed agreements to acquire Balling Reklame Bureau A.S., Copenhagen, one of the 10 largest agencies in Denmark.

The Danish agency has annual billings of about \$1,750,000 and a staff of 47. It is believed that the new agency, dubbed F.C.B.-Balling, will be the first wholly-owned American agency to be represented in the Scandinavian markets. Danish personnel will be retained.

Among the clients of F.C.B.-Balling are: Corn Products, Danish Bacon, Federation of Danish Industries, Associated Life Insurance

Companies, the Danish Savings Banks, Fiat cars and tractors, Gram refrigerators and home freezers, Gulf Oil and Quaker Oats.

As part of its planned program of overseas expansion, FC&B last spring acquired an Italian agency, based in Milan, and expanded its Paris office to permit full service. The agency also has foreign offices in London, Frankfurt, Mexico City and Toronto.

In another move on the agency front, Wade Advertising, Inc. announced the merger of Barton A. Stebbins Advertising into its Los Angeles office. With Stebbins billings estimated at \$2 million, the merger brings Wade's total billings to about \$18 million.

## Thomas Organ Sparks Spot Drive with Syndication Buys

Los Angeles — In what has been described as possibly one of the largest national spot buys in syndication history, the Thomas Organ Co., maker and nationwide distributor of organs for the home, has purchased two half-hour series for its fall sales campaign.

The multi-city deal involves an excess of 75 markets and calls for Thomas Organ to use *How I Marry a Millionaire* and *My Without a Gun*, handled by National Telefilm Associates, Inc., in promotion with its local dealers

# TvB's Cash Sees Upsurge in Australian Ad Spending

his visit to familiarize ad men with U.S. tv selling concepts, Cash also cites burden caused by government edict that 50% of all programs must be Australian produced

**New York** — With the rapid growth of commercial tv, the continuing use of the United States as a "test market," and if advertisers exploit the opportunities available to them, Australian advertising revenues could hit the \$500 million mark by 1970, according to Norman E. Cash, president of TvB.

Just returned from a trip to Melbourne and Sydney sponsored by Australian tv stations ATN and ISV, Cash predicted an even faster gain in advertising expenditures (currently about \$269 million) than the United States, pointing to rising standards of living in the country, more new products in the market and more need for new products as among the reasons.

Cash reported that Australian tv is thoroughly Americanized in the sense that many major U.S. ad agencies have offices down under and that most major U.S. advertisers are represented in the country. Among agencies with Australian affiliations are McCann-Erickson, J. Walter Thompson, Compton and Ted Bates. Among advertisers, Lever spends about \$1.9 million yearly, Colgate about \$1.5 million and Coca-Cola about \$600,000.

But for all the American influences, Australian tv has one serious problem in the form of a governmental edict which says that by 1965 all program material carried must be at least 50 percent Australian produced, placing a severe burden on the nation's talent resources. There are now 23 commercial tv stations on the air and 19 more will be added in the future. The new stations, Cash said, will be particularly hard-pressed to assemble the talent — news, programing and entertainment — necessary to comply with

the government's ruling. Currently, about 60 percent of Australian tv is imported, with the bulk of it coming from the United States, the remainder from the United Kingdom.

Cash pointed out that for years Australia has used United States as a "test market" to determine what products should be introduced. One result has been that on the basis of observing the U.S. experience, Australian tv has grown at a more rapid rate.

Purpose of the Cash visit was to familiarize Australian media executives with tv selling concepts in the United States (see Sponsor Week, June 22), and he reported large, enthusiastic audiences at all meetings.

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## American Tobacco Has Record 2nd Quarter

Company reports increase in domestic cigaret sales despite recent ad furor, Surgeon General's report

**New York** — Despite the furor over cigaret advertising, the Surgeon General's report on smoking as a health hazard and last week's Agriculture Department release indicating a drop in cigaret sales (see Sponsor Week, July 6), the American Tobacco Co. is not at all unhappy with its second quarter balance sheet: dollar sales and net income for the quarter will be the highest for any second quar-

ter in the entire company history.

Company president Robert B. Walker said that the increase in American Tobacco's domestic cigaret sales reflects gains by Pall Mall and Tareyton, plus the satisfactory introduction of Carlton, the new Montclair and the new Half and Half filter cigaets. Lucky Strike sales were lower in keeping with the trend of the regular size nonfilter cigaret market. Walker added that the company's cigar and smoking tobacco sales continue to show increases.

In making the announcement, Walker was critical of month-to-month cigaret sales figures, calling them meaningless. As a case in point, he said that this May had two less shipping days, representing eight percent of gross volume, than May a year ago, and this will be reflected in government figures for May slated for issuance later this month. On the other hand, he said, this June had two more shipping days than June of last year.

He declared that because of this disparity, company policy is to announce by quarter, making for more meaningful comparisons

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### TALKING IT UP — "DOWN UNDER"



American talks television advertising with his Australian hosts. Left to right, J. H. Oswin, general manager of Australian tv station ATN; Norman E. Cash, president of U.S. TvB. Tony Gorden, Nestles, Australia; Darcy Fitzgerald, Fitzgerald Productions, Australia; B. Cormack, Anson-Rubensohn McCann-Erickson, Australia

## Ad Campaign, Promotion Activity Stepped Up for L.A. Debut of STV

Los Angeles — With D-Day in Los Angeles this Friday (Aug. 14 in San Francisco), Sylvester L. (Pat) Weaver continues his drive to win both subscribers and public support for his Subscription Television, Inc., via an additional newspaper ad campaign and the continuing announcement of new programming acquisitions.

Spurred by success of a newspaper campaign in early June which Weaver said lit up STV switchboards like Christmas trees, another series of full-page ads was run in Los Angeles, San Francisco, Santa Monica and Oakland last

week — this time with a coupon instead of a phone number. Speaking of the earlier campaign, Weaver said: "We received more than 3000 calls in Los Angeles and more than 2100 in San Francisco in two days."

### Cooper Is Screen Gems VP; Harry Truman Series Sold

New York — The appointment of Jackie Cooper as vice president in charge of Screen Gems' West Coast operations was confirmed last week, and sales of the Harry Truman documentary series were announced.

Cooper, typical of the actor-turned-businessman breed, entered television in 1951 as an actor and director. He was the star of *The People's Choice* for three years and, in 1959, produced and starred in *Hennessey*.

Cooper's appointment was hailed by Jerome Hyams, executive vice president and general manager of Screen Gems, as in keeping with the company's stepped-up efforts to attract and acquire "the best young creative and executive talent available in the television industry today."

The Truman series, *Decision: The Conflicts of Harry S. Truman*, has been licensed to Wometco Enterprises, Inc., Newhouse Broadcasting Corp. and King Broadcasting Co. The series, consisting of 26 half-hour dramatic documentaries, covers the critical historical events in the Truman administration and will premiere Nov. 19.

## \$1000 Political Broadcast Fine Levied

Washington—WHAS-TV Louisville, Ky., faces a \$1000 fine from the FCC for failing to identify a political sponsor during the 1963 Kentucky gubernatorial campaign. The program, called "The Chandler Years in Review," was discreetly credited to the "Committee for Good Government."

But a four-man FCC majority believes the real sponsor, Edward T. Breathitt, Chandler rival for the Democratic nomination for governor, should have stood up to be counted. Dissenting commissioners Hyde, Loevinger and Cox disapproved commission's "too casual handling" of the case.

Involved was the Zimmer-McClaskey-Lewis advertising agency of Louisville, which made the first contact for WHAS-TV time. The program, a political broadcast on "The True Story of What A. B. Chandler Has Done for, and to, Kentuckians" was produced and filmed in the WHAS studios. The agency was also serving as Breathitt-for-governor campaign headquarters.

Originally, the sponsorship was to be by "Business Friend for Breathitt," but the Chandler opponent's name was later dropped in favor of the "Committee for Good Government" and the transaction was concluded between station and agency on that basis. The program was announced and visually noted as a paid political telecast when aired.

The station protested that it did

And the announcement of program and talent acquisitions seems to be stepping-up with STV's impending debut. Latest are an off-Broadway production of "Hedda Gabler," starring Anne Meacham; Carol Channing in "Show Girl," a two-hour intimate revue; Chekhov's "A Country Scandal," starring Franchot Tone; "Glad Tidings," starring Tallulah Bankhead and Gian Carlo Menotti's musical drama, "The Consul."

STV, which has had its problems getting off the ground, must still be tested by the voters in a November referendum in California.

right by Sec. 317, sponsorship identification, and that it had no direct dealings with or money from Breathitt. FCC held that when the licensee knows an agency is acting on behalf of a principal the latter's true identity must be aired.

The commission's "informal" handling of the case, and its refusal to give the station its requested oral argument for more complete sifting of the facts brought a lengthy written dissent from commissioners Loevinger and Cox.

### Record Earnings for RCA

New York — Radio Corp. of America lists record earnings for the second quarter and first half of the year — and forecasts a equally bright future. Profits for the three months ended June 30 rose 32 percent, or \$16 million as compared with \$12.8 million in the second quarter of 1963.

For the six months ended June 30, the company reported a 2 percent boost in net earnings — \$37.6 million — as compared with \$29.4 million in the first six months of 1963.

It was noted that this was the 13th consecutive quarter in which RCA profits topped the figures of the previous year.

RCA also indicated that National Broadcasting Co. profit jumped 20 percent over those of the first half of 1963.



*why  
buy*  
**WBAL**  
RADIO **&** BALTIMORE

REACHES A 5-STATE AREA  
MARYLAND'S ONLY 50,000 WATT STATION  
HIGH RATINGS—LOW COST PER THOUSAND  
QUALITY MUSIC STATION—FULL RANGE PROGRAMMING  
RADIO-HOME OF THE BALTIMORE ORIOLES, COLTS,  
CLIPPERS AND NAVY FOOTBALL  
ONLY MARYLAND STATION WITH A FARM DIRECTOR,  
WOMAN'S DIRECTOR AND FULL-TIME SPORTS DIRECTOR  
VOICE OF THE BALTIMORE SYMPHONY  
ONLY FULL-TIME MARYLAND STATION WITH A  
WHITE HOUSE ACCREDITED NEWS DIRECTOR  
MARYLAND'S RADIO REPRESENTATIVE  
AT THE N.Y. WORLD'S FAIR  
NBC AFFILIATE IN BALTIMORE

Convinced? Contact your McGavren-Guild rep. or call Area Code 301-467-3000.

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## Auguring the second half of 1964

What are the problems, controversies and portents facing air media as 1964 swings into its second half? From SPONSOR SCOPE's probing of the field, these highlights:

**Network tv:** The perplexing area for top management is daytime. And you might say it's almost wholly economic. The audience keeps building. Program re-use value is relatively minor. ABC-TV has become a real factor in the distribution of business. The cost of operation — studio facilities, unions, lines — keeps escalating. Schedules are pretty well at the sell-out level. Yet, with the probable exception of CBS-TV, daytime is not profitable. The question that NBC-TV corporate planning, particularly, is now riding herd on: is the time propitious to adopt an across-the-board daytime increase? Another point of sensitive appraisal: piggybacks and multi-product integrated commercials. How far can the networks go in constricting their positions and number? A lot will depend on the business situation, according to the network pulse watchers.

**Network radio:** This medium's deep problem is one of inventory. Affiliated stations must be induced to part with more time — an almost impossibly hard nut to crack — or resort to the strategy of raising rates. Questions top management is wrestling with: (a) should the income from radio be treated as something marginal and (b) how profitable should the network be — \$2, 3, 4 or 5 million before taxes? Ironic side: it was not so long ago when the same top managements were beset with the nagging problem of keeping the losses down.

**Spot tv:** Consensus of outlook among "statesmen" reps on the piggyback flap: when the smoke clears away most stations will have ended up taking piggybacks in participating shows, exercising restrictions in prime time and adopting a "middle ground" in the application of premium rates. The nub of their reasoning: with so many piggybacks on the shelf, the economics of the business suggests compromise positions. An entire market can hold out, but not a station in the market. Another prospect: accelerated drift toward the Petry "P" Ratecard or the H-R "Grid" Ratecard, the type that prices each spot individually.

**Spot radio:** Most crucial need: arriving

at an audience measurement system that will be generally accepted by the buyers as serving as a basis for making a decision. The "statesmen" in seller ranks here are convinced they have a trend upward going for them and that the advent of a system that (a) is harnessed to today's radio and (b) actually works will explode the trend into a brilliant renaissance.

## Soap advertising vs. sales formulas

As a media seller, you may have wondered what formulas the three soap giants apply in determining media advertising as against projected or anticipated sales. The ratio can only be charted in a relatively broad range, because P&G as the leader with an appreciably larger margin of sales will spend much less per case than its competitors. Incidentally, the giants, broadly speaking, apportion outlay this way: one-third, product and package; one-third, advertising; one-third, profit. A rule-of-thumb in media advertising allotment per case or percentage of factory sales, by product:

PRODUCT	MEDIA ALLOWANCE
Powdered detergents	65c to \$1
Liquid detergents	85c to \$1.50
Bar soap	\$2 to \$3
Shampoos	25 to 30% factory sales
Dentifrices	20 to 25% factory sales
Deodorants	30 to 35% factory sales
Hair sprays	35% factory sales
Shaving cream	20 to 25% factory sales
Hair conditioners	30 to 35% factory sales

## Tailor the sell to youth market

There's a school of admen who think a lot of the radio commercials directed at the youth market are blunting effectiveness by blunderbussing. The core of their critique: (1) agencies are inclined too much to cutting corners in the application of the commercials to media buys, (2) the basic jingle may be all right for all audience levels but the remainder of the copy approach should be changed to conform to the audience you're trying to pinpoint — in this case the youth market — which also means adapting or rearranging the commercial to fit the mood of the programing. Put into the argot of the researchers: tying in the creative aspect with the demographic aspect of the audience.

## NBC-TV passes CBS in daytime dollars

Something's happened at NBC-TV — or did in March — that must have this week given CBS-TV's sales department a stir. For the first time in many months NBC-TV's daytime (Monday through Friday) billings, as reported by TvB, ran ahead of CBS' in March. As far as NBC can recall, nothing special happened in March that should have reversed CBS' chronic daytime billings predominance. The daytime comparison for that month: ABC-TV, \$3,962,000; CBS-TV, \$8,466,000; NBC-TV, \$8,687,000. Meantime, NBC will likely be evaluating the ratings results accruing from the four changes in the daytime schedule made two weeks back, plus their impact on adjacent programs, to determine whether a daytime rate boost is in the cards. Say, around Jan. 1.

## World Series outdoes Rose Bowl

For the first time in years the Rose Bowl this season ceased to be the hottest event in televised sports. That niche was taken over by one of the World Series games. (There, of course, was a pitcher by the name of Sandy Koufax.) Missing among the leaders this time was the Sugar Bowl. Nielsen has compiled a list of the "Top 10" sports programs for the 1963-64 season showing the top ratings scored by various sports series and the number of games in such series that qualified for inclusion in the "Top 10." Here's that roster:

EVENT	RATING	AVG. HOMES	NO. QUALIFYING
World Series	39.5	20,260,000	Top of four games
Rose Bowl	34.5	17,750,000	
Cotton Bowl	27.3	14,000,000	
NFL Runners-up	23.5	12,060,000	
NFL Reg. Schedule	22.9	11,750,000	7 out of 15 games
Pro Bowl	22.2	11,390,000	
NCAA Football	19.6	10,050,000	2 out of 14
Sunday Sports Spec.	18.1	9,290,000	1 out of 17
Winter Olympics	17.4	8,930,000	3 out of 16
Kentucky Derby	16.9	8,670,000	

Note: NFL Championship game occurred during non-measured NTI week; hence not included.

## Piggyback premiums on CBS-TV O&Os

CBS-TV O&Os have finally all come up with a formula for piggybacks as of Sept. 1. They'll limit their local programs to one piggyback per half hour, or just one of the three commercials limited to the half hour. Where an ID would

normally come back to back with a piggyback the ID will be bumped out. Each of the O&Os will charge a premium for piggybacks. In the case of WCBS-TV New York, 15 percent. Where the complexity may come in for spot users: Each O&O will make its own decision as to whether a minute announcement with more than one product constitutes either an integrated spot or a piggyback. In New York the same commercial could be tagged integrated and in St. Louis, Philadelphia or Chicago, a piggyback.

## P&G amortizing pilots as "specials"

P&G is partially amortizing a couple of pilots brought in by Benton & Bowles but which couldn't pass muster for a series with the networks by running them off on a couple Saturday nights on NBC-TV in September. The half-hour pair: *Myrnalene* and *Hawk's Landing*. It's basically a bookkeeping thing. P&G advertising includes several brands to underwrite pieces of the pilots, plus time costs, and what's not underwritten is written off to investment. The probable brand participants: Secret, Crest, Tide. The first is loaded with introductory money and the other two are saturated with profits. Burnett will likely get the nod as agency of record, since Burnett's tv department head, Bill Melvain, doubles as chairman of the P&G program committee. Incidentally, General Foods unloads its non-series status pilots by slipping them in as summer filler.

## No pension tap for tv golf

Buyers of golf telecasts needn't worry now that the price they pay will include a tithe for retired golf pros. The Professional Golfers Assn. has abandoned its proposal that television tournaments which use PGA members skim off a share of the rights money for a pension fund. The PGA's remaining tack: just let us sit in as advisors on tv deals so as to make sure a reasonable portion of the rights payment is plowed back into the tournament's prize money. Reported reason for the backtracking: the limited number of PGA members who do the tours felt that it wasn't fair to whack up anything from their labors among a horde of confined club and driving range pros. Incidentally rights costs have been on a spiraling course. For instance: within two years the PGA

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

tournament went from \$15,000 to \$75,000 and the U.S. Open from \$25,000 to \$60,000. The Master, now at \$40,000, goes to \$100,000 in 1965 — if there's a taker.

## Nets light on insurance accounts

The insurance field appears to be slowing down in resorting to network tv as more or less a prime medium. Only six companies, as of last week, have aligned themselves with the medium for the fall. In contrast, last year the roster numbered 14 national policywriters. TvB attributed joint time billings of \$16.4 million to them, as compared to \$15.7 million from that category in 1962. The field accounted for another \$7.3 million in spot tv during 1963 vs. \$5.1 million in '62. Following is where and how the tribe's committed for this fall:

COMPANY	NETWORK	PROGRAMING
Prudential	CBS-TV	20th Century
Institute Life Insurance	CBS-TV	Election returns
John Hancock	NBC-TV	Huntley-Brinkley
State Farm Mutual	NBC-TV	Jack Benny
Aetna	NBC-TV	Bowl games, tennis
Liberty Mutual	ABC-TV	Hunting & Fishing special
Allstate	ABC-TV	Wide World of Sports

P.S. ABC-TV reports it has a third one that can't be announced now.

## Contac's \$350,000 into daytime

Menley & James isn't giving the cold remedy competition a chance to put in some solid tv lies against its delayed action Contac. In addition to nighttime network participations, and spot tv, Contac is invading the network daytime precincts via NBC-TV this fall with a total of 60 commercial minutes. Worth: about \$350,000. Another substantial NBC-TV daytime buy of the post week: Lehn & Fink, 60 minutes at around \$4000 a minute.

## Network contracts baffle lawyers

One of the believe-it-or-nots of the network television business. Even at this late date, many millions of dollars in time commitments are carried through each season without an exchange of contractual signatures. Each successive year the network lawyers insist on inserting into contracts more rigorous and pervasive clauses. Agency

lawyers counter with their own clauses. The haggling goes on for months and very often the commitment has run its course without a contract formally being signed. And what is strangest of all is this: if a money dispute should later accrue from the unsigned transaction, the differences are worked out without resort to litigation. In other words, network and customer seem disposed to abide by the "customs of the trade" doctrine. To give you an idea of the complexity and length of these network contracts: CBS-TV's now runs to 20 pages, loaded with all sorts of indemnification clauses and whatnot. For contrast with other media: a magazine contract runs less than a half-page of print; newspapers, less than that.

## Admen hail farm radio trends

Two trends in farm radio that bode a heightened interest in that phase of the medium, according to impressions gathered by SPONSOR SCOPE from agency men with agricultural, chemical, medicinal and machinery accounts: (1) the use of shorter, concise and more frequent programming: 5-, 10- and 15-minute segments spread over the day's schedule, instead of a rambling two-hour format; (2) farm directors and their associates are spending more service time, out in the field, organizing groups and streamlining their approach to the multiplicity of interests within their ken.

## The saga of a colossus

If you've got a taste for nostalgia and have been around the business a long, long time, this recital should strike your fancy. It's a brief flight in contrast on the theme of last week's topping-out ceremonies for the 58-story CBS headquarters on New York's Avenue of the Americas, and the CBS that was when William S. Paley took the fledgling network over from the Columbia Phonograph Co. 36 years ago. The principal investors were Paley's father and uncle, the Levy brothers (Ike and Dr. Leon) and Jerry Lockheim, a Philadelphia utilities contractor. In the first year of operation the network billed around \$400,000. In addition to the phonograph company itself the accounts were Majestic Radio, Ceco and the Paley-owned Congress Cigar Co. The investors eyed the successive balance sheets and wondered,

as Ike Levy used to tell it in later years, how long they'd have to go on chipping in for the losses. The network's headquarters was then located on a couple floors in the Paramount Theatre tower on Broadway, with a total 20 to 25 employees. (Lone survivor is Lawrence Lowman, now concerned with labor; and he's due to retire in February). Now the contrast. CBS last year took in \$425,000,000 from broadcast and program sales—this covering the two networks and the O&Os. As for the CBS-constructed new headquarters, building, ground and furnishings will represent a total investment of \$40,000,000.

### Likely 15 leaders in spot radio

A SPONSOR SCOPE check with key reps and the RAB would indicate that when the roster of active spot radio accounts is drawn up for the first half of 1964 the following will have a strong stake among the top 15 spenders: General Motors, R. J. Reynolds, Ford, Chrysler, American Tobacco, Esso, AT&T operating companies, Anheuser-Busch, Ballantine, Firestone, Carling, Eastern Airlines, Campbell Soup, American Oil, Lorillard. P.S.: The RAB will have available this week a dollar estimate by advertisers of spot expenditures for the initial quarter of 1964.

### Commentators carry ball Nov. 3

You can figure the November election returns as one instance where the three tv networks' competitive position will have to stand solely on the personality pull of each one's commentators, or anchormen. With nobody having the advantage of flashing the results first, the burden of edging out the other networks on over-all rating will revolve around Walter Cronkite vs. Huntley-Brinkley vs. Howard Smith-Edward Morgan. The end figure could turn out surprisingly close.

### Hourly tv usage spurts over '63

For trend-spotting of over-all viewing, April makes a good month. Hence there's a bright omen in the fact that viewing levels by hour of the day and night this April were consistently ahead of the same month in 1963. The margin between the

two periods can't be attributed entirely to added tv homes. The increased percentages, in general, of hourly average audience are greater than the increased percentage of tv homes over the two years. The incontestable point here—there's been anything but a driftaway of viewing these past two years, regardless of what the alarmists have been saying about the level of programming. For documentation, note this three-year hourly comparison of average per minute home tv usage as culled from Nielsen:

TIME	APRIL, 1962	APRIL, 1963	APRIL, 1964
9-10 a.m.	6,321,000	6,524,000	8,110,000
10-11 a.m.	7,154,000	6,972,000	8,730,000
11-12 a.m.	8,869,000	8,715,000	10,210,000
12-1 p.m.	11,319,000	11,504,000	13,080,000
1-2 p.m.	11,025,000	11,902,000	13,180,000
2-3 p.m.	9,996,000	10,001,000	12,980,000
3-4 p.m.	10,045,000	10,109,000	12,980,000
4-5 p.m.	11,711,000	12,350,000	14,880,000
5-6 p.m.	14,210,000	14,043,000	17,180,000
6-7 p.m.	18,963,000	18,177,000	21,490,000
7-8 p.m.	25,676,000	24,651,000	27,650,000
8-9 p.m.	30,037,000	30,527,000	32,220,000
9-10 p.m.	30,625,000	30,976,000	32,270,000
10-11 p.m.	25,235,000	25,149,000	26,730,000

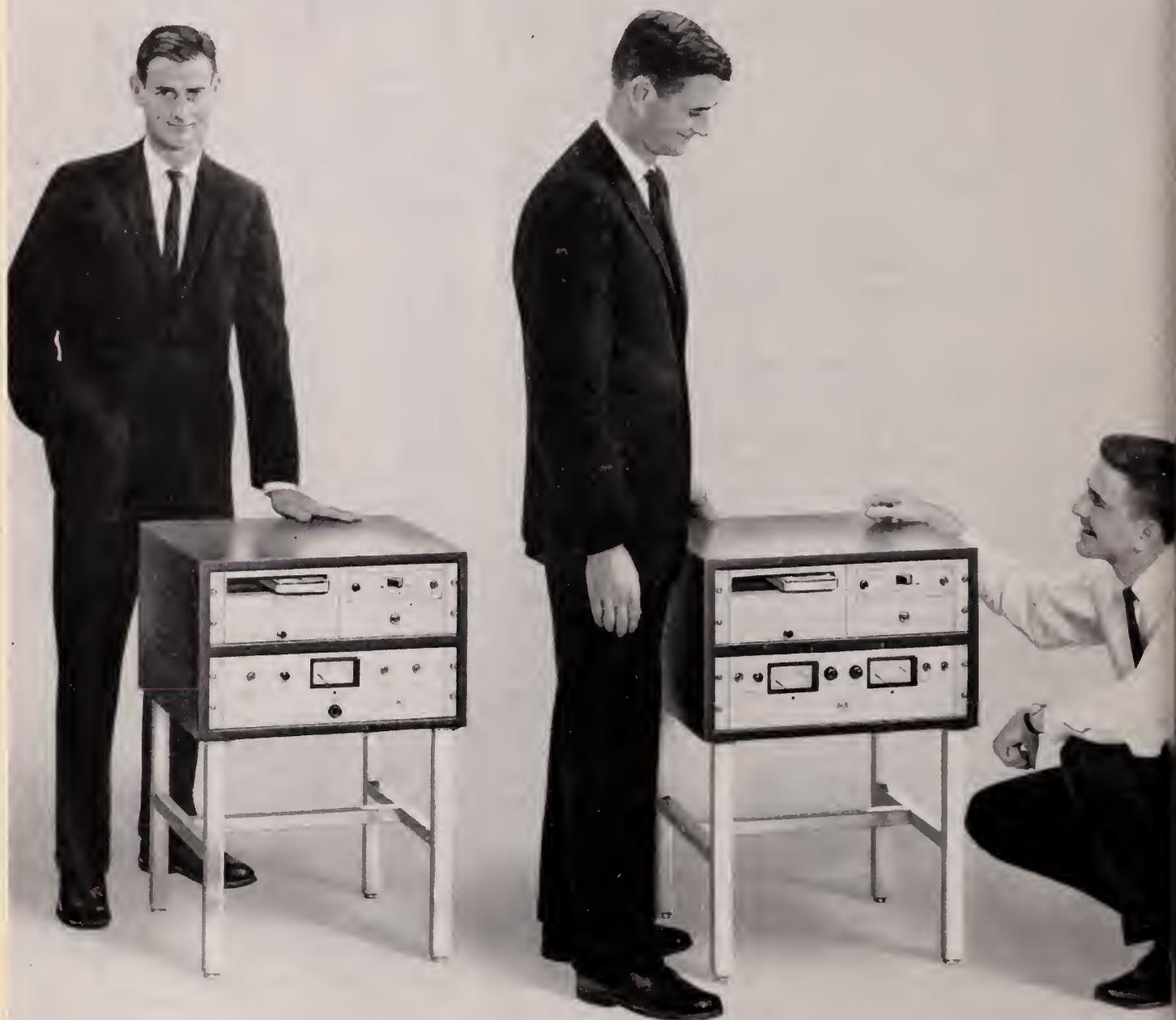
### The switch is from MW&S

The \$1.5 million chunk of the First National City Bank account which LaRoche is getting comes from Mogul Williams & Saylor. It's the national campaign, and not the New York City campaign, which remains with BBDO. MW&S will continue to handle the bank's trust campaign. The national campaign, it's interesting to note, does not use tv. The city campaign rates as a tv pioneer among the N.Y.C. banking fraternity.

### CBS-TV culture down to a trickle

They won't need a computer at CBS-TV this coming season to calculate the revenue from cultural programming. At the moment the mill on the culture side isn't grinding much. About the only thing cooking is the perennial sale of the Young Peoples Concert series (four) to Shell-Figures, \$800,000 to \$900,000. CBS-TV had been considering a culture series from an outside supplier but that's been forgotten. It all sums up as a sharp dip from, say, four seasons ago when the medium glowed with cultural programming support from the automotives and the giant chemicals.

# RCA transistorized audio



## Monaural Cartridge Tape System... RT-17

With silent, automatic operation, compact, distinctive styling and high quality sound reproduction. Three cue tones include a "trip cue" for automatically triggering other equipments capable of being remotely started (in both this and the RT-37 stereo system). Remote control recording and playback.

## Stereo Cartridge Tape System... RT-37

Has all the convenient record/playback features of RT-17. Handles voice and music with unmatched realism. Adds new stereo believability to recorded material. Provides remote control recording and playback.

**Get all the facts** about the RCA line of transistorized audio tape recorders. Call your RCA Representative. Or write RCA Broadcast and Television Equipment Department, Building 15-5, Camden, N.J.

# tape recorders

**STEREO**  

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**MONAURAL**



## Multiple Cartridge Playback System... RT-8

For handling quantities of tapes. Can be operated manually, sequentially, or by pulses supplied from an automation system. Each unit houses four plug-in cartridge decks which can be stacked in systems of 8-12-16 or more units. A random trip cue feature is optional.

## Professional Audio Recorder... RT-21

Quality to meet the most critical requirements. Also simplified operating features. Variable speed control for quick cueing of tapes, an optional fourth head for special playback use, rugged construction for smooth reeling and braking. Console, portable, or rack mounting—stereo or monaural.



**The Most Trusted Name in Radio**



## how do you fit a walrus into a water bucket?

You can! . . . if you're willing to settle for the tip of his flipper. Like ranking TV markets. You can take a small part of the market by using the metro approach . . . but if you want the whole walrus, you've got to rank by total market! Point! More than 80% of the Charlotte WBTV Market is located outside the metro area, and the Charlotte TV Market contains 550,000 TV homes . . . ranking 22nd in the nation . . . 1st in the Southeast!\* Come on in . . . the water's fine. You'll flip over our walrus-size coverage area!

\* 1964 Sales Management Survey of Television Market

**WBTV**  
**CHARLOTTE**  
JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.

# YOUTH-- the neglected \$50 billion market

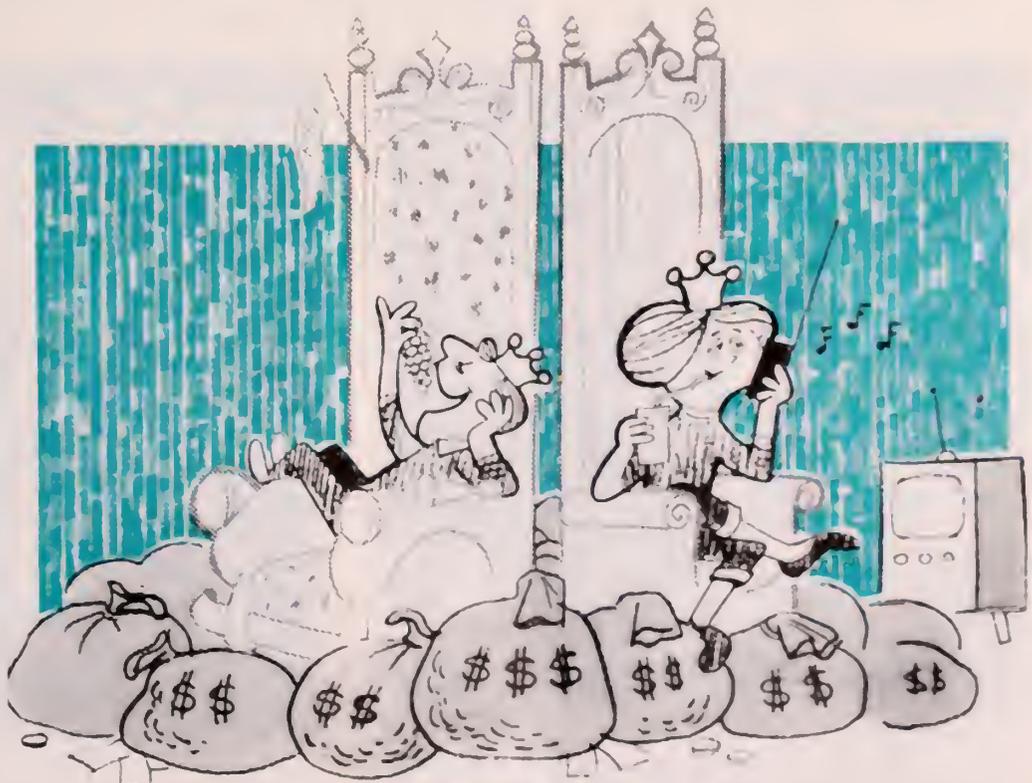
Radio/tv, says one of the nation's most actively youth-oriented agencies, can lead clients who have courage to a treasure island

**I**N ALL ADVERTISING HISTORY no two groups of statistics have changed so dramatically as have those involving the growth rate in the past decade of both television and the number of young people in the United States.

Social science statisticians see the under-25-years-of-age population of this country reaching 40 percent of the total before the end of 1965, and 50 percent

shortly thereafter. The 22 million youngsters between the ages of 13 and 19 today will increase 30 percent in that time, while the total population growth rate will be only 8 percent. The 25 to 39 age group is actually expected to drop 2 percent.

With a first child being born mostly to mothers under the age of 25, and the rising percentage of teenage wives with



THE KING AND QUEEN'S ASSOCIATION



**TABLE I — THE YOUTH MARKET**

Age	Boys	Girls
Under 5 years old	10,554,000	10,168,000
5 to 9 years	10,171,000	9,841,000
10 to 14 years	9,153,000	8,848,000
15 to 19 years	7,748,000	7,663,000
<b>Totals</b>	<b>37,626,000</b>	<b>36,520,000</b>

two or more children — they gave birth to one out of seven babies born in 1962 — we find a perhaps strange but wonderful new market. New because it has been paralleling television's growth and emerging in every village and city, nook and cranny.

More, but still too few, advertisers are approaching the youth market with an intense, growing interest in capitalizing on its exploding potential. Sprouting in the advertisers' own backyards, thriving in spite of advertising's neglect, the youth market's clamor for some of the attention being lavished on the adult consumer is at last being heard.

What broadcast advertising currently does exist in the reach for the mighty "mite" market is principally in the strong push behind toy products. So acute has this new awareness become, it has even led to a code designed to contain

the enthusiasm of both client and agency creative people.

Today, an estimated 74 million — ages zero through 19 — are in this market, one third of the total U. S. population. In dollars, at least \$50 billion is spent annually for them or by them on everything from toys to clothing, food and even cars. Some of our most astute youth marketers and agency men consider the figure a very conservative one.

By 1980, the total youth segment of the population will have increased by 46 percent. By that time, marketers should automatically have gains of from one-third to one-half more business volume. But, in the view of Melvin Helitzer, president of Helitzer, Waring & Wayne, New York advertising agency, the real planners will double or triple their current normal share of business.

Helitzer's agency is likely the

first in the country (and perhaps in the world) to specialize solely in the youth market. Just 15 months ago the agency opened new Madison Avenue doors with a staff of children's marketing, advertising and merchandising specialists to explore and develop advertising for children.

"The youth market is a bet we're not missing, and we don't want our clients to, either," says Helitzer. He also suggests that general product advertisers — food and drug companies, the car and insurance companies — can advertise as well as productively to youngsters as can the makers of candies, gum, toys and games.

Matching youth's marketing patterns and needs to television is a difficult assignment for the agency media department, and one which demands close-in knowledge. In the second article of this two-part feature, SPONSOR will high-



That parents and grandparents spend money indulgently on youngsters was implicit in the campaign launched on the NBC-TV "Tonight Show," with Johnny Carson pitching holiday game gifts for Milton Bradley Co.



Captain Kangaroo, well known and loved by the nation's boys and girls teamed last fall with Mr. Moose on the popular CBS-TV show to sell youngsters on Borden Foods Co.'s Instant Dutch Chocolate.



Temper Room has been a tv institution for enough years to be teaching soon the children of the tot audiences it reached 12 years ago

ight some of the philosophies and methods used by HW&W.

If Mel Helitzer is right in believing that it's in the broad general product and service areas — the foods, the drugs and toiletries, the cameras and insurance — that admen can drive up the

peaks in their client's sales curves, how?

Here's a closer look at that market today:

The latest available estimates from the U. S. government indicate there are 74,146,000 youngsters in America from the age of

zero to 19. Girls and boys are about evenly divided (A breakdown of the market by sex and age, is shown in Table 1)

And the market in 15 years?

Government predictions indicate this total will grow to 78,563,000 in 1965, then zoom upward in



Walt Disney, shown with his model of the "Tower of the Four Winds," designed for the Pepsi-Cola Co. site at the World's Fair, has been proving for years the power of tv to reach and sell kids of all ages



Leading the line of new doll and toy fashions last fall was Tressy — a doll with hair that can be grown or shortened with the turn of a magic key. Tressy tv commercials proved that kids influenced buys for dolls



More than 50,000 preschool-age youngsters attended Birthday House video-taping of the WNBC-TV show, starring Paul Tripp, at the Palisades Amusement Park in New Jersey. Parents who brought them know the influence of kids.

1970 to 86,434,000, to 96,221,000 in 1975 and to 108,197,000 in 1980.

The youth market includes, by generally accepted definition, all youngsters from the pre-natal stage through the age of 19. The bulk-up takes place in the zero to 14 years range, accounting for some 59 million. Another 15 million are in the 15 to 19 range.

Tastes, needs and patterns vary from age to age, of course. Marketers tend to apply similar projections of activities, habits and needs in these ranges: under 5 years old, 5 through 9 years, 10 to 14 years and 15 through 19 years. The group from 10 to 19 is the one which has the most money of its own to spend, and the most money spent on it. These youngsters total some 30 million, about evenly divided between boys and girls.

The members of the teenage population — now being referred to as “the aristocrats of the market place” — wield a staggering purchasing power and are anything but frugal. Without either historic or sensory relationship to the depression years, teenagers are totally of and by our affluent society.

Because they represent the most lucrative potential for advertisers, SPONSOR details their profiles.

**The Teenage Boy.** There are some 13 million male youngsters in the United States from 13 through 19 years of age. Because re-

search on a national basis has, to date, been limited, specific data — hard to come by — are found mainly in special-interest media files, but disclose enough information to show trends and patterns of influence that this group exerts on marketing and merchandising.

One survey shows that the average teenage boy, for example, spends about \$8 for a pair of shoes and buys 4.4 pairs per year for an annual estimated total of \$35.20. Projected to 13 million such boys, this figure reaches an impressive \$457 million that is spent on shoes alone.

In another survey which measured the clothing purchases of boys between the ages of 13 through 17, (diminishing the shoe-survey age span by one third) it was found that between 20 and 30 percent of all male clothing purchased went to boys in that four-year bracket.

That there is a measurable difference between the city boy and his country cousin is obvious in figures disclosing that the farm boy, in his teens, with an unusually high income, spends far less for clothing than his urban or suburban counterpart. The farm youth, with a personal income of \$1140 each year, spends only \$114.72 on clothing and up to only \$72.17 a year on such incidental items as sporting equipment, photography, books, luggage, radios, rec-



ords, pens and the like — undoubtedly a low figure in contrast to his city cousin.

Wearing apparel expenditures for boys, in another market research report, show some interesting contrasts between the boy from 6 to 12 years of age and his 13- to 20-year-old brother, though the statistics may not be surprising to marketers (see Table 2.)

Items which are unusually promotable among teenage boys range over a broad gamut from pop records to cars. Many boys in their teens, who have a sizable personal income through working, are ripe for advertising messages for radios, tape recorders, portable television sets, cameras, sports equipment, hobbies, clothing and toiletries.

Some of the personal income spending patterns between boys and girls also contrast strongly. Research in the laundry industry disclosed this with a breakdown of the average spent by teen boys:

For every dollar spent, 23 cents goes for school lunches; 11 cents sports; 10 cents, dates; 9 cents movies; 9 cents, records; 9 cents snacks; 7 cents, savings; 7 cents clothing; 6 cents, school supplies; 5 cents, reading materials; 4 cents cars and gasoline; 4 cents, mis-

**TABLE 2 — AVERAGE EXPENDITURES — BOYS CLOTHING**

Item	Average Cost	
	6-12 Years Old	13-20 Years Old
Sweater	\$ 2.70	\$ 5.85
Outer jacket	6.85	9.30
Dress shirt	2.10	3.25
Sports shirt	1.35	2.40
Suit	12.00	33.00
Slacks	3.30	4.35



ellaneous; 3 cents, hobbies; 2 cents, grooming.

Such statistics, projected, are beginning to press an awareness on advertisers that they have been omitting basic appeals to this influential group of youngsters.

Compare this breakdown with that on girls on this page.

**The Teenage Girl.** Her profile is similar largely because she too is a free-thinker, independent, has her own income and influences the pulls on the family pursestrings. She's an enigma to merchandisers and retailers as well as to her parents.

Emerging from the analysis of available quantitative and qualitative data is this general pattern: in numbers there are approximately 12 million teenage girls, and their importance is magnified by two facts: (1) girls have their own money and (2) they influence family purchasing.

Most teenage girls have an allowance from their parents and/or money earned from baby sitting, clerking, etc. Projecting their weekly income, which one survey records as \$9.53, shows a total of \$8.4 billion a year by the end of 1965. This, says HW&W's Helitzer, is a "pure" money figure inasmuch as it is the

girl's to spend exactly as she pleases.

What does she do with this money?

She spends an average of \$300 a year on clothes for a national total of some \$3.5 billion in apparel and accessories. Her 5.4 pairs of shoes, which cost an average of \$6.50 per pair, accrue to an annual total of some \$418 million.

One of the non-duplicated product categories between teenage boys and girls is cosmetics. Girls spend some \$360 million a year for beauty products, a figure carefully eyed by cosmetics manufacturers. In one youth market survey it was noted that the dollars spent on cosmetics and personal attire by teenage girls account for about 20 percent of these categories in the U. S. market. The importance of this figure is particularly evident when it is realized that these teenage girls make up only about 10 percent of the nation's female population.

Although they can't be considered typical, more than a few teenage girls enjoy high living and considerable luxury. While less than \$10 was the average weekly income for the teenage girl, some

enjoyed a weekly income of \$50 in 1962, and two years earlier, according to records — 565,000 of them owned cars.

How else does the teenage girl spend her money?

In the same study that broke down the dollar division of spending by boys, it was learned that out of every \$1 spent by girls, 21 cents goes for school lunches; 19 cents, clothing and jewelry; 9 cents, savings; 9 cents, movies and records; 8 cents, school supplies; 8 cents, miscellaneous; 7 cents, grooming; 6 cents, reading material; 6 cents, sports; 5 cents, snacks; 2 cents, hobbies.

The disposable income becomes more significant, says Mel Helitzer, "because the youth's disposable income dollar is a full dollar, free and clear and devoid of the claims made on adult dollars."

While there are some other figures which conflict with these personal teen income figures, the pattern of a free flow of money — frequently in sizable amounts — is obvious for a large percentage of the youngsters in this country.

For example, even in a survey which shows the median income for girls from 13 to 19 years of age, as \$2.82 per week — with



the average \$5.63 — 6.1 percent of that sample have their own department store charge accounts.

A Census Bureau analysis has shown that 8.4 million teenagers 14 to 19 years of age reported earnings during 1962 with a median income of \$401 for boys and \$385 for girls. While summer jobs were the source of earnings for 90 percent of them, full time working teenagers recorded a median income of \$2500 per year.

Two years ago, a scholastic magazine study among boys and girls (from 12 to 18 years old) showed that almost half — 49.3 percent — have a regular allowance. Almost half — 47.6 percent — earn money at part-time jobs out of the home and another 17.5 percent get money for working in their own homes. One in three (32.9 percent) said they get “odd amounts” of money from their parents from time to time.

Nor can the astute marketer overlook the rising educational level of young people. The national campaign against school drop-outs is having a clear effect on these statistics. Compared to under 50 percent of all adults today who have finished high school, 60 percent of all our 18- and 19-year-olds have graduated from high school and the effect on the sophistication of teen tastes is sharp.

**The Younger Child.** Although teens account for the larger expenditure in the youth market, young children have a major voice in product selection and consumer spending. They have a direct influence on items given to them on holidays and birthdays as well as on products and services used during the entire year. The market is flooded with child-oriented items, from pre-nata

## Teenagers take to television

■ TEENAGERS — that special “in-between” group that is usually treated as a segment of the overall children’s market — have long been thought unreachable via network tv at least in practical terms.

Not so, according to an NBC Television study which reports

these vitally important facets of the diamond lode:

- Of the 192 million total U.S. population, about 25 million are teenagers. While tv’s penetration of all Americans is about 93 percent, its penetration of teenagers is a lot stronger — 98 percent.

- Greatest amount of teenage viewing is done between 7:30 and 11 p.m. (EST) all nights of the week, with virtually the entire teenage market (97 percent) checking tv at least once during the seven days.

On the average day (between 7:30 and 11 p.m.), 59 percent of all teenagers are reached by television.

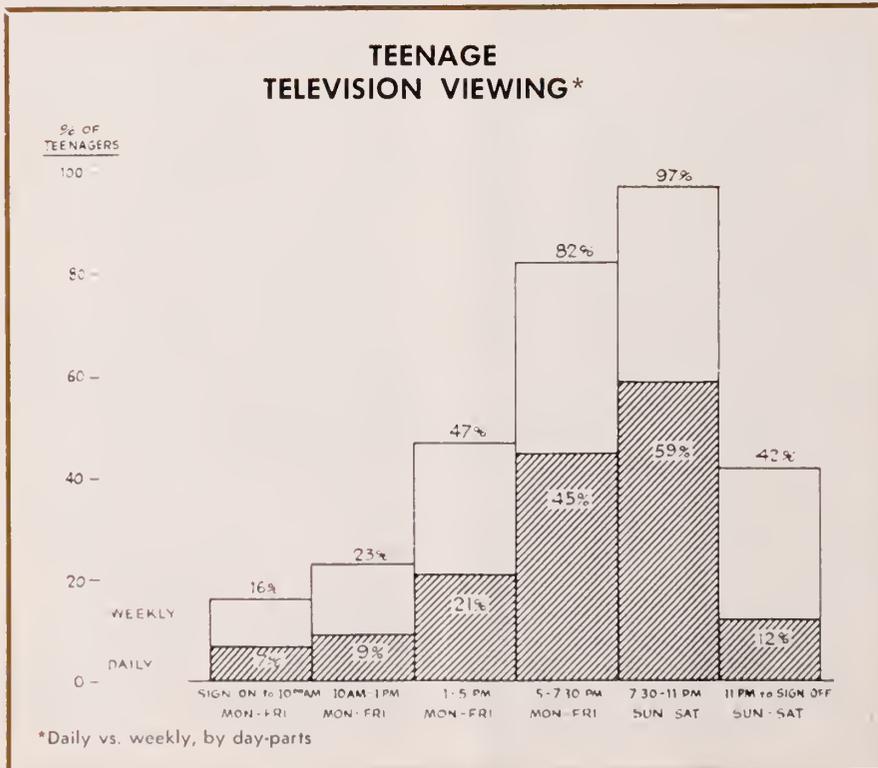
Which are the very best half hours for reaching this free-spending group of viewers?

The top three half-hours all lie between 8:30 and 10 p.m., Sunday through Saturday. Over the full week, they reach 88 to 91 percent of the total teen market. For an average day, they reach 43 to 47 percent.

Next best are the “adjacencies” to the Mr. Big period — the 7:30-8:30 p.m. time slot and the 10-11 p.m. bracket.

Trailing are the non-network half-hours between 5:30 and 7:30 p.m. Even so, they deliver nearly 60 percent each of the total teenage audience in the course of a week.

The greatest single half-hour for teenage viewing is from 9 to 9:30 p.m., delivering half the market on an average day and a giant 90 percent of it in a week.



choices such as furniture, layettes, clothing and accessories, to toys which are in demand before the youngsters move into their teens. Apparel, records, books, games and foods all sell steadily throughout the full 12 months of the year.

The stakes in marketing and advertising successfully within this framework are obviously large.

It is of course logical for advertisers, painfully aware of the intensified competitive advertising pressure that has come about through increased efficiency of ad-dollar use, to ask: "Why advertise to children? What influence do they have?"

The whole answer can be captured in the results of a survey or a breakfast food in which mothers of still young children were asked what kind of breakfasts they

prepared for their own young ones. Almost all of them insisted that their children got a hot cereal breakfast — "one that would stick to their ribs" — because it was necessary for their health. Questioned separately in the schools, the children of these mothers — on being offered a choice between hot cereals and the cold packaged brands they had seen promoted on television — asked, "What's a hot cereal?"

Television is generally credited for the blossoming of child-conscious advertisers over the past 10 years.

Certainly, no other medium has been able to match the demonstration and action that video can give, and certain kinds of advertisers need. In this context, it is the reservoir from which child-oriented

advertisers have drawn their strength and from which they will continue to draw it in the years ahead.

The adman parent knows full well the influence his children have on decisions — small and large — about what the family buys. And even though his children may be more privileged and more sophisticated than most, their actions and reactions are typical of kids generally.

Youngsters want what they want when they want it. They are positive, opinionated, persuasive.

*(In Part 2 of this feature SPONSOR will examine the television technique being used to reach children, how children's television time is bought and what creative philosophies are important in commercial and program development.)* ■

## What children's hour?

AGENCIES AND ADVERTISERS who want to buy children's programming may find one lump in their timebuying oatmeal: what, exactly, constitutes a children's program?

The answer isn't as pat as it may seem.

For example, consider *The Patty Duke Show* (8-8:30 p.m. Wednesday, ABC-TV). Looking at its audience by age groups, the largest single segment (30 percent) is composed of viewers between 6 and 12 years of age. The second largest group, however, (28 percent) are adult women and the third (16 percent) are adult men.

Nevertheless, "children" (taking them by age groups from two years to 20) comprise the majority of the *Patty Duke* audience — 56 percent, according to a recent ARB audience-composition report.

A similar audience was reported for the same network's *Flintstones*, in which 65 percent of all viewers are under 20. Otherwise, percentages are as follows: men, 15 percent; women, 20 percent; teens, 9 percent; 2- to 5-year-olds, 21 percent; 6- to 12-year-olds, 35 percent.

This picture isn't restricted to just one network by any means

### TOP 10 PROGRAMS AMONG CHILDREN AND TEENS\*

Rank	Program	Network	Children (2-12)	Teens (13-17)	Total
1	Beverly Hillbillies	CBS	15,388	7,350	22,738
2	Walt Disney	NBC	16,508	4,478	20,986
3	Donna Reed	ABC	14,764	4,385	19,149
4	Bonanza	NBC	10,736	7,117	17,853
5	Patty Duke	ABC	12,496	4,454	16,950
6	Ozzie & Harriet	ABC	11,945	3,620	15,565
7	My Favorite Martian	CBS	11,581	3,626	15,207
8	My Three Sons	ABC	10,810	3,908	14,718
9	Petticoat Junction	CBS	9,407	4,860	14,267
10	McHale's Navy	ABC	9,437	4,519	13,956

\* In millions, from March, 1964, ARB

(see table). When CBS Television took a count of its high-drawing children's shows, two of its night-timers led the way: *Lassie* (7 p.m. Sunday) and *My Favorite Martian* (7:30 p.m. Sunday).

NBC-TV will be using early Saturday evening time slots for two new programs with extra strong appeal for children while also suitable for the whole family. *Fhipper* (7:30-8 p.m.) and *Mr. Magoo* (8-8:30 p.m.)

Thus, the children's hour doesn't fall only on Saturday morning.

Moreover, that fact seems only the beginning, for good follow-up questions are: When the whole family watches tv, whose preference determines the program to watch — parents' or children's? And in families owning more than one set, how many are in use simultaneously? And by whom?

The answers may come only from computers. ■



## The found weekend

■ ABC-TV, the leading program innovator last season and this, shows alertness to the children's market with an increased Saturday morning block, plus new youth attractions the next day, too — a real step toward bringing commercial scheduling into Sunday morning, as well as utilizing the children's allocated tv time, weekends, to full advantage.

New additions to the weekend daytime lineup at ABC-TV this fall will start at 9:30 a.m. Saturdays with *Buffalo Bill, Jr.*, *Shenanigans* and *Annie Oakley* (each half-an-hour long) running straight through until 11. Then comes the new version of last year's *Casper* cartoons. The morning block of youth-oriented shows isn't really concluded until *American Bandstand* (1:30-2:30 p.m.) is over.

The Sunday lineup begins with the new *Porky Pig* (10:30-11 a.m.) and also includes *Bullwinkle* and *Discovery '64*, which follow in that order.

These new additions, says Armand Grant, ABC vice president in charge of daytime tv programming, come "because of the success and acceptance by both viewers and advertisers of our children's program schedule."

Among sponsors of ABC-TV children's shows for the upcoming season are:

*Discovery '64*: Binney & Smith (art supplies) through Chirurg & Cairns; Sawyer's (stereo viewers and equipment) through Cole & Weber; Wrigley gum through Erwin Wasey, Ruthrauff & Ryan.

*American Bandstand*: American Chicle, Ted Bates; Dr. Pepper, Grant Advertising; Sweets Co. of America (Tootsie Rolls), Henry Eisen; Toni hair products, North; Vieck's Clearasil, Leo Burnett.

*Bugs Bunny*: DeLuxe Reading (dolls, toys, games), DFS; General Foods, Benton & Bowles; Mattel (dolls, toys, games), Carson/Roberts; Wyler drink mixes, Compton.

*Beany & Cecil*: American Chicle (Fizzies soft drink), Lennen & Newell; DeLuxe Reading; Beechnut (Stripe gum), Benton & Bowles; General Mills (cereals), DFS; Gold Seal (Mr. Bubble soap), Campbell-Mithun; Mattel, as above; B. F. Goodrich (footwear), FCB; Sweets, as above.

*Magic Land of Allakazam*: Beechnut, General Mills, Gold Seal and Mattel, all as above.

New *Casper* cartoons: General Mills, Gold Seal, Mattel. ■



HW&W president Melvin Helitzer

**An agency believes—**

## Children

■ THE CHILDREN'S MARKET has been available to advertisers and agencies for years, but until recently it was a comparative stepchild to the lucrative adult market insofar as agencies themselves were concerned.

Agencies have explored the market for clients who must reach it, but until February, 1963, no agency had elected to specialize in it wholly. It was then that Helitzer, Waring & Wayne, Inc., likely the only agency of its kind, was formed.

Enthusiastic about the success television has with children's advertising, three men — Mel Helitzer, then advertising director of Ideal Toy Corp., Saul Waring, account supervisor at Grey Advertising Agency, and Andre Barueh, a broadcast industry personality and agency executive — decided the time was right and ripe for an agency specializing in the children's field.

The resulting firm opened its doors with some \$1 million in billings and seven clients. Within weeks it had 11 clients billing at the rate of \$1.5 million a year. Today the agency is billing at the rate of \$4 million-plus annually for 17 clients, and its staff has grown from seven to 35.

President Mel Helitzer, who spent eight years at Ideal Toy and has 13 years experience in marketing to children, directs the agency's operations. His staff members are no strangers to children's advertising, having a range of 10 to 25 years' experience in the field.

HW&W is as serious about the children's market as its clients are, and seems determined to guide them with the best concentration of brains and know-how ever assembled on the subject. Advertising is the core of its service, but the partners also counsel clients on such points as packaging and product development as well as on the fundamentals of advertising — creativity, media selection, research.

Are other agencies alert to the potentials and present opportunities in the children's market? The answer, says Mel Helitzer, is yes. More new agencies will



Saul Waring (left) and Andre Baruch brainstorm over a storyboard.



HW&W's Mary Lou Benjamin



HW&W's Russ Alben

## are the most . . .

probably be formed to specialize, and he welcomes the competition. Moreover, three large agencies have already moved to acquire youthful HW&W as a division to supplement their adult-oriented efforts, with no success.

"We are successful now as an independent agency," says Helitzer, "and we expect to grow steadily in the next ten years and beyond. Why merge? We're proving that we can make it alone, and frankly we can best serve our clients by maintaining a single agency structure."

Within this structure, Helitzer and partners Waring and Baruch have employed specialists with child-marketing talent. Media director Mary Lou Benjamin, who brought the children's market while a timebuyer at Grey, is now pioneering (with assistant Liz Mallon) as advertising's only buyer concentrating on the media requirements of children's advertising alone.

If buying media to reach this market is challenging, so certainly is the sensitive job of creating the advertising. Copywriter Russ Alben has dealt successfully with writing to children since the agency started. His approach is fastened to the guidelines set by the agency's philosophy on advertising to children: be truthful, dignified and directly honest in approach. The creative effort to reach children is also largely concerned with the philosophy of "involvement," drawing the child into the advertising through his or her own participation in it. Working with Alben in applying these principles is Marcia Winters, another copy professional.

Art director Dino Kotopoulos, who also designs print ads and creates new packaging designs for many products, has proved that there are special creativity requirements that go into the designing of commercial sets for television's sell to the youth market.

As Helitzer points out, the talents of everyone at the agency meet to totally service the child-oriented advertiser who formerly—according to Helitzer—had nowhere to go. "As an agency, we want to practically

guarantee the client success, by offering—in this order—(1) research, (2) product development, (3) advertising created specifically for children and (4) pretesting of the commercial's effectiveness."

Accounts now handled by the agency are:

American Character Inc., New York; Bilnor Corp., Brooklyn; Greenman Brothers, Hicksville, L.I., N.Y.; Irwin Corp., Nashua, N.H.;

*Jack and Jill* magazine, New York; Kiddie City, Philadelphia; Lash-Distributors, Washington, D.C.; LeRo'i Hosiery Co., New York; Polaner Co., Newark;

Stetson China Corp., New York; Standard Plastic Products Inc., Plainfield, N.J.; Tamaron Distributors Co., Chicago; Town & Country Distributors, Camp Hill, Pa.; Transogram Co., New York; Weston Merchandising Corp., New York. ■



Opening day at Helitzer, Waring & Wayne found the principals with plans, spade-work and cleanup attack ready for what may today be the only agency in the world that specializes in children's advertising. In reverse of usual order, from right to left: Mel Helitzer, Saul Waring and Andre Baruch (the latter, the Wayne of HW&W).

# Heavy use of tv to spark

\$3.5 million in network special events, plus some radio,

■ THE MOBIL OIL CO. is off and running with a new \$4.5 million ad campaign. Bulk of the budget is reserved for network television, chiefly special events coverage, but the company will also use magazines and radio.

Of the advertising total, television will get nearly 80 percent—some \$3.5 million. Magazines will receive three-fourths of the remaining \$1 million, with the final quarter earmarked for generous use of radio schedules. All will promote Mobil's new product, High Energy Gasoline.

The new product theme stresses the point that Mobil now refines straight-run gasoline so that low-energy atoms are replaced by "huskier, high energy atoms—to give more power for long mileage in every gallon." Services rendered by Mobil dealers will also come in for full credit.

Ted Bates & Co. is Mobil's agency.

Network tv programing, which started July 3, will reach an estimated nine out of 10 homes in Mobil markets across the nation.

Storyboards of Mobil Oil's television commercials show how the company's High Energy Gasoline was put to the test at such auto racing classics as the Indianapolis 500, the Pike's Peak Hill Climb and the Mobil Economy Run.

In addition to the national tv and radio audiences, magazines will add 19 million to the total combined exposure figure.

The tv network participations are occurring in virtually every kind of program—drama, comedy, political and sports coverage. Special events to be included are the national political conventions, the November election, a post-election wrap-up, the Olympic trials and the National Football League Championship.

The complete tv schedule is as follows:

*The Jackie Gleason Show* on CBS, Saturdays, beginning Oct. 3 with alternate week minutes.

*The Fugitive* on ABC, Tuesdays, starting July 28 with alternate week minutes.

*U. S. Olympic Team Trials* on ABC, from early July into September. Mobil will have 18 minutes in 16 events.

*National Football League Championship* on CBS, Dec. 27, four minutes. Cost of Mobil's participation in this male-audience buy will be \$440,000.

Mobil has also bought a convention-election package with CBS. It started July 12 with tv coverage of the Republican National Convention and includes the Demo-

cratic National Convention, the election and a post-election wrap-up, as well as Mobil programing coast-to-coast on CBS Radio during the conventions, election and post-election day.

Specific election time bought by Mobil is as follows: July 12 (pre-Republican convention), one minute; week of July 13 (the GOP convention), from 16 to 21 minutes; week of Aug. 24 (Democratic convention), 11 to 14 minutes; Sept. 16 and 30 and Oct. 14 or 28, two minutes each for GOP and Democratic candidates' profiles; Nov. 1 (pre-election wrap-up), one minute; Nov. 3 (election-night coverage), six minutes, and later in November, one minute for post-election summaries. On radio, Mobil will also sponsor 27 one-minute commercials throughout election events.

J. D. Elgin, advertising manager for Mobil, says that this new advertising thrust will utilize "the most comprehensive list of media in Mobil's recent advertising history."

All tv and radio commercials and magazine ads will stress the reliability of Mobil products and Mobil dealers, according to Elgin. Five of the 60-second tv commercials tell the product-story behind High



# Mobil gas campaign

used to attract male audiences to new High Energy Gasoline

Energy Gasoline, as demonstrated at such racing classics as the Pike's Peak Hill Climb, the Indianapolis 500 and the Mobil Economy Run (see illustrations). A sixth tv commercial shows various Mobil dealer services.

Although tv is getting the giant's share of the near-\$5-million budget, magazines will realize a \$750,000 gross from the Mobil campaign. One- and two-page, four-color ads will feature a variety of Mobil services in *Life*, *Look*, *Sports Illustrated*, *National Geographic*, *Holiday* and *Sunset*.

Also, special material is being prepared for Mobil's 30,000 dealers to introduce the new campaign to them and keep them apprised of its progress. A dealer's brochure will contain information about the company's High Energy Gasoline, reproductions of the tv storyboards, schedules and previews of magazine ads, plus a calendar of Mobil events. Included in the calendar is a list of all the company's promotions from early July until the end of the year.

The new Mobil campaign for High Energy Gasoline replaces the company's previous campaigns for Megatane, which have been running since 1961. Total advertising expenditures for Megatane were as



J. D. Elgin (l), Mobil's advertising manager, reviews storyboards for network tv campaign with Victor Armstrong, vice president and group head of the account, Ted Bates.

follows: \$4,150,000 in 1961 (for the Sept. 25 to Dec. 31 period only), \$5,250,000 in 1962 and \$7,250,000 in 1963. Megatane advertising was always tv-oriented, as is the new High Energy Gasoline campaign.

"The Megatane campaign en-

joyed high public acceptance and helped build our sales," Elgin reports.

"However, our consumer research has shown the new campaign to be still more persuasive in several ways, and it should do an even better job," he says. ■





Roi-Tan 20-second commercials feature a little old woman who innocently asks questions of a nearby cigar smoker. The spots are being run in 50 or 60 markets where the brand already has wide acceptance.

"Pardon me. Is that an orangutan?"

## Tv straight man for

American Tobacco's 20-second tv commercials spotlight

■ AMERICAN TOBACCO Co. is promoting Roi-Tan cigars to men—but a little old lady is the salesman.

The advertising campaign is built around humorous situations featuring veteran actress Cheerio Meredith who employs her mobile face and wide-eyed innocent look for a series of six 20-second tv commercials.

The cigars used in the commercials are different types in the Roi-Tan selection, but the twin selling points remain the same: Roi-Tan is a fine American cigar, made of fine American tobaccos, with such a wide variety of sizes and shapes that there's sure to be one to please every smoker.

In each commercial Miss Meredith finds herself in a different situation with a different man who is smoking a different-sized Roi-Tan. Her little-old-lady curiosity impels her to ask the gentleman smoking a cigar nearby about something in the scene with a foreign name or flavor. In one commercial, set in an art gallery, Miss Meredith inquires of a young man next to her: "Is that a Piranesi original?" The man, who is concentrating on the enjoyment of his cigar, abstractly answers: "No ma'am. It's a Roi-Tan! A fine American cigar, made from fine American tobaccos."

Other misunderstandings are centered around a

Florentine credenza, a Rossini sonata, a miniature Schnauzer, a foreign car and an orangutan at the zoo.

Spots are currently scheduled in prime time in 50 or 60 major markets throughout the West, Midwest and South, as well as selected markets in the East.

According to Kelly O'Neil, media director at Gardner, agency for the product, the market media plans are divided into six groups. The media schedules for each are different. The first group started its schedule in March, the last group on April 15. The campaigns weave in and out throughout the rest of the year.

Roi-Tan's total advertising expansion for 1964 includes spot radio and newspapers in markets that are especially promising, as well as spot tv in markets where the brand already enjoys wide acceptance.

Last year, Roi-Tan used one-minute tv commercials with the theme "try 'em all and smoke 'em all."

Other cigar lines put out by American Tobacco, also advertised via Gardner, include La Corona, Antonio y Cleopatra, Bock y Ca and Cabanas. None of these use television.

In March, American Tobacco announced its entrance into the little cigar market with Roi-Tan filter-tip little cigars, increasing its line.



"No ma'am. It's a Roi-Tan."



"A fine American cigar."

## cigars is an old lady

curious little woman who asks questions, gets surprising answers

While American Tobacco Co. is best known for its cigaret brands, it has cigar sales "well in excess of \$50 million per year." American has said it is the only large cigaret maker with a substantial stake in cigars. Because its annual cigaret volume is more than \$1 billion, few people realize that the company is among the top four cigar manufacturers in the country.

If production could have kept pace with the unprecedented demand for its cigar products last year, sales in the first months of 1964 would be higher, American recently told its stockholders.

Roi-Tan was cited as one of the principal products responsible for sales gains of the company. The line set a record in sales volume last year (American claims that Roi-Tan is the nation's largest-selling cigar in the 10-cent price field).

Total advertising expenditures by American for the first quarter of this year were higher than for any other year in the company's history.

Cigars owned by the American Tobacco Co., advertised through SSC&B and BBDO, include Pall Mall and Lucky Strike in the non-filter area; Carlton, Montclair and Dual Filter Tareyton in the filter field. All are heavy tv users. ■



"Enjoy a Roi-Tan, a fine American cigar made of fine American tobaccos."

EDP's "total function" concept will transform tomorrow's buyer into a communications expert wholly involved in the sponsor's ad campaign

## Automation—final step in a

■ **MACHINES.** Standardized demographic input. Coverage factors. Data processing. Memory banks for rates; memory drums for ratings and audience composition. Linear programing, input, output.

This is the new vogue in media vernacular. Along with the rest of the world, the buyers and sellers of time and space are subjected — either by design or default — to automation. This topic, as we all know, has captured great interest and provoked unending discussion.

Leadership in this area can be a strong competitive advantage in the hands of practical and realistic

technicians. Electronic media data processing and automated programing is so new, however, that for the most part we are still groping and feeling our way. Proof of this was recently evidenced when the enviable soapsuds giant recently told all of its agencies to put on the brakes. Obviously, this advertiser called time-out with respect to electronic media programing (in this case, broadcast analysis) pending more serious considerations and study. It is looking for common ground for all its agencies, and, in its typical and practical fashion, it is seeking standardized electronic

procedures for complex media problems and solutions. The anticipated inauguration date for this momentous media development has not yet been disclosed. (Schedules, estimates and billing, of course, will continue to be handled electronically as they have for the last several years for this major advertiser.)

Standardization, as a matter of fact, is the most confounding problem for all of us. We require standardization of measurement, both geographically and demographically: where are the advertiser's potential customers and media's audiences? Who and what are they? All must be established in *common terms* of measurement and qualitative evaluation.

When will this "Utopia" become practical operating procedure? It all started yesterday and each ensuing day brings us closer.

With all this going on, there has been much speculation regarding the future of the media expert — particularly the buyers of media in advertising agencies. At Fuller & Smith & Ross, we have some very positive convictions about the media executive's future and function in the advertising agency business.

The way we see it, EDP will shortly be recognized as the final catalyst in the media man's evolution. It was not long ago that the media man was tolerated as "the guy with the numbers" and frequently thought of, consciously or



John Nuccio with associate media directors Mike Keenan, at left, and Bernie Rasmussen, at right.



By John Nuccio

Vice president and  
media director  
Fuller & Smith & Ross, Inc.

*John Nuccio was named vice president and media director of Fuller & Smith & Ross Inc. in 1963. He went to FSR at that time from Doyle Dane Bernbach where he had been media group supervisor, working on such accounts as Philip Morris, Polaroid, General Mills and American Airlines. Prior to that he was media supervisor with Benton & Bowles. He entered advertising with BBDO in 1914 and during the following eight years worked in that agency's marketing, merchandising and media departments.*

## a media man's evolution

unconsciously, as a "walking rate book."

The day of the buyer whose sole talent is limited to quantitative and statistical juggling will soon be gone... these are the people who may ultimately be replaced by EDP.

Surely, the need for a media specialist will always exist. However, his value will now be recognized not just for his media knowledge but for his contributions to a more total function. The "total function" concept projects the media man into practical involvement with the allied functions of marketing, research and planning. The term "buyer" will eventually become obsolete, because this individual will be recognized as a communications expert in the marketing function (if he is to survive as an individual).

Relieved of mechanical burdens of estimating, control, statistical analysis and, to a major degree, the execution of day-to-day media detail, the "advertising communications executive" will become more totally involved in his client's advertising motivations (marketing and consumer profiles) and advertising strategy. The logistics for implementing the advertising program, transporting the advertising sales message to particular *people* in particular *places*, will always be in the hands of advertising experts with specialized media talent of new importance.

Without a practical knowledge of

research techniques for marketing and media testing — without the curiosity and talent for examination and study of the advertiser's total problem, and the nature of the creative response to those problems — the media man cannot function totally.

For many of us, this "new dimension" for the media man began several years ago in one agency under the direction of a very small group of top management executives who had foresight and imagination. They proved that with proper in-depth training, in all functions, media men are in essence vital *advertising* executives making important contributions to the total advertising operation. The advertising industry was obviously very hungry for this kind of talent — because my contemporaries in this training program now hold no less than 14 media directorships!

This article, then, is not written for these men — it is directed primarily to the young aspirants now in the media business or about to be enrolled. What should your objectives for a successful career in agency media work be?

At FSR, our media department is staffed only with those people who will qualify for the important and growing responsibilities of media executives. They must have

1) A consuming interest for the total advertising business as well as for advertising media

2) An intimate knowledge of the workings of all the departments and services rendered by the advertising agency — how they function, operate and what they produce.

3) Sufficient knowledge in non-media functions to be able to utilize data and information made available in the execution of the media function.

4) In-depth training and experience in all aspects of media, including space buying as well as timebuying. The top-flight media executive must know all. The era of the "one-medium specialist" is no longer practical or realistic. All-media training and experience cannot begin too soon.

5) A learned capacity for working with the tools of media research.

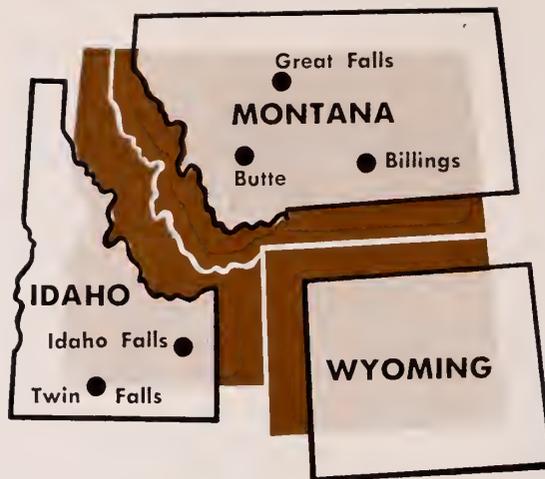
6) Pride and honesty — to uphold maximum standards for the total communications industry.

7) A winning personality — to sell yourself as well as to sell your ideas.

8) Talent for oral articulation and good writing ability. An idea not properly described is not an idea at all.

9) Trustworthiness and sincerity — without friends and sound personal relationships, the media man is dead.

10) A burning ambition to be media director — if you don't want my job, there is no place for you in my department. ■



## Making the whole greater than

Welding five stations into an interconnected tv network gives a western group the stature of a major three-state market.

■ NO ONE NEEDS A COMPUTER to tell him that the Age of Electronics has arrived. All he has to do is look at the convergence of Montana, Idaho and Wyoming, where three apparently disparate locales are realistically united into a single major market.

The advertising point of view is strictly based on computer concepts, however — i.e., looking at cities and areas (as opposed to stations, individually) for a generalized, yet in-depth, marketing view.

What's welded these three western areas together? The concept is largely based on postwar technological advances:

(1) The federal system of super-highways — long off the drawing board and now a complex network of roads that are *used* — has bound this region together in a way that makes people living miles apart become close neighbors. Here, as in Los Angeles, men drive 40 miles to work.

(2) Computerization indicates that, although there isn't any one major city to serve as the focal point (physical centralization isn't needed in a strongly agricultural society that has excellent communications), the people in this region comprise a single market with its own potent, individual character.

(3) Postwar communications strides have made long-promised tv

a reality here and allowed five independently-owned, regional tv stations to be interconnected (microwave relay, cable) and to program identically. In effect, their widespread audiences all live in the same tv town. As a group, these five stations are known as the Skyline Tv Network.

In order to explain their market and what it means, the Skyline people have come up with two reports based on an important demographic study. It was first conceived more than a year ago by Skyline's president and general manager, Mel Wright, who called in Charles Harriman Smith Associates from Minnesota to conduct the necessary survey.

What resulted is an example of the intensive, detailed, regional study that now identifies the newest marketing trend. This kind of research data is the very food on which advertising agency computers of today and tomorrow will thrive.

The first of the two reports is a generalized look at the Skyline market area. This again typifies the current trend by doing a regional sales job first, moving on to station call letters second.

In fact, the Skyline people feel that once the general concept of their market is appreciated, time sales will follow automatically; "since the big, rich, three-state

market can be reached economically only by the Skyline Tv Network," Mel Wright says.

The report depicts the market in terms of geography, population, tv homes, retail sales, competing media and the like. For example, these statistics:

- among all television markets (by number of tv homes) the Skyline area ranks 87th nationally;
- for food sales, it ranks 77th in the nation;
- rated by drug sales, it's 66th.
- by auto sales, it is 60th;
- judged by auto-sales-per-household, however, it's 14th.
- in terms of retail-sales-per-household, it ranks 18th — which means that, in this category, it supercedes such markets as Los Angeles, Minneapolis, Miami, Washington or San Francisco.

In a capsule, the area represents nearly one million people, a quarter of a million households, \$1.6 billion effective buying income and \$1.3 billion in retail sales.

This first report, on the market itself, also looks in detail at such telling consumer areas as automotive sales, gasoline and oil consumption, agricultural spending and the like. In short, it delivers a pretty thorough economic profile of the three-state area.

The second report is even more detailed, however, and is a "Home

**TABLE 1: DENTIFRICES**

	Number of <u>Households</u>	Percent of <u>Households</u>	Percent Share of <u>Market</u>
<b>TOTAL HOUSEHOLDS</b>	269,100	100	
Never use	2,800	1	
Use	266,300	99	
Nane on hand	4,700	2	
On hand	261,600	97	100

**BRANDS ON HAND: Toothpaste**

Crest	96,900	36	37
Calgate	69,800	25	27
Gleem	40,900	15	16
Pepsodent	27,600	10	11
Stripe	21,200	8	8
Dentu-Creme	13,100	5	5
Maclean's	12,000	4	5
Ipana	9,100	3	3
Avon	5,200	2	2
Rexall	2,400	1	1
Fuller	2,000	1	1

**BRANDS ON HAND: Taath Powder**

Palident	23,100	9	9
Calgate	5,100	2	2
Wernet's	2,300	1	1
Dr. Lyans	2,200	1	1
Pepsadent	1,600	1	1
<b>NO DATA</b>	1,900	1	1

**ALL OTHER BRANDS**

Pastes	13,400	5	5
Powders	12,600	5	5

**BOUGHT LAST WEEK** 92,700 34 35

**BUYING HABITS**

Buy at drug store	105,700	39	40
Buy at food store	136,800	51	52
Buy elsewhere	15,900	6	6

**the parts**

Inventory Study" — a pantry report — that depicts the actual use of products. It cites what housewives in the area actually have on hand, brand by brand.

As such, it has "major significance to marketers," Wright explains, adding that the study has been accepted readily by people with basic marketing responsibility — i.e., those whose success is measured, not by what they say, but by the amount of a product that they sell.

To marketers, such a study is a finger on the area's pulsebeat. (For a typical report, that on dentifrices, see Table 1.)

What, exactly, are some of the marketing uses to which so detailed a study can be put?

"We tell them the facts," Mel Wright explains. "The interpretation — which is very important — is up to them."

(1) Such a product inventory is a measure of actual sales results, not a popularity contest.

(2) It translates concrete box-car figures into percentages. This is important because "people think in terms of percentages."

(3) Advertisers in the market can check on the performance of their advertising (plus that of their wholesalers and food brokers) as measured by share-of-market statistics. Results can also be compared



Advertising trio checks a Skyline market study. From left, Tom Blosl, vice president, media director of Botsford, Constantine & Gardner; Mel Wright, Skyline president and general manager; Jack Clark of the Art Moore rep firm.

with a company's own sales figures — for comparative authenticity, substantiation.

(4) Even if he's not marketing in the area, an advertiser seeking to expand his distribution can check the listing for the *type* of product he sells, thus learning which brands actually dominate the market. This will be of obvious use, of course, in his determining whether or not he can move in successfully.

(5) Further, since the study basically shows "the difference between the big dog and the little dog," the data can help advertisers determine marketing strategy, once they've begun to sell there.

(6) By citing "bought last week" percentages, the report also depicts frequency of purchase. This is important to advertisers because the greater the sales turnover, the greater the chance to influence customer decisions. Thus, in the cigaret industry, any brand's share-of-market is "threatened" every day.

(7) Since the study also inquires in many cases about the kind of store in which purchase was made, it supplies telling point-of-sale information. Note, for example, that more toothpaste was bought in supermarkets than in drug stores.

"Competent advertisers will win-

now out every little spark they can find that will help their sales," is the prediction of Robert H. Boulware, Skyline vice president in charge of sales development, whose offices are in New York. The research was intended for all advertisers, whether they have extensive research staffs of their own (who

are generally on the alert for all helpful addenda) or whether they have no researchers at all (and therefore depend more heavily on outside sources).

"As part of our questionnaire," Boulware continues, "we asked housewives whether or not they had specific products on hand and if

**TABLE II**

USED AND ON HAND	
Commodity	Percent of Households
All-purpose flour	96
Cold cereals	94
Soda crockers	90
Bread	88
Hot cereals	87
All-purpose shortening	86
Regular coffee	86
Fresh milk	84
Tea	81
Peanut butter	81

**TABLE III**

OFTEN USED BUT NONE ON HAND	
Commodity	Percent of Households*
Conned hams	72
Frozen dinners	67
Baby food	57
Wieners	46
Cat food	46
Frozen fruit juices	42
Instant potatoes	42
Frozen vegetables	38
Beer	35
Soft drinks	31

\*Considering 100 percent as only the households that use the commodity



## The Skyline home inventory study

■ PRODUCT GROUPS investigated ran the gamut from A (for after-shave lotion) to W (wrapping foil).

The specific contents are as follows: after-shave lotion, anti-freeze, aspirin, automobiles, baby foods, bacon, beans (canned), beer, bread;

cake mixes, cat food, cereals (cold), cereals (hot), cigarets, cigars, cleansers, clothes dryers, cold remedies, coffee (instant), coffee (regular), cooking salad oil, dentifrices, deodorants, detergents;

dishwashers, dog food, facial creams, facial tissues, floor wax, flour, freezers, frozen dinners, frozen fruit juices, frozen vegetables, gasoline, hams (canned), hair sprays, hand creams,

hand lotions, headache remedies, home permanents, laundry bleach, laundry starch, lawn fertilizers, lawn mowers, margarine, milk (canned), milk (fresh), milk (powdered), motor oil, newspapers, outboard motors, paint;

pancake or waffle mix, paper napkins, paper towels, peanut butter, potatoes (instant), radios, refrigerators, shampoos, shavers, shaving cream, shortening, soaps and detergents, soda crackers, soft drinks, tea;

television sets, tires, toilet tissue, tuna fish, washing machines, water softeners, waxed paper, wieners, wine and wrapping foil ■

ney'd bought any within the past week." (The survey, conducted by mail, was begun the week of Oct. 4, 1963. Follow-up inquiries were mailed about three weeks later and second follow-up was made during the latter half of December.)

"Their answers, when compiled by product groups, tell a great deal

about our three-state market area in particular, but also about shopping in general — as any of the best demographic research does," Boulware points out. And it also tells a lot about the way people live (see Tables II, III and IV).

Other provocative facts include the following: a little over half of all Skyline households (54 percent) buy food at chain stores and roughly half the stores shopped (49 percent) are open one or more nights a week. Saturday is the most-cited shopping day (43 percent), with Friday a good second (38 percent) and Thursday a poor third. More than half of all shopping (60 percent) is done in the afternoon.

The typical weekly food expenditure per family is \$21.84 (median) with one-eighth of the families sampled spending less than \$15 and one-fifth more than \$35. Of all households located outside the five principal Skyline cities, one half (49 percent) shop in those cities at least once a month.

The five individually-owned but interconnected stations that comprise the Skyline Tv Network are KXLF-TV Butte, KFBB-TV Great Falls and KOOK-TV Billings, all Montana; KID-TV Idaho Falls and KMVT-TV Twin Falls, both Idaho.

While they became associated officially only late last fall, their network has been a fact, electronically, for over a year.

"As a network, our five stations have dimensions," Boulware says. He points out that the Skyline audience ranked among the top 50 in 75 percent of all network shows that it carried last year. And it enables advertisers to reach more than 80 percent of all tv homes in its tri-state area with just one buy and one billing.

According to research, the Skyline tv stations are the "most-viewed" (54 percent cited them as such) in an area in which only four percent of the households do not have tv.

The area surveyed for the Home Inventory Study is the one regularly measured by A. C. Nielsen for tv audiences, Wright points out. Copies are available from the Skyline Tv Network, P. O. Box 2557, Idaho Falls, Idaho.

Allocations for the sample (based on 1960 Census data) required the mailing of 3102 questionnaires, from which a total of 2452 replies was received. Final tabulation, made from completed forms only, covered 2336 replies or 75.3 percent of the original list ■

TABLE IV

### BOUGHT LAST WEEK

Commodity	Percent of Households*
Bacon	63
Margarine	63
Bread	63
Regular coffee	60
Fresh milk	60
Frozen fruit juices	57
Dog food	56
Wieners	55
Cat food	55
Cold cereals	54

\*100 percent means all households using the commodity

# Summertime is radio time

When other ad media wilt with the heat, radio revs up with bigger audiences

■ WHICH is the better warm-weather buy — radio or video?

Today, radio has some very persuasive things to say for itself:

- Although tv viewing goes down in summer, radio listening goes up. On an average summer day, radio reaches seven million more people than television.

- There are more cars with radios in the United States than homes with television.

- In hot weather, people spend about 40 percent more time in their cars, usually listening to the radio as they drive.

- When they get where they're going — on a picnic, to the beach, on their boat or simply on vacation — more than half the families have a radio along.

- Like radio-listening, shopping, too, is up during the summer months of June through July, which last year accounted for 33 percent of all retail sales.

- The last medium that most shoppers (70 percent) pay attention to before they make a purchase is radio (see chart).

- Radio, which has topped itself every August since 1957, last August achieved its largest daily audiences since the advent of tv — 98.2 million listeners, age 12 or over. That means 71.4 percent of the total U.S. population tuned in on an average August day.

That's the boil-down of the profitable, portable and not-so-hidden persuader — summertime radio. The medium is described by NBC Radio Spot Sales in a new report that shows just what a tremendous warm-weather wallop the medium delivers.





Fred Lyons: sees summertime spending

"There's a lot of extra spending during the summer," says Fred Lyons, director of Radio Spot Sales at NBC. "And it doesn't all go for vacation expenses, either. Most of those extra dollars go into increased consumption of ordinary goods during a period of greater activity" (see Table 1). Such floating money, Lyons suggests, is likely to slip by the advertiser who considers summer a sales-stagnant time when everyone is away.

Unexpected as it may seem, summer is a galloping good period for business in general. The U.S. Department of Commerce says that the months from June through September delivered 33 percent of all U.S. retail sales last year and "substantially exceeded" the supposedly better business months of January, February, March and April. (The latter months produced 30 percent of annual sales). Small as the three percent difference may look, Lyons emphasizes, when applied to the national total it means that cash registers saw something like \$7.2 billion more dollars in the summer than in the January-April period.

"Summer therefore was the second highest sales quarter last year," Lyons continues. "From an advertising point of view, however, it was third — and possibly a poor third, at that."

"Basically, people go right on doing in the summertime what they do in other seasons," adds Bill Fromm, director of new business and promotion for NBC Radio Spot Sales, "except for their radio listening which, like the mercury, is inclined to go up."

Called "Summer's Hottest Medi-



Bill Fromm: radio, like the mercury, is up

um" (a claim the contents seem to substantiate), the NBC report is virtually a gift to the industry. NBC modestly omits self-mention until a last-page list of its o&o's.

"Purpose of the report is to do an educational job," says Lyons, who points out that ad budgets for this summer have long since been signed, sealed and spent. NBC has distributed hundreds of copies to agency media departments, media directors and account executives within the last few weeks.

To help them realize that radio has blossomed into a prodigious summertime medium, the report stresses these facts:

**Temperatures and radio rise together.** When newspaper circulation, magazine sales and even tv-viewing all go down for the summer, radio goes up — by nearly a quarter (23 percent).

Further, radio's lead over competition has increased each year. Its advantage over tv (during June through September) was 7.4 percent in 1961. That figure rose to 8.6 percent in 1962. Last year it reached the impressive 10.4 percent level.

**Palatable portables.** It's reported that 66.7 percent of all American homes have at least one portable radio. And when families go out, they usually take the portable along.

Some 32 percent take it to the park, 50 percent on a picnic or outing, while 66 percent say they couldn't go to the beach without it. An impressive 68 percent — nearly seven out of ten families — also take radios with them on vacation.

Radio even goes to sea, with 77 percent of all radio-equipped crafts stowing portables. Boat owners listen from six to 20 hours a week.

**Who can resist the transistor?** Not unexpectedly, transistor ownership has also had sharp increases, and 63 percent of families with a \$6000 annual income own at least one — in short, almost two-thirds of average-income families. Among those earning \$14,000 or more a year — good advertising targets since they have more money to spend on consumer products in general — nine out of ten own at least one transistor set. The trend, of course, is for each teenager to have his own.

The transistor craze doesn't stop with ownership. Those who have the sets use them, and almost 77 percent report that they listen more to radio now, by an average of an hour more each day.

# Summertime . . .

**Meeting the demand.** To meet this dial-wave demand for radios, U.S. manufacturers have been turning out more and more transistor sets each year — from four million in 1957 to nine million in 1961. By 1963, another two million had been added to the output, bringing it to an astonishing 11 million transistor sets a year.

And they were sold — to go on picnics, to the beach, on vacations.

In fact, the market was such a large one that importers were able to sell an additional 11.5 million sets, imported chiefly from the Orient. Those sets, too, went on picnics, to the beach, on vacation.

**Most noble number.** The enormity of portable and/or transistor sales adds up to the most dramatic radio statistic of 1963, one that is as simple as it is meaningful: For the first time, portable radios provided a greater share of total listening than conventional, plug-in receivers — an average of more than nine hours a week. The audience increase for portable listening was up an estimated 40 percent over comparable figures for the year before.

**Mobile millions.** Not only are there more radios in cars than tv sets in homes, as mentioned, but

more people have a car radio than get a morning newspaper (see Table 2). It's held, in fact, that 20 percent of all radio listening is done in the automobile.

Add portables to the total? Car radios and portables together reportedly account for fully 60 percent of all radio listening.

Nearly every car radio owner (95.8 percent) listens to his set during the average week — certainly nine out of ten who drive to work do. Almost half of these drivers report they are "very heavy listeners," with the radio on virtually every minute they are behind the wheel.

Spot Sales director Lyons recalls an impressive example of the car radio's advertising punch: Several years ago, Chevron gasoline, with 90 percent of its ad budget in tv, made an on-air premium offer of a camera, available at its service stations for \$3.98. They sold an unexpectedly great number of them — 27,000 — up and down the eastern coast.

The following Fourth of July weekend, Chevron took BBDO advice and tried a "traffic package" on radio for a total cost of between \$3000 and \$4000.

Encouraged by results, the following spring Chevron transferred

90 percent of its advertising from tv to radio. As a test, they offered safety belts at \$5.98, feeling that with the \$2 price increase, they'd be very successful to sell 27,000 units again. The sales they actually realized? An enormous 300,000. Moreover, the non-profit premium offer attracted enough new customers to Chevron stations for gallonage to "increase substantially."

**Supermarket sales.** Especially important from the sales point of view is the fact that 89 percent of all supermarket shoppers use a car to get to the store. And such motorists spend more time with radio before they shop than with all other media combined — 71.5 percent. (Compare with the 70 percent that all shoppers—motorists as well as non-motorists — spend with radio before making actual purchases.) Drivers spend 16 percent of their pre-shopping time with newspapers, 8.3 percent with tv and 4.2 percent with magazines.

Thus, radio — as the summer shopper's favorite medium — narrows considerably the gap between commercial delivery and actual purchase. This is important, NBC spokesmen insist, because people forget fast, discarding as much as 40 percent of what they've just learned within 20 minutes. Also, with today's increased competition for the consumer's attention, any single advertisement needs every aid to memorability that's available. Radio, of course, delivers "immediacy." ■

**TABLE 1 — SUMMER SALES, 1963\***

<u>Product category</u>	<u>Percent of year's total</u>
Appliances	33.1
Beer	38.1
Carbonated beverages	39.8
Dairy products	33.7
Gasoline and gas station services	34.8
Groceries	34.1
Hardware	34.7
Loans	33.7
Movies	45.6
Moving and storage	41.8
Paints and wallpaper	36.6
Photo supplies and services	33.1
Real estate	36.2
Sporting goods	38.6
Tires, batteries and accessories	34.2

\* For the months of June, July, August and September.

**TABLE 2 — AUTO RADIOS  
Radio-Equipped  
Automobiles**

<u>Year</u>	<u>Number</u>
1949	12,100,000
1962	46,900,000
1963	49,948,000
1964*	54,000,000

\* Estimated

**Production of  
Automobile Radios**

1952	3,234,000
1961	5,568,000
1962	7,250,000
1963	8,131,459

**Now Sheraton  
insures your hotel  
reservation.  
You get \$20  
in services free  
if we don't deliver  
on a confirmed  
reservation.**

Don't worry. We won't be giving away many \$20. This is brand new, and only Sheraton has it. Read carefully: If you hold a confirmed reservation at any Sheraton Hotel, and if you show up for your room when you said you would and if, for any reason, you don't get a room, then we give you a certificate good for \$20 worth of food, beverages and lodging at any Sheraton Hotel or Motor Inn anywhere. No but's or maybe's. And you get the \$20 certificate even if your reservation called for a \$9.90 room. You can't lose. But then, you never can at Sheraton. For Insured Reservations at guaranteed rates (you never pay a penny more than your reservation calls for), **just phone** your nearest Sheraton Hotel or Reservation Office.

**85 Sheraton Hotels & Motor Inns**

# THE CHANGING SCENE

## Loan Association Buys 3-Station Political Coverage

The second phase of an apparently unprecedented radio buy in the Los Angeles market gets underway today in conjunction with the Republican convention 400 miles to the north.

The American Savings & Loan Assn., through the Ross/Kauffman agency, has tied up more than 200 hours of political coverage on three radio outlets in the area: KABC, KHJ and KNX.

The sponsorship includes the GOP and Democratic conclaves, and continues through election night. It was kicked off with coverage of the California primary.

An extensive merchandising, promotion and publicity plan supporting the sponsorship is also underway.

"This clean sweep of the most comprehensive political coverage scheduled reflects American Savings' continuing activity in public affairs presentations," stated Anthony M. Frank, vice president of advertising for the association.

The buy is a throwback to the "good old days" of single spon-

sorship radio programs, that perhaps was the medium's strongest selling point.

And like those old days, it enables American Savings to create an image and build a six-month campaign around the "reinvestment periods" in California. An investor can shift an account without losing interest during these periods which occur during convention time and just prior to the election. These months constitute the biggest yearly push for American Savings.

A spokesman for one of the stations involved also noted that there is a "happy connotation" between the name of the sponsor and the coverage.

"The name 'American' is an added plus," he said, "in that listeners will associate — even more closely — the advertiser with the political broadcasts."

In keeping with its image of association with public service programming, American Savings, since January, has sponsored all special events, public affairs programs and

a continuous series of documentaries in a special package with KABC.

As the nation's sixth largest savings and loan association, it sees important gains accruing from its coverage of "prestige" events, and is heavily promoting it together with the stations.

These merchandising and publicity tie-ins include such devices as the distribution of thousands of convention handbooks and "cookie polls."

At each American Savings branch, customers are given the choice of a cookie in the shape of either the GOP elephant or the Democratic donkey. The cookie selections are tabulated, and the results are posted periodically in each branch.

All three stations in the buy are network affiliates: KABC, ABC; KHJ, MBS and KNX, CBS.

The sponsor has an additional plus in the form of bonus programming. For example, KHJ had exclusive half-hour interviews with both Goldwater and Rockefeller prior to the hotly-contested California primary. Although the interviews were impromptu, American Savings had all the commercial minutes during both programs.

The radio industry's view of the sponsorship is perhaps best typified by Robert M. Light, president of the Southern California Broadcasters Assn. He said: "It is most gratifying to see a major advertiser such as American Savings utilize radio in such an imaginative and all-encompassing manner."

## Metromedia, UPI in Dual Convention Coverage

The 1964 political events which get underway this week in San Francisco will offer more in the way of pooled coverage by broadcast media than previous presidential campaigns and elections. The networks and news services agreed at a late hour to pool election night returns tabulation and some coverage from convention floors. Another combine: Metromedia and United Press International Audio. Cooperative coverage of both conventions will be fed to all the Metromedia radio stations and all 65 station clients of UPI Audio across the nation.

### FLORIDA BROADCASTERS MEET



Guest speaker Gov. William Scranton chats with new Florida Assn. of Broadcasters president, Bernard E. Neary (r), vice president and general manager of WGBS Miami; outgoing FAB president Eugene B. Dodson, WTVT Tampa; and Mrs. Dodson.

## DOG FOOD SPOT



mammoth Great Dane, Toro, along with trainer Howard Trautwein, visit WEBR Buffalo morning man Al Meltzer to deliver a gourmet gift package of Dad's Dog Foods, kicking off a dog campaign on the station.

## Changes in Detergents Will Not Affect Advertising

Proctor & Gamble, Colgate, Lever Bros. and Purex, which represent 85 percent of the soap and detergent industry, have each agreed not to incorporate the changes in detergents in their advertising.

Under the guidance of the Soap and Detergent Assn., suppliers and producers of detergents will convert the chemical make-up of their products from an ABS base (alkyl benzene sulfonate) to an LAS base (linear alkylate sulfonate) in order to decompose detergents more rapidly under sewage treatment.

With all the money spent in research, which eventually shows up in product changes and advertising fees, it is of significance that the major soapers will not utilize the multi-million-dollar conversion as part of their advertising campaigns. There seem to be three reasons for their silence:

(1) The total cost of the research and the conversion itself will be absorbed by the suppliers (Union Carbide, Monsanto, California Chemical, Continental Oil and others). The detergent companies did nothing individually to bring about the change.

(2) The conversion is of no real interest or significance to the consumer. He will see no changes

in the make-up or performance of the "new" detergents. Therefore, there would be no point in advertising the change.

(3) Since all the detergent companies will have to make the conversion by December, 1965, no individual company could gain a competitive advantage by advertising the fact. (Some local and regional detergent producers are using the change for advertising purposes, however. The reason is that they are closer to the suppliers and are able to make the conversion before the large national companies.)

The change is considered a public service. There have been many complaints on pollution, often accredited to soap impurities left in the water.

As compared to all of the materials which can enter our water supplies and downgrade their quality, synthetic detergent residues are a small percentage of the total, according to the Soap and Detergent Assn. ABS, the foaming ingredient in detergents that tends to last, has been found to be only 5 to 10 percent of the soluble organic matter that may persist through secondary sewage treatment and thus get into water supplies. However, ABS gets more than its share of attention because of its tendency to foam when present in water, according to the association.

## Softer Sell New Copy Slant for Westinghouse

It's a far cry from Betty Furness. The new face in Westinghouse Electric's tv commercials is an animated "Miss Peach" (of newspaper syndication fame), with voice-over supplied by Naomi Brossart (Mrs. Kennedy in "The First Family" album).

Two 60-second commercials, for refrigerators and lamp bulbs, are scheduled throughout the rest of the year on several CBS-TV shows, including *Evening News with Walter Cronkite*, *Perry Mason*, *Rawhide*, *East Side West Side* and *CBS News Chronicle*.

McCann-Erickson is the agency, Georg Olden the producer. David Lippincott did the copy, and animation is by Ferro, Mohammed & Schwartz.



But I don't want  
NEAR it or NEXT to  
it or AROUND it!  
I WANT KELO-LAND!

He wants the Sioux Falls-98 County Market. The full market, the exact market—the way ARB defines it. When he ships to the Sioux Falls market, he doesn't want his goods dumped outside it. Same way with his advertising. He knows that KELO-LAND TV is the facility to do the job. He's not interested in improvised "networks" of unrelated stations which make up for homes they miss within the market by offering you homes outside of it. The point to remember is that only one Sioux Falls station, KELO-TV, is capable of projecting your film or live commercial from one tv camera to all 98 counties. Be demanding! Don't get off the phone till somebody gets you KELO-LAND TV.

**KELO-TV LAND**  
CBS • ABC

KELO-TV • KDLO-TV • KPLO-TV  
(interconnected)  
Gen. Offices: Sioux Falls, S. D.



JOE FLOYD, President  
Evans Nord, Executive  
Vice-Pres. & Gen. Mgr.  
Larry Bentson, Vice-Pres.  
Represented nationally by  
H. R.

A **MIDCO** STATION

**Warner's Fast Pace Continues; Other Sales**

On the heels of a \$3.4 million sales report for the March-May quarter, Warner Bros. Television reports the stepped up sales pace continued through the first two weeks of June with 34 additional sales in 21 markets totaling \$595,000. The new business included programs, features and cartoons.

More than half of the two-week sales involved western hours. *Cheyenne* led the field with 10 new markets, followed by *Maverick* with five. *The Gallant Men* was also sold in five markets.

David Wolper's new distribution outfit, Wolper Television Sales, is having a sales success with one of its new properties. With the recent sale of *Men in Crisis* to Metromedia for its stations, including WNEW-TV New York and KTTV Los Angeles, the documentary series is now in 25 markets. It consists of 32 half hours, narrated by Edmond O'Brien and currently in production at David L. Wolper Productions in Hollywood.

On the overseas sales front, two stations in the Netherlands Antilles have each purchased 494 additional hours of CBS Films programming. Stations in Curacao and Aruba bought *The Defenders*, *The Nurses*, *Perry Mason*, *Rawhide*, *Beverly Hillbillies* and *The Phil Silvers Show*.

Recent U.S. and Canadian sales amount to \$1.5 million for MGM-TV, with products ranging from feature films and hour drama series to half-hour comedies and short subjects. Particularly active were several of the company's off-network properties, including *The Eleventh Hour* and *Sam Benedict* in this country, *Mr. Novak* and the *Travels of Jaimie McPheeters* in Canada.

**And Now . . . Intra-Canaly!**

There's an interesting new twist to the much-discussed battle between cans and bottles (much of which is being waged in the broadcast media). It's the competition — gathering steam — between all-aluminum and tinfoil cans. And while this distinction is one more probably drawn by manufacturers and dealers than consu-

mers, it's likely that this new factor in the market will soon make itself felt in the consumer media as well.

Big breakthrough came recently when Reynolds Metals sealed a long term deal with Royal Crown Cola. This is the first major soft drink company to get into the aluminum can market. (Slenderella is using a small aluminum can for its dietetic soft drink.) The beer companies recently made the move (Falstaff, National Brewing and Hamm's use a Reynolds aluminum can; Budweiser, one from Alcoa), and a year or so ago the aluminum manufacturers dented the canned vegetable market.

The Royal Crown order is for a 12-ounce seamless can to be introduced initially in the Orlando, Fla., market. Distribution will be expanded in the near future. Reynolds will build a new aluminum can manufacturing plant in Tampa, ready for production early next year.

**Long-Time Member of CBS Sales Staff Dies**

Jesse B. Mehler, for many years a member of the CBS sales staff, died July 3 following a long illness. He was 78 and had retired from his position in 1954. Mehler had joined the radio network as an account executive in 1928. Over the years, he was sales contact on such programs as the *Old Gold Hour with Paul Whiteman* and the *Lucky Strike Hit Parade*.

**Westinghouse to Produce Color Tv Sets in Canada**

Canadian Westinghouse is determined to drum up support from the public for color television north of the border. So far, the Board of Broadcast Governors has not permitted color telecasting of programs by Canadian stations. But it has scheduled a public hearing on the issue for Nov. 3.

As part of its campaign to stimulate a demand and also because it must have reason to expect a favorable outcome, Westinghouse will start producing color tv sets in its Brantford plant this September, which will be rolling from assembly lines "in time for the fall buying season."

**POLO GROUND MEMORABILIA**



Special preview luncheon for local sports and newspaper personalities capped mammoth on-and-off-the-air promotion for KBT Denver showing of syndicated "Requiem for an Arena." The hour-long salute to the Polo Grounds was originally shown on WABC-TV New York and is being distributed by ABC Films. At the luncheon: (l-r) Denver Bears manager Eddie Glennon; Elliot Gray, general sales manager of sponsor Bill Dreiling Motor; Mullins Broadcasting promotion manager Richard Braun; former boxer Eddie Bohn; and one-time infielder for the Pittsburgh Pirates, Cobe Jones.

## FIRESIDE CHATS' MIKE

CHEVROLET



CBS Radio sales vice president George Arkedis congratulates CBS newsman Robert Trout, whose weekend newscasts have been renewed for the 11th consecutive year by Chevrolet (Campbell-Ewald). Trout shares weekend news chores with Allan Jackson. Microphone is the original used by President Franklin D. Roosevelt during his Fireside chats. Trout, who coined FDR's famous phrase, recently presented the mike to the Smithsonian Institution on behalf of CBS and WTOP Washington.

## In-Depth Study

In England, research has literally gone to the rubbish heap.

A British research firm is digging into 1000 garbage cans a week to see what the English housewife buys, according to the July issue of Mutual Radio's newsletter. The researchers claim discarded cans and boxes are the most reliable clue to what the consumer is actually consuming.

## STV Sponsors Summer Student Program

Despite the difficulty it had getting started — and a very questionable future — Subscription Television is interested in preparing young people for possible careers in television, particularly of the pay variety.

In a "Win a Summer Job" contest which it co-sponsored with Alpha Epsilon Rho, national radio and tv fraternity, six California college students have been selected for training and will earn \$150 per week while they learn.

Three of the winning presentations dealt with some form of advertising, publicity or public relations. Another carried the title "A Vay to Creativity at STV," while marketing and programing com-

prised the subject matter of the other two winners.

The Pat Weaver-helmed pay tv operation gets underway July 17 in Los Angeles and Aug. 14 in San Francisco.

## Home Town Flavor At Market Presentation

Although it came to New York to tell its market story to agency people, WMCT-TV Memphis didn't skimp on the southern hospitality. Some 500 admen, NBC executives and Scripps-Howard brass attended a "Memphis Levee Party" in the new Mark Twain Riverboat Room in the Empire State Building. Theme of the affair: WMCT's new Mississippi riverboat logo-type. The menu, of course, was lush puppies, Dixie barbecue, sippin' whiskey and southern fried chicken.

## Wometco Income Up 33%

With five radio and tv stations primary among its properties, Wometco Enterprises reports a 33 percent increase in per share earnings (40 cents) for the 12 weeks ending June 13 over the same period last year and, for the six months ending the same day, a 33 percent hike to 80 cents per share, against 60 cents last year.

Net income for the quarter was \$705,304 this year vs. \$518,812 in 1963, and \$1,416,208 for the half vs. \$1,043,459 for the same period in 1963. The interim report for the 24 weeks shows gross income of \$14,000,678 as compared to \$9,950,741 a year ago.

## CBS Cops Czech Awards

Two CBS-TV programs were the only American winners at the first International Television Festival held in Prague, Czechoslovakia. They were *The Jackie Gleason Show: The American Scene Magazine* and Leonard Bernstein for "What is a Melody?" part of the New York Philharmonic *Young People's Concerts*. Both series are syndicated abroad by CBS Films. "What is a Melody?" also was the only U. S. -produced program to win a citation in the Prix Jeunesse competition held in Munich recently.

## Opens Chicago Office

John Knox Thorsen will head the newly opened Chicago sales office of WICC Fairfield, Conn., designed to service Second City advertisers and agencies.



John Thorsen

A 14-year broadcast sales veteran, Thorsen has worked for ABC, Weed Time Sales, WPAI New York as mid-western sales representative, and FM Group Sales, also in Chicago.

The Chicago office is located at 400 N. Michigan Ave. Parent company Connecticut-New York Broadcasters maintains an office in New York.

## Canadian Tv Ads Up

Canadian tv advertising expenditures for March, 1964, were up 24 percent (\$1,381,607) over the same month in 1963.

According to the Television Bureau of Advertising of Canada, the following categories of television advertising showed substantial increases over March of last year: food and food products (up 36 percent), drugs and toilet goods (32 percent), apparel (44 percent), financial and insurance (12 percent), jewelry-silverware-china (68 percent).

## SPOT TV SPLASH



First decorated paper towel offered by the paper industry comes from Northern Paper Mills (Y&R, Chicago). Introduction starts in mid-July, with heavy spot tv in addition to magazines and newspapers.

### Ad Industry Backward In Use of Computers

"The advertising industry is still working in the day of green eyeshades and quill pens when it comes to computers," says an executive of Honeywell Inc.'s Electronic Data Processing Div.

The petroleum and insurance industries, for example, use computers in a much more sophisticated manner, according to the spokesman. The petroleum industry actually uses computers to evaluate recordings to see if petroleum is present and also for production purposes.

The advertising industry largely limits itself to key-punch gear, it was felt. Many agencies may have too much invested in this equipment to invest in data processing equipment. But the key punch equipment alone is technologically obsolete, although the agencies may not believe it is economically obsolete, says the source. The functions of key punch gear can often be incorporated with linear processing equipment.

These remarks were told SPONSOR at the recent opening of

Honeywell's Education and Computing Center in New York.

Announcement of the new 2200 computer was made at the presentation. There was also discussion on the 200 introduced a few weeks ago. The 200 will be ready for delivery this October; the 2200 in December of 1965.

In layman's language, the 200 is equivalent to a compact car and the 2200 equivalent to a small Cadillac. In terms of IBM equipment, Honeywell executives claim the 200 is equivalent in cost to the IBM 2030, but equal in performance to the 2040; the 2200 equivalent in cost to the IBM 2050, but the 2060 in performance.

Rental per month for the 200 starts at about \$2500. For the 2200, rental starts at \$1500 and ranges up to about \$16,000.

The announcements of the 200 and the 2200 are not considered obvious breakthroughs. Rather they provide greater performance at a lower cost. Now many small agencies (under \$10 million) will be able to afford computers in the Honeywell line.

Sales efforts in the ad agency field will be increased, SPONSOR was told.

### Wilson Heads CBA

Latest broadcasters association to line up its new slate of officers for the coming business year is



Robert S. Wilson

California Broadcasters Assn. Their choice for president is Robert S. Wilson, vice president and general manager of KXTV Sacramento. He succeeds Robert D. Wood of

KNXT Los Angeles.

Active in the association since 1960, Wilson has been a member of the board of directors since March, 1963.

Other CBA officers elected at the group's annual convention: Jules Dundes (KCBS San Francisco) as vice president for radio; Les Norins (KEYT Santa Barbara) vice president for tv; Louis Simon (KPIX San Francisco) secretary-treasurer.

### Lorillard in Big Local Sports Buy

A 52-week sports series in Los Angeles is the latest broadcast buy for P. Lorillard (Lennen & Newell), which has been exploring availabilities all over the radio-tv lot. Company, which is increasingly active in network tv daytime on behalf of Spring and Kent, has purchased a special two-and-one-half-minute sports capsule on KNX. Elroy Hirsh will broadcast the sports report weekdays on a rotating cycle on the station's *Bob Crane Show* (6-10 a.m.).

### Another New Drink From Borden's

Having just introduced two new milk drinks, Borden's latest expansion move is a low-calorie non-carbonated fruit drink called "Bravo!" Artificially sweetened, it's available in three flavors: orange, grape and lemon-lime, and is packaged in a half-gallon plastic-coated paper container.

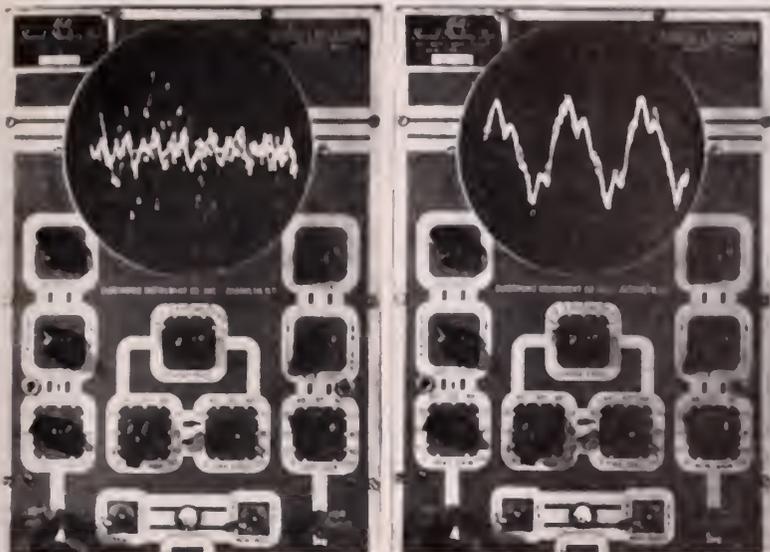
New York is the initial market, with spot radio a mainstay of the introductory campaign. Newspaper and point-of-sale are also involved.

### LITTLE CELEBRATES HIS 20TH



Board chairman Henry G. Little (third from left) accepts check commemorating his 20th anniversary with Campbell-Ewald from senior vice president and board vice chairman Lawrence R. Nelson. On hand for the event were (from left, seated) E. A. Schirmer, senior vice president, and Colin Campbell, executive vice president; (standing) Edgar M. Reitz of Reitz, Tait, Oetting & Webster; John Forshew, senior vice president; E. M. Talbert, secretary-treasurer; Clarence Hatch, Jr., executive vice president.

## AUDIO PRODUCT IDENTIFICATION



Oscilloscopes trace "sound images" of the words "Man" (l) and "Power" in Audio Product Identification technique created by Wesley Advertising. Product is Man-Power, an aerosol deodorant for men by Shulton. Radio commercials, which began on the four networks and in spot markets July 3, communicate brand identification and product characteristics through psychological blends of abstract musical sounds, chords and novel instruments. Estimated Man-Power budget for this campaign, \$250,000.

### BC-TV Daytime Sales

Eleven advertisers placed orders totaling \$4 million with NBC-TV daytime for the week ending June 9. They are: Andrew Jergens (Cunningham & Walsh), Borden Fuller & Smith & Ross), Bristol-Myers (Ogilvy, Benson & Mather), General Electric Lamp Div. (BBDO), Hartz Mountain Products (MacManus, John & Adams), Miles Labs (Wade), Ralston Purina (Guild, Bascom & Bonfigli), M (MacManus, John & Adams), Scott Paper (J. Walter Thompson), Squibb (B & B), Vick Chemical (Morse International).

### Kramer Goes with Goodwill Capital Cities Purchase

It came as no surprise when Capital Cities announced that veteran broadcaster Worth Kramer will join that expanding empire if the FCC gives a go-ahead on CC's purchase of the Goodwill Stations. Kramer, president of Goodwill. He'll become senior vice president-corporate affairs for CC, a new post, and will work with the corporate staff in New York and Detroit while continuing to live in Detroit.

The Goodwill Stations are WJR Detroit, WJRT Flint, WSAZ-AM-V Huntington, West Va. Capital

owns WTEN-TV and WROW-AM Albany, WPRO-AM-FM-TV Providence, WTVD Raleigh-Durham, WPAT-AM-FM Paterson, N. J., WKBW-AM-TV Buffalo.

Because the purchase, if approved, would give CC six VHF stations, a deal was worked out whereby CC board member John B. Pool will assume ownership of WJRT, resigning his CC post. Total transaction was worth \$21 million — \$15 million for the Detroit and Huntington stations.

### Shreveport Station Sold, Other Transfer Approved

Two Texas broadcasters, a station representative and a New Jersey businessman are involved in the purchase of KOKA Shreveport.

New owners are Stuart J. Hepburn, president and general manager of KNOK Ft. Worth-Dallas, Dean McClain, commercial manager of the Texas station, Bernard Ochs, Atlanta-based station rep, and Steven Bonjour of Verona, N.J.

In another station transfer, the FCC approved the sale of KOWN Escondido, Calif., to Alan B. Skuba and Dean V. Kiner for \$123,000. Julia C. Owen is the seller. Both buyers are associated with KAVR Apple Valley, Calif.

# Are you our man in the MIDWEST?

Ours is a prestige firm selling to tv and radio stations —especially managers.

We need a man who can talk broadcasting and knows the Midwest. We need a man who exudes respect and confidence.

We need a man who enjoys contact at an important level and can close a sale.

We need a man who likes to travel. Drop us a line if you're that man. All replies in strictest confidence.

Box 201, SPONSOR,  
555 Fifth Avenue,  
New York 17

**On the Academic Side**

Two new programs — one in Los Angeles and one in Syracuse have been launched to further the academic training of broadcast and advertising personnel.

In California, the 4A is sponsoring a special 30-week Institute of Advanced Advertising Studies at the University of Southern California, starting in September. Each agency in the area will select its most promising young men and women to study the broad scope of agency operations — operations they might not see in their junior jobs. The Institute is only for people already in advertising.

Dr. William H. Reynolds, associate professor of marketing in the USC Graduate School of Business Administration, is educational director, will deliver the opening and closing series of lectures on marketing concepts and decisions and on advertising in the economy. Research lectures will be led by Hugh Zielske of Foote, Cone & Belding; creative aspects by Robert Wheeler of Y&R; media discussions by Eugene J. McCarthy of McCann-Erickson and account management by Montgomery N. McKinney of FC&B.

Tuition is \$500.

Syracuse University's Newhouse Communications Center is the seat of a \$3,000 fellowship set up by tv producer Sheldon Leonard, an alumnus, and comedian Danny



Key figures in setting up the Advanced Advertising Studies at the University of Southern California this fall are (seated, from left) Robert W. French, USC Graduate School of Business Administration; Gene Muckwall, Foote, Cone & Belding, chairman of the special 4A committee; (standing) Hal F. Griswold, McCann-Erickson and Martin R. Klitten, Klitten Co. Another committee member, Jack Smock, Smock, Debnam & Waddell, is not pictured.

Thomas. The scholarships will be awarded each year to an outstanding graduate student, planning to enter the field of tv programing. Given in the name of T and L Productions Foundation, the fellowship will be administered by the University's Television and Radio Department.

**Segal Is New Boston Rep**

Harold H. Segal & Co., Boston, has announced its opening. The company will deal in sales representation and management consultation services for broadcast stations.

**Amitone Makes Network Debut via CBS Radio**

Having greatly increased its share of the antacid market over the past eight years, Park & Tilford/Norex Laboratories has decided to take the plunge into national broadcast media. Vehicle chosen for its Amitone campaign: CBS Radio's *Arthur Godfrey Show*. Company is going all the way, with a 52-week buy, marking the biggest Amitone campaign in the item's history.

Merchandising plans include an "Arthur Godfrey free trial offer" of a large size bottle of Amitone plus a free pocket vial, both for the price of the bottle alone.

Grey Advertising is the agency.

**Sees Trend to Tape**

"Much more than a momentary boom," is the way John Lanigan, new head of Videotape Center, describes the record-breaking production volume in June, usually an off month. This June the production house turned out two shows and more than 70 commercials for some 21 clients, among them Bristol-Myers, Lever, Manufacturers Hanover Trust, 3M, J. B. Williams and American Airlines.

Lanigan, who recently replaced Howard S. Meighan as chief operating officer, attributed the upswing to Videotape's new Edimation system of computerized electronic editing which "enables us to do commercials which formerly would have been earmarked for film."

The schedule for July is already filled with many more productions than the same month last year, he added.

**RILEY, GILDERSLEEVE WILL SPIN DISKS**



Actors William Bendix and Willard Waterman, better known as Gildersleeve, reminisce at brunch they hosted for members of the radio division of J. Walter Thompson, Chicago. The stars are appearing on WIND this summer as summer replacement disk jockeys. Here (l-r): JWT vice president and broadcast manager John Mosman and Bendix, JWT broadcast supervisor Howard Heller, Waterman and WIND general manager Ed Wallis.

**Farm Station to Raymer**

The radio division of Paul H. Raymer takes over representation of KXEL Waterloo, Iowa, an ABC affiliate owned by Cy Bahakel.

Beamed to over one-third of Iowa's farm population, with 10 and a half hours of farm programming a week, KXEL broadcasts a 1540 kc with 50 kw.

Raymer represents three tv stations owned by Bahakel: WCCA-TV Columbia, S. C., WKAB-TV Montgomery, Ala. and WABG-TV Greenwood, Miss.

# SPONSOR SPOTLIGHT

## ADVERTISERS

**E. Delony Sledge, Fred W. Jackson, Sam N. Gardner and James F. Williams** appointed director of advertising and sales promotion, manager of advertising and sales promotion, staff vice president and manager of sales promotion, respectively, of the Coca-Cola Co. Sledge joined the company in 1933 and was named director of advertising in 1959. Jackson organized the Fanta Beverage Co., a division of Coca-Cola. Gardner had managed the bottler sales promotion department since 1956 and Williams had been assistant manager, bottler sales promotion, since 1962.

**George Polk** appointed director of advertising for Alberto-Culver Co., New York. He was formerly with BBDO, New York, first as a trainee in the media department, then as the youngest agency vice president, most recently as vice president in charge of all television programming.

**Arthur D. Campbell** appointed national sales manager for the Aromatic Div. of Borden Chemical Co. He joined the company's Pacific Div. in 1946, was named assistant sales manager four years ago.

**Walter A. Compton, M.D.**, elected president and chief executive officer of Miles Laboratories, Inc., succeeding Edward H. Beardsley. Compton joined Miles in 1938 as medical and research director and became an executive vice president in 1961.

**Erwin J. Meury** appointed eastern brewery label sales representative for Woodward Printing, Inc., a subsidiary of Universal Match Corp. Previously associated with Penick & Ford, Ltd., Mundel Cork and Reynolds Metals as brewing industry field manager.

## AGENCIES

**Thom Rhodes** named media director for the Martin R. Klitten Co., Los Angeles. He was most recently an account executive with Skyline Advertising, Ltd., Nairobi, Kenya.

**Milton L. Levy** joined Silton, Callaway & Hoffman, Inc., Boston, as vice president-broadcast operations. He was previously a producer-director of industrial and television films.

**Samuel Bader** appointed account executive for Smith Greenland Co., New York. Previously he was an account executive for Kenyon & Eckhardt.

**J. Whittle Williams** joined Chuck Shields Advertising, Inc., Atlanta, as account executive. He formerly was with Scripto, Inc.

**William S. Doughten** and **Thomas J. Pritchard** appointed vice presidents of Dancer-Fitzgerald-Sample, Inc., New York. Doughten, script supervisor in the radio-tv show department, joined the agency in 1955. Pritchard, manager of the Dayton office since 1960, joined D-F-S in 1958.



Thomas Flanagan



Robert P. Dobrow

**Robert P. Dobrow** and **Thomas Flanagan** named vice president-controller and vice president-director of media services at Riedl & Freede, Inc., Clifton, N.J. Dobrow joined the company in 1954 as a cost accountant. Flanagan has been with R&F since 1959, and previously was with Harry B. Cohen, Peek Agency, Grey Advertising and BBDO.

**Robert C. Judd**, associate professor of marketing at DePaul University, joined North Advertising, Inc., Chicago, on a fellowship for the summer under the 4A Central Region agency educator program.

**Robert W. Barner** joined Bauer, Tripp, Foley, Inc., as creative director. He was previously associated with Ketchum, MacLeod & Grove, Pittsburgh.

**Dr. Theodore F. Dunn** and **Richard W. Garbett** elected vice presidents of Kenyon & Eckhardt, New York. Dunn first joined the firm in 1957 and returned in January after three years at Ted Bates. Garbett was formerly a product manager at Thomas J. Lipton, Inc., and joined K&E in 1962.

**Mary Harris** named casting director for tv commercials for McCann-Erickson, Inc. Miss Harris was previously in the firm's tv programming department and with Young & Rubicam.



Walter Compton



William Doughten



Thomas Pritchard



Dr. Theodore Dunn



Richard Garbett



Mary Harris

**SPONSOR SPOTLIGHT**

**Benson Inge** joined Philip I. Ross Co. as director of public relations. Formerly he headed his own public relations firm and prior to that was vice president in charge of public relations at Ted Bates & Co.

**Bob Aledort**, formerly vice president and research director of Erwin Wasey, Ruthrauff & Ryan, joined Doyle Dane Bernbach's research department as a research supervisor.

**Ernest R. Ham, Jr.** joined Kenyon & Eckhardt, Boston, as an account executive. Ham was formerly a divisional advertising manager for Safeway Stores, a marketing supervisor at Ted Bates & Co., New York, and an account and marketing executive at Wesley Associates, New York.

**Frank Stanton**, vice president at Benton & Bowles, Inc., named manager of information management. Was associate director of B&B's information management department. **Dr. Benjamin Lipstein**, vice president, appointed senior associate director of information management and director of information systems for B&B. Was associate director of the information management department.

**John B. Simpson** named vice president-director of creative services at Walker Saussy Inc., New Orleans. He was formerly vice president-national director of broadcast at Foote, Cone and Belding.

**Michael J. Sheets** elected vice president of Gardner Advertising, St. Louis. He joined the agency in 1962 as an account executive, recently being named supervisor.

**John Schoeffler** elected vice president of Kudrner Agency. He joined the agency in 1959 as a copywriter, serving most recently as account executive.

**Marilyn Canton** appointed media director of Hoag & Provandie, Inc. Formerly she was assistant to the media director for Monroe F. Dreher, Inc., New York.

**John C. Smith** joined Street & Finney, Inc., as an account executive. He was formerly with Young & Rubicam.

**William J. Catrow** elected vice president of Ketchum, MacLeod & Grov, Pittsburgh. Since joining the agency in 1959 he served public relations operations as an account executive, and most recently was in charge of consumer public relations operations.

**John W. Connor** joined Doramus & Co., New York, as creative director. He was vice president and associate creative director of J. M. Mathes, New York.

**Robert G. Urquhart** and **Peter Thomson** joined W. B. Doner & Co., Detroit, as senior copywriter and radio/tv producer, respectively. Formerly Urquhart was associated with Young & Rubicam, Toronto, and Thomson with McKim Advertising, Toronto.

**William E. Steers**, president of Doherty, Clifford, Steers & Shenfield, Inc., elected to a one-year term as chairman of the board of the National Better Business Bureau.

**Richard Pedicini** appointed supervisor of radio/tv at MacManus, John & Adams, Bloomfield Hills, Mich. He was a writer-producer for six years at Maxon, Inc.



Russell Jones



Sheldon Kaplan

**Russell S. Jones** named vice president of McCann-Erickson, Los Angeles. He joined the agency Chicago office in 1956 as an account executive, later was transferred to Los Angeles where he served as merchandising director, account director and senior management officer.

**Sheldon L. Kaplan** joined Glen Advertising, Inc., Dallas, as account executive and supervisor of broadcasting. He has served as account executive and as radio-tv director for Rogers & Smith, Dallas.

**Norman K. Carrier** and **Kenneth E. Lane** joined Leo Burnett as account executive and special assignment man, media department, respectively. Both were previously with MacFarland Aveyard & Co. Chicago.

**Sanford A. Haver** joined Dancer-Fitzgerald-Sample, Inc. as vice president and copy supervisor. He formerly served as vice president and creative director of Mogul, Williams & Saylor.

**TIME/Buying and Selling**

**Denton L. DeBaun** joined Peter Griffin, Woodward, Inc. as assistant treasurer. He comes to the rep firm from Hoover Worldwide Corp. where he was vice president and treasurer.



John B. Simpson



Michael Sheets



William Steers



Richard Pedicini



Sanford Haver



Denton DeBaun



Lon Nelles



Jack Reilly



Lawrence Creshkoff



Hugh Johnston



Jack Petrik



Lawrence Sibilis

**Lon E. Nelles** appointed vice president in charge of Harrington, Richter & Parsons, Inc., San Francisco. He had served as an account executive in the company's Chicago office since 1958.

**Robert L. Simmons** appointed manager of Television Advertising Representatives' Los Angeles office. He moves from their Chicago office where he had been an account executive.

**Karl H. Mayers** named manager of the special projects division of Edward Petry & Co. For the past two years he was assistant manager of the Petry's marketing and sales development department.

## TV MEDIA

**Bil Osterhaus** named assistant program manager at KPIX San Francisco. He was formerly with Vestinghouse-owned KYW-TV Cleveland.

**Robert Ginther** and **Jeffrey Schiffman** named news reporters of King Broadcasting Co.'s news department. Schiffman was formerly with WBZ-TV Boston and VICC Fairfield. Ginther recently graduated from the University of Washington.

**Robert Perez** named director of sales for CBS Television Stations National Sales on the West Coast. **Howard L. Garvin** joined the San Francisco office as an account executive. He comes to the network from WCBS-TV New York where he was a member of the sales staff.

**Herbert B. Cahan** appointed Baltimore area vice president for Group W. **Kenneth T. MacDonald** succeeds Cahan as general manager of WJZ-TV Baltimore.

**Jack Reilly** named assistant program manager at KYW-TV Cleveland. Formerly he was the station's public affairs director.

**Lawrence Creshkoff** named editorial director of the CBS corporate information staff. Since 1960 he has been executive editor of the Television Information Office, and prior to that was director of the experimental Chelsea closed-circuit television project in New York.

**Louis S. Simon**, general manager of KPIX San Francisco, elected president of the San Francisco chapter of the Academy of Television Arts and Sciences. He succeeds **John Butler** of Compton Advertising who is to become national vice president and trustee of the Academy.

**Robert L. Williams** promoted to general sales manager of WAPI-TV Birmingham. Formerly he was sales manager of WAPI Radio.

**George J. Rapp** named manager-national sales for WRC-TV Washington. Previously he was account executive at NBC-TV Spot Sales, New York.

**Ben Kubasik** named manager-information and special services at CBS News. He joined CBS Television Network in 1962 as a member of the press information department.

**James R. Kerr** elected chairman of the board of Crosley Broadcasting Corp. He is president and chief operating officer of Aveo Corp., parent company.

**Earl A. Gutkuecht** named business manager for Polaris Broadcasting. During the past 12 years he has been associated with NBC.

**Hugh E. Johnston** appointed general sales manager of WLUK-TV Green Bay, Wis. He formerly held the same position with WYTV Youngstown, Ohio.

**Jack Petrik** named manager of the programming department at KE-TV Omaha, Neb. He joined the station seven years ago as chief engineer. **Lawrence Sibilis** named chief engineer, after holding the post of assistant chief engineer since 1957. He was previously associated with the ABC and NBC networks in Hollywood, KFLA Los Angeles and various radio and tv stations in Omaha.

## RADIO MEDIA

**Ray Vitale** promoted to national sales coordinator and merchandising director for WCBS New York. He had served the station as merchandising manager.

**Charles F. Bunn** appointed general sales manager at KSTP Minneapolis-St. Paul. He was formerly with KHOL-FM Holdrege, Neb., and KMA Sheandoah, Iowa.

**Kenneth P. Pletz** named to the sales staff of WJBK Detroit. He was formerly an account executive for the New York Subway Advertising Co., Chicago.

**Hal Levin** named vice president and general manager of WINQ Tampa. He was an account executive for another Rand Broadcasting Co. station, WINZ Miami, for the past two and a half years.

**Paul Mills** named corporate vice president-sales for Merle E. Hanson Candy Co. Was sales manager and acting manager of WOWO Fort Wayne and had held radio positions in Boston and Cleveland.

**Bill Hooper** appointed regional director in Radio Advertising Bureau's member development department. He was formerly with WCAU Philadelphia, WITH Baltimore and WLEE Richmond and has spent 10 years in tv film syndication.

## SYNDICATION & SERVICES

**Joe Jerkins** elected secretary of the Oklahoma Sight Conservation Foundation for 1964-65. He is program director for WKY-TV Oklahoma City.

**Charlotte Tochterman** appointed "internal" assistant to the president of Morton J. Wagner Companies, Inc. Was formerly in an executive capacity with KYA San Francisco, KRON-TV San Francisco and Burke Co.-Advertising, Seattle.

**John E. Pearson** joined Fremantle International as coordinator of global sales. For the past three years he headed international sales for ITC.

**Jack Reynolds** named producer and director for Don Feddersen Commercial Productions, Los Angeles. He formerly headed the commercial film department of Hal Roach Studio.

**Oscar Katz**, executive vice president in charge of production of Desilu Production, Inc., elected to the firm's board of directors.

**George Walker** named legal counsel and secretary treasurer of Independent Producers Associated Inc. Prior to joining IPA he was with the Marvin Belli law firm, and later with Gregory Stout, criminal attorney.

**John F. Meagher** joined Hamilton - Landis & Associates, Washington, D.C., brokerage firm. He served for the past 10 years as vice president-radio of the National Assn. of Broadcasters, and formerly was general manager of KYSM Mankato, Minn.

# CALENDAR

## JULY

**National Food Brokers Assn.**, mid-year management conference, Seattle (to 15).

**National Institute for Audio-Visual Selling**, annual convention, Indiana University, Bloomington (to 16).

**Texas Assn. of Broadcasters**, college career guidance program in cooperation with University of Texas, Austin, Tex. (to 18).

**British Institute of Radio Engineers and Institute of Electrical and Electronic Engineers**, international conference on magnetic recording, Savoy Plaza, London, England (to 18).

**National Housewares Mfrs. Assn.**, exhibit, Merchandise Mart, Chicago (13-17).

**Broadcast Pioneers**, annual meeting, Hamilton Suite, Hotel Barclay, New York City (15).

**Advertising Federation of America**, management seminar, Northwood Institute, Midland, Mich. (20-31).

**Western Packaging Exposition**, Pan Pacific Auditorium, Los Angeles (21-23).

**New York State Broadcasters Assn.**, third annual executive conference, Cooperstown, N. Y. (28-31).

**Annual Summer Workshop in Television and Radio**, New York University, New York (29-Aug. 7).

## AUGUST

**Georgia Assn. of Broadcasters** forum on CATV and Pay-TV, Riviera Motel, Atlanta, Ga. (4).

**Georgia Broadcast Executives Management Seminar**, Georgia State College, Atlanta, Ga. (9-15).

**South Carolina Broadcasters Assn.**, summer convention, Ocean Forest Hotel, Myrtle Beach, S. C. (16-18).

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau and Television Bureau of Advertising**, sales management seminar, Stanford University, Stanford, Calif. (16-22).

**Desilu Inc.** annual stockholders meeting, Hollywood, Calif. (18).

**National Assn. of Radio An-**

**nouncers**, tenth annual convention, Ascot House, Chicago, Ill. (20-23).

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau and the Television Bureau of Advertising**, sales management seminar, Harvard University, Cambridge, Mass. (23-29).

**Institute of Electrical and Electronics Engineers** summer general meeting, Biltmore Hotel, Los Angeles, Calif. (25-28).

**Arkansas Broadcasters Assn.** annual meeting, Coachman's Inn, Little Rock (28-29).

**West Virginia Broadcasters Assn.**, fall meeting, The Greenbrier, White Sulphur Springs, W. Va. (27-30).

**Radio Advertising Bureau's** fall management conferences: Tarrytown, House, Tarrytown, N.Y. (17-18); Homestead, Hot Springs, Va. (21-22); Far Horizons, Sarasota, Fla. (28-29).

## SEPTEMBER

**1964 National Radio and Television Exhibition**, under the management of the **British Radio Equipment Manufacturers' Assn.**, Earl's Court, London, England (24-Sept. 5).

**Institute of Electrical Communication Engineers of Japan** international conference, Akasaka Prince Hotel Tokyo, Japan, (7-11).

**Michigan Assn. of Broadcasters** annual fall meeting, Hidden Valley, Gaylord, Mich. (10-11).

**National Assn. of Broadcasters** program study committee, radio programming clinic, Riekey's Hyatt House Palo Alto, Calif. (18).

**National Assn. of Broadcasters** program study committee, radio programming clinic, Chicago Plaza Motel, Memphis, Tenn. (21).

**National Assn. of Broadcasters** program study committee, radio programming clinic, Palm Town House Motor Inn, Omaha, Neb. (23).

**Electronic Industries Assn.**, fall meeting, Statler-Hilton Hotel, Boston, Mass. (23-25).

**Minnesota Broadcasters Assn.**, fall meeting, Sheraton-Ritz Hotel, Minneapolis, Minn. (24-26).

**Advertising Federation of America** fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indian University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).



## You can buy Houston with the rest of them

(or sell it with us)

Every other television station covering the Houston market has packages to sell you this fall. These are bargains. But, before you put your money down, consider: will you go just where everyone else is going? Prime time on weekdays and week-ends, afternoon movies on Sundays? All very nice, of course. But there's more to Houston television than three types of avails.

If you sell with KPRC-TV you pay no more, often less, than on other Houston stations. You can include all the usual time slots. *And then go on, if you like, to some decidedly unusual ones.*

The Tonight Show, for instance. Or Today. There you'll find an audience that you might think had vanished. Unspoiled, uncrowded. Clean and shining. Early bubbling over with buying enthusiasm.

Talk to your Edward Petry man. He'll arrange everything. Or, mail the coupon. It will help get you in the right mood. And out of the rut.

# **KPRC-TV**

CHANNEL 2, HOUSTON TELEVISION  
P. O. BOX 2222, HOUSTON 77002

Please send me free KPRC-TV color planning kit and money saving guide, "Houston on \$300 a Day."

Name

Address

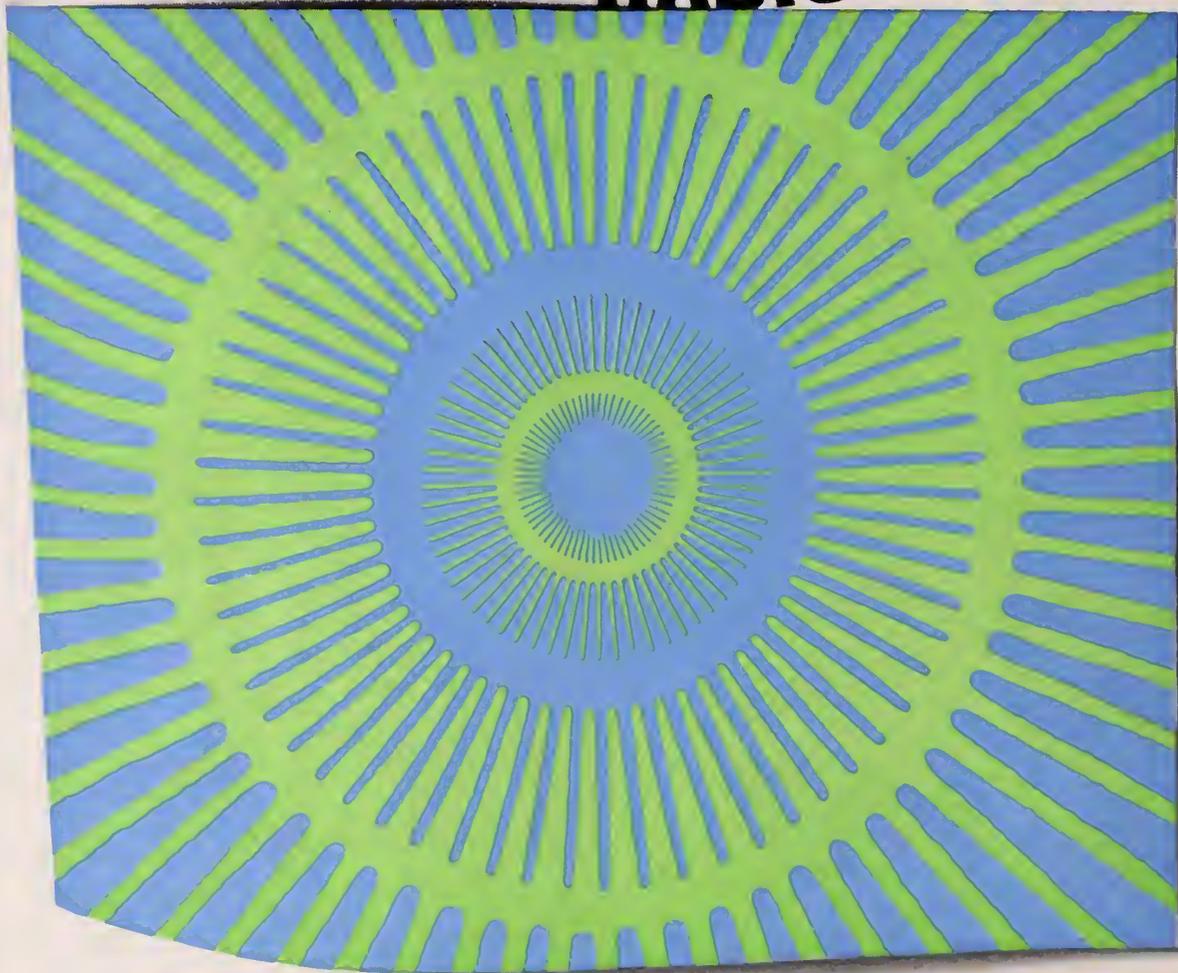
City  Zone

State

My Edward Petry Man is

Throw away the old book. Group W just came up with a new one on how to buy radio.

## RADIO TODAY



This is it.

It's called "Radio Today," a dramatic new presentation that outlines a fresh approach to a more effective use of radio.

Here is a new concept in the purchase of spot radio. A concept that *works*. Now Group W's "Radio Today" shows how you can cut through the maze of some 4,000 radio stations in more than 2,300 markets and buy the ones you need to fit your marketing strategy.

It shows, for example, that in 30 markets, just 89 stations out of 348 reach 50% of all radio homes in these

markets. What's more, it shows you exciting new methods to get balanced impact among all demographic groups. You can reach half the women, half the men, half the old, half the young listeners in the average quarter hour. In short, it shows the role radio, with its surprising reach and impact, can play in your marketing plans.

If you're interested in seeing for yourself how effective national spot radio can be, call Group W sales department in New York, 983-5080, for a presentation.



WESTINGHOUSE BROADCASTING COMPANY

# Sponsor

JULY 20, 1964 PRICE 40c

NEWSPAPER

- Both: how to capture their dollars through tv . . . . . 27
- Programming — "show biz" or media business? . . . . . 34
- Answering radio's "unanswered" questions . . . . . 40

## H. Ray McGuire

Vice President & General Manager  
WALA-TV Mobile, Alabama



## Why WALA-TV bought Volumes 1,2,3,4,5,7 and 8 of Seven Arts' "Films of the 50's"

### Says H. Ray McGuire:

We have bought all Volumes of Seven Arts' Films of the 50's, simply because we believe the audience in our overall coverage area should have the opportunity of viewing the very finest feature films ever made available to television.

We began a new schedule of Films of the 50's on "The Early Show," Monday thru Friday at 4:00 P.M. starting February 3, 1964.

A comparison of ARB figures for Oct./Nov. 1963 — when we were broadcasting a syndicated show for early evening adult viewing (4:00-8:00) — with new March 1964 ratings which reflect the effects of the Seven Arts' films broadcast in the same time slot — looks like this:

SEVEN ARTS FEATURES VS. SYNDICATED SERIES	RATINGS	
	OCT. & NOV. 1963	MARCH 1964
SYNDICATED SERIES—OCT./NOV. 1963	2	19
SEVEN ARTS FEATURES—MARCH 1964	21	60

Further, these ratings were not only better than our prime time ratings, but additional comparisons show that we did better than the other two Mobile/Pensacola stations combined. These facts were not overlooked by our potential sponsors. Since the new March rating book came out:

## WE HAVE HAD A 200% INCREASE IN NEW BUSINESS, BOTH LOCAL AND NATIONAL.

Locally, we have won such new advertisers as Golden Drive Hamburgers and Springfield Plaza Shopping Center and among our new National Advertisers are Wrigley's Chewing Gum, Butterfield and MAM candies. That's pretty good proof that Seven Arts' Films of the 50's are a wise buy.



SEVEN ARTS ASSOCIATED CORP.  
1000 Broadway, New York, N.Y. 10018  
Telephone: (212) 633-1000  
Cable: SEVENARTS  
Telex: 270 270  
© 1964 Seven Arts Associated Corp.

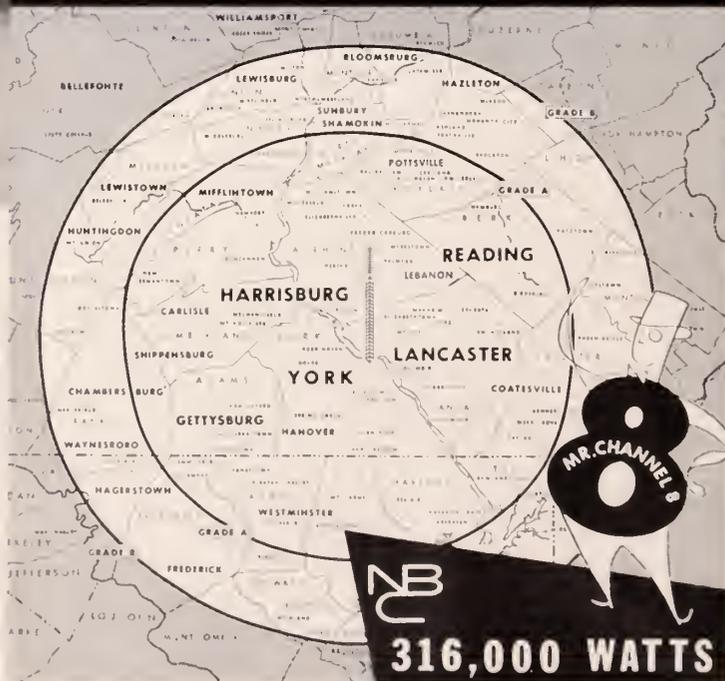


# RELAX

Let **WGAL-TV** do your sales work. It is the outstanding selling medium in the Lancaster/Harrisburg/York TV market.



## MULTI-CITY TV MARKET



# WGAL-TV

## Channel 8

### Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.  
Representative: The MEEKER Company, Inc.  
New York Chicago Los Angeles San Francisco

# NBC Outscores Network Competition in Race for Convention Viewer Ratings

**Network also outscores others in four-day ratings picture  
in New York City; share of nationwide audience is 40 percent**

New York — NBC is the big winner in the convention ratings sweepstakes. With the network leading substantially all week long, final figures prepared by National Arbitron show that NBC had 51 percent of the convention audience over the four-day period. CBS was well behind with 36 percent. ABC recorded only 13 percent of convention viewers.

NBC's share of the total nationwide viewing audience was 40 percent, with CBS attracting 29 and ABC, 10.

The ratings picture was roughly the same in New York City with the four-day figures prepared by the A. C. Nielsen Co. showing NBC with 64 percent of the convention audience. CBS drew 30 percent and ABC, 6 percent.

Share of audience in New York City was considerably lower because of competing attractions. The NBC share was 29, CBS, 13, and ABC, 3. This represents less than half of the total audience.

Among other attractions, convention speakers had to compete with a movie starring Elvis Presley on WOR-TV in New York. The station reported that the film drew the highest

rating of any shown since October, 1960, when a science fiction thriller was offered.

Nationally, NBC researchers estimate that 110 million persons watched some portion of the convention over the three networks in the four-day period.

## Cold Capsules In Trouble with FDA; Possible FTC Advertising Action Seen

**None of the 11 FDA seizures involved brand name products doing any advertising on television**

Washington — FDA's seizure of 11 varieties of the so-called 12-hour relief cold capsules because of exaggerated claims on labels may presage some FTC action on advertising of this type of over-the-counter cold relief medication. FTC chairman Paul Rand Dixon has said advertising for the type of cold remedies promising a variety of kinds of relief is an area the commission intends to tackle in the near future.

None of last week's FDA seizures involved brand name products advertising on tv, but the Food and Drug Administration said the few manufacturers of these delayed-action capsules put out over 100 brands. FDA said the capsules seized do not have enough medical ingredients to be effective over the claimed 12-hour period.

Among the tongue-twister names of the seized medicants are: Caltac T. D. Capsules, Longac Up to 12 Hours Relief With One Capsule, Reliable Contained Action Cold Capsules, Cold Tac Timed Disintegration Capsules, Red & Clear T. D. Cold Capsules, Read's Continuous Action Cold Caps, De-Span Time-Action Cold Capsules, etc.

Laboratories in and around the New York area distributing the capsules included: R-L Laboratories; Vitamin Capsule Corp., Buffalo; Private Formulation, Inc., Hempstead; Davis-

### Metromedia Reports Record High Income

New York — Business is booming at Metromedia, Inc. The company has just reported high gross revenue for the 26 weeks ended June 28: \$44,869,102, or 60 percent above the previous year.

Net income for the first half was also in the record high category: \$2,016,110 as compared with \$1,838,228 a year earlier.

For the 13 weeks ended June 28, Metromedia reports gross revenues of \$23,220,719 compared to \$14,450,976 for the similar 1963 period.

Edwards Pharmacal Corp.; Nysco Laboratories, Inc., Long Island. Seizures were made in locations ranging from the District of Columbia to Los Angeles.

### \$1 Million in Babbitt Billings to D & C

New York — Daniel & Charles' prestige in the broadcast arena got a big boost last week when B. T. Babbitt shifted over \$1 million in radio and television business out of three other agencies into its balliwick.

Boon for D&C was reportedly the result of Geyer, Morey, Ballard's resignation of several products because of a conflict with Lehn & Fink. But not to be ignored is the fact that Babbitt's management changed hands May 4.

Babbitt's agency alignment has been rather rocky in recent months. Not long before the management shakeup, the Charles Antell line was shifted from Geyer to Kastor, Hilton, Chesley, Clifford & Atherton which, by the way, is the only agency now being retained.

The Vano line was moved from Garfield, Hoffman & Conner to Johnson & Lewis.

About \$500,000 is involved in this pullout of Geyer, virtually all of it in network radio.

### Negro Stations Cover Convention

San Francisco — Negro-oriented radio has been keeping tabs on activities in the Cow Palace—with many of the larger stations providing first-hand coverage of the GOP convention. A typical approach was that of WLIB Radio, New York. The station keyed its news and commentary exclusively to Negro delegates and their reaction to developments.

Randolph L. White, WLIB news director, aided by Negro members of the New York delegation, set up interviews with other Negro delegates and leaders from all parts of the country. These interviews were aired throughout the day on WLIB during the entire session.

CONTINUED ON NEXT PAGE

## Storer Offers Piggybacks—At Premium

**Station group reverses ban on multiple product announcement but will levy an extra charge**

Miami, Fla. — Aware that Colgate, Alberto-Culver, Lever Bros. and other heavy-spending spot tv advertisers are wedded to piggybacks, Storer Broadcasting is now prepared to make them available — at a premium. In what amounts to an about-face, the company has modified its basic policy of complete non-acceptability of piggybacks.

In essence, Storer is saying a piggyback announcement is the equivalent of two participating spots and should be charged accordingly. Assuming a \$100 rate for a participating 60-second announcement, by way of illustration, the rate for a 50-second participation on Storer stations would be \$90; 40 seconds, \$80; 30 seconds, \$65; 20 seconds, \$50; 10 seconds, \$40. Non-integrated or piggyback spots would take the combined rate of the two components, with a maximum of two components acceptable, while integrated spots would take the single rate of the total length. For example, a piggyback consisting of two 30-second components would cost the advertiser \$130 or roughly one-third more than an integrated commercial. (Note: All figures are for illustration only.)

Whether or not major advertisers will stand still for piggybacks at a premium is another story entirely. Indications in the industry are that

there will be considerable resistance when Storer salesmen take to the streets with the new plan.

Bill Michaels, vice president of the Storer Television Div., emphasized that there has been no general increase in the 60-second participating rate structure. By purchasing any one of the individual announcement lengths shorter than 60 seconds, he said, an advertiser can purchase participations at a substantial saving.

"We feel this is important and practical, as many advertisers have now proven to their own satisfaction the shorter length copy can and does produce results in participating programs as well as on breaks."

Commenting on the whole piggyback or multiple product announcement fracas, Michaels said, "Seldon has an apparently minor problem of interpretation caused as much confusion or created as many conflicting opinions among broadcasters as well as advertisers, and the subject has been given countless hours of deliberation and discussion by our general managers and sales people. We feel it is equitable for all parties, and administratively practical."

## CATV Infringes Upon Copyright Law, Says Olsson, ABC's General Counsel

**Cable systems carrying music are involved in "public performances" for profit; networks face CATV dilemma**

New York — Eyeing the complex CATV situation from a legal standpoint, Harry R. Olsson, Jr., general counsel for ABC, noted that "CATVs are infringing upon copyright laws through their carrying of music, which constitutes 'public performances' for profit."

In an address before the summer session of the Practicing Law Institute, Olsson declared that cable systems have no performance license

rights, "and so do not pay anyone for anything."

But he was quick to point out the CATV owners deny any copyright infringement. They are contesting suits against them on the basis that their operations do not involve "public performances" for profit.

"However, this was also the argument of the early radio broadcasters, Olsson stated, "and the courts rule against them.

"In fact, years ago, the court held that a performance for financial gain was being held even if the program was unsponsored," he said.

This ruling was based on the decision that the unsponsored show aided other programs around it that did have advertisers. Also, the station itself benefited from the promotion. Olsson noted that the CATV situation also posed a dilemma outside the performance rights area. "The networks like the added coverage and homes the systems provide but a tv station in a small community may not be able to compete with CATV, and may be forced out of business." Result: an important local tv facility has been removed, and its community services cannot be replaced by the cable system.

"The dilemma for the network then," concluded Olsson, "is CATV reach vs. local station coverage."

## Soft Detergents May Raise Questions

Washington — Although plans are for a very quiet introduction of the new "soft" detergents on the market, a bit of educating may be needed along the way in advertising or labeling copy. Labor press indicates that there may be a few consumer questions on the new controlled suds products that do not cause foaming in streams.

A goodly segment of union housewives who read their AFL-CIO news, and those who buy co-op products (now selling their own brand of the "soft" detergents) ask: "Do the new deter-

gents have the same cleaning power, and is there anything in the changed chemistry to affect clothes or skin?"

AFL-CIO news columnist Sidney Margolius assures his segment of union readership that the answer is "yes" to the equal cleaning power and "no" to any harmful effects. Voluntary changeover by brand manufacturers is to begin around Jan. 1, 1965. Just in case these questions percolate to larger groups of housewives, manufacturers may consider having some educational advertising on standby.



## "Treetop House" wins another Peabody Award for WGN-TV



WGN Television is both proud and grateful to have won its third Peabody Award. It was the tireless effort of Mrs. Anita Klever, performer, teacher and co-producer, under the guidance of the National College of Education, Evanston, Illinois, that made this honor possible.

Telecast live and in color each

weekday morning to pre-school children throughout Chicagoland. "Treetop House" provides an exciting and satisfying visit into a land of enchantment where children learn by doing.

Award Winner "Treetop House" is another example of WGN-TV's dedicated service to Chicago.

# WGN IS CHICAGO

*the most respected call letters in broadcasting*

President and Publisher  
Norman R. Glenn  
Executive Vice President  
Bernard Platt

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John Bailey (Midwest)

Production Editor

Ron Granholm

Regional Correspondents

James A. Weber (Chicago)

Sheila Harris (San Francisco)

Frank P. Model (Boston)

Lou Douthat (Cincinnati)

Margaret Cowan (London)

### 27 Youth — the neglected \$50 billion market

*Although most sponsors neglect to save a word for them, children accept advertising as part of the program, are entertained by commercials and like to see favorites again*

#### TIME/BUYING & SELLING

### 34 Programing — 'show biz' or media business?

*Selecting the best vehicle for sponsor dollars should be media's function; program quality has become a lost sales tool, says agency head*

#### TV MEDIA

### 36 Flavoring the meat with know-how

*Peter Eckrich & Sons uses pictures of quiet farm scenes to create homey mood, special photo techniques to show how smoked sausages can be cooked and served*

#### RADIO MEDIA

### 40 Answering radio's "unanswered" questions

*Trend toward extensive demographic profiles of consumer and market finds pace-setting example in Denver radio report; media heads welcome research*

#### SYNDICATION & SERVICES

### 44 MGM-TV adds 'glamor touch' to agency-level promotions

*To call attention of timebuyers and media executives in New York and Chicago to newest MGM syndicated shows, film firm turned to an old reliable promotion technique.*

#### DEPARTMENTS

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## SALES

New York

Bernard Platt

Gardner Phinney

Chicago

Jack Smith

Cleveland

Arnold Suhart

Los Angeles

Boyd Garrigan

San Francisco

Stearns Ellis

St. Petersburg

William Brown

Advertising Production

Louise Ambros

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Production Director

Harry Ramaley

Circulation Director

Joe Wolking

Data Processing Manager

John Kessler

Advertising Promotion

Dwayne R. Woerpel

Circulation Promotion

Gerhard Schmidt

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## WHEN IT COMES TO WOMEN... we've got all the good numbers

We take our best gals to the movies, and they love it! They're our steady dates Saturday and Sunday nights for "Best of Hollywood" and Friday nights from 7:30 to 9:30 for "Masterpiece Movies" like James Mason and Ava Gardner in East Side, West Side, and Cary Grant and Deborah Kerr in Dream Wife. All this, plus great variety shows, the best of CBS and a full hour of dinner-time news, keeps our big-buying gals and our advertisers happy. Moral: Call your STS man.

# WJBK-TV

DETROIT



2

MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WIBN	<i>IMPORTANT STATIONS IN IMPORTANT MARKETS</i>  <b>STORER</b> BROADCASTING COMPANY
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KCBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	

STORER TELEVISION SALES, INC. Representatives for all Storer television stations.

WITH THE PEOPLE WHO REALLY KNOW

*look how  
Minneapolis-  
St. Paul  
Ad Agency  
personnel  
score*

**WCCO  
Radio**



\* 40 YEARS OF TOP ACCEPTANCE

Based on Charles Harriman Smith/Associates, Inc., estimates subject to qualifications which WCCO Radio will supply on request

Forms Greatest  
Choice to the  
in Cities

**85%**

Most Believability  
In Program and  
Commercial Content

**78%**

Choice  
on for  
Advertising Mass  
Consumer Product

**90%**

Programs Most  
Favorably  
Talked About

**75%**

es  
Best  
by-Play  
ts

**100%**

Best  
Overall Job  
Of News

**73%**

Best  
Farm Service  
Programs

**98%**



OF OVERWHELMING ACCEPTANCE: Want  
the advertising values and audience charac-  
of radio stations in a market? Ask local ad-  
agency people who buy radio time. This was  
in Minneapolis-St. Paul in a study by Charles  
Smith/Associates, Inc. The results add up  
another vote of overwhelming acceptance for  
Radio, which makes a clean sweep of every  
of station-by-station comparison. Get the full  
from your WCCO Radio or CBS Radio Spot  
representative.

**WCCO  
Radio**

MINNEAPOLIS • ST. PAUL

Northwest's Only 50,000-Watt  
1-A Clear Channel Station

REPRESENTED BY **CBS** RADIO SPOT SALES



The Latins named him:

*Hippocampus  
Hudsonicus  
Lophabbranchii  
Syngathidae*

... the ancient Romans were long winded ... we call our seahorse "SUNNY."

He's the symbol of Quality Broadcasting in Tampa-St. Petersburg.

Ex SUNNY venarus SALES

**WSUN**

TELEVISION  RADIO  
TAMPA - ST. PETERSBURG

Don't trip on your toga, call:

Nat. Rep.: Venard, Torbet & McConnell  
S.E. Rep.: Bomor Lowrance & Associates

## Publisher's Report



### I'm irked

As I write this I'm looking at a four column headline in the *New York Times* which says, "Tv Commercials Irk Women" (see p. 21).

It's based on a survey of 20,000 members of the General Federation of Women's Clubs made by the National Audience Board, Inc.

While I won't presume to rewrite the headlines of the august *Times* I was hard put to tie this one to the story.

In my opinion the *New York Times*, which prides itself on its impartiality, is not above a competitive dig. If it examines its headline against the contents of its story it will find itself indulging in the kind of crass partiality befitting only a lesser publication.

My opinion is that any way you look at it the 43.8 percent who say that they believe commercials have improved in quality and taste represents a remarkable showing.

My opinion is that the 47.6 percent who say that they do not believe commercials have improved in quality and taste do not necessarily represent a negative. There is, after all, a status quo. While I don't have the questionnaire before me, only the *Times* story, nowhere can I learn that the 47.6 percent say that tv commercials have gone backwards.

The *Times* says women are irked.

I say I'm irked.

And I shouldn't be surprised if the National Audience Board, Inc., which appears to have conducted a fair and useful study, isn't just a wee bit irked too.

\* \* \*

The NAB search is on (see p. 18).

While the board looks for the man to succeed Governor LeRoy Collins as president of the association, the five-man executive committee headed by Willard Schroeder assumes his presidential prerogatives, and executive vice president Vincent T. Wasilewski takes over day-to-day leadership.

In answer to a reporter's question, Schroeder said that the search for a successor will not be limited to the broadcasting or public service fields. He said that the NAB is looking for the right man regardless of his occupation.

That would seem to open the gates to consideration of a top-flight professional man, an advertising man or a business leader. He might even be in association work right now.

It occurs to me that our needs for president of the NAB are not quite the same today as they were during the Kennedy administration. While continuing vigilance on the Washington front is necessary (and the head man must know his way around Washington), for the next four years at least we should have a climate that allows the broadcast advertising industry to operate with lessening political and regulatory distractions.

The NAB could do worse than seriously consider some of its home-grown talent. Men like Don McGannon, Clair McCollough, Ward Quaal, Ted Pierson, Bud Rogers, to name only a few, are hard to find. They know broadcasting. They know how to run an organization. They know Washington. One of these men, or another of like caliber, could serve the NAB with distinction in the years ahead.

*Worm Glenn*

***Sponsor*** IS FOR THE SPONSOR.  
NO OTHER PUBLICATION IS.



CREDIT

BEFORE THE OPENING of the Republican national convention, Robert E. Kintner, president of the National Broadcasting Co., told the NBC News convention staff of more than 600 that he wanted impartial, professional reporting, technical efficiency and strong competition.

Then he gave them authority to back up the responsibility he had assigned. In fact, he told his crews to switch away from commercials whenever something big developed on the convention floor.

Gulf Oil, full-time sponsor of the whole NBC political package, now in its fourth year of bankrolling instant news for the viewer, is in full accord. I spoke to Mark Stroock of Y&R, account man on Gulf Oil institutional who is on the convention scene, and learned that Y&R had prepared 20 separate tv commercials and 28 radio commercials — all new and never before used — for the Democratic and Republican conventions. Also, the agency requested that there be no more than three of the six interruptions allowed for commercials in any hour. It's a practice that started with their sponsorship of space shots from Cape Kennedy.

"People want to see the news," said Mark Stroock. "We want them to get the commercial's message, of course, but the news comes first." That's why every shot is made at the option of the producer and not the agency or client.

William K. Whiteford, board chairman of the Gulf Oil Corp., obviously believes in this pattern. Not only is Gulf's identity — in the consistent survey of commercial identification — about double that of the average program, but congratulatory letters sent the sponsor often close with "please send me a credit card."

*Sam Elber*

# RARE JEWELS



Adam Young

About three or four years ago we attempted to espouse a cause which concerned a problem best described by the word "clutter". At that time we anticipated a crisis. It has arrived. Therefore, we feel it is now of utmost importance to reactivate this cause once again. We

strongly recommend that clutter be eliminated in the following manner:

1. We urge the networks to introduce a one-minute break between network shows.
2. We urge network affiliates to adopt a policy of placing only one spot between network shows.
3. We urge the networks to place both the opening and closing commercials of programs far enough away from the break to eliminate the feeling of clutter.

Based on research we have done, we believe the adoption of these suggestions will meet with almost unanimous approval among advertisers. To begin with, most of them have a strong preference for the one minute message and, of course, almost all prefer the island position.

Naturally, there is always the question of higher cost for this type of announcement—precious jewels are bound to be expensive. But they are a wise and profitable investment.



**adam young inc.**

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

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

July 17, 1964

All legislative activity was frozen in stance here last week. Those house members who were not in San Francisco dashed home to prime primary camps for next November's contests--Commerce Committee chairman Oren Harris among them. Senators and congressmen not involved in convention or electioneering urgencies grabbed a breather from the session's pressures.

The President and the government agencies conducted business as usual, but on a minor key. The executive branch showed no reaction to GOP platform declarations blasting alleged White House and agency pressures on consumer decisions. The President chose the week of the GOP blast to appoint the final member of the 15-man commission to study the nation's food marketing price spread in chain stores, and to predict early organization and functioning.

CBS president Frank Stanton's role had a touch of irony last week. He had been the most eloquent spokesman for the GOP platform plank on freedom of radio and tv news functions from government pressures. At the same time, as head of U. S. Information Commission, he was dispatched by President Johnson to Vietnam to check on the government's (U.S.I.A.) news and educational operations in Southeast Asia.

The FCC appeared undisturbed by the GOP call for freedom from "excessive government controls" for broadcasting. The commission had managed to be first with the most on aired politics by its preconvention issue of the Fairness doctrine primer. It is also proceeding with comparative calm to final decisions on the community check and program information required in new tv and radio reporting forms.

The commissioners were undoubtedly glad to learn at a get-together last Wednesday with NAB officials that the association's board of directors had decided to let the executive committee and executive vice president Vincent Wisilewski run things until a new NAB president is decided upon.

At this time of political and civic upheaval, neither the commission nor the NAB would relish a shakedown with a new and untried captain at the broadcaster helm. The GOP convention was providing tv cameras and radio transmitters all across the country with some fairly ghastly examples of decisions made in haste.

The convention freeze is on the House Commerce Committee's political-editorial broadcast considerations. Hanging fire are bills to make the equal-time Sec. 315 apply to any editorial mention or "defamation" of a political candidate on a program; also bills to free licensees from the duty of providing free time to answer paid controversial programming.

Pleas to Congress to let broadcast news functions out of the noose of Sec. 315 requirements and Fairness Doctrine rulings--in the manner of the free press--would probably fall on deaf ears in any case. Neither Republican or Democratic lawmakers seem ready to trust broadcasters with untrammelled freedom in these

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

areas--particularly in an election year. Tv's impact is so powerful that Democrats are clearly fearful even of the controlled conditions proposed for debate between top candidates.

Committee action on cigaret labeling and advertising is also up in air. Hearings on bills to label--or to stop the FTC from labeling--cigaretts as hazardous were adjourned subject to call of the Chair. Not all of the tobacco spokesmen were heard, notably George Allen of the Tobacco Institute, when meetings were foreclosed by House floor debates and the GOP convention.

The whole cigaret matter may go over to the next session, if it can't be handled early in August by the Harris committee. There is a substantial groundswell to close up congressional shop when the Democratic convention meets in Atlantic City August 24, to celebrate its forgone presidential conclusions. The hiatus would also leave in an uncertain state the Justice Department's somewhat iffy clearance of the cigaret industry's own advertising code. The Department is waiting for a clearer mandate from the House Commerce Committee before giving positive endorsement.

A deterrent to further action in this session on cigarets is the obvious shortage of time to (a) decide on what, if any, legislation the committee wants to curb FTC's new hazard warning requirements, or shift the matter to FDA jurisdiction; and (b) to get it even as far as the House floor for a vote.

There is no hiatus among the agencies and organizations planning education onslaughts on American smoking. Twelve groups, including medical, government and educational agencies, have banded to form a National Interagency Council on Smoking and Health to develop plans for combating smoking as a health hazard. The council says it will look into harmful effects of the use of tobacco in other forms as well as cigarets. It will keep track of and evaluate all programs designed to combat smoking.

Membership ranges from American Cancer Society and American Heart Assn., through the National Congress of Parents and Teachers, the U. S. Public Health Service and U. S. Children's Bureau. Temporary chairman is Dr. Lewis C. Robbins, Chief of the Cancer Control program in the Public Health Service. AMA is not a member.

There is a possibility that Chairman Oren Harris will want an interim review of the ratings situation, some time in August -- although staffers say this is by no means a certainty.

NAB will not have Gov. Collins' knack for persuasive, heart-to-heart approach with the Commerce committee chairman, but Donald H. McGannon, Group W president and head of the NAB Ratings Council is major league when it comes to Hill presentations. RAB's Edmund Bunker also made a hit with the investigation sub-committee during his presentation at the 1963 summer rating session here.

A state of suspension is no new thing for Sen. Dodd's on-again-off-again hearings on sex and violence on television. Latest suggested date for meeting of the Juvenile Delinquency Committee is July 30, but nobody is counting on it as a sure thing.

# LETTERS

## Favors Federated NAB

I have just read your copy of *SPONSOR* for July 6. In regard to your Publisher's Report, I would again say, "amen;" I think the time is here for a federated NAB. It would take a lot of statesmanship on the part of the many facets of the industry involved. It would also take some strong leadership. I believe that the end result would be progress for our industry.

I am impressed with the Colorado radio study in the same issue. This is the kind of reporting I would like to see more of. It is likewise the kind of research I would like to see more of because it comes up with material that should be of use to broadcasters in many areas throughout the United States.

R. M. BROWN

*President  
KPOJ Portland, Ore.*

## Hits FTC Tobacco Rules

Let us hope that the recent exercise in expediency by the Federal Trade Commission concerning regulation of tobacco advertising is not tested in the courts. If it is — and if the decision favors the FTC — what can we expect in the future from this politically-appointed body? The possibilities are frightening.

If cigaret manufacturers are required to state (both on the package and in their advertising) that cigarets are a distant health hazard and may lead to cancer, the door is open and the precedent set for controls over a limitless number of products and services.

Could not automobile manufacturers be required to paint in bold letters on the doors of each car: "DANGER — this is an instrument of destruction. Over 45,000 people were killed because of automobiles last year. Your life can be endangered if you own and operate one, or if your neighbor owns or operates one."

Could not airplane companies be required to paint in luminous letters on the cab of each plane: "This airplane seats 126 people. Statistics show that of every million take-offs, one plane crashed. Board at your own risk."

Could not ice cream and candy bar manufacturers be made to say: "Ingredients contained herein are

fattening. Overweight is a primary cause of heart failure; therefore, eating this can lead to overweight, heart condition and possible death."

We could go on and on, but the point is this — cigaret manufacturers are, in effect, being forced to testify against themselves by this FTC action.

A far better, and much more equitable, way to handle cigarets would be to treat them as whiskey and automobiles are treated: to forbid their sale to, and operation by, minors. This would go a long way toward accomplishing what is assumed to be the FTC's purpose — to protect the American consumer. It would do this without taking unfair advantage of him or of the cigaret manufacturer.

The nation already is well aware of the Surgeon General's report stating that there is a correlation between lung cancer and cigarets, though the report did not purport to be conclusive. The public will continue to be informed of additional developments in the Surgeon General's findings, through the newspapers, radio, magazines and television, and should make its decision on whether to smoke or not smoke on the basis of individual judgement and preference — and not by means of a scare campaign imposed by a government agency.

The FTC's directive is a bad one, an unnecessary one, and should be done away with.

CHARLES H. CRUTCHFIELD

*President  
Jefferson Standard Broadcasting Co.  
Charlotte, N. C.*

## Sees "New Sponsor"

Speaking as a career broadcaster, I would like to take this opportunity to compliment you and your staff on what I consider to be the "new *SPONSOR*". It cannot be my imagination that I find your magazine to be more informative, more timely and, above all, more interesting. Now when I pick up a *SPONSOR* magazine, I find it difficult to put down until I have gone through it entirely. Congratulations and thanks for the help you are giving us in the broadcasting field.

WILLIAM L. EURE, JR.

*General Manager  
WRAP Radio  
Norfolk, Va.*



RINGMASTER JERRY RICE  
IN THE  
BIG TOP RADIO CENTER RING  
Midnight - 6:00 a.m.



# K·NUZ

HOUSTON'S 24-HOUR MUSIC AND NEWS

National Reps.:

THE KATZ AGENCY, INC.

New York • Chicago

• Detroit • Atlanta •

St. Louis • San Francisco

• Los Angeles • Dallas

In Houston: Call DAVE MORRIS — JA 3-2581



## 'This is John Chancellor Somewhere in Custody!'

NBC newsman ejected from convention floor after refusing to heed order to clear aisles; CBS' Wallace also ordered off floor; incidents spark hurried network-GOP meeting

**San Francisco** — Difficulties involving radio and tv newsmen covering the GOP convention reached a peak Tuesday night with the "arrest" of NBC's John Chancellor and the attempted ejection of CBS' Mike Wallace from the convention floor.

As a result of these and other incidents, both networks lodged strong protests, CBS' Fred W. Friendly declaring, "The restriction of our news correspondents to peripheral areas, the temporary prohibition of our cameras from the convention floor, and the restricted terms under which they were permitted to return to the floor, constitute a grossly unreasonable violation of your commitments to permit free and fair news coverage of this convention."

Upshot of the network protests was a hurriedly called meeting between the three networks and convention officials where new coverage procedures were worked out to everyone's satisfaction.

A nation-wide audience witnessed the Chancellor "arrest." It began when anchorman David Brinkley told viewers, "John Chancellor is down on the floor with some further information. John, would you come in now, please?"

Chancellor's reply: "Well, I'd come in if I could, David, but

I wonder that I may be under arrest."

Chancellor then explained that he was attempting to interview a delegate when an assistant sergeant-at-arms ordered the aisles cleared. When he refused to move, two policemen were summoned. "I'm not moving," he told the officers. "Are you going to carry me out?"

"We have been instructed to remove you," said a policeman.

Chancellor then looked up at the cameras and said, smiling, "The next move in this drama is up to the cops. Badge No. 38 has his heavy hand on my elbow. Here we go."

The cameras followed Chancellor as he was escorted down the aisle. "It's awfully hard to remain dignified at a time like this," he said, adding, "For those of you who are watching, I want to assure you that NBC is fully staffed with other reporters who are not in custody by the Daly City police and the San Mateo's sheriff's office. I formally say that this is a disgrace, that the press should be allowed, and radio and television should be allowed, to do their work at a convention."

Chancellor's final remark to the anchormen above the convention floor was, "This is John Chancellor somewhere in custody!"

### Atlantic City Scouts Republican Convention

**San Francisco** — Behind the scenes at the Cow Palace is a most interested spectator — Frank McCue, manager of Convention Hall in Atlantic City, which will soon host the Democratic convention. McCue is on hand in San Francisco to scout the physical set-up, pick up ideas that may be useful in his own hall and profit by any mistakes that might have been made in the Cow Palace. He is especially interested in the handling of lighting for tv, sound systems and camera angles.

The dispute was settled, and in a matter of minutes Chancellor was back on the convention floor. His first words were, "As I was saying . . ."

He then turned to the sergeant-at-arms and asked, "How do I get back to Alaska?"

Less dramatic and amusing was the Mike Wallace incident — also in the vicinity of the Alaskan delegation. Officers attempted to eject the CBS newsman who promptly sat down with a delegate. Additional efforts were made to remove him, but Wallace held his ground. The discussion ended amicably a few minutes later, and the CBS newsman continued covering the convention floor.

Observers on the scene indicate that the difficulties might have



NBC's John Chancellor in interview on the convention floor . . .



. . . Chancellor being evicted from Cow Palace by Badge No. 38.



CBS' Mike Wallace in dispute with policemen at GOP convention.

risen from the antagonism the more ardent Goldwater supporters feel toward newsmen on the grounds that their candidate is being unfairly treated by both broadcast and the press.

### Chancellor 'Arrest' Spurs Telegrams from Viewers

**San Francisco** — Viewers were wift in their praise of John Chancellor's performance at the Cow Palace. After the NBC newsmen's "arrest" on the convention floor or failing to leave when the aisles were ordered cleared, telegrams began to arrive.

An Orlando, Fla., viewer said, "I cast one vote for the next Emmy award for his performance at the Palace tonight."

A Washington, D. C., admirer went a step further: "Please advise the audience how one would go about placing the name of John Chancellor in nomination for Republican nominee for President of the United States."

From Los Angeles: "Congratulations! I think that your performance was classic. If you are arrested, we will pay your bill."

Even more pithy, from Atlanta, Ga.: "Just noticed your being evicted by police from the convention floor. You should have known that if you get in the middle of a cow pasture, you would step in something."

More serious, from Los Angeles to NBC: "Congratulations on your standing behind a free press. I'm sure John will be back."

### RCA to Boost Prices on Broadcast Equipment

**Camden, N.J.** — Broadcasters will be paying more for RCA equipment in the future with the company's announcement that prices will be hiked from 5 to 11 percent.

Reason for the increases, according to C. H. Colledge, vice president and general manager of the RCA Broadcast and Communications Products Div., is higher costs of labor and materials. Products affected and their new prices will be announced Aug. 15, with the new price schedule going into effect Oct. 1.

## THOSE OTHER DELEGATES—

# Admen Behind the Scenes

**San Francisco** — They probably didn't set foot into one smoke-filled room. No one questioned whether they were in or out of that proverbial Mainstream. Neither the liberals nor the conservatives sought their allegiance. In fact, none of the banner-waving thousands or floor-managing few even knew they were here. But those who made it possible for the entire country to participate in last week's Republican conclave — the advertisers and agencies — were well represented in San Francisco. They helped ring down the curtain on a smooth-running first act of broadcast's most expensive show. In fact, to the \$12 million-plus which network advertisers are spending to present the 1964 political picture to the public must be added the not inconsiderable expense of trooping admen out to the Cow Palace.

Surely the weightiest delegation belonged to the Xerox-Papert, Koenig, Lois forces. Footing the bill for one-third of the ABC package, Xerox went all-out to capture the

flavor of the event. Like Gulf, Xerox shot a slew of commercials especially for the convention. But unlike Gulf, which had the filmed spots already in the can by last Monday, Xerox-PKL decided to transport practically the entire account team 3000 miles to tape some 30 commercials on the scene. (Before the final votes are counted in November, Xerox will have made some 50-odd new commercials for its political sponsorship, a batch will be done at Atlantic City). In fact, they preceded the other delegates by two weeks. On hand for PKL: Bill Murphy, tv vice president, Jack Goldsmith, tv producer for Xerox; Mike Chappell, copywriter for Xerox; Sam Scali, art director for Xerox; Bob Muir, account supervisor. The Xerox people: Don Clark, advertising vice president; Bill Hesketh, manager of advertising and sales promotion; Sol Lino-witz, chairman of the board; Joseph Varilla, editor of the house organ.

Xerox, by the way, had about

*Continued on page 18*

### GOBEL IN ACTION AT CONVENTION



Adding a touch of commercial humor to the Republican convention in San Francisco is comedian George Gobel. In spotlighting Gobel, Xerox's reasoning was that because their messages were to be seen so frequently they wanted someone on camera who would tell their story in an easy, amusing manner.

## Admen . . .

*Continued from page 17*

ten copying machines at the convention, several of them in a copy center section of ABC's room at the Cow Palace. Delegates, candidates and newsmen were invited to make use of them — there was a stampede right after Scranton released his controversial letter to Goldwater — and the plan was, perhaps, to catch some convention luminaries circulating in that area for some of the commercials.

An influential Young & Rubicam delegation was here, on behalf of Gulf. In addition to Mark Stroock (see CREDIT, p. 12), it included board chairman George Gribbin, president Edward Bond, Jr., and tv supervisor Thomas Adams.

Other admen on the scene: John Maupin, vice president in the tv programing department at BBDO, on behalf of American Tobacco; Talcott Jones, head of the Los Angeles office of Post, Keyes, Gardner, on behalf of Brown & Williamson; Kingman Moore of Ted Bates' Beverly Hills office for Socony Mobil.

Three sponsors bought participations in the CBS package at the last minute, sending that network into the convention about 75 percent sold: Mennen (Grey), American Home Products (Bates) and Salada Foods (Carl Ally).

### TIO Offers Bibliography on Tv in Government, Politics

**New York** — As a working tool for broadcasters, the Television Information Office is distributing a booklet describing 316 books, articles, dissertations, theses and reports which deal with tv's impact on government and politics.

The booklet, "Television in Government and Politics," is being sent TIO sponsor stations this week. "In this election year, this bibliography provides broadcasters with an excellent opportunity to be of service to all who are seriously interested in the election process," declared Roy Danish, TIO director.

This is the third in a continuing series of bibliographies under preparation by TIO.

# Executive Committee To Run NAB Until New President Is Picked

**Chicago** — The National Assn. of Broadcasters will be run by its executive committee and executive vice president while the organization searches for a replacement to departing president LeRoy Collins.

At an emergency board meeting last week, arrangements were made for the executive committee, headed by Willard Schroeder, vice president of WOOD Grand Rapids (Mich.), to exercise NAB's presidential powers, with Vincent T. Wasilewski, executive vice president of NAB, acting as the committee's chief officer.

When asked if Governor Collins, who is resigning to become director of community relations under the new Civil Rights Law, would be replaced by another public figure or a broadcaster, Schroeder simply said, "We are looking for the right man, whatever his occupation."

The Collins resignation takes effect Aug. 1, and speculation has been high that the post may go to



Wasilewski . . . committee's chief officer

veteran broadcaster Clair R. McCollough, president of the Steinman Stations (see SPONSOR, July 13, p. 3).

Collins, who was present at the board meeting, received a standing ovation. He was also cited in a resolution for the quality of his leadership at a "time when the broadcasting industry has been faced with extraordinary problems."

## IRON CURTAIN BROADCASTING:

### More News, Less Propaganda

**Munich, Germany** — Iron Curtain broadcasters are taking a cue from the West by eliminating heavy doses of propaganda on radio and tv and putting the emphasis more on brisk entertainment, news and features. And Czechoslovakia has even gone so far as to offer western firms, principally in London, advertising time over its radio network at charges up to \$2000 a minute during prime time.

According to a survey taken by the research staff of Radio Free Europe, the changes have been most evident in Czechoslovakia, East Germany and Hungary. These countries border West Germany and Austria, and listeners in certain areas can receive western television as well as radio broadcasts.

The Radio Free Europe report stated that Iron Curtain nations used to try to overcome the influence of western broadcasts with jamming, threats and other types of official discouragement. While these practices have not been halted, the countries are now concentrating more on improving their own broadcasts — to the extent of copying western programs.

RFE points out that the number of radio and tv sets behind the Iron Curtain are increasing with an estimated 57 million radio sets and 17 million tv sets.

RFE researchers say that radio still holds a commanding position over television in Eastern Europe, but that tv is growing in nearly all countries at a faster rate.

# Pay Television Makes Debut in Los Angeles

Approximately 4000 subscribers offered drama, sports, and travelogue at prices ranging from 75 cents to \$1.50

Los Angeles — As of Friday, pay tv was no longer a promise and a promotion in California — at least in a four square mile area of West Los Angeles. With approximately 4000 subscribers signed of the 10,766 housing units in the initial area, Subscription TeleVision, Inc., was scheduled to begin feeding programs at 7 p.m.

Among the choices offered viewers on the premiere evening were: the Dodgers vs. the Cubs at \$1.50, the South African play "Sponono" at \$1.50, "Gun Ho," a surfing film, at \$1, "The Ancient Egyptian," an educational travel film, 75 cents, and "An Evening at the Upstairs at the Downstairs," a revue starring Georgia Brown, at \$1.50.

Preceding the programs was a greeting to the new subscribers by Sylvester L. (Pat) Weaver, head of STV.

The system is arranged so that subscribers are able to choose from three programs on a single chan-

nel with prices varying from program to program.

It was pointed out that in the initial area wired for STV seven percent of the housing units had no tv, three percent rejected the service because of physical disabilities, 20 percent did not sign because they were in the process of moving or on vacation. Of the remaining 7500, more than 50 percent (about 4000) accepted the service.

Currently, STV salesmen are operating in a second area, Hancock Park, consisting of 10,000 units. However, no wiring can be done until the state Public Utili-

ties Commission gives its approval. Also, there is a chance that as a result of a heavy newspaper coupon campaign conducted recently the second area may be by-passed. STV officials are currently studying the coupons to determine the advisability of making a change.

In recent weeks, the \$23 million corporation has gone all out in its promotion of the system with heavy newspaper advertising and a steady stream of publicity on personalities and attractions signed to appear in future weeks.

Among the hurdles yet to be jumped is a hotly disputed pay tv initiative on the November ballot in California.

STV is scheduled to put in an Aug. 14 appearance in San Francisco

## ABC Stations Woo Admen

New York — A whirlwind, whistlestop trip across the United States starts today when the ABC-owned tv stations and executives of ABC Tv Spot Sales launch their third successive tour to visit agencies and advertisers.

The five cities where the owned stations operate — New York, Detroit, Chicago, San Francisco and Los Angeles — are on the agenda. Presentations offer a preview look at both the new programming slated for the fall by ABC-TV and by the individual stations.

It's estimated that in each of the two previous years, more than 2400 executives of agencies and advertisers attended the presentations.

## D'Arcy Moves into Norway and Sweden

Partnership with Stockholm agency brings D'Arcy into full-service representation in Swedish and Norwegian markets

New York — America's leading advertising agencies continue to find Europe a happy hunting ground. Earlier this month, FC&B moved into Denmark (see Sponsor Week, July 13), and now D'Arcy Advertising Company has made a three-way deal to operate in Norway and Sweden.

Robert M. Ganger, D'Arcy board chairman, made the announcement that his agency, Troost Werbeagentur, Dusseldorf, Germany, and Allmanna Annonsbryan, Stockholm, have agreed to form a joint agency known as AAA-Troost-D'Arcy.

The new company becomes the eighth European operation and tenth international office for D'Arcy, currently rated among the top 15 agencies in this country.

In making the announcement, Ganger said, "The formation of our new Swedish operation follows the organizational pattern of our other European offices very closely. Allmanna Annonsbryan, as one of the largest Swedish agencies, is a most suitable partner, and this now gives

us full-service representation in two Scandinavian countries."

D'Arcy's full international roster includes Toronto, Mexico City, Paris, Dusseldorf, Vienna, Milan, London, Brussels, Athens and now Stockholm.

## Stanton Leaves to Assess USIA Role in Vietnam

Washington — President Johnson last week sent CBS president Frank Stanton on a check of U.S. information programs in Southeast Asia.

After a White House send-off, the CBS president headed for Vietnam on his first tour of duty as chairman of the U.S. Advisory Commission on Information.

The commission was set up to take an over-the-shoulder look at what the U.S. Information Agency is accomplishing in its global efforts to picture the United States to the rest of the world — an operation that may one day be shared by commercial tv programmers on satellite broadcasts.

## Challenge to Tv Effectiveness in Political Ads

ANPA's Kauffman bids for political ad funds, claiming newspapers present better atmosphere for candidates

**Philadelphia** — It was open season on tv at the summer meeting of the Newspaper Advertising Executives Assn. (ANPA) last week. In an unabashed bid for political ad funds currently channeled into television, Jack P. Kauffman, executive vice president of the ANPA Bureau of Advertising, told the group that newspapers are comparatively a far more effective medium for getting across political advertising messages than television.

Kauffman argued that this was because "paid political advertising in an atmosphere of news and information is bound to have a greater effect than advertising in the atmosphere of entertainment."

"Preempting of popular tv shows," he added, "by paid political advertisements may actually cost votes because of viewer resentment about replacement of regular programs they wish to watch."

Asked for comment on the Kauffman remarks, Television Bureau of Advertising in New York pointed to the many national political figures who were enthusiastic about tv for political advertising. Former president Dwight D. Eisenhower was quoted as saying, "The publisher puts in your home a piece of print. It is essentially cold — but with television you put an appealing voice or engaging personality in the living room of the home where there are people from the ages of understanding on up."

Sen. Everett Dirksen echoed the Eisenhower feeling when he said, "I don't believe there is the slightest doubt any more in anybody's mind — be he politician or not — that the instrumentality of television today is the greatest single force for conveying a message to, or securing a hearing with, the electorate."

### BROADCASTERS BACK NEW YORK'S 300TH



The city's radio and television stations have joined forces to support the "Broadcasters Salute to the 300th Anniversary of New York." Anniversary is set for January, 1965, but the broadcasters will continue to promote the event for a two-year period. Co-chairmen of the all-industry promotion are Joel Chaseman (left), general manager of Westinghouse's WINS, and John E. McArdle (right), vice president and general manager of Metropolitan Broadcasting's WNEW-TV. They are seen with Richard A. Patterson, commissioner of public events of New York, at the first formal meeting of the broadcasters.

Still another speaker at the meeting, William J. Luedke, planning and marketing executive at N. W. Ayer & Son, Inc., told the audience that the reason newspapers don't get more advertising from large manufacturers is because they don't have a single, uniform rate structure. He suggested newspapers should work out a "network" billing method to make it easier for potential advertisers.

### Cigaret Tax Revenues Show a June Increase

**Chicago** — Cigaret tax revenue have done an about-face with the report that 29 of the 41 states for which June figures were available noted increased sales of cigaret tax stamps and meter impressions over June, 1963. This is the first time collections have shown a boost since the Surgeon General's report on health and smoking last January.

In May, only two states indicated an increase in tax revenues with 4 reporting decreases over the previous year.

According to the National Tobacco Tax Assn., this is not necessarily a barometer of sales, since the stamps are sold at the wholesale level. Also, many states have increased their cigaret taxes.

### STV Signs with Swope for 12 Summer Stock Plays

**Los Angeles** — In its continuing push for programming and promotion, Subscription Television, Inc. has just contracted with Herbert Bayard Swope, Jr., president of Swope Video Productions, Inc., to produce a dozen major summer stock productions.

The plays will be taped on location in various parts of the country with the initial entry, "Glad Tidings," starring Tallulah Bankhead.

Swope expects to tape six plays this year and at least six additional plays in 1965.

## Griffin To Head SRA; Other Officers Named



Lloyd Griffin



Edward Codel

New York—Lloyd Griffin, president of television for Peters, Griffin, Woodward, Inc., is the new president of the Station Representatives Assn. Griffin replaces Edward Codel of the Katz Agency who will serve on SRA's board of directors.

Other officers elected to serve with Griffin are: William Knodel, president of Avery-Knodel, Inc., vice president; Robert E. Eastman, president of Robert E. Eastman Co., treasurer; Peggy Stone, president of Stone Representatives, Inc., secretary.

## Desilu Reports Impressive Boosts in Gross, Net Income

Los Angeles — Desilu Productions, Inc., reports a \$2 million boost in gross income for the fiscal year ended May 2 as compared with the previous year. Net income totaled \$794,261 (or 66 cents a share) as contrasted with a loss of \$655,387 the year before.

In her annual report to Desilu stockholders, Lucille Ball attributed the substantial increase in both gross and net income to an upping of activity in all phases of the company's operations, as well as to the absence of extraordinary cost adjustments which created the net loss for the year ending April 27, 1963. She added that in the opinion of Desilu management no further extraordinary cost adjustments are necessary.

The actress-businesswoman declared that tv rentals of Desilu facilities for the current year were at an all time high with 15 tv series making use of the company's plant and services. She also said that the company now has more program series in the early stages of development than ever before.

# Want Fewer Hourly Commercials

More than 70 percent of club women favor fewer spots in survey results just released by National Audience Board

New York — What do the nation's club women think of tv? According to a just released survey by the National Audience Board, Inc., these influential ladies would like to see fewer commercials per hour, fewer interruptions in tv movies and commercials aimed at a high, intelligence level.

More than 20,000 questionnaires were distributed to members of the General Federation of Women's Clubs. Of the 3136 responses, 72.6 percent wanted fewer commercials per hour; 22.8 percent favored maintaining the present level.

When asked if they believed tv commercials "have improved in quality and taste in the past year," 47.6 percent said "no"; 43.8 percent, "yes."

More than 71 percent favored tv access to legislative sessions on the same basis as newspapers and magazines; 23.4 percent were opposed.

A total of 64 percent felt equal time provisions should once again be waived to permit tv debates between major presidential candidates; 31.2 percent cast negative ballots.

The principal question raised

within the industry on the survey centered on whether or not the women polled constituted a good sample of tv viewing. The point was made that as active club women they were largely middle- and upper-middle class economically, and that it was strictly a female sample — although admittedly they do carry community weight.

In addition to the statistical area of the questionnaire, the women were also asked to comment on various aspects of tv. When asked about commercials in movies, the chief complaint cited was interruptions that disturb the mood and dramatic content of the films.

Another recurring complaint was that many commercials "insult the intelligence."

When asked about government action on commercials, the consensus was that it was a matter for the broadcast industry, advertisers, agencies and the public.

On the plus side, the women praised integrated commercials, with those by Danny Kaye and Jack Benny most often mentioned. Also, useful or instructive commercials (the Kraft recipes) came in for praise.

## Stamler New Head of Polaris Productions

Milwaukee, Wis.—Joseph Stamler, former vice president and general manager of WABC-TV in New York has just been tapped for the presidency of Polaris Productions.

The appointment was announced by F. S. Cornell, president of the parent Polaris Corporation. Cornell also announced that James W. Packer has been promoted from vice president to executive vice president and general manager.

Polaris Productions was formed in 1963 to produce, distribute and merchandise tv programs, including the *Kukla and Olie* series, *The Pinky Lee Show* and the *Doodles Weaver Show*.

Produced by IPA and distributed by Polaris Productions, the initial *Doodles Weaver* sale was made to WPIX-TV in New York. Stamler said there would be 130 titles available for library use. He also announced that half-hour and hour versions of the show will be made available.

Future plans for Polaris productions include exploration of syndicated and network production, coproduction and distribution.

Stamler is a veteran of ten years with WABC-TV in New York, including the positions of vice president and general manager of the station from 1958 to 1963.

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## Revision urged for 10-plan confine

Major tv reps have been asked by Bates to submit to their stations a suggestion for a change in marking off the eligibility limits of the 10-plan. The agency thinks the practice of limiting the plan to a week antiquated and cumbersome for multi-product advertisers and urges that the application of the plan be extended to four weeks, or even monthly spans. Bates' arguments for the alteration: (1) the matter of weekly checking to see whether the required 10 spots are being fulfilled imposes too much of a time and energy burden, (2) a monthly discount level would dovetail with monthly billing practices, (3) major spot users end up with corporate discounts, so that it would be just as convenient for the station to treat the plan in terms of 40 spots over four weeks, or even a month. Where the Bates proposal is likely to run a cropper: P&G, Colgate and Lever work on 52-week discounts and it is a question whether they'd stick along with such an arrangement if they could get somewhat similar benefits from commitment to a monthly concept. The Bates proposal has met with sympathy in at least one rep quarter. The feeling in that quarter: a monthly plan would tend (a) to make it easier to do business, (b) allow the multiple brand advertiser to spread his weight a little more, (c) provide more flexibility to do product testing.

## Bates quest stirs practice pot

Ted Bates' raising of the issue of the 10-plan is but one of several rooted practices that have been agitating people on both sides of the media counter. In urging reexamination of the 10-plan, Bates cites what it deems to have been central motivation for the plan. To wit, broadcasters thought that by baiting the hook with this special discount they would end up with a monopoly of the advertiser's business in that market. But in the intervening years the concept has become an anachronism, at least as far as the big spot tv spenders are concerned. As budgets have burgeoned through product growth, diversification and corporate acquisition, the ability of a station to monopolize an advertiser's schedule, particularly in a major market, has become more of a dream than an actuality. The allocations

for these major markets have in the instance of, say, the top 15 spot customers — those spending \$8 to \$70 million a year — become too unwieldy for sequestration of a campaign to a single station. What had workability and appeal in the early years of the medium may by now have become a stumbling block, a shackle or an inequity. Continuing good health in business, as in everyday life, requires recognition of change and adjustment to it. Often the reluctance to adjust can be attributed to over-obsession with the status quo or fear of tipping the applecart. The resistance to change applies to both the buyer and the sellers. Take, for instance, the ground rules on product protection, a thorn of recent years in the side of the seller. It was equitable in the days of network radio when every program had but a single sponsor, and the array of competitive products using the medium was relatively limited. Today, companies have constant proliferation of new products and diversity of line. The ground rules which permit a corporate entity to block off protection for their commercial schedules with a lengthy verboten list militates against the fair, progressive interests of the network and the seller of spot. Not to mention the restricting effects on the verboter's smaller competition. That is, making it rather difficult for the competitor with the limited budget to benefit from the choicer precincts of prime time.

## Will Gillette court teens again?

Maxon is rooting again for Gillette to set aside a chunk of its blade spending for the youth market. To add substance to this yearning the agency has just completed a study on that market with regard to the product. Particularly in the areas of attitude and awareness. The indication is that Maxon would like to have Gillette return to radio, a medium in which the razor company held a dominant position for six consecutive years up to about a year and a half ago. Gillette during that span sponsored disc jockey programs on over 125 stations in some 100 markets. The decision to quit this promotional facet came after a change in top-level personnel at Gillette. The bill for youth appeal was around \$1.7 million a year.

P.S.: It is figured that Gillette still has 65

percent of the blade market, although subject to hard pressure from Wilkerson, Schiek and Personna.

P.P.S.: Recurrent report that Gillette has thoughts of moving the blade line elsewhere doesn't seem to hold water.

### Bates' stance vs. piggyback premiums

Ted Bates has put itself on record with clients as to what the policy should be toward tv stations that put a premium rate on piggybacks. The agency's recommendation: no premiums, regardless of the amount or the circumstances of scheduling. Bates' further stance: in the event of cancellations issued, effective as of Aug. 31, the pull-outs for an account will be restricted to piggybacks and will not apply to any other types of spots on the station. In other words, no sweeping or recriminatory reaction. Among the Bates accounts that would come within the purview of the recommendation: American Home Products, Whitehall, Continental Baking, Colgate, Food Manufacturers, Standard Brands.

### Spot tv clipped by convention

No ifs or buts, it's been a costly week — because of the Republican convention — for national spot tv. The tack that was generally taken by major advertisers, with a special emphasis from General Foods: keep our spots from within or around convention proceedings; we want make-goods. Some spot advertisers waved aside the idea of make-goods and demanded credits. They preferred to save the money. Attitude evoked bitter muttering on the seller side. Point raised: how did the cancellees know that they would not get as good, if not better, ratings from the convention than would be obtainable from the preempted rerun ordinarily adjacent to the chain-break? Also voiced was this element of reproof: by assuming an air of hard business as usual, vanishing advertisers washed their hands of the public service job being performed by the medium. The backout of General Foods, incidentally, applied to all brands. Of course there's another side to this particular coin. Preliminary measurements by the tv rating services did show a substantial drop in viewing for the New York

network stations collectively and a pickup in audience for the independent stations. It may turn out differently for Republican strongholds when the over-all results are in. Key reps told SPONSOR SCOPE that the spot exodus may, on the month of July, figure a loss of at least 5 percent and possibly as high as 7 percent, compared to the like month of 1963.

### General Foods splurging in pilots?

Don't be surprised if General Foods moves into pilot making next season on a bigger scale than ever. One report out of White Plains is that Ed Ebel, the company's tv mastermind, has as many as eight of them on the backburner. Ebel, with corporate backing, has consistently held to the principle that anybody that spends the tens of millions that GF does in network tv annually should control its own program product for two reasons: (1) it can maintain an upper hand in negotiating periods on the schedule, (2) it's not subject to inordinate price escalation if a series turns out a hit. In other words, it can call the prime time shots and at the same time conserve some of the program profits that would otherwise be skimmed off by a network. Ebel, who's down for retirement soon, can be considered about the only substantial selector of network nighttime fare outside of Tom Moore, Jim Aubrey and Bob Kintner. Ebel's had as many misses as hits, but when they've clicked they've stayed around for quite a while.

### Postscript to Ed Ebel saga

General Foods has apparently shaped up plans for a successor to Ed Ebel when he retires within the year, although he'll stay with the company on a consultant basis. The apparent successor: Charles A. Pratt, who until a few weeks ago was vice president in charge of advertising and public relations at Alberto-Culver. Meanwhile Pratt takes the title of director of broadcast programming, which was filled for eight years by H. Allen Dingwall. To make room for Pratt, a mutually satisfactory parting arrangement was worked out with Dingwall, who came from Ted Bates. It's been no trade secret the past two years that General Foods was on the prowl for

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

a successor to Ebel. It is reported that among those approached was Lever Bros.' media chief, Sam Thrum, but that he turned it down, figuring that he had too big a stake going for him at his present location. Before Pratt linked up with Alberto-Culver four years ago, he was a network account executive in Chicago.

## Beech-Nut pushes with new flavors

Makers of Beech-Nut gum seem to have taken a leaf out of the P&G and General Foods book in one respect: make yourself conspicuous in your competitive field by constantly introducing something new. In the case of Beech-Nut, it's flavors. The three Beech-Nut newcomers, of a distinctly new type as compared to the competition: Stripes, Candy Cane and Frosty Mint. Beech-Nut's budget for the gums: the coming tv cycle is being hiked to \$4 million, \$2.5 million of it spot. Even though Beech-Nut has been whittling down Wrigley's share of the market, Wrigley outspends it in tv by better than four to one. Interesting side-light: the increase of gum consumption hasn't quite kept up with the population surge.

## Save those IDs, agencies plead

There's apparent concern among major tv agencies about the possibility of a goodly percentage of IDs being eliminated from station schedules as a result of policy positions with regard to piggybacks. Quite a number of key market stations are talking about removing the ID adjacent to a piggyback and making up the loss with a premium on the piggyback. Reasons the perturbed agencies say such development is not good for the medium: it (a) reduces flexibility and (b) crowds out the type of product that wants to make a quick copy point or reminder. Like coffees, teas, beers, cereals and, certainly not the least, cigarets.

## Roster of hot radio agencies

According to a SPONSOR SCOPE check among key reps, the following can be chalked up as the 15 top agency spot radio billers for the first half of 1964 in alphabetical order: N. W. Ayer, Ted Bates, BBDO, Leo Burnett, Campbell-Ewald, Dancer-Fitzgerald-Sample, D'Arcy, William Esty,

FC&B, Grey, McCann-Erickson, Needham, Louis & Brorby, Ogilvy, Benson & Mathers, SSC&B and J. Walter Thompson.

## Documentary sponsorship dragging

Both NBC-TV and CBS-TV are faced with a tough sell program for their acc documentary series this fall, namely *Profiles in Courage* and the *CBS Report*. Neither one has yet to get a sponsor nibble. *Profiles* is priced at \$75,000 for the hour show and another \$120,000 to \$130,000 for time, depending on the extent of the hookup. Added to *Profiles'* dilemma is the fact that it's scheduled at an hour when the kids control the sets via CBS-TV's *Mr. Ed* and *Lassie*. NBC's investment in *Profiles* runs around \$1.6 million.

## SRO for toymakers on tv nets

Number of toy companies are still searching around for time on the tv networks' Saturday day time blocks, which means that this money will likely wind up in spot. The networks, come the last quarter, have not only virtually sold out these blocks but have all the toy business they can handle. This Saturday program structuring remains a perennial problem. It's strictly SRO the final 13 weeks of the year. Hence NBC-TV is thinking about adjusting the rate here for next season: 13-week advertisers would, if the change goes through, pay more than those committed for 26 weeks.

## Spottrends on media, marketing

A good way to spottrend the media and marketing thinking of astute and forward-leaning advertisers is to find out from Nielsen what sort of questions they want answered via special studies or breakouts. SPONSOR SCOPE did just that last week and learned that up-to-the-minute interest was in these directions: (1) deeper probing into the 16 and 20 age brackets in the matter of brand and product usage as related to an advertiser complete multi-program participation day at night, (2) heightened plotting of individual viewer attitudes and inclinations toward personal products like shampoos, deodorants, etc., with the quest beamed to particular age segments of both sexes, (3) more complex measurement of

aytime, because of the increasing dollar investment in that facet of tv, (4) rising quest for data about product preferences and potentials of teenagers as a result of their surging position in the disposable income picture. (For instance, Gillette has found out that the age segment is already good for \$2 million a year in Foamy shave cream.)

### Hair coloring nears \$100 million

The hair coloring market appears to be approaching the \$100 million level. The indications are that it is spending between \$18 to \$20 million this year, with the bulk of it going into tv. The field embraces three classifications: (1) permanent coloring, (2) temporary coloring, no peroxide, (3) semi-permanent (wears off). Bristol-Myers' Clairol has over 50 percent of the business. Helena Rubenstein and Roux are the closest to Clairol's competitors. Behind them are Revlon and Lehn & Fink.

### tv droops in office service goods

Despite the fast growth of the field, especially in electronic copy machines, tv as a whole has been falling behind in billings from office service goods. The only saving grace: spot shows signs of being on the rise in this marketing area. Here's a comparison of billings over the past four years, as reported by TvB:

Year	Network	Spot
1960	\$3,917,436	\$450,000
1961	4,050,970	680,000
1962	3,761,541	426,000
1963	2,714,200	892,000

### How to win 'younger' cigar smokers?

Cigar manufacturers have indicated a leaning toward broadening the appeal downward into the younger smokers. If you're analytically inclined, it would be interesting to note the cluster of programming that Consolidated Cigar has selected for the coming season. It consists of *Wendy*, starring George Burns, *Broadside*, which is a spinoff of *McHale's Navy*, the *Danny Thomas Show* on ABC-TV, *Hollywood Palace*. Also included are some minutes on the wrap-up of the National Football League games. Consolidated's biggest

competitor, General Cigar, seems to have taken another audience-targeting stance. It's putting its chips for the fall on the NCAA football games and the Huntley-Brinkley news strip.

### Single sponsorship down to 7 hours

The number of network tv programs with a single sponsor this fall will be down to a record low: 10 of them, totaling seven hours in the prime time spectrum. Compared to two seasons ago, the drop in single sponsorship is four hours per week. The ratio of single sponsorship to the total prime hours (74½) that will be commercially programmed by the three networks weekly comes to 9 percent. Two seasons ago it was 15 percent.

### Easy way of keeping au courant

A frequently voiced agency management complaint in the old days when agencies were producing programs was that the program people were rather lax in watching what was being done by others. The complaint appears to have been transposed to the present, but in another area, namely tv commercials. Substance of the discontent: the commercial production gentry are now out of the habit of diligently following the flow of commercials as broadcast, but prefer instead to depend on the syndicated service of firms that package reels of more or less new commercials taken off the air.

### Post left at post with innovation

Unless you control a hefty share of the market, you and your innovation in packaging can wind up in a parade all by yourself. Looks like that's what has happened to the Post cereal people. Post some months ago introduced the compact package which allowed for four facings instead of three on the average supermarket shelf. Post also saw it from the angle of winning favor from the merchant: more brands could be carried in the same shelf space. But as it's turned out the competition — Kellogg and General Mills, which control the bulk of the cold cereal market — has been content to stick to the traditional high and wide packaging. In other words, big facings and eye-catching displays.



# All 8 Iowa Metro Areas, combined, account for only 47.2% of RETAIL SALES in "Iowa Plus"

The 808,480 families living in WHO Radio's NCS '61 area\* account for nearly 3.75 billion dollars in total retail sales.\*\*

The people in the Des Moines metropolitan area account for 12.8% of those sales. All 8 of Iowa's metropolitan areas *combined* account for only 47.2%. So if your radio messages reach every soul in those 8 metro areas, you are covering less than half of the total purchasing power covered by WHO Radio.

That's a mouthful of figures, but it's worth your closest study. Ask PGW for a breakdown of "Iowa Plus" retail sales in your industry's category — food, drug, auto, gasoline, apparel, general merchandise, etc. You may be amazed at your opportunities in WHO Radio's 23rd-largest U.S. radio market, with a proven audience of 239,000 families who listen *daily* to WHO Radio.\*\*

\*NCS '61, updated by SRDS, '62.

\*\*These figures are for Sales Management's newly-defined and frequently larger metro areas, as found in the June 10, 1963 Survey of Buying Power Issue.

# WHO RADIO

## for Iowa PLUS!

Des Moines . . . 50,000 Watts . . . NBC Affiliate



Peters, Griffin, Woodward, Inc., National Representatives

# YOUTH-- the neglected \$50 billion market

Although most sponsors neglect to save a word for them, children accept advertising as part of the program, are entertained by commercials and like to see favorites again

## PART II

**R**ARE IS THE PARENT who deliberately does something against the expressed wishes of a child. Whether it's preparing dinner, planning the family outing or vacation, or buying a new car, the little one usually has a good deal to say about the final outcome. At the very least, children have a "swing" vote; in a great many families they have the most decisive vote.

Admen know (and act on) the importance of veto power or negative votes in adults, but they need to translate this to the younger consumer too, says Mel Helitzer, president of Helitzer, Waring & Wayne Advertising, New York. "The youngsters' vote is frequently the decisive one," he says. "It's a vocal vote. Kids will fight more than adults will; they'll stand up and be counted because issues are clearer to them, sides more spelled out." That's no less true in advertising than in anything else.

Who taps this \$50 billion children's market?

Everyone and no one, says Helit-

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*The first article in SPONSOR's two-part series on the youth market traced a largely untapped marketing potential for general product and service companies via advertising directly to children. Even though a manufacturer may not produce what are considered "children's" products, he can still reap rich rewards by addressing himself to the more than 70 million youngsters who represent \$50 billion a year in disposable income. This article tells how*



zer. "There's some chipping away at this block of disposable income by many general product advertisers, but a much more intensive effort on the part of children's product manufacturers, particularly the toy-makers."

Toy-makers were, of course, the first to recognize and define their special market and to appeal strongly and directly to youngsters. Yet, the general manufacturer often has the same problem, whether he's aware of it or not: to "sell" the child while also "persuading" the parent.

Just as most youngsters don't get the exact toy they ask for, neither do they get the socks they'd like to wear or the shoes that take their fancy. But they do *influence* what is purchased on their behalf. Knowing that, toy-makers make youngsters their prime target, with the parent a necessary associate in advertising.

The general advertiser of such items as foods and drugs tends to reverse this advertising approach. He aims first and almost totally for the parent, especially the mother, and then considers the children reached as a fringe, and almost unnecessary, advertising appendage.

The biggest mistake in basic strategy, Helitzer says, is "to pick the wrong primary target." The next mistake? "To use adult appeals that completely sail over youngsters' heads because of their disinterest or their lack of understanding."

Just why is it that most general-product manufacturers and general service companies *don't* advertise to children?

This agency president thinks there are two chief reasons:

(1) They assume, incorrectly, that they'll reach everyone, including children, with their regular ad schedules.

(2) Or, if they're at all aware of the youth market as a separate consumer group, they're wary or hesitant because of the very lack of specifics with which to work.

Because he thinks the second point is valid, Helitzer adds, "It is difficult to get usable market data in this area. Traditionally, the only explorers in this uncharted sea are the toy companies, and they have seasonal markets and limited budgets. They haven't had much money for research; yet they've worked trial and error at a stagger-

ing cost in time, talents and dollars."

Nevertheless, to be successful and competitive, today's modern marketing must be pin-pointed, he says. And more pins should be pointed towards youngsters.

The smartest marketers, he explains, keep uppermost in their minds several "insurance factors," which are designed to put the odds on their side, to work *for* them instead of against them. Here are some of these factors:

#### In marketing:

- Careful selection of the product to be promoted.
- Pretesting the market.
- An alert eye out for the new fads or gimmicks in which so many young people become interested.
- Identification, when feasible, with popular hero themes such as, currently, the Beatles.
- Maximum flexibility — to be able to ride a rising trend or kill a downward movement on a moment's notice.
- Local tie-ins with retailers, distributors.

#### In television:

- Coupling product lines so both boys and girls can be reached with the same commercial.
- Using a "participation factor" in a commercial, such as a bouncing ball over the words to a jingle.
- Using simple words — such as "good" — rather than more "adult" and possibly more vague terms, such as "marvelous."
- Simplifying commercial sets and situations so there's a minimum of physical and mental clutter.
- Developing story lines in a commercial — a short plot that carries the theme from beginning to a simple resolution.
- Employing natural actors, both boys and girls, with whom children can identify, rather than the most handsome performers available. (This is an important factor in attracting parents, too.)
- Talking straight to the children, not "down." They're usually considerably more knowing than they're given credit for.
- Letting humor, which children adore, help the sell. (Some commercials intended for adults — the Hawaiian punch theme and "I'd rather fight than switch . . ." — are

examples of good-natured commercials that have become huge hits with the kids.)

In this generation, children have become the most-exposed-to-advertising generation in all history. Are they, as a result, more conscious of it?

Helitzer doesn't think so. "Children accept advertising as part of the program. They're entertained by commercials and rarely turn away from them. In fact, we've learned that if they like a commercial, they want to see it over and over again. Psychologists tell us, too, that children like things that are familiar to them."

Nor are they — like many adults — suspicious of advertising, Helitzer feels. However, he notes a trend in parents' attitudes over the past two years could become dangerous to advertising effectiveness: Some have warned their children "not to believe everything you see or hear" on television. He feels part of the answer lies in copywriters' being more cautious than ever about insincerity.

Still, the success of tv cannot be denied. The agency president says in fact, "Television has been the biggest motivating factor behind the increase in children's advertising" — thanks largely to toy-makers like Mattel, Inc. and Ideal Toy Corp. These two firms now have advertising budgets of \$9 million and \$2 million, respectively, nearly 90 per cent of which goes into tv.

Helitzer, Waring & Wayne has sown and reaped in television with great success for many of its 17 clients. The most interesting case history, perhaps, began in the HW&W files less than a year ago.

The American Character Doll Co., noting the great success of dress-up dolls like Mattel's Barbie and Ideal's Tammy, decided to enter the market. Their entry Tressy, was generally similar to competitors' except for one built-in device that made it unique — her hair could be shortened or lengthened, combed, brushed and set.

"We concentrated on the hair idea," says Helitzer. Copywriter Russ Alben conceived the commercial and built it around this feature taking every possible opportunity for a demonstration.

"We also tried adult appeals for approaching the girl audience," Al



David Wayne (seated) as policeman exchanges pre-rehearsal notes with other cast members of "The Cowboy and the Tiger," a network pre-Christmas special produced for children last year under the aegis of Helitzer, Waring & Wayne Advertising

en explains. Copy emphasized that was a beautiful doll that little girls could use to emulate the world of their mothers, the adult world. "We knew that, on the sale counter, Tressy wouldn't seem any different from other popular dolls," Helitzer recalls. "We had to show what could be done with her hair styles." And it was futile to hope for effective demonstrations at the busy toy counters during the Christmas rush. The only place to do the job, early, was on tv.

How did the strategy work? Although priced one dollar higher than other dolls, Tressy sold "tremendously" wherever she was ad-

vertised. As a result, American Character Doll is now putting out a complete supplementary product line for Tressy: "fabulously styled wearing apparel," a beauty salon, a bachelorette penthouse and, of course, hair curlers and a setting lotion.

While the nature of the product had largely dictated the format of its tv presentation, success was also partly due to the involvement that television — with an assist from HW&W — created "Involvement" seems to be a household word around the agency and is, clearly, a pillar of its creative theory.

But not everything is roses, even

in advertising. As with adults, advertising and marketing for children has also produced big fat failures. Helitzer tells about a mechanical toy — a lion — that flopped in spite of a good-sell commercial.

"The toy had many strikes against it from the beginning," he explains. "It was so big, about two feet long that it frightened the very small children who were expected to pull it along the floor with a string. Distribution wasn't as broad as the tv commercial's reach, so there were very real problems in getting the product to people who did want to buy. And it was expensive, considering other toys along the same line.

"The client was advised, as all ours are, to research the market before creating copy and choosing schedules, but rejected that suggestion. In the end, not only the specific campaign but also the product itself failed. Lots of money was lost — needlessly."

How can agencies and advertisers avoid such pitfalls?

Helitzer says that his agency can almost guarantee success, provided the client agrees to follow the four-step HW&W formula: (1) conduct necessary research, (2) see the item through a true product-development program, (3) create its advertising specifically for children and (4) pre-test all tv commercials before releasing and using them.

In the children's market, Helitzer explains, it's not at all unusual for early research to result in a brand new product or, more frequently, a new package design. After all, creativity can't take over until the market, its likes and dislikes have become known. But, he emphasizes, the whole thing isn't worth a nickel without pre-testing commercials, preferably at several different levels.

Because they cannot be talked down to and because they see through unconvincing personalities before adults do, it is constantly necessary to make sure the commercial does not offend the child's intelligence, sensitivity and innocence.

Psychological factors are important. So is the role of sex, in terms of appeals which must be kept within the framework of the child's sexuality, not the adult's.

For example, Helitzer explains, if you televise a product of interest to girls with only girls on the screen,

only the girls will watch it. If you show a product of interest to both sexes but pictured only with a girl, the boys watching have a tendency to react negatively on the theory that "that's only girl stuff; I don't want it."

On the other hand, girls will watch commercials for boys' products and will also buy and play with boys' toys and games.

Boys' habits have been of concern to doll manufacturers, who could double their market if they could interest boys in playing with dolls. Sound strange? Yes. But a military doll for boys is now being developed and is expected to come out this fall.

But in terms of what Helitzer labels "true" appeals in commercials for young children, the copywriter finds the Electra/Oedipus worship (of the father by the daughter and mother by the son) more susceptible to creative strategy than the boy-girl relationships involving adults and teenagers.

"Showing a father in a commercial approving a little girl who is near or with the advertised product tells the little girl viewer that the product has the approval of people like her father, whom the worships as a hero," says Helitzer.

These complex interrelationships have influenced many practical decisions. For instance, HW&W claims to have found a way to increase the effectiveness of every commercial automatically by 25 percent. (The technique has to do with the voice in a commercial, but HW&W is saying no more than that.)

Television networks are well aware of children's consumer needs, and all three of the major networks have experimented with programming designed for children. CBS-TV probably has what are the most widely watched, most popular children's shows. ABC-TV has just opened two and a half hours on Sunday morning as additional time slots for the children, a move that's likely given it a lead in terms of programming hours.

All three networks have scored highly with "knowledge-oriented" programs like *Discovery*, intended to increase children's cultural and intellectual curiosity. Considered excellent vehicles for reaching advanced children, such programs are

"naturals" for advertisers of encyclopedias, arts and crafts, records, books and the like.

But among general advertisers, it is the "entertainment show" — *Captain Kangaroo*, *Birthday House*, *Romper Room* among many, many others — that is most sought after. The show's format and price depend often upon the time of day it's scheduled. And that, in turn, depends on audience age-group. (Preschoolers watch daytimes throughout the week. Pre-teens have pretty much taken over the 5-7 p.m. slot daily. Teenagers — often as much a puzzle to advertisers as they are to their parents — view from 5 p.m. on and well into prime evening time.) Sometimes finding the program that fits the advertiser's needs is complicated by the fact that his product appeals to more than one age group.

If interest in the vast and intriguing children's market is expanding at the national level, what's happening locally?

Through its purchase of syndicated programs, HW&W has found that certain cities show genuine interest in their progeny: Miami, Detroit, Chicago, Houston, Denver, Portland (Ore.), Los Angeles and New York are among them.

WGN Chicago, it's said, finds children's shows so much in demand and such good product-sellers that the station charges its highest rates for them.

Because programming in general still leaves much to be desired and because little is being done about it (in comparison to meeting programming needs for adult shows), HW&W has investigated this problem in some depth. Several times, almost against its will, it has found itself directly involved in commissioning programs. Last year, the agency produced *The Cowboy and the Tiger* (see photos), a network tv special commissioned for youngsters that is now syndicated. HW&W clients were key sponsors of the hour-long telecast, which reaped strong critical reviews when it was aired on two pre-Christmas occasions. Actually, the agency doesn't plan — or want — to get into programming on either a large or regular basis, however.

Instead its chief interest is to cultivate the interest of national advertisers in the potential market that children offer.

The more progressive and alert companies *do* know the influence that children exert, Helitzer explains, citing Texaco, Inc. as one that's moved into the market with direction and imagination.

"Several years ago, Texaco learned the value of offering premiums to children — not adults — so that the youngsters would wheedle their parents into stopping at Texaco stations," he continues. When Texaco offered an \$8 fire truck for \$4, it sold some two million units for a retail value of \$8 million. But each sale required that Dad drive into a Texaco station, the only place he could buy the truck. Asks Helitzer, "Who knows how much gas was also sold and how many new customers Texaco got? How much repeat business came from a simple one-stop because a child has asked? Texaco knows. But they won't tell, and shouldn't."

A few food manufacturers have advertised directly to children "with superb results," the ad chief says. It's a product group that he feels could benefit more than any other by playing to its youngest consumer. A notable example: macaroni and spaghetti firms that have redesigned their products for youth appeal. They've turned macaroni into a wheel shape and called it Wagon Wheels. To win attention and increase sales volume, spaghetti has

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## Ten points

■ HERE ARE TEN GUIDEPOSTS that Mel Helitzer, president, Helitzer Waring & Wane Advertising, believes point the way to improved youth-oriented tv advertising:

1) Because children like "fun things," make the copy and presentation comply. Look at the success of bubblegum trading cards.

2) The product is important. Use color. Take advantage of special shapes. Notable success: Soaky, a plastic toy filled with shampoo.

3) Capitalize on loyalty, but deserve it. Children love their heroes and if a hero says, "Eat Wheaties," they will — for years and years and years.

4) Take care in selecting a product name. Alberto-Culver has

can be produced in varied designs, sometimes with color added. Children, Helitzer notes, aren't interested only in their favorite foods like ice cream and candy. He predicts "major opportunities" for cereals, dairy products, soups.

One of his favorite diversions is to dream up, say, a yogurt campaign to be directed at teenagers, in which copy themes stress yogurt as a aid for clear skin. "This kind of appeal would make a lot more sense to your high school crowd than something like 'It's inexpensive' or 'tastes delicious,'" he believes. Youngsters become very self-aware between the ages of 12 and 14, and that's a time when many advertisers could offer real assistance, helping these young adults understand themselves as well as theirs around them."

In Helitzer's view, soft drinks, beverages and bakery products — while not lending themselves to a "clear-complexion" theme — could profit mightily from special appeals. He also traces big potential sales in toys for electric clocks, tape recorders and similar appliances. He feels that the teenage influence upon purchases of typewriters and cameras has been sadly under-estimated. "Eastman Kodak," he flatly declares, "could have done a far better job of selling and reselling if it had used its advertising to train youngsters in photography." Then,

as they grow older, they'd not be intimidated by camera mechanisms, even complicated ones. They'd already be competent in using cameras and, because of their proficiency and enjoyment, would be taking more pictures more often. Ultimately, this would lead to developing their own prints, taking movies, using filters and special lenses — in short, a whole range of increased grosses from equipment sales.

Similarly, he proposes that the television industry try getting color tv off the ground by selling it first to children. "One big spur," he notes, "is that every kid delights in being 'the first on the block' to have anything."

Even car sales are boosted by younger bipeds. Helitzer cites the Volkswagen tv commercials which, though featuring only an indirect appeal to boys and girls, get a station wagon message through strong and clear. Children come piling out of the wagon, which is made synonymous with fun because, in addition to the frolic involved in "piling out," a pleasurable experience (a picnic or a back-seat card game) usually follows. Such situations create, he says, "an enormous amount" of word-of-mouth enthusiasm that's communicated by children to other members of a family.

Even if they lose out when Sonny wants a Mustang while Dad wants a Rolls, car manufacturers can seek

this market with profit. It's just a few years before 12-year-old is 16 and ready to drive. Once behind the wheel, he'll shortly be buying a car of his own. "Advertising to youngsters is an intelligent investment. Even if it's a long-term investment, it's still a good one because car manufacturers expect to be in business a long time."

This theory works also in the drug field where competition is tougher (largely because of repeat sales of low-cost items, in contrast to the automobile's once-every-few-years major purchase). Chock vitamins (Miles Labs) advertises to children whereas its competition, Upjohn, sells to adults. At last count Chock was outselling Upjohn five to one, according to Helitzer — "and I think it's now the fastest moving brand in the country."

Records, which kids love, "have never done a real job in reaching their market," he continues. "Many attempts have been made by fly-by-night companies only to meet a cool reception from the major firms." And while the major companies often have special children's divisions, "they've never done a solid job in advertising to youngsters," Helitzer concludes.

Because children are keenly interested in their futures, in what they'll be when they grow up and where they'll go to college, Helitzer sees them as fitting subjects for in-

## or better tv ads for 'kids'

new toothpaste for children called "Bright White," "a wonderful name and child-oriented." Good 'n' Plenty and Mr. Peanuts are also well timed for children. So is Stripe toothpaste, which has the added advantage of its visible stripes.

15) Youngsters like to be involved, to participate, and designers should keep that in mind. W&W account, did so by devising Signal Soeks for teenagers. Embroidered Navy signal flags announce "yes" (I'm going steady) or "no" (I'm not).

16) Fads are strong while they last, but risky because they usually don't last long. (Notable exception Mickey Mouse who moved from

fad into tradition.) To capitalize on a fad, a company has to be able to move in and out fast, as most toy manufacturers are accustomed to doing. Such fast footwork is not a marked talent among most advertisers, however.

7) Words have precise meanings for most children, who don't usually like superlatives and adjectives. Whether in print or in broadcast media, copywriters should use simple direct terms. "Good," for example, means almost nothing to an adult. It can mean everything to a child, however, who knows full well what mother means when she asks, "Have you been good today?"

8) Be honest with children and show good taste in dealing with

them. Although people who misrepresent a product are probably lazy rather than deliberate, they ultimately lose out. "With effort," says Helitzer, "you can be honest and very, very effective."

9) You needn't go into great detail with children. Youngsters use their imaginations much more freely than adults do, so you're far ahead if you encourage that imagination.

10) Most advertisers need some control. They should be precensored on ideas and creative commercial plans to save time, trouble and money. In that sense, the NAB's tv code has done an excellent job in encouraging advertising for children's products to be more accurate. ■

insurance company advertising and promotion. Consider, he suggests, what *could* happen if special college fund policies were advertised directly to the young people who'd gain the benefits.

How big is the potential sales boat that marketers are missing? Precise figures aren't available, but economists estimate that the total youth market (from prenatal bassinets to gifts for the 20th birthday) runs about \$50 billion every year. And, they point out, that estimate is *conservative!*

Yet, pathetically little is spent on advertising that reaches that \$50 billion market. Exactly how little isn't even known for these reasons:

(1) Most advertising agencies figure that, say, 10 percent of the reach in a national campaign is composed of pre-adults and therefore 10 percent of the ad costs are charged—theoretically — to "children's circulation." But such figures have little meaning in terms of advertising that children *respond* to.

(2) The most complete data on advertising to youth comes from the toy industry. Yet this industry actually represents only a small part of the total market. Its hard-earned statistics can therefore only be considered as pointers.

(3) Although specially designed packages and premiums usually go over big in the youth market — witness breakfast-food advertising during radio's heyday — statistics on dollars spent for them are not measured or available.

"We haven't even begun to scratch the surface," Helitzer says, although he has no doubt that "the most perfect way yet found to reach children is through television."

Helitzer, who in no sense claims a monopoly on youth market insights for his agency, nevertheless says that "it takes a lot of work, effort and original thought" to give the market the specialized attention it merits. "Old rules can't be followed; new ones must be evolved."

"I've always been convinced that almost any kind of product that is not morally, ethically or hygienically wrong for children can be adapted to interest and excite them and that advertisers can expand their basic markets by trying to include today's youth." ■



When juvenile marksmen shoot the hat off "Hands-Up Harry," a 28-inch dart-gun rars his arms fly up. Hitting guns knocks them out of his hands. And, as tv rhyme puts it get children's interest, "Hit um Harry in his buckle, pants fall down for heap big chuck

## Western showdown sell

■ A SUCCESSFUL TV CAMPAIGN calls for the promotion of toys that are novel, new and exciting, packaged attractively and low-price oriented for mass market purchase. We have incorporated all these features in our line-up for 1964."

Those are the words of Charles S. Raisen, president of half-century-old Transogram Co., Inc., a pacesetter in the hotly competitive toy market. Raisen told his stockholders that the company's goal is to achieve a \$25 million annual volume before the end of the '60s. To reach it, they'll rely strongly on tv selling to children.

There are, Raisen explains, about 50 million children in toy-consuming ages and each one gets about \$30 worth of toys each year. With a census forecast of 70 million children by the end of this decade, "it is foreseeable that the American toy industry will be a \$2.5 billion business by 1970." It is currently \$1.5 billion.

To assure Transogram its share of the market, Jerry Goldstein, director of promotions (under whom all tv exposures are planned and placed) and Jack Arnold, director of advertising, have put together video commercials designed to produce maximum results for the dollars spent.

In "Hands-Up Harry" (see illustrations), which is the first of 12 commercials produced by Transogram for fall showing, the emphasis has been placed on good writing and good story line instead of office names or expensive sets. The premise was that a good commercial must be dramatic and appealing to adults as well as children.

Thus, "Hands-Up Harry" utilizes just one child, with whom the viewer can easily associate, at the top level of the age scale for which the toy is designed. (The younger children will want the "big brother" uses.) The rest of the cast is composed of adults.



Angry cowboy strides down street, draws gun (demonstrating how to load it), takes a careful bead . . . as tv cameras grind away



Cowpokes and Indian (played by Larry Storch) are stopped in their tracks



And sent scurrying for their lives . . .



As the admen watch HW&W's Helitzer and "Wayne" (air personality) Andre Baruch, who borrowed the name of his wife, singer Bea Waynel and Transogram's Arnold

## Western toy

The story line, in rhyme, appeals to adults as well as children and is specifically designed for a specific age group — 14 years old and younger. It's so written, ad director Arnold explains, that even the youngest children can understand the dialogue and action.

Goldstein says he's certain that, unless television is truthful and actually portrays the toy as it really is, no commercial can hope to make a sale. At Transogram, "every effort" is made to insure that what the child sees on the screen is what he'll actually receive. Quips Goldstein, "Kids are wise. They can't be fooled."

This toy manufacturer strongly prefers spot tv for all the advantages of its flexibility and, in spot, picks 30 seconds rather than the 20-second commercial. "We need that much time to demonstrate every facet of the toy in a manner that the youngster will remember for some time to come."

## Programing—'show biz'

Selecting best vehicle for sponsor should be media's function; program quality has become lost sales tool



By **Herbert Gandel**  
Director of Media  
Richard K. Manoff, Inc.

*At Richard K. Manoff, Herb Gandel is in charge of media, media relations and programing. He joined the agency in 1961 as media supervisor, subsequently was promoted to associate media director, and was named to his present post the following year. The agency handles such tv spot and network users as Whitehall Labs, American Home Foods, Welch Grape Juice and Milton Bradley, among others. Prior to Manoff, Gandel was associated for three years with Warwick & Legler, as account executive and media supervisor. Before that, he was a media buyer at Kudner. He is a member of the American Management Association and the National Academy of Tv Arts & Sciences. A graduate of Rutgers University, he also attended Columbia University's Graduate School of Business Administration.*

■ PROBABLY the number one topic of conversation among advertising agency executives and advertisers today is the rising cost of advertising. Advertisers are alarmed at the rate of increase, while agency executives must live up to their promises to provide the best and most efficient advertising for their client's dollars.

Advertising's inflationary cost scare is most obvious and mentioned most often in connection with the television medium. True, the number of homes equipped with television sets — indeed with two television sets — continues to rise, and numbers of viewers and hours of viewing also show steady increases. But even the biggest advertisers express amazement and become cautious when confronted with the large cash outlays necessary to advertise properly today. As a result, selection of network programing is one of the most treacherous tasks for an agency to perform; network programs voraciously consume huge chunks of an advertiser's budget. With such sizable costs involved, risks must be kept to a minimum and it is imperative that the vehicle selected for a particular advertiser be the best one available.

The burden of this all-important decision has traditionally rested with the agency programing department, perhaps the one agency function which has changed least during the period of television's surging dominance as an advertising medium. There has been recognition of this static situation by some agencies, resulting in a realignment of broadcast programing, buying and planning functions. What has developed is a kind of cross-pollination system to expose programing to timebuyers and the planning and evaluating techniques of timebuying to agency programers. At Richard K. Manoff, it is policy that timebuyers famil-

# or media business?

arize themselves with network program content, and advance screenings of new programs are arranged for them with the networks.

However, the need for greater skill and technical professionalism in selection of programing call for reappraisal of the agency programing function itself. Programing has traditionally drawn from the banks of show business, television production, the network, etc. The reason for this is that at its inception, television was purely an entertainment medium. The proper ingredients — the right talent, direction, production — were combined and a show went on the air, and for an advertiser, merely being on the air in this vehicle was sufficient to create a meaningful impression on an audience for any advertised product.

To illustrate: *Texaco's Star Theatre*, the ancestor of all comedy/variety shows, was one of the most successful uses of a medium ever, but it could have been anybody's *Star Theatre* and still have been a successful use of the medium. Today, it would be a curious circumstance to find an automotive gasoline advertiser sponsoring a show of this type. These companies are now associated with sports, news and public affairs programs — shows which will provide an audience numerically biased toward male viewers.

The availability of a vast variety of programing has made today's television very different from the medium of *Star Theatre* days. Television and its advertisers have become more sophisticated. Show business, entertainment, talent, production are still qualities vital to the success of any show. Knowledge in these areas is still important to an agency programing department.

However, selection of programing can no longer operate apart from the realities of media plan-

ning based upon market information. Program selection must relate more closely to the needs of advertisers and their products and must assure exposure to as appropriate an audience as possible in order to be a successful use of the medium. There should be a closer correlation between a program's audience achievement and consumer profile of an individual advertiser's product.

This correlation is always an integral part of normal media selection and evaluation. For example, a magazine formulates editorial emphasis to which all its contents relate. The effect is to attract a certain type of reader. This reader, in turn, is a prospect for certain kinds of advertisers. And these advertisers, taking advantage of the favorable editorial climate, are able to expose advertising of their products more efficiently to their best prospects.

Such a procedure occurs naturally with television program content, also. However, if program selection has not been precise initially, it does not follow automatically that the advertising will be exposed to a product's best prospects. But now, with the advent of computer applications to media functions, it is possible to determine characteristics of individual network programs, as is done with magazines, and relate these characteristics to advertiser audience goals. There is presently an accumulation of abundant demographic data on all types of television shows which will allow such judgments to be made. Further, this availability of information permits thorough analysis, both demographically and historically, of a particular type of program.

Therefore, the riskiest part of this whole business, new programing and counter-programing, need no longer be so hazardous. Informed decisions about the kind of

audience reached by a particular program, and how this audience corresponds to the advertiser's consumer profile, will reduce, though not eliminate, much of the element of chance in the investment of precious advertising dollars.

There must be a greater coordination between the program selecting and media function, perhaps even the encompassing of programing selection by the media department. This development is necessary if marketing considerations are to act in concert with the traditional programing evaluations of entertainment, talent, direction and production.

It has always been the role of the media department to translate consumer target information into a workable, efficient selection of the best medium or combination of media. Part of the media selection is the determination of the proper use of each medium. In the case of a network vehicle, it is not enough merely to be on a top-rated show. An individual advertiser should be on the show which appeals to the kinds of people who are the best possible prospects for his particular product.

It is the responsibility of the agencies to fulfill their promises to their clients — to provide the most efficient and effective advertising. If agencies are to cope successfully with the problems of rising advertising costs in television, they would do well to re-appraise the relationship between selection of television programing and media evaluation — to let the media men, those traditionally concerned with "the numbers," with efficiency, with precise selection, play a greater part in program selection.

The combination of "show biz" and media business can only result in improved network purchases — and greater client satisfaction. ■



"Well, I was born and raised on a farm... and to me this Eckrich sausage is about as near to what my dad used to make as you can find."



"I remember the big kettles heating out in back."

## TV MEDIA

# Flavoring the meat

Peter Eckrich & Sons uses pictures of quiet farm scenes to create homey mood.



Lavern Gelow (l) ad manager for Peter Eckrich & Sons, watches Lincoln Scheurle, president of Film-Makers, style a food setting for a close-up camera. Commercials show a variety of ways to cook and serve Eckrich's sausage.



## with know-how

pecial photo technique to show how smoked sausage can be cooked and served

SOFT SELL COMMERCIALS featuring "mood and method" photography are being aired in Midwest markets by Peter Eckrich & Sons, meat specialty house in Fort Wayne, Ind.

Advertising sausages, the six tv commercials in the series feature quiet rural settings, "down home" sentiment. "Our still photographs were created to look like old photos from a family album," says a spokesman.

The method is demonstration, with the camera focusing on a variety of different ways to cook and serve Eckrich's smoked sausage, smokehouses, Smok-Y-Links and Polish-style sausage.

Originally filmed for a four-week, fall-winter launch period, the announcements are now being telecast on a year-round schedule throughout the Eckrich distribution area of 40 cities in four states — Indiana, Michigan, Ohio and Illinois.

"This sequence of spots — actually a year-round library of tv commercials — has become the mainstay of an intensive and most effective television campaign," says Lavern E. Gelow, director of advertising and sales promotion for Eckrich.

On its introduction, the tv ad series was supported by other advertising and promotion, which has since diminished in intensity. Radio spot announcements, newspaper ads and heavy point-of-purchase material were used. A broad sweep of support for television schedules typifies every Eckrich advertising effort, according to Gelow.

Eckrich consistently uses radio and television heavily. Last year the company purchased radio and television time on 82 stations, broadcast some 30,000 announcements. Commercials, both radio and tv, are generally placed within or adjacent to special events and news features.

Through its agency, Bonsib, Inc., Fort Wayne, Eckrich has sponsored a wide variety of specials — from Notre Dame football to a production of "Hamlet," from the Holland, Mich., tulip festival to the Grand Rapids blossom festival. Locally and regionally, it has sponsored such national telecasts as Cape Canaveral launchings.

A regional meat specialty house, Eckrich claims it out-sells its national, regional and local competitors consistently. Checks on consumer households and retail outlets every three months show the company running first in 37 of the 40 markets in which it distributes its products.

Gelow attributes much of the company's success to the television commercials which feature meat products in use, through stills or live action. He attributes three main factors to their success.

- use of extreme close-ups of food in preparation;



"Soup and sausage, with the smoked sausage cooked right in with the navy beans."



"Our family likes it at night with mashed potatoes and hot apple sauce."

- service of a food stylist to display and accessorize products attractively and unusually; and

- stress on dimension and texture for appetite appeal.

Components of the commercials are designed to appeal to men, women and children in equal measure. For example, a youngster ravenously eating a hot dog appeals to all members of the family when the commercial suggests the fun that can be had with hot dogs. In an elaborate display of cold cuts, the woman is as much interested in the table arrangement and accessories as she is in the food. The man, on the other hand, is more interested in the appetizing spread of meat products.

The commercial's soft-sell mood is obtained primarily with photography, says Gelow. The photographs arouse audience nostalgia for homemade sausage, for the quiet, homey atmosphere of an Indiana farm and its cooking equipment. Pictures of squash and gourds in the farmyard, crocks filled with homemade sausage, jars of home preserves in the fruit cellar — all are designed to set a friendly, warm feeling.

Several days were spent scouting locations trying to get a Grant Wood feel of the farm regions, according to Lincoln Scheurle, president and creative director of Film-Makers, Inc., Chicago-based studio which did the photography. "The locations," he says, "help to

project the natural flavor of Indiana farms and good sausage which is the gist of our cinematic advertising story."

Sound tracks are matched to fit the mood of the photography. Natural voices, rather than those of practiced announcers, tell about the features of Eckrich and its products. The total film presentation hinges on these natural voices, says Scheurle.

"The natural voices are not used in the manner often overdone in commercials, however," he points out. "We used real voices of second-generation Eckrich customers as voice-over only."

Film-Makers recorded 14 interviews in actual farm homes — nine near Eckrich headquarters in Fort Wayne and five near Kalamazoo, Mich.

These were used as guides to what Scheurle calls the narrative-type track, rather than the endorsement-testimonial technique.

Other differences from the standard video commercial: voices are slow and gentle, no faces are shown, no names or addresses given.

Each commercial is closed with a softly spoken, simple phrase which Gelow calls a "buy line." It is, simply: "Smoked sausage . . . from Eckrich . . . Fort Wayne, Indiana."

The feeling is of romantic realism and warmth, not hard sell or actual slice-of-life.

Gelow labels the second facet of the advertising approach as "method," a demonstration of the cooking and serving of different sausage products. Film-Makers shot scenes which move the viewer from tranquil contemplation of a rustic, still photograph to watching an active, live action close-up of the product in use.

The use of dramatic lighting, well-designed settings and extreme close-ups enables a food advertiser to get quick recognition and

## Flour

### Dallas miller uses tv

■ One-minute and chainbreak tv spots formed the nucleus of a five-week introduction of a new granular flour in Texas, the Southeast and the Southwest. Product is Burrus Mills' Light Crust Quik Mix flour.

The agency, Tracy-Locke, Dallas, used \$30,000 of daytime and nighttime television for the introduction. Package plans, including 10 to 12 spots a week, made up the major portion of the buys. IDs were aired locally during the *Steve Allen Show* and the *Tonight Show*.



an early acceptance, Gelow believes. In some shots, for example, two pork sausage patties fill the entire screen — viewers can see the texture of the surface.

Scheurle, once a creative supervisor and producer at J. Walter Thompson, has adapted a standard Mitchell camera to gain extreme close-ups. He installs an optical reflex system which allows the cameraman to look through the viewing lens at all times. No auxiliary finder is used.

Some of the rules of the road for food photography are obvious but often violated, according to Gelow. "Certainly cleanliness and an appearance of spotlessness in the food and the accessories are primary," he says, "yet this cleanliness cannot leave the impression of sterility and starkness.

"Food and food set-ups must be displayed attractively, but the accessories cannot detract from the food itself. For example, use of a centerpiece which is too elaborate,

with an abundance of candles or flowers, could easily encourage the viewer's attention to wander from the selling point. Preparation of sausage in a radically new type of dish could easily distract the woman viewer.

"Our commercials aren't slick, in the usual sense of the word as applied to food commercials," he says. "And because the commercials aren't slick, we think we're getting more attention and better results." ■

## Introduction gets regional tv push

Spots in 22 markets for five weeks to support new product

Campaign began May 11, lasted five weeks, will be followed by another (tv again) in the fall. "It was the availability of the product that dictated the time of introduction," says Richard Brown, Tracy-Locke account executive. "We don't like to advertise too close to the summer: people don't like to stand around hot ovens when the weather is also hot."

The Burrus Mills flour is described as "smooth-blending, quick-mixing and free-flowing." Burrus developed the new product after

careful consideration of consumer reactions to the first such granular flours introduced last year. Company admits the product isn't intended to replace conventional flour, reports it is most adaptable to use in sauces, gravies, mixes and for day-to-day thickening needs. As evidence of this conviction, Burrus limited production of the product to two-pound, cardboard cartons.

For launching on tv, new product's package and pour spout are the major message points.



**TABLE I: RADIO LISTENING LOCALE**

Percent whose favorite station is:

	KOSI	KOA	KLZ	KIMN	KTLN	KHOW	OTHER	ALL
<b>In-home listening</b>								
Kitchen	47	46	50	54	47	57	45	49
Living room	20	36	34	20	24	17	33	28
Bedroom	16	14	11	5	4	3	2	7
Other room*	4	5	1	5	7		3	3
All over, every room	11	7	4	4	4	3	7	6
<b>Out-of-home listening</b>								
In car	23	15	11	22	36	33	29	23
At work	4			1	2	3	1	1
<b>Total**</b>	<b>125</b>	<b>123</b>	<b>111</b>	<b>111</b>	<b>124</b>	<b>116</b>	<b>120</b>	<b>117</b>

\* Includes basement, laundry room, sewing room, library, workshop and the like.

\*\* Totals exceed 100 percent because some insisted they equally divide in-home and outside listening; others cited more than one listening locale within the home.

**TABLE II: TELEVISION VIEWING**

Percent of those whose favorite station is:

	KOSI	KOA	KLZ	KIMN	KTLN	KHOW	OTHER	ALL
<b>Watch television:</b>								
A lot	13	26	33	36	38	23	16	28
Quite a bit	32	36	41	38	31	30	34	36
A little	39	22	16	19	20	37	31	24
Not much	13	9	6	6	7	7	11	8
Don't	3	7	4	1	4	3	8	4
<b>Total</b>	<b>100</b>							

*Finding answers for*

# Radio's

■ GONE ARE THE DAYS when the way to make a presentation was to type it neatly (with lots of space) on four pages of fine stock.

The reason:

There's no way to shorthand the demographic data that's becoming an advertiser's necessity in buying airtime intelligently. And radio — because listening to it is just about universal — is particularly well-suited to demographic studies.

Agency media heads welcome such research with wide open arms:

**BBDO's vice president in charge of media, Herbert Maneloveg**, expresses satisfaction that stations and their reps "are beginning to answer some of the questions about radio that we've been asking for several years."

**Ted Bates' vice president and media director, William Kennedy**, says, "With detailed information about audience, it's possible for us to hit a specific consumer group without buying waste circulation."

**Lennen & Newell's vice president-media director, Herbert Zeltner**, points out that his agency has a programing specialist who visits markets and reports on stations. "In selecting stations to carry schedules for our clients, we evaluate many factors other than ratings. Qualitative research is a useful tool. We're glad to have this kind of information."

One of the newest market studies to be presented to the New York buying fraternity is nearly 100 data-packed pages long, the work of KOSI Denver. The radio outlet's vigorous president and managing

The trend towards extensive demographic profiles of consumer and market finds pace-setting example in Denver radio report; media heads welcome research

## Unanswered' questions

Director, William Armstrong, reports. "Every place we've been, agencies have expressed enthusiasm for comprehensive station-by-station demographic studies. Based on what we've heard to date, we think it's likely that similar audience studies will be developed in a number of other cities in the next few months."

His prediction is backed up by Bill another agency media executive, who declined identification: "This Denver study is a perfect example of the kind of information we need on every major market. As we get deeper into computerization, it is self-evident how important these qualitative factors become."

Another media vice president, whose agency frowns on identification in print, explains, "Relating qualitative audience factors to product-buying patterns is not a new concept, but the Denver study is the first really detailed one we've seen. Not only is it the kind of information we need to make sensible radio buys, but with this kind of on-target data agencies can sell their clients on the proper use of radio more easily. If such information becomes available in more markets, it should be helpful in increasing spot radio volume still more."

J. Walter Thompson's supervisor of media research, Irene Dunne, points out that the increased number of radio stations underscores the need for audience breakdowns like those in the KOSI study: "We firmly believe in the importance of



William L. Armstrong (seated), president of KOSI Denver, previews his station's demographic market study with executives of the rep firm, Venard, Torbet & McConnell, Inc., in New York. Standing (left to right) are Brock Petersen, Paul Orio and Alan Torbet.

using qualitative analysis as well as ratings in buying time for our clients. The Denver study is an excellent approach," says she.

Backbone of the Denver study is an audience report that describes listenership of principal radio stations in terms of 31 demographic characteristics. These range from age, family size, education and listening locale (see Table 1) to travel by commercial airlines, car ownership, political involvement, method of paying for clothes and use of credit cards.

Purpose of the study, Armstrong explains, "is to enable agencies to

use radio advertising more profitably."

He lists three ways timebuyers can use the report.

1) By matching the demographic profile of an advertiser's actual customers (or potential customers or, as source of most sales, heavy users) against the profile of audience delivered by each Denver station, as described in the report.

2) By using audience-duplication tables, the timebuyer can stretch his ad budget and assure himself, when buying several stations, that he's getting maximum unduplicated radio audience

3) By using tabulations of viewing that radio audiences report (see Table II), the timebuyer can coordinate joint radio-television campaigns and thus increase either reach or frequency, depending on his goal.

"Reaching potential customers is the key to effectiveness in any advertising campaign," Armstrong continues. "Ad dollars that are spent to reach families who cannot (for reasons of income) or will not (because of taste, age, geography or other factors) buy the client's product are wasted. The purpose of the research is to help buyers identify the most productive audience and reach it without buying waste circulation."

Alan L. Torbet, executive vice president of Venard, Torbet & McConnell, KOSI's rep, says, "If agency and buyer interest continues, many stations will feel it worthwhile to develop audience profiles. Some efforts in this direction have already been made, but the KOSI Denver study goes far beyond anything that has been done previously. . . . Obviously, this kind of research costs big money, but it's worth it."

The study tells a great deal about the Denver radio audience, collectively.

Says the report, "Denver's growth (about a million people with something like \$2.5 billion to spend) is different. Mushrooming population growth of Denver results from a myriad of new, comparatively small concerns rather than heavy industry.

"These companies — many of which specialize in electronic and space-age work — employ a highly skilled work force: scientists, engineers, technicians. Thus, a typical newcomer to Denver is likely to have a college degree, a scientific and/or technical background, be under 40 and fall into the upper income group."

Indeed, one out of every three residents have lived there less than five years.

Including everyone — long term residents as well as newcomers — the collective profile indicates that 18 percent (the largest single group) are in their forties and that 25 percent (again the largest single group) reported their family unit consists of two people. (In some 48 percent of the families there are from three

TABLE III

BOTTLED SOFT DRINKS\*

Product	Percent
Coca-Cola	21
Pepsi-Cola	21
Seven-Up	20
Duffy's	9
Patio	4
Diet Cola	4
Canada Dry	2
Royal Crown	1
Other brands	9
Don't know brand	1
Didn't buy any	20

\* Bought within the previous 30 days as reported in interviews of 500 people in Denver, November, 1963.

to five people, though.) Well over half (56 percent) have lived in the Mile-High City for 10 years or more, but recent community growth is indicated by the strong nine percent who've arrived within the last year, another 10 percent who've been there for only one to three years.

As for education, 32 percent finished high school, while another 30 percent either attended or graduated from college. (With 15.7 percent of its population college graduates, Denver ranks third in the United States, according to the U.S. Census Bureau. First and second are Washington, D.C., and San Jose, Calif.)

Judging by this survey, Denverites are most likely to listen to their radios (regardless of their favorite station) during the morning. It indicates, station by station, that anywhere from 62 to 78 percent of the sample listen sometime between 6 a.m. and noon.

But radio is not the only medium. The same radio audience reports that 64 percent also watch television either "a lot" or "quite a bit," the two top categories (see Table II).

Continuing with typical responses, 37 percent of Denver radio listeners rent their homes, with 22 percent paying between \$50 and \$100 a month rent. Of the remaining 63 percent who own their homes, 37 percent put the house value at between \$10,000 and \$20,000.

The median income is \$6296 an-

nually with 18 percent of the sample reporting earnings in excess of \$10,000.

In this election year, it should be noted that 50 percent of the total sample say they find politics either "fairly interesting" (27 percent) or "very interesting" (23 percent), the two most positive replies they could choose from. But 34 percent of the sample said they are not registered voters.

Perhaps the most provocative section of the report is that which pertains to specific consumer actions. Here, it seems, each station has an area in which it leads competition:

KOSI, according to its own survey, has most listeners (30 percent) with incomes of \$10,000 or more.

KOA has a more mature audience and one that seems very active in community organizations.

KLZ has the fewest number of employed housewives among its listeners, a likely indication that they're home — and available for the sponsor's message.

KIMN includes a good backbone of blue collar workers among its listeners (57 percent), is also strong in terms of union membership (39 percent).

KTLN listeners indicate that 11 percent of them have — and use — credit cards, which makes this outlet a leader in that category, a good clue for sponsors whose sales may depend on credit.

KHOW regulars like to pay cash, with 74 percent of them reporting that's how they "usually" complete a transaction — another important advertising clue to where the money may lie.

Significantly, various parts of the in-depth study tend to confirm each other, thus adding to its overall credibility.

For example, stations whose audiences seem predominately older are also reported as having longer-term residents and smaller family units among their listeners. A look in a fourth report — occupations — indicates that there are more retired people among such an audience. A fifth report suggests that the same group is likely to spend a little less per week on groceries.

Equally consistent are reports for stations whose audiences are chiefly young marrieds. Family units are larger, as indicated by answers to a separate question, thus

counting for young children. The heart of grocery expenditures flows, not surprisingly, that these families spend more for food—they have more mouths to feed. Such new, young families tend to have lower incomes, do less commercial airline traveling, but may use their cars a lot, especially for shorter trips.

One of the most interesting sections is on housewives who have outside jobs. Some 30 percent of the total sample have full- or part-time employment. More mature, long-established families have fewer working wives, as noted, while younger, newer families also have fewer working outside — presumably because they're needed at home with the children. Some of these wives appear to have part-time jobs, however. (Over-all, this section reflects the national trend toward greater utilization of women in the work force.)

Besides its 40-page audience profiles, the KOSI report has major sections devoted to market data, consumer data, radio listening and the station, itself.

The market data section points out that, "Of all major markets,

Denver is one of the most rapidly growing." This part of the report documents the area's population jump, its buying power and sophistication. Included is a reprint of a SPONSOR article, "Denver, the New Mecca of the West" (Feb. 18, 1963).

Consumer buying habits are considered under "share of market" measurements in 10 grocery-product categories: packaged bacon, soda crackers, white bread, bottled soft drinks (see Table III), coffee, room paint, canned green beans, potato chips, packaged cookies and ice cream.

These reports were compiled from 500 interviews in the Denver area by a New Jersey research firm in November, 1963, with different product groups used in interviews of women (potato chips and cookies, for example) from those used in interviews of men (shaving cream, beer). One product group (room paint, interior) was used in both.

The same section also looks at memory studies, consumer incomes and shopping center activity: 80 percent of the respondents (all female household heads) had shopped at a shopping center in the previous

seven days and 67 percent planned another such visit "this week."

The section on radio listening is largely based on RAB's enormous studies of advertising effectiveness, especially for such key consumer groups as housewives, young homemakers, working wives, young (18 to 34) men, middle-income men and professional men.

Sampling for the major or demographic section of the KOSI report was conducted by the Denver firm, Research Services, Inc., and consisted of 501 personal interviews at households drawn at random from the Denver metropolitan area. Trained opinion-interviewers contacted pre-selected dwelling units and, in case of refusals or vacancies, made an immediate substitution in the same block. All interviews were conducted between March 25 and April 6.

Reiterating that his station's study is intended to help advertisers use Denver radio more profitably, Armstrong hopes that the 31 audience-defining criteria will provide an answer to the advertiser who says, "I know I am wasting half my advertising budget — the trouble is, I don't know which half." ■

## FM station, auto dealer co-sponsor display

KHOF-FM Los Angeles broadcast 224 hours from display in dealer's showroom; exhibit featured old radio sets, AP wire service, news pegboard, pictorial history, old contest entries

A LOS ANGELES Chevrolet dealer and KHOF-FM recently completed their seventh year as joint sponsors of a National Radio Month display.

The idea was designed not only to give radio a boost by exposing the public to its background and functions but also to give the dealer free mileage by attracting more people to his showroom where the display was set up.

Highlighting the Radio Month promotion in May were 224 hours of programming, originating from the display area in the Allen Gwyn Chevrolet showroom in Glendale.

The exhibit included an Associated Press wire service machine and a news pegboard. A brief pictorial history of radio showed the medium in the "good old days" and historical photos loaned by KFI and KNX Los Angeles.

Also on display were listeners' entries in an Old Radio Contest, some of the radio sets dating back almost 40 years. The winner was awarded a new AM-

FM clock radio. Nearly 300 people visited the display and registered for door prizes that ranged from a \$250 wrist watch to LP albums.

Nearly 2500 National Radio Month bookmarks were distributed in the Los Angeles City libraries, and local newspapers carried articles submitted by the station. Special programs and Radio Month jingles were aired to keep listeners aware of radio's impact on society. ■



Visitors at Radio Month Display in California looked at exhibits, attended broadcasts from auto showroom, registered for prizes.

# MGM-TV adds 'glamor touch' to agency-level promotions

To call attention of timebuyers and media executives in New York and Chicago to newest MGM syndicated shows, film firm turned to an old reliable promotion technique

■ MAJOR AD AGENCIES are once again becoming key sales targets of film syndicators. Although there's some revival of multi-market syndication spread buying via agencies, the emphasis of the approach by syndicators to the big ad shops has changed.

This time, the concentration is as much directed to letting agencies and station reps know the latest who's-bought-what-shows as it is toward generating direct agency-level program purchases.

As distributors themselves admit, the big reason for the agency level push stems from the upward trend in syndication prices.

Stations today are paying more than ever before for top off-network properties and late model feature packages.

Not unnaturally, stations which

have invested sizable sums in new syndication product are seeking all the help they can get in amortizing such investments.

This season, agencies have been on the receiving end of a steady stream of mailings, rating studies and special promotions from tv distributors like Four Star, MCA, Seven Arts, 20th Century Fox, Desilu, Allied Artists and Embassy, among others.

Few, however, have been quite as attention-getting along the agency circuit as a recently-concluded promotion by MGM-TV for its full line of syndicated shows — a group which now includes *The Lieutenant*, *Sam Benedict*, *Asphalt Jungle*, *Cain's Hundred*, *Eleventh Hour*, *Father of the Bride*, *The Islanders*, *The Twin Man*, *Zero One* and *Northwest Passage*, plus MGM's

pre-1948 and post-1948 features shorts and cartoons.

The general idea, according to MGM syndication sales chief Ed Montanus, was "to keep right or demonstrating that a deal with a station or via its rep doesn't stop there; the continuing phase is to make advertisers and their agency timebuyers aware of the message-carrying strength in MGM-TV vehicles."

So far, so good — but how. MGM wondered, was the film studio's syndication offshoot going to get past ad agency doors to reach key media executives? What, in other words, was a sure-fire attention-getter?

In the movie business, this question has several basic answers, and one of the most basic and time-tested promotion gimmicks is sim-



Miss Noel, armed with rating figures, turns charm on Ted Bates timebuyers, Jack Deitchmann, for Anacin, and Jack Levins, Black Flag.



An early target was William Esty agency, where she talked to Hugh Gallagher and Mike Stern, timebuyers for Reynolds Tobacco Co.



Appreciative ogle is given "Girl from MGM-TV" by Benton & Bowles timebuyer for General Foods, Joel Allerhand, during N.Y. visits.



Flanked by MGM-TV sales executive Paul Mowrey (l) and syndication sales chief Edward Montanus, actress Chris Noel starts on round of Madison Avenue agencies

ply a pretty girl, preferably one who is young, blonde and nicely proportioned.

Thus, MGM enlisted the aid of Chris Noel, a young contract player at the Culver City Studios, to become "The Girl From MGM-TV." She was given a sales briefing, and then flown to New York City.

For three days, she made the tour of the Madison Avenue area, calling on leading agencies and station reps. The average broadcast salesman has a fairly good resistance to sales representatives, but Chris — as the pictures on these pages

indicate — was fairly hard for them to resist.

Among the agencies on her itinerary — all present or past purchasers of major syndication properties — were William Esty, Benton & Bowles, Ted Bates, FCB. Reps included ABC-TV Spot Sales, Metro TV Sales, PGW, Katz, Blair-TV and H-R.

Having completed her whirlwind rounds, accompanied by a pair of uniformed U.S. Marines (no, it wasn't to protect her at ad agencies; it was part of a recruiting tie-in with *The Lieutenant*, a series in which Chris has appeared), she was

flown to Chicago for a two-day round of ad shops there. These included Arthur Meyerhoff, Leo Burnett and Needham, Louis & Brorby, as well as rep offices in the Windy City.

Part of her agency-level chores was to consolidate MGM's position with agencies already placing spot business in MGM shows on local TV stations. Some recent business in this area: Imperial Margarine (via OBM), Sardo (Cayton), Excedrin (Y&R), Beech-Nut coffee (Charles W. Hoyt), Gleem (Compton), Ivory Snow (B&B), Betty Crocker products (NL&B).

Did the campaign work? In MGM's estimate, it was a dandy and provided "proof that a syndicated television program sale needn't end with the dotted-line signing." ■



In Chicago, Leo Burnett's Ed Weed shows market airing MGM, while Dick Wisner, Miss Noel ponder. Men are on Allstate account.



Chris Noel visits Meyerhoff agency, Chicago. Rose Paras, timebuyer for Wrigley, Francine Goldfine, supervisor, and Tom Spasar, Wrigley



Concluding Chicago tour, Miss Noel is bid farewell by Leo Burnett's vice president, Hal Tillson, as she takes off for Hollywood

## Lorillard Launches Erik Filter-Tipped Cigars

Seven months after the Surgeon General's report on the health hazards of cigaret smoking, one of the few certainties from the advertising point of view is that budgets will not be cut. In fact, they'll probably be increased to counteract an anticipated dip in the 1964 sales curve. Add to this the proliferation of related smoking products, particularly cigars, and it all points to a plus in the broadcast ledger.

P. Lorillard is an especially strong factor in the new products category. It's newest — Erik — is the third tobacco entry in the past four months. Erik is being introduced in New York via Grey, with heavy spot tv and newspaper schedules.

The first cigar to have a regular cellulose acetate filter tip, Erik also boasts a unique length (just under four inches, which is shorter than conventional small cigars and longer than little cigars). A package of ten sells for 25 cents.

Production has been unable to keep up with demand for conventional small cigars during the first half of this year, according to Lorillard. The firm is currently well en-

trenched in the little cigar market, with Madison, Between the Acts and Omega brands. The first accounted for some 60 percent of all little cigars sold last year, according to Lorillard.

In March, the company introduced York charcoal granule filter cigars and the following month launched its first filter-tipped little cigar, king size Omega.

## Borden Signs the Quints

Borden has emerged victorious in the scurry among advertisers to sign the Fischer quintuplets of Aberdeen, S.D., for advertising purposes. The exclusive, worldwide license agreement begins Sept. 14, 1964, the first birthday of the five children, for a three-year term with an option for six successive three-year terms.

Quite extensive, the agreement covers food and beverage products (animal or human); pharmaceutical and drug products; confection products; non-durable household products; non-durable personal products; disposable paper products; glue, tape, adhesive products.

## NBC Sales, Program Plans

An eight-program sale to Helene Curtis for the fall, two upcoming Humble Oil specials (all via McCann-Erickson) and a program production agreement with Sheldon Leonard are reported by NBC-TV.

Curtis, whose total network commitment has been running around \$3 million, signed for participations in *90 Bristol Court*, *The Andy Williams Show*, *The Alfred Hitchcock Hour*, *Mr. Novak*, *That Was the Week that Was*, *The Virginian*, *Wednesday Night at the Movies* and *Saturday Night at the Movies*.

As part of its multi-million dollar, long-term deal with NBC, Humble Oil will sponsor *Ganges—Sacred River* on Sept. 15 (10-11 p.m.). Lou Hazam, creator of *River Nile*, is also producer and writer of this special, an in-color trip along the 1560-mile course. The camera crew traveled three days by car, one day by jeep, and two days on foot to reach the river's source in the Himalayas, according to Hazam.

Humble is also sponsoring an Aug. 4 repeat of *Who Goes There?* — a *Primer on Communism*, originally telecast on March 1, 1963.

The deal with Leonard involves initially a full-hour comedy-adventure series for the 1965-66 season, centering on the activities of an intelligence agent who roams the world posing as a tennis player. Leonard has become one of the most successful producers in the comedy genre, and currently can claim CBS-TV's hit comedies *Dick Van Dyke*, *Danny Thomas*, *Andy Williams* and NBC's *Bill Dana Show*.

## Seven Arts Productions Doubles Income, Profits

With the announcement that gross income and net profits have almost doubled in the past year, there should be smiling faces at the July 23 annual meeting of Seven Arts Productions, Ltd.

In a letter to stockholders, containing the company's complete financial statement for the fiscal year ending Jan. 31, 1964, Eliot Hyman, Seven Arts president, revealed that net earnings for the year were \$3,145,002 after taxes, as compared

## GRAB GRIFFITH FOR \$400,000 RADIO PUSH



Hess & Clark, maker of feed medications and animal health products, secured top-rated tv star Andy Griffith as commercial spokesman for its 1964-65 spot radio campaign. Company, via agency Cooper, Strock & Scannell, will pour \$400,000 into the campaign which started July 13. Schedules on 105 stations range from 52 weeks in some markets to flights of from six to 22 weeks for the health products. Checking over script (l-r): agency vice president Fred Phillips, account executive Cecil Hunt, Griffith and E. E. Cooper, agency partner. About 95 percent of the budget goes to stations who employ farm directors, according to the agency.

## THEATRE FIVE PARTY



In the foreground, ABC Radio eastern sales manager Herbert Granath (left) chats with men Thomas McDermott (center), vice president, radio and tv, at N. W. Ayer, and Frank Ayton, vice president and general manager, radio and tv, at Lennen & Newell. Network hosts the party in New York to introduce the off, actors and writers of its new weekday dramatic series "Theatre Five" to advertising agencies.

With 1963 earnings of \$1,705,793, the 1964 earnings are equivalent to \$181 per share.

Gross income for the 1964 fiscal year was \$41,225,360, as compared with \$19,407,905 for the previous year.

In the stockholder letter, Hyman also offered a plan for the redemption of the company's outstanding convertible debentures, for the investment of the company's interest in the Grand Bahama Development Co., Ltd.

Seven Arts operations include syndication of motion pictures to motion picture production, production of original tv shows for network and syndication and the production of plays for the Broadway theater.

## Push for Two New General Foods Products

New items in the General Foods line are getting television introduction both on the national and the local level.

The Jell-O division has come out with Salad Gelatin in mixed vegetable and celery flavors. Items will soon be on grocery shelves throughout the country.

Portland, Ore., is the test market for Puffed Corn Flakes, the newest cereal from General Foods' Post division, which currently markets a line of 14 ready-to-eat cereals.



## A TIME TO GO WILD

In San Francisco, Dave McElhatton rules morning radio with a lighthearted ham, a Friendly pianist called Clyde. McElmania is exhibited six days a week by hordes of highly educated, extremely prosperous, and very free-spending San Franciscans, Oaklanders, and others who stay glued, unbreakably, to *McElhatton in the Morning*. These adult, otherwise rational listeners simply can't break the McElhabit. Get your free copy of last year's completely useless, totally obsolete almanac, said Dave at 6:25 a.m. recently. Four hundred McElmaniacs, as far as 500 miles distant, responded within 24 hours. If he does that for free, think what he does for his paying advertisers. Then buy.

## AND A TIME TO BE QUIET

Happiness is *An Evening with Al Douglas*. Charm is what he uses to disarm interesting guests (they tell Al what they wouldn't tell a diary) every week-night. Curiosity is what keeps listeners coming back for: excerpts from idea-making books... magazines just off the press... fine music... a variety of entertainments from Al Douglas. Responsive is the listener. (Announcements on just five programs moved 900 Cream of Wheat "Growth Charts") Happy is the advertiser.

Foreground programming molds opinions, delivers adult response. In San Francisco, the talk of the town is the buy of the town. **KCBS RADIO**

A CBS Owned Station represented by CBS Radio Spot Sales

**Trans-Lux in Transit Tv**

The day seems to be approaching with jet-like speed when the airlines will be brandishing ARB and Nielsen rating figures instead of accident-free miles and bargain-price packages. Two weeks ago it was learned that American Airlines, to counter TWA's in-flight movies, would install tv monitors in all 45 of its Astrojets. United Airlines, reports said, is studying a similar step. Last week Trans-Lux announced its entry into the in-transit entertainment field.

Being pitched to airlines, railroads and long-haul buses, the Trans-Lux closed-circuit tv service includes the programing of feature films, short subjects and special interest programs, as well as the installation and maintenance of projection equipment and closed-circuit receivers.

Although the only system of

direct interest to sponsors at the moment is the American service — it picks up live programing when the plane is on the ground or circling the field — it is a development to be watched. From an economic standpoint, many think the trend may be more and more toward "live" programing whenever possible.

**Point-of-Purchase Area Gets Metromedia Attention**

Metromedia is selling agencies on what may amount to a new advertising medium — the air space between floor and ceiling in supermarkets.

A new division called SuperSpace has been formed to handle the sale end of the enterprise. Creative work on the point-of-purchase ads will come from either the Metromedia-owned outdoor agency Foster and Kleiser or from the home office. SuperSpace will operate somewhat like a broker,

leasing the air space in market and then selling that space to agencies for interested clients. It will sell a maximum of eight placements per supermarket, either for individual advertisers or, conceivably, for use by one advertiser.

Although Metromedia wouldn't disclose which, if any, agencies have expressed interest in the new medium, it has undoubtedly received some support and has already leased space, according to a spokesman, in many supermarkets on the West Coast. Initially SuperSpace will confine itself to the West Coast, with expansion plans for major midwestern and eastern markets.

Paul Hanson, Jr., who has been vice president of market development for Foster and Kleiser, will head the new division as vice president and general manager. Victor A. Sabatini will be California manager with headquarters in Los Angeles, and Dan Callanan will serve as eastern sales manager in New York.

This move extends Metromedia's communications involvement to five media. It owns and operates radio and tv stations, Foster and Kleiser, and Metro Transit Advertising in California.

**Summer Network Tv Push For Gillette's Powerspray**

A new seven-ounce family-size can of Right Guard Powerspray deodorant is being introduced this summer by Gillette Safety Razor Co., via Maxon. Campaign will continue through July, August and September, peak buying months for deodorants.

Originally pitched exclusively to men, the copy theme was changed to appeal to all adults, stressing the advantages of the powerspray mode of operation. It has been selling so well, according to Gillette, that Right Guard is now one of the three best selling deodorants among men and women's brands alike.

Daytime network tv has contributed greatly to the upswing in the sales curve. Eleven shows have been carrying the commercials and will be continued throughout the summer. In addition, seven nighttime network shows will be included in this campaign, plus the *Cavalcade of Sports* programs.

"IF YOU WANT TO WIN—DIVE IN"



That's the theme of the new Marathon Oil campaign (Campbell-Ewald) to promote its "Cross-Out" game being played in five of the six midwestern states in Marathon's marketing area. One of the commercials, "Take a Flyer at Cross-Out," features actor Will Able suspended from Marathon logo. Commercials are seen during Detroit Tiger games in nine markets, spot commercials in six markets, news shows in 17 markets. Similar radio spots are heard in 50, 52 and 32 markets, respectively. Prizes valued at \$500,000, plus ten Pontiacs, will be given away during the 10-week promotion.

## FIFTH FOR SWINK



For the fifth consecutive year, Howard Swink (left), president of Howard Swink Advertising of Marion, Ohio, won the Creative Trophy of the National Advertising Agency Network. The award was presented by C. Kenneth Meeker, president of Mullican Co., Louisville.

## National Academy Asks Member Advice on Emmy

Despite the CBS-ABC boycott of the awards ceremonies and the ensuing fracas, the National Academy of Television Arts and Sciences' Emmy is very much in the 1965 picture with the naming of Betty Furness as chairman of the

National Awards Committee for the next year. But in response to criticism of Emmy procedures it was also announced that a questionnaire has been sent to the 6000 members of the National Academy in nine chapter cities, asking for recommendations.

In addition to the questionnaires, the new Awards Committee will hold a series of meetings — today (20) on the West Coast, July 27 in New York — to allow Academy members to voice in-person recommendations.

Finally, in mid-August the entire National Awards Committee will meet in New York to review its findings and to consult with experts in various areas of tv broadcasting. It is expected that out of this final series of meetings, a "definitive set of plans for the structure and voting procedures of the Emmy Awards" will evolve — with the Awards Committee passing on its recommendations to the Academy's Board of Trustees for final approval.

In addition to the Betty Furness election as chairman of the Awards Committee, Academy president

Rod Sterling also announced the other committee members who represent a cross section of the industry.

## Enters Housewares Field With Electric Knife

Schick, which has been relying more and more on television to introduce new products over the past few years, may be gearing for another hike in its broadcast budget. Reason is the company's diversification in an entirely new direction: housewares.

An electric slicing knife was the star Schick attraction at the July 13 National Housewares Manufacturers show in Chicago.

For 32 years a one-product firm, Schick began expanding two years ago in the field of electrical grooming aids and now markets six home hair dryers, an electric shoe polisher, a cordless electric toothbrush and a line of men's toiletries, in addition to its full line of electric shavers.

Tv outlay last year, according to TvB: just shy of \$500,000 in network, and half that in spot.



*interested?*

**WLBT**

**3 Hollingbery**

**WJTV**

**12 Katz**

*have the key to the  
Jackson, Mississippi,  
television market!*

### Old Radio Drama Bought For Philadelphia Market

Sponsors continue to snap up the old radio serials in markets across the country. Latest is the Life Assurance Co. of Pennsylvania, which has just bought *The Shadow* on WCAU Philadelphia. Plan is to slot the shows on Sundays at 6:30 p.m., with a large part of the target audience traffic-jammed drivers returning from Atlantic City and other weekend spots.

WCAU is the ninth CBS station to buy the series from syndicator Charles Michelson, and the third o&o. The others are KMOX St. Louis and KCBS San Francisco.

Michelson, who is also syndicating such radio old-timers as *The Green Hornet*, *Sherlock Holmes* and *Famous Jury Trials*, reports *The Shadow* sold in some 106 markets, with excellent sponsor participation. In most cases stations schedule a back-to-back hour on Sundays, as in Philadelphia. Some sponsors include: General Tire Dealers in Los Angeles, Golden West Savings & Loan in San Francisco, Ford dealers in many parts of the country, Avis-Rent-A-Car in Cleveland.

### MBA Prints Roster

Agencies in the greater Boston area now have a pocket guide to top brass at most Massachusetts radio and tv stations. It's the membership roster of the Massachusetts Broadcasters' Assn., thought to be the first such roster issued by any state broadcasting association. In addition to distributing it to agencies, MBA has sent its roster to community leaders, legislators, educational institutions, the FCC and NAB. Copies are available from MBA president Donald A. Thurston, North Adams, Mass., for \$1.

### Station Creates Traffic Builder for Sponsor

In a merchandising campaign for several of its sponsors, WNCT-TV Greenville is making paper-bound books available for promotional distribution.

The 361-page cookbook,

### "JETS" OBSERVE KUDNER OPERATIONS



Jorg Weilenmann (left), one of ten young Swiss and German men in the Junior Executive Training Group, gets some tips from Kudner art director Fritz Hoffman. The "Jets" are here for six months as part of the Experiment in International Living. Kudner will be their agency training ground. Other companies on the agenda are IBM, RCA, NBC.

"World's Best Recipes," a tied in with the 33 retail appliance stores that advertise on the North Carolina station. To draw potential women customers and generally build traffic, spots were run announcing that the books were available at reduced prices at every participating store.

Developed in cooperation with New York-based Benjamin Co., the book is working well as a traffic-building premium, combining low cost and continuing value.

### TeleRadio Advertising Formed in New York

A new agency which will specialize in radio and tv has been formed in New York by Winton Hanson. First client of TeleRadio Advertising Corp. is Castro Convertibles with a budget of \$2 million, about half of it in broadcast, half in print. Negotiations are in process with four other large clients, two of which should be announced within a few weeks.

John Jaymes, formerly producer of *Teen Time, U.S.A.* and production coordinator for *Freedomland*, is in charge of development of new business and is vice president. In addition to placing advertising, the agency will have facilities avail-

able for radio and tv commercial production, including pilots and trailers. Main office will be at 519 8th Ave.

### First Broadcast Push Is Success for Paint Firm

Sales increased 10 to 25 percent as a result of the first major tv and radio campaign for Mary Carter Paint Co., via house agency Mar Car.

For years, the Tampa-based paint outfit has offered its dealers unlimited 50-50 co-op funds. This campaign, which involved the use of 44 tv stations and 24 radio stations over a ten-week period, was completely underwritten by the company.

A survey of its dealers indicated that, for 90 percent of them, the Mary Carter campaign benefited business.

Other results: 55.49 percent of the respondents reported customers had been "sold" on the company name; 96 percent said customers offered good comments on the commercials; 48.5 percent of the above were "new" customers; 58 percent of the respondents indicated sales increases of from 10 to 25 percent attributable to the campaign.

## Lowenthal Heads New Taft Sales Office

Advertisers and agencies in the expanding Cleveland market are the target of Taft Broadcasting's latest expansion move, the opening of a sales office in that city. Leon H. Lowenthal will head the new operation as manager.

Lowenthal joined Taft in 1958 as general manager of WKRC (FM) Cincinnati. As Taft acquired new markets he became general manager of all FM stations including WTVN Columbus and WBRC Birmingham. In 1962 he was appointed director of sales development working with research, presentations and commercial production for all Taft stations.

## Kudner Expands . . . Again

Just weeks after opening an office in Chicago to service its newly acquired Wrigley business, Kudner Agency has embarked on another expansion move. It will make an all-out pitch for banking, investment and insurance billings with the establishment of a Financial Advertising division.

T. Alexander Benn, former vice president and creative director of Doremus & Co., will head the new division as a Kudner vice president. For the past 11 years he has been with Doremus as copy writer, copy director, and creative director. He's worked on such accounts as Dime Savings Bank of Brooklyn, Bank of New York, Chemical Bank New York Trust Co., Paine, Webber, Jackson & Curtis, Hornblower & Weeks, Kidder, Peabody and the National Assn. of Insurance Agents. Previously he was on the public relations staff of Merrill Lynch, Pierce, Fenner & Smith.

## Sponsors Renew Sports

Attesting to the audience drawing power of tv sports events of all kinds, several sponsors have signed gain for football and golfing programs.

The four advertisers who sponsored WNEW New York's play-by-play broadcasts of the Football Giants last year have bought the 19-game 1964 schedule. They are Great Atlantic & Pacific Tea (Gardner), Ballantine Beer (William Esty), Howard Clothes (Mogul, Williams & Saylor) and L&M Cigarettes (J. Walter Thompson).

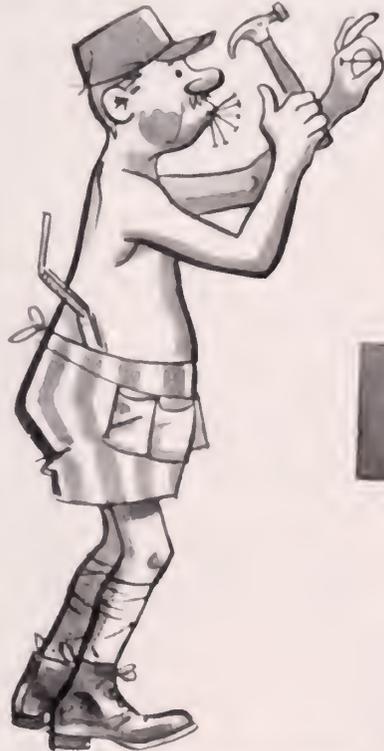
Both the pre-game and post-game shows, *Pro-Football Preview* and *Locker Room Report*, will be sponsored by Schick electric shavers (Norman, Craig & Kummel) and Schrafft's (McCann - Marschalk).

WNEW feeds a network of nearly 100 stations from Maine to Florida, set up by Ivy Broadcasting. The station is beginning its fourth year as the official Giants' outlet, the first year of a newly signed three-year contract.

Minnesota Mining & Manufacturing (MacManus, John & Adams) will be back for its second consecutive year as sponsor of the



Leon Lowenthal



**YOU'RE ONLY  
HALF-COVERED  
IN NEBRASKA  
IF YOU DON'T USE  
KOLN-TV/KGIN-TV!**



**Lincoln-Land is the  
nation's 74th TV market!\***

Nailing down Nebraska's two major TV markets is no problem: you need a station in each. One of the markets is Lincoln-Land.

Lincoln-Land is the 74th largest market in the U.S., based on the average number of homes per quarter hour prime time delivered by all stations in the market. KOLN-TV/KGIN-TV offers you 206,000 homes — homes you can't afford to miss on any top-market schedule.

Get all the facts from Avery-Knodel on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

AVERAGE HOMES DELIVERED PER QUARTER HOUR	
(March 1964 ARB — 6:30 to 10:00 p.m.)	
OMAHA "A" .....	62,500
LINCOLN-LAND* "A" .....	56,300
KOLN-TV, KGIN-TV .....	56,000
OMAHA "B" .....	55,300
OMAHA "C" .....	28,700
LINCOLN-LAND "B" .....	16,500
LINCOLN-LAND "C" .....	

\*Lincoln-Hastings-Kearney

\*March, 1963 ARB Ranking Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

**The Folger Nations**

**RADIO**  
WZLZ KALAMAZOO-BATTLE CREEK  
WZZM GRAND RAPIDS  
WZZM GRAND RAPIDS-KALAMAZOO  
WZZM-FM CASILLAC

**TELEVISION**  
WZZM-TV GRAND RAPIDS-KALAMAZOO  
WZZM-TV GRAND RAPIDS-KALAMAZOO  
WZZM-TV SAGUY STE. MARIE  
KOLN-TV LINCOLN, NEBRASKA  
KGIN-TV LINCOLN, NEBRASKA

# KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS  
1000 FT TOWER

CHANNEL 11 • 316,000 WATTS  
1069 FT TOWER

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery Knodel, Inc. Exclusive National Representative

## THE CHANGING SCENE

*Bing Crosby National Pro-Amateur Golf Tournament*, which will be broadcast live by NBC-TV Jan. 23 and 24.

In conjunction with the tv coverage, a nation-wide "Beat Bing" contest will again be sponsored for businessman golfers for 3M's "Thermo-Fax" products dealers. Among the prizes: admission of four golfers to compete in the Crosby tournament.

Another large network — approximately 100 stations — has been put together by Television Productions of America and Beacon Sports Productions for live telecast of the Canadian Open Golf Tournament. It's scheduled for Aug. 1 (5-6 p.m.) and Aug. 2 (3:30-5:30 p.m.).

Transmitted via AT&T cable, this is the first time this PGA classic will be seen on live television outside Canada.

### Florida Agency Expanding

Murphy & Logue has tripled its space to accommodate expanded business and personnel by moving to 1919 Beachway Road, Boulevard Center in Jacksonville, Fla. Joining the agency are Don Allen as director of promotional activities and Dorothy B. Thompson as office manager and assistant director of the firm's publications division.

### More Top Echelon Moves By Blair Radio Division

Blair continues a fast-paced build up of its executive hierarchy, which in the past few weeks has included the enlistment of two top industry luminaries, Mel Goldberg (vice president of research) and Lee Mehlig (director of market operations for Blair Radio).

Latest upbeat development on



Louis Faust



Ernest Kitchen



Stuart Cochran, Jr.



Frank Carter

the radio side: the promotion of Lou Faust to executive vice president.

Three branch office heads got their stripes and indications were that more promotions were on the horizon.

Faust, New York sales manager and a vice president since 1961, has been with Blair since 1954. Previously he was with H-R, the Biow Co. and William Esty.

The three new vice presidents are Ernest Kitchen (Boston), Stuart Cochran, Jr. (Chicago) and Frank Carter (Dallas). Kitchen joined Blair in 1956 from WHDH where he was an account executive specializing in food and drug business and coordinated merchandising and advertising activities. Cochran, a Blair man for nine years, was formerly with WDWS Champaign, WKID Urbana and WMAQ Chicago. Carter joined the rep firm in 1953 from Ruthrauff & Ryan in California. Prior to that he was a vice president with Grant Advertising, also on the West Coast.

### Rep Appointments

KRGV in Brownsville-Harlingen-Weslaco has appointed George P. Hollingbery as the national representative for both its radio and tv stations. In other appointments, WBRY Waterbury has switched from Paul H. Raymer to Prestige Representation Organization. Station is a 5 kw full-time outlet affiliated with CBS Radio . . . WKOX (FM) Framingham, Mass., to Kettell-Carter for New England sales.

### Travelers Merges

Travelers Broadcasting Service Corp., which owns and operates WTIC (AM-FM & TV) Hartford, has merged with Constitution Plaza, Inc., builder of the city's first major urban renewal project.

Paul W. Morency, president of Travelers, remains as president of the combined operation, Broad east-Plaza, and Gladden W. Baker former chairman of Constitution Plaza, is chairman. Change in the corporate name won't effect the stations.

Broadcast House, the four-story building which houses the WTIC stations, was the first building completed at Constitution Plaza in the fall of 1961.

### Rockmore Gets New Name

The Rockmore Company Advertising Inc. is now named Rockmore, Garfield, Shaub Inc.

Milton M. Rockmore, president becomes chairman of the board and chief executive officer; Sidney L. Garfield, who joined the company in 1961, becomes president. He was formerly president of Hirschon-Garfield. J. Leonard Shaub who founded the company with Rockmore, is executive vice president.

### Agency Shifts

Several accounts have changed agencies in the past few weeks, in preparation for new fall plans, and many are strongly involved in radio and television.

**Hal Stebbins Inc.** picked up three such accounts: LOR Productions, which markets literary re-creations in record album form, will launch a national broadcast campaign; Leo's Quality Foods, a nationally distributed line of packaged meats, which has been using spot radio and tv; and Telecredit, Inc., Los Angeles, currently expanding its check verifying and cashing services.

Consolidated Foods, which spends somewhere around \$500,000 in network television, moved to **W. B. Doner** for its Monarch division. John W. Shaw resigned the account because of product conflicts.

Other account shifts include Encyclopaedia Britannica Press, Chicago, big user of network tv (\$400,000) to **Stern, Walters & Simmons**, Chicago . . . Glamorene to **Smith & Dorian**, from Fletcher Richards. Firm, which produces household cleaning products, is expected to continue its activity in spot television, which adds up to over \$200,000 annually . . . Helena Rubinstein

Warwick & Legler for unnamed products.

The Bentley Butane Lighter Corp. to **Kastor, Hilton, Chesley, Lifford & Atherton**. The 1964 Christmas campaign, which will include national and local radio and television, is the first assignment for the new agency . . . Great Western Savings & Loan Assn. and Great Western Financial Corp., the holding company with which it is affiliated, to **Eisaman, Johns & Laws**. Other agencies in the running for the business were Foote, Cone & Belding; Smoek, Debnam & Waddell; J. Walter Thompson and Faust/Day. Previous agency, for five years, was Doyle Dane Bernbach, Los Angeles . . . Liberty Bell Life Insurance Co. of Philadelphia to **Firestone-Rosen**. Broadcast and print will be used.

Smith, Kline & French has named **Cunningham & Walsh**, Eastern Region, for its Avoset Div. A new food product line is slated for national distribution after market research and testing. Additionally, C&W will handle Qwip, a cream topping . . . Local television in Los Angeles is planned for Guard Chemical Co., just moved to **Asher/Gould Advertising** . . . Greenwood Mills to **N. W. Meyer** . . . The California Products Corp., makers of building materials and paints, to **Philip I. Ross**.

**Ogilvy, Benson & Mather** has picked up some \$5 million in lead, Johnson business, much of Metrecol billings. Pablum cereals, AB juices and selected new products were also included in the package moving from Kenyon & Eckhardt.

Economics Laboratory, which has been billing about \$2 million (\$1.5 million of it in television) named **West, Weir & Bartel** to handle its Electrasol dishwasher detergent, Matey bath products, Oil Off household cleaner and its complete line of institutional products. **Al Herr Advertising** of Milwaukee was assigned Soilax floor and wall cleaner. Herr currently handles Dip-It coffeemaker and plastic dinnerware cleaner and three dishwasher products, Finish, Glass Magic and Jet Dry. Each of the agencies now has about \$1 million in Economics Laboratory billings.

Other moves included several

soft drink accounts to **W. B. Doner** of Baltimore — Suburban Club Carbonated Beverages, Pepsi-Cola Bottlers of Baltimore, Annapolis, Cumberland and Salisbury, Booth Bottling of Philadelphia. . . Two tv stations have moved to new agencies. They are WBKB-TV, the ABC O&O in Chicago, to **Rink Wells Associates**, succeeding Geyer, Morey, Ballard; KFMB-TV San Diego to **Champ Advertising**.

Red Devil Tools, national manufacturer of machinery, tools, and

supplies for painting, glazing and floor care, has appointed **Riedl & Freede**. Merkel, meat packers operating in northeastern four-state area, to **Co-Ordinated Advertising Agency**. . . Kelly Springfield Tire Co. of Cumberland, Md., to **Van Sant, Dugdale**, Baltimore, from Compton, New York. . . Stroh Brewery of Detroit to **Carl Ally**, New York, for its Goebel brand. . . Power Instruments, Skokie, Ill., to **Buti Roberts** from Waldie & Briggs.

**HOW TO SUCCEED  
IN THE QUAD-CITIES  
BUY  
WHBF-TV  
CHANNEL 4**

**NOW IN ITS 15<sup>th</sup> SMASH SEASON!**

In the Quad-Cities (Rock Island, Moline, East Moline, Illinois and Davenport, Iowa) WHBF continues to gather the crowds with CBS success and plenty of local savvy. Want to be a smash success in the Quad-Cities? Call Almy Korman at Maurie Gerken, WHBF Tello Building, Rock Island. You're bound to get great reviews.

**Grant Chain Names McCann-Marschalk**

The W. T. Grant chain, which has grown to include 1100 stores in 45 states coast to coast, is ready to take the plunge into national media, and broadcast may be in for a good part of the business. Spot-tv - and - radio - oriented McCann-Marschalk got the account, and is currently mapping strategy for the campaign which, it is thought, will be institutional in nature — to imprint the image of the growing general merchandise chain.

Co-op funds won't be affected by this new advertising effort, nor will any money spent directly by Grant in local media.

**New Audience May Be Reached in Florida Test**

Sponsors pitching products to the older, retired set will be interested in an experiment going on at WWIL (AM-FM) Ft. Lauderdale, Fla., a noted retreat for retired people.

Aware that a large part of its listening audience suffers from hearing impairments, the station will broadcast a special news program at 11 a.m. each weekday, immediately following the ABC network news, which will attempt a

summary of all national, state and local items. It will differ from normal newscasts in that news director Jack Swart will screen the script to eliminate words and sequence of sound hard to distinguish on the air.

The news will be read slowly and with the utmost possible clarity, and new proper names which a listener should know may be repeated. By the use of electronic filters, the station hopes to transmit only that range of audible frequencies best received by those with impaired hearing.

**Timex Bankrolls Wolper Moon Race Special**

U.S. Time Corp. has commissioned David L. Wolper to produce an hour-long special, *The Race for the Moon*, on the American effort to put a man on the moon by 1970.

A network slot is being sought for August.

Wolper first rocketed to production fame in 1958 with another network aerospace special, *The Race for Space*.

This program will explore the controversy over the cost and feasibility of Project Apollo, cover the manned flight programs of NASA and include heretofore secret intelligence and scientific films of moonships and their space hardware as well as Apollo astronauts in training.

**Salute to Media**

Many tout the aura of "friendliness" which pervades their respective institutions, but in Utica, N.Y. there's a bank which is going all out to demonstrate its amity. Object of its affections? The city's advertising media.

Homestead Savings & Loan Assn. thinks the broadcast stations, newspapers and outdoor media in the area "have continually gone beyond the call of duty" in helping to promote the Homestead message. Because services vary very little from bank to bank, the only truly valid advertising approach is the building of image, notes Homestead. It is this abstruse task which the media have made possible. So the bank is running a series of newspaper ads to show its gratitude, with individual stations and other media singled out for praise.

**TvQ Swells Ranks**

Papert, Koenig, Lois has become the 25th subscriber to the TvQ service, which consists of 12 reports a year measuring, by age and sex, opinions of all network tv programs and some syndicated series. Also included as part of the basic service is an annual study combining three reports to provide a sample large enough to analyze, by sex, such demographic characteristics as region, market size, education, etc.

Fifteen other agencies subscribe to the rating service, all with billings over \$50 million. In addition to the three networks, the TvQ roster includes such broadcast backers as General Motors, Humble Oil and Refining, P&G and Ralston Purina.

**RAB's Radio Awards**

Three of the five regional radio awards given by Radio Advertising Bureau this year went to San Francisco-based advertisers and their agencies. Winners (on the basis of "most effective" commercials in '63) were Bank of America (Johnson & Lewis), Mary Ellen, Inc (Guild, Bascom & Bonfigli) and Qantas Airlines (Cunningham & Walsh), all San Francisco; and P Ballantine (William Esty) and California Oil's Chevron (BBDO) both New York.

**SUMMERTIME WINTER PROMOTION**



WEEI Boston went all out to welcome new morning man Paul Winter by hiring six models to visit local agencies and distribute Paul Winter "snowballs." Happy admen here are Edward Vieux (l) and Tim Buckridge, both buyers at Harold Cabot Advertising.

## IN BETWEEN TAKES



filming a commercial is not always such a serious business. At least not when NBC-TV "Tonight" star Johnny Carson is involved. At New York studio he takes time out to mug for a shot with Lenore Wakeler of Murray-Allen Imports, which markets Regal Crown sour fruit rolls.

## Big Bulova Buy On Closed-Circuit Teleguide

It can't begin to compare with network radio or television's audience of millions, but nevertheless some of commercial broadcast's biggest supporters are finding a significant supplemental audience on Teleguide. Operating on closed-circuit channel 6 in New York, the network services 44,000 rooms in 10 hotels and motels.

Latest to join the sponsor roster is Bulova Watch Co., which bought three-times-weekly, 15-minute program of World's Fair news, interviews and previews, originated live from the RCA color studio. Called *Bulova Fair-Go-Round*, the program is expected to reach a weekly viewing audience of 250,000, will run until the fall.

## Ayer Expands in S. F.

N. W. Ayer will move to enlarged quarters in the new 33-story Hartford Building in San Francisco next December, increasing its space by about 50 percent. There has been a substantial increase in personnel at the agency's San Francisco office, which services such accounts as Hills Bros. Coffee, Plymouth and Valiant automobiles through the Plymouth Regional Dealer Assn., and United Air Lines' West coast region.

## New High in SESAC Sales

There may be a trend to talk formats, but music is definitely not about to be replaced as radio's mainstay. A look at the six-month Sesac, Inc. ledger is evidence: company recorded better than 5000 sales to broadcast stations in the January-June, 1964, period—an all time high.

Sesac's "drummers," sales and programing aids, continue to be in heavy demand. They are presently in use in more than 1000 markets throughout the United States, Australia, Canada and the entire English speaking world, according to the licensing outfit.

## WLEX-TV Expands

Just a few weeks after its proposed purchase by Crosley Broadcasting fell through because of a technicality (see SPONSOR, June 29, p. 54), WLEX-TV, Inc. of Lexington has decided that, instead of selling its UHF tv station, it would itself expand its station holdings. In a surprise move, it has purchased WCOV-TV and

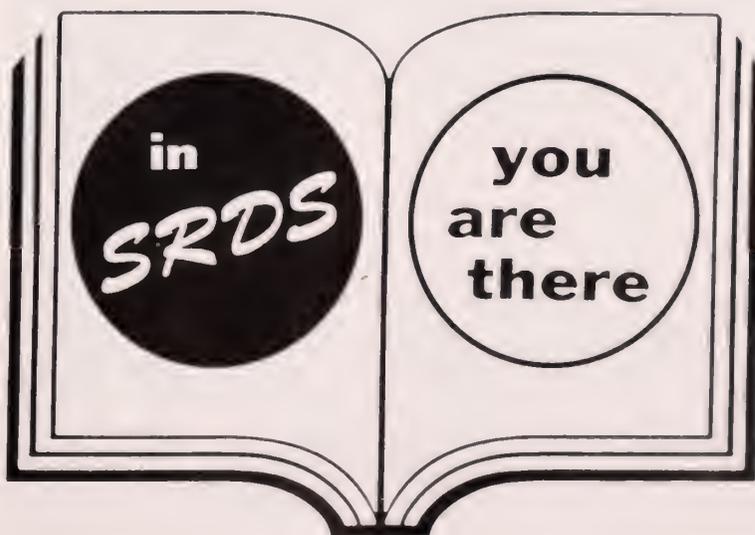
Radio Montgomery, Ala., from Capitol Broadcasting Co for \$1,225,000. WCOV-TV is also a UHF station. There were indications that this might be the first step in a larger expansion plan. Chapin Co. brokered the deal which awaits FCC approval.

## Canadian Researchers Set Up Ad Award Program

"To inspire new thinking and to encourage original contributions in the field of advertising research," Canadian Advertising Research Foundation has awarded its first MacLaren Award. Winning entry was submitted by Dr. Philip Kotler, assistant professor of marketing at Northwestern University, Chicago, one of four submissions from the U.S., one from Sweden and six from Canada. Prize was \$1000.

Each year a new aspect of advertising research will constitute the subject of the competition. Dr. Kotler wrote on the "best theoretical solution to a problem faced in the measurement of media effectiveness."

with a properly conceived, strategically placed Service-Ad



selling by helping people buy

## THE CHANGING SCENE

### Humble Buys Fair Special

A *World's Fair Diary with Edwin Newman*, set for July 30 (10-11 p.m.) on NBC-TV in color, will be sponsored by Humble Oil and Refining (McCann-Erickson of Houston). Newman will visit some of the pavilions, restaurants and amusements at the Fair.

### Agency Shifts Abroad

BBDO International has picked up five big accounts — two in England, two in Paris and one in Germany.

Skol International named the agency to handle world-wide advertising for Skol Beer. Skol International is a new company formed by Allied Breweries of Great Britain, John Labatt Ltd. of Canada, Pripp Breweries of Sweden and Unibra of Belgium to develop the brewing and marketing of Skol Beer in world markets.

BBDO of London has been ap-

pointed to handle the Electronic Processing Div. of Honeywell Controls in the United Kingdom. Honeywell had appointed BBDO Frankfurt earlier this year for Germany.

Kaysers, the hosiery and lingerie manufacturer, and Auto-Europe, the continental auto-rental firm, are the two new accounts in Paris, and Alberto - Culver named BBDO Frankfurt.

On another international agency front, Lindo, Norman, Craig & Kummel (Trinidad) Ltd., Port of Spain, has been awarded the Trinidad Hilton Hotel account previously serviced by Davies & Chislett, Ltd., McCann-Erickson's office in Trinidad.

### CBS Closes Studio Nine; Murrow in On-Air Salute

The first in a series of nostalgic moves occurs next month when CBS closes its famed news Studio Nine at 485 Madison Ave. in New York and begins originating broadcasts from its new control center

at 524 W. 57th St. It is part of over-all plans which call for the centralization by early next year of CBS offices at 51 W. 52nd St. and studios at 57th Street.

A host of network newsmen will gather for an hour-long special *Farewell to Studio Nine* scheduled for July 25. Edward R. Murrow, whose last CBS News appearance was over a year ago, will return for the broadcast. Robert Trout, for whom Studio Nine has been a base of operations for 30 years, will be anchorman.

### Metropolitan Tv Special Set for Syndication

Newest property in station syndication hopper is *My Childhood* the hour-long tv special, based on the early lives of James Baldwin and Senator Hubert Humphrey, originally broadcast by Metropolitan Broadcasting stations in late May.

Banner Films will distribute the show in this country; Screen Gems has overseas distribution rights. In addition, public interest and critical acclaim has prompted WNEW New York to repeat the broadcast twice more, on Aug. 10 (10-11 p.m.) and Aug. 16 (9-10 p.m.).

The show enters the station-by-station sales market with a good sponsorship record: it was SRO to participating advertisers on all six stations for the original telecast in addition to both upcoming repeats.

### Gross Sales, Earnings Up

Gross Telecasting reports revenue for the first six months of this year increased 4.5 percent to \$1,375,680 against \$1,315,607 in 1963. Earnings for the same period were \$382,789 compared to \$344,637, up 11 percent. This amounted to 96 cents per share, against 86 cents per share for the first six months last year.

### UA Sells Wolper Abroad

United Artists Television, which had handled the bulk of the David Wolper productions before the latter formed his own domestic syndication outfit recently, will apparently continue as the Wolper distribution arm abroad. It has just acquired all foreign rights, includ-

## BACKYARD BANQUET IS ALL-MEDIA THEME



Once again Miller Brewing (Mathisson & Associates) will have a fully coordinated advertising and merchandising campaign centered on a single theme. This summer it's the "Backyard Banquet." All network and local broadcast ads, in addition to print media, during August and September will feature two couples about to enjoy a backyard cookout. Scene will be lithographed on Miller's six-packs.

## SALES IN SHORT SARTORIAL SPLendor



eding the call of WNBC New York morning man Big Wilson for more comfortable work  
oss, the station's sales and promotion staff reported for work in short-panted sartorial  
endor. From left to right: "WNBC personality" Jim Lowe; advertising-promotion manager  
n Clayton; account executives Paul Campbell, Tom Mager, Burt Wanetik, Ed Forestor,  
vey Schulman; sales manager Joseph Frazer.

2 Canada, for *Men in Crisis*, 32  
lf-hours of historic conflicts.  
A-TV's Wolper backlog includes  
te *Story of* and 12 Wolper one-  
our documentary specials, all  
amazing events of the 20th  
entury.

### New Sound Studio Ties With 20th Century Fox

Manhattan Sound, formed a  
ear and a half ago in New York,  
pects its just signed long-term  
ntract with 20th Century-Fox to  
lp it emerge as one of the big  
ree in sound recording companies  
New York.

The agreement calls for Man-  
ltan Sound to operate the sound  
udios of the Movietone New York  
mplex. More than \$300,000 has  
en earmarked to modernize the  
ovietone studios on 54th Street,  
hich will be called Manhattan  
und West (the company will  
ntain its original studios at 411  
1th Ave.).

Although the company will  
ndle all the sound requirements  
the east for Movietone and 20th  
Century-Fox, that will represent  
ly a small percentage of its ex-  
panded capacity. Plans are to make  
even more aggressive bid for  
and radio production business.

### Most Canadian Radio, Tv Stations in Black for '63

Only seven of Canada's privately-  
owned tv stations recorded finan-  
cial losses in 1963, and of the 140  
stations reporting by law to the  
Board of Broadcast Governors, 31  
had operating losses.

As of 1961, all broadcasters are  
required to file their annual fi-  
nancial statements with BBG within  
90 days of the end of their fiscal  
year.

Tv stations reported a 14 per-  
cent increase in total broadcast re-  
venue over 1962 and a 46 percent  
hike over 1961. Net profit for tv  
stations in 1963 ran \$4,249,000  
as compared with \$652,000 in  
1962.

### Dressel Expands

Several national test markets are  
on the horizon for Dressel's Div.  
of American Bakeries Co. Now in-  
volved in its first comprehensive  
advertising campaign in Chicago  
and downstate Illinois, the company  
is marketing 24 varieties of "fresher  
than fresh" frozen baked goods.  
Dressel specializes in blast freezing  
of its products. As national distribu-  
tion is achieved, broadcast on a  
market-by-market basis seems slated  
for a good slice of the budget.

### P&G Sets Cinderella

Procter & Gamble, via Benton &  
Bowles, has signed for the high-  
priced 90-minute production of  
*Cinderella* on CBS-TV sometime  
in March, 1965.

A new production which will be  
taped this fall in Hollywood, it  
will have Richard Rodgers as  
executive producer, Charles S. Du-  
bin as producer-director, Joe Lay-  
ton staging dances and music.  
Joseph Schrank will write an en-  
tirely new book for the production.  
CBS-TV originally presented *Cin-  
derella* in March, 1957, the only  
original musical ever written for  
tv by Rodgers and the late Oscar  
Hammerstein II. Songs from that  
production will be used in the up-  
coming special.

### Kraft in Major CBC Buy

One of the largest purchases by  
one sponsor in the history of Cana-  
dian television has been made by  
Kraft Foods Ltd., via Needham,  
Louis & Brorby of Canada Ltd.

Involved is full sponsorship of  
the Canadian-produced *Show of the  
Week* (Monday at 8 p.m.), an  
hour-long variety and drama series  
starring top Canadian, American  
and European artists, and co-spon-  
sorship of the half-hour *Jack Benny  
Program* and the new, hour-long  
comedy *The Rogues*. All orders are  
for the fall.

### ROMAN FEAST



Jim LaMarca of Ted Bates enjoys Roman feast  
with wife, Mary. A chauffeured limousine  
and free tickets to a hit musical were also  
part of Jim's prize in contest sponsored by  
KHJ-TV Los Angeles promoting its new film  
series titled "The Gladiator."

# SPONSOR SPOTLIGHT

## ADVERTISERS

**Richard D. Harvey, N. C. Harrison, Jr., Robert J. Tallini and Edgar G. Fritschel** named to the positions of broadcast creative manager, Fanta Beverage Div. manager, fountain and bottle inside advertising manager and advertising department media manager at the Coca-Cola Co.

**Michael D. Heeger** named director of marketing at the western division office of Libby, McNeill & Libby.

**Gerald C. Draper** named advertising manager for British European Airways. He has been commercial manager of Central African Airways, Rhodesia, for five years.

**Thomas W. Casey** named vice president-sales for Gillette Safety Razor Co.

**Joseph F. Welch** promoted from advertising assistant to advertising manager at International Salt Co. He was previously an account executive with Benton & Bowles.

**Charles E. Palmer** appointed advertising manager of Clairol, Inc. He was previously with Lever Brothers and Norex Laboratories.

## AGENCIES

**Ralph Whiting** named chairman of an executive committee which will function as an advisory body on all phases of Young and Rubicam's Chicago business. Committee

members include **Richard H. Simpson, Richard C. Anderson and M. David Keil.**

**Richard F. Watrous** joined Kenyon & Eckhardt, Providence, as creative director. He was previously copy chief at a Hartford agency and has held posts as copywriter and motion picture writer-director at General Electric.

**Allan Meyer** named account executive at the newly formed M. J. Beckman Associates, Los Angeles. Prior to joining the firm, Meyer was manager of a CBS tv station.

**William G. Schmal** joined Ogilvy, Benson & Mather as account supervisor. He comes from the Colgate-Palmolive Co. where he was a group product manager.

**Keith Munroe** appointed vice president and general manager of the Chicago Div., Campbell-Ewald Co. He was president of Alexander Film Co. before joining the agency earlier this year.

**William I. Brown** appointed director of marketing at Lang, Fisher and Stashower, Cleveland. He was previously with Maxon, Inc., Detroit, and has held posts with Pfeiffer Brewing Co. and H. J. Heinz.

**Harold Zayas-Torres** named vice president-client services at Young & Rubicam Puerto Rico, Inc. He joined the company in 1961, and formerly was advertising manager for International General Electric P.R., Inc.



Dan Linquist



James Frankenberg

**Dan Lindquist** of Guild, Bascom & Bonfigli's Los Angeles office named executive broadcast producer. He joined the agency in 1957.

**James Frankenberg** appointed vice president of Cunningham & Walsh, New York. He joined C&W in 1963, previously was with Doherty, Clifford, Steers & Shenfield.

**John P. Connelly** joined Robert A. Becker, Inc. as treasurer.

**James J. Leindecker, John G. Avrett and Thomas A. Knitch** named vice presidents of Foote Cone & Belding. Leindecker has been with the agency since 1950 and previously was with McCann Erickson and Kenyon & Eckhardt. Avrett was with Grey Advertising and Donahue & Coe before joining FC&B in 1960. Knitch, who joined the firm in 1961, had been tv creative coordinator at Ted Bates.

**Arthur Hill, Jim Begany, Alex Oliver and John Evans** appointed to the design department of Sudler & Hennessey, Inc. Hill was formerly with Lippincott & Margulies. Begany with IBM. Oliver came from L. W. Frolich and John Evans had been a designer-typographer with a Toronto firm.

**Stanley Bokota** joined Tatham-Laird, Inc. as a marketing analyst. He was formerly a supervisor of marketing and advertising research projects for the *Chicago Tribune* and a marketing analyst at Simoniz.

**Lee J. Ross** joined West, Weir & Bartel as account executive. He was previously with Kastor, Hilton Chesley, Clifford & Atherton, and at one time was advertising director of Savarin Coffee Co.



Charles E. Palmer



Ralph Whiting



Harold Zayas-Torres



William I. Brown



Rolt Smith



Robert Pates



Robert A. Stuart



Eugene F. Shaw



Jay J. Heitin



Paul G. Rosenfeld

**Rolt Smith** joined Doherty, Clifford, Steers & Shenfield as a vice president and creative supervisor. He was formerly a senior vice president at Ted Bates.

**Barry R. Lewis** joined North Advertising as director of market research. He was formerly with B. Dick Co. and Swift & Co.

**Richard K. Pearson, Thomas Flaherty** and **Glen E. Wilber** named vice presidents at Erwin Wasey, Guthrauff & Ryan. Pearson joined the firm after 10 years with the former Smith, Taylor and Jenkins Agency. Flaherty has been with WR&R since 1956, and Wilbur, since 1961.

**George H. Reese, Jr.**, joined Compton Advertising, Inc. as senior account executive. He was formerly an account supervisor for W. Ayer, New York.

**Robert J. Elenz** joined Clinton Frank, Inc., as a member of the creative department. He comes to the firm from Gardner Agency, St. Louis, and was formerly with McEmin-Erickson, Guthrauff & Ryan and WIND Chicago.

**James Dunn**, director of media and marketing research at LaRue & Cleveland, Inc., Detroit, elected secretary of the Industrial Marketers of Detroit.

**Brian D. Roberts** joined Needham, Louis and Brorby, Chicago, as vice president-executive art director. He had previously spent six years with Young & Rubicam.

**Emanuel F. Bosio** joined J. M. Horn & Son, Philadelphia, as administrative assistant to the president. Bosio comes to the agency from RCA in Camden, where he was a senior analyst.

### TIME/Buying and Selling

**Robert Pates** named account executive at McGavren-Guild Co., New York. He comes from WRYT Pittsburgh.

**Eugene F. Shaw** and **Robert A. Stuart** joined the Chicago and New York staffs, respectively, of Television Advertising Representatives as account executives. Shaw was previously with WJZ-TV Baltimore and WBZ-TV Boston. Stuart was with the Katz Agency and *Holiday* magazine.

**David W. Grace** joined the Dallas sales staff of Advertising Time Sales, Inc. He had formerly been with KNUZ and KQUE-FM Houston, the *Houston Post* and McGraw-Hill.

**Roland T. Kay** and **Robert E. Huth** joined the sales staff of H-R Television, San Francisco. Formerly Kay was a tv rep with Roger O'Connor. Huth comes to H-R from the Katz Agency, San Francisco.

### TV MEDIA

**George H. Newi** named account executive, eastern division, ABC Television Network Sales. He joined the firm in 1963 and had previously been director of daytime programming at McCann-Erickson.

**Leo Lefcourt** appointed director of music administration for the CBS Television Network in Hollywood. He joined the network in 1954 and has been assistant director of business affairs and director of program contracts.

**Ron Voigt** appointed news director of WREX-TV Rockford, Ill. He joined the station in 1959.

**Jay J. Heitin** named executive editor of the Television Information Office. He was director of sales for WNBC-TV New York from 1952 until September, 1963.

**Paul G. Rosenfeld** appointed director of program promotion for WBNS-TV Columbus. He was formerly assistant director of the Columbus chapter of the National Assn. for Mental Health.

**James W. Gram** appointed advertising and promotion manager for WNBC-TV and Radio. He was formerly with WNEW New York where he held a similar position.

**Lawrence Creshkoff** appointed editorial director of the corporate information staff, Columbia Broadcasting System Inc. He has been executive editor of the industry's television information office since 1960.

**Dick King** joined ABC Hollywood as a staff producer in the network's promotion department. He was formerly assistant radio/television producer for Goodis Goldberg Soren, Toronto, and for MacLaren Advertising, Toronto.

**Reg Baker** appointed general manager of CBS Television Network Sales of Canada, Ltd. He comes to the position after 17 years with McKim Advertising, Ltd., Toronto.

**Tim D. Tindall** appointed coordinator of special projects for Polaris Broadcasting. He was associated with KIMN Denver before joining the company in 1962.

**Fred Eichhorn, Dick Bode** and **Bill Zervis** named manager of commercial services, merchandising manager and sales service manager at KGW-TV Portland, Ore.

## SPONSOR SPOTLIGHT

**James W. Curran, Jr.**, joined WJZ-TV Baltimore as account executive, replacing **Eugene F. Shaw** who was named account executive with the Chicago office of TvAR. Curran was formerly local sales manager for WITH Baltimore.

**Tom Percer** joined WHNT Huntsville, Ala., as tv sales manager. He was formerly with WAPI-TV Birmingham.

**Kyle A. Hill** named on-the-air reporter of WSAZ AM-TV News, Huntington, W. Va.; **James M. Howard, Jr.**, named sportscaster for WSAZ-TV Charleston, W. Va.; **William J. Garvin, Jr.**, appointed account executive with the WSAZ-TV Huntington sales department.

**John J. Moffitt** appointed local sales representative for WJW-TV Cleveland. He comes to the station from Griswold-Eshleman Advertising, and had previously been with WEWS Cleveland for 16 years.

**Robert P. Murray, Jr.**, appointed account executive for ABC-TV Spot Sales, New York. For the past three years he was a tv account executive for Crosley Broadcasting Corp.

**Terrence McGuirk** named national sales manager of WAGA-TV Atlanta. He was an account executive in the New York office of Storer Television Sales and previously had been associated with WCBS-TV, CBS Radio and CBS Spot Sales.

**Martin S. Pollins** named eastern sales manager of ABC Television Spot Sales. He has served as an account executive since 1961, and prior to that was with NBC.



Richard H. Harris



Douglas D. Shull

## RADIO MEDIA

**Richard H. Harris** appointed general manager of WBZ Boston. He had been general manager of WDGY Minneapolis, and was formerly with Dandy Broadcasting Corp. and WHB Kansas City.

**Douglas D. Shull** appointed advertising/promotion manager for KYW Cleveland. He comes to the station from Group W's WOWO Fort Wayne, Ind.

**Kenn Horrigan** joined KMA Shenandoah, Iowa, as regional salesman. He was formerly with KSO Des Moines, Iowa, and Ford Motor Co.

**Danny Sheelds** named account executive at WITH Baltimore.

**James M. Morrow** appointed general manager of WBCI AM-FM Williamsburg, Va. He was formerly sales manager for WFLS Fredericksburg, Va.

**Ken Stratton** appointed to the sales department of WIND Chicago. He was formerly with CBS Spot Sales, Chicago, KCBS San Francisco and WBBM Chicago.

**J. Warren Burke** elected president of KRSI Radio Minneapolis. He will continue as general manager of KRSI-AM-FM, a post he has held since 1961.

## SYNDICATION & SERVICES

**Lawrence D. Gibson**, vice president-marketing, elected to the board of directors of the Audits & Surveys Co. Prior to joining the company in 1962 he was director of research at Donahue & Co.

**Burt H. Hixson** named vice president in charge of the industrial film division of Independent Producers Associated. He was previously producer and director of the commercial film division at Burton Holmes Travelogs.

**Patrick Arton** joined Warren E. Kraemer Associates, New York, a public relations man for several airline accounts. He was formerly with Fuller & Smith & Ross.

**Jack W. Isaac** promoted to vice president of Promotional Services, Inc. He has been PSI's manager of station relations.

**Keath G. Allen**, **Gene Daniel** and **Woody Woodall** joined Peppe Sound Studios Inc., Memphis. Allen is a promotion writer, and Daniels and Woodall are company representatives along the East Coast.

**John P. Dillon** appointed managing director of Jefferson Productions, Charlotte, S.C., a facility of Jefferson Standard Broadcasting.

**James C. Wickersham** appointed executive vice president of Communications Affiliates Inc. For the past four years he has been president of the sales promotion and marketing division of Communications Affiliates. **Charles H. Kitchel** succeeds Wickersham as president of the SCI Div. He formerly was vice president and marketing account service director of the sales communications organization.



Martin S. Pollins



Terrence McGuirk



J. Warren Burke



Ken Stratton



John P. Dillon



James Wickersham

## No second chance in kiddieland

by Mel Helitzer

resident  
Helitzer, Waring & Wayne, Inc.  
New York, N.Y.

ANY PARENT who has tried to fool a child, will tell you that children cannot be easily fooled. So will any good copywriter.

Copywriters can ill afford to beguile children with phony copy, exaggerated claims or sloppy writing. Even parents can't afford deception because children disrespect parents who abuse their trust. The advertiser's role is in similar jeopardy if his product is ignored by the child.

That's why the creative approach is even more important in the production of a commercial for a child than it is for an adult. An adult is infinitely more susceptible to advertising claims and pitches; but pitch a child something that isn't quite right, and you have a walking and talking loudspeaker telling everybody on the block and in school how lousy you are.

To avoid offending the child's sense — and sensitivity — the commercial must, in addition to being good, relate a story about a product that is also good.

A few years ago, Maypo marketed what it thought was the best breakfast cereal since oatmeal. Its agency wrote some good commercials for television which told children the wonders of Maypo. The first line in the copy, sung with music, said "I want my Maypo." The kids wanted their Maypo, alright. They begged mothers to buy it; one taste and they wouldn't finish it. They didn't like it, and that was that. The copy was accepted but the product wasn't.

We believe at Helitzer, Waring and Wayne that a good commercial is good because of the degree to which it incorporates and reflects several factors:

1) It must not talk down to the child, yet not over his head.

2) It is always better to entertain the child during the commercial, although with some products it is not absolutely necessary.

3) Copy and picture for the visual will be more effective if the writer and producer strive for "involvement," whether it encourages a youngster to sing along with the jingle or write in for a premium.

4) The commercial must be honest and believable not only to children but also to parents.

5) It must represent a product that has true appeal and potential.

6) It must, of course, have that backbone of advertising and marketing that we call the "unique selling proposition."

The points of difference are all important, as you can see:

Until September 1963, there were two dress-up, grown-up and shapely dolls that had the market sewed up: Mattel's Barbie and Ideal's Tammy.

That month American Character Doll Company debuted — via television — a new grown-up doll, Tressy. She was and is very much like the other two dolls, but she has a unique selling point: her hair grows. It grows because youngsters can lengthen or shorten it by turning a key. Tressy is the only doll in the world with hair that grows. Even with this distinct plus, however, the odds that this doll could take much share of market away from the two well established dolls were 100 to 1. But we went ahead.

Why? Because the hair idea provided the unique product difference. We landed on that one with both feet — and hard.

The commercial we developed has strong adult undertones because the appeal of the doll itself is "adult." Girls wouldn't want to feed this doll. They couldn't, because it's not a baby doll. The

basic premise is that the young girl, dressing this grown-up doll like a high fashion model in the big city, would not only be emulating her mother but be identifying with the doll as a beautiful "career girl." The copy opened with "Tressy's like a Queen."

We dramatized the hair aspect by selling it like a woman's hairdo. To music that was hep, we added the words "flip it, flop it" and repeatedly emphasized the line, "her hair grows."

By demonstrating on television how to arrange the hair, we invited participation through an action that the girl could later perform.

As a result of the first commercial, Tressy is selling exceptionally well where she has been advertised.

Another successful commercial uses the "audio white space" technique. Only two words are repeated during the one-minute on the air . . . "Tiny Tears," the name of a crying doll (also made by American Character). A young girl was hired, for this commercial, to act much as she would if she were really one of the audience. She wipes its tears, consoles it, after every action she whispers the name "Tiny Tears" — nothing else. A watching little girl can't help but involve herself in the action.

Such involvement is especially important among children under six, whose response to verbal appeals is below the peak of older children. Action then becomes a major appeal in what one copywriter calls the "kinetic approach."

The appeal to children must find its roots in emotional and psychological stimulation and response, and at the same time must appeal to their sense of fun, good taste and intelligence. Above all, care must be taken that a child, even more than a parent, is never "burned" by a commercial. You're not likely to get what parents often give — a second chance. ■

# CALENDAR

## JULY

**Idaho Broadcasters Assn.** annual convention, Ponderosa Inn, Burley, Idaho (20).

**International Alliance of Theatrical and State Employee's** annual convention, Convention Hall, Louisville, Ky. (20-24).

**Advertising Federation of America**, management seminar, Northwood Institute, Midland, Mich. (to 31).

**Western Packaging Exposition**, Pan Pacific Auditorium, Los Angeles (21-23).

**New York State Broadcasters Assn.**, third annual executive conference, Cooperstown, N. Y. (28-31).

**Annual Summer Workshop in Television and Radio**, New York University, New York (29-Aug. 7).

## AUGUST

**Georgia Assn. of Broadcasters** forum on CATV and Pay-TV, Riviera Motel, Atlanta, Ga. (4).

**South Carolina Broadcasters Assn.**, summer convention, Ocean Forest Hotel, Myrtle Beach, S. C. (16-18).

**New Mexico Broadcasters Assn.** meeting, Kachina Lodge, Taos, New Mex. (21-22).

**Oklahoma Broadcasters Assn.** meeting, Lawton, Okla. (21-22).

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau** and **Television Bureau of Advertising**, sales management seminar, Stanford University, Stanford, Calif. (16-22).

**Desilu Inc.** annual stockholders meeting, Hollywood, Calif. (18).

**National Assn. of Radio Announcers**, tenth annual convention, Ascot House, Chicago, Ill. (20-23).

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau** and the **Television Bureau of Advertising**, sales management seminar, Harvard University, Cambridge, Mass. (23-29).

**Institute of Electrical and Electronics Engineers** summer general meeting, Biltmore Hotel, Los Angeles, Calif. (25-28).

**Arkansas Broadcasters Assn.** annual

meeting, Coachman's Inn, Little Rock (28-29).

**West Virginia Broadcasters Assn.**, fall meeting, The Greenbrier, White Sulphur Springs, W. Va. (27-30).

**Radio Advertising Bureau's** fall management conferences: Tarrytown, House, Tarrytown, N.Y. (17-18); Homestead, Hot Springs, Va. (21-22); Far Horizons, Sarasota, Fla. (28-29).

## SEPTEMBER

**1964 National Radio and Television Exhibition**, under the management of the British Radio Equipment Manufacturers' Assn., Earl's Court, London, England (24-Sept. 5).

**Institute of Electrical Communication Engineers of Japan** international conference, Akasaka Prince Hotel, Tokyo, Japan, (7-11).

**Michigan Assn. of Broadcasters** annual fall meeting, Hidden Valley, Gaylord, Mich. (10-11).

**Louisiana Assn. of Broadcasters**, Capitol House, Baton Rouge, La. (13-15).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Rickey's Hyatt House, Palo Alto, Calif. (18).

**Nebraska Broadcasters Assn.** meeting, Holiday Inn, Grand Island, Neb. (20-22).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Chicago Plaza Motor Hotel, Memphis, Tenn. (21).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Palm Town House Motor Inn, Omaha, Neb. (23).

**Electronic Industries Assn.**, fall meeting, Statler-Hilton Hotel, Boston, Mass. (23-25).

**Utah Broadcasters Assn.** convention, Royal Inn, Provo, Utah (25-26).

**Minnesota Broadcasters Assn.**, fall meeting, Sheraton-Ritz Hotel, Minneapolis, Minn. (24-26).

**Advertising Federation of America**, fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indiana University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Hilton Inn, Tarrytown, N.Y. (25).

**Utah Broadcasters Assn.**, convention, Royal Inn, Provo, Utah (25-26).

**Society of Motion Picture & Television Engineers**, 96th annual technical conference, Commodore Hotel New York, N.Y. (27-Oct. 2).

## OCTOBER

**Radio Advertising Bureau's** fall management conferences: Hyatt House, San Francisco, Calif. (1-2).

**Texas Assn. of Broadcasters** fall meeting, Hotel Texas, Fort Worth Tex. (4-5).

**North Carolina Assn. of Broadcasters** meeting, Grove Park Inn Asheville, N. C. (4-6).

**New Jersey Broadcasters Assn.** fall convention, Nassau Inn, Princeton N. J. (5-6).

**Advertising Research Foundation** annual conference, Commodore Hotel, New York (6).

**Tennessee Assn. of Broadcasters** meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

**Alabama Broadcasters Assn.** meeting, Tuscaloosa, Ala. (8-10).

**Indiana Broadcasters Assn.** meeting, Marott Hotel, Indianapolis, Ind. (15-16).

**Kentucky Broadcasters Assn.** fall meeting, Jennie Wiley State Park near Prestonburg, Ky. (19-21).

**National Electronics Conference** 20th annual meeting, McCormick Place, Chicago, Ill. (19-21).

**Institute of Broadcasting Financial Management**, annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

**Fourth International Film & TV Festival of New York**, held in conjunction with the annual **Industrial Film and Audio-Visual Exhibition** New York Hilton Hotel, New York (21-23).

**Missouri Broadcasters Assn.** meeting, Ramada Inn, Jefferson City, Mo. (22-23).

**National Assn. of Broadcasters** fall regional conferences: Hotel Utah Salt Lake City, Utah (12-13); Statler Hilton, Los Angeles, Calif. (15-16); Skirvin Hotel, Oklahoma City Okla. (19-20); Fort Des Moines, Des Moines, Iowa (22-23); Hotel Jung New Orleans, La. (26-27).

**American Assn. of Advertising Agencies**, western meeting, Ambassador Hotel, Los Angeles (27-30).



le's taking "LIVE" TV pictures...

With Sylvania's "Newschief"  
TV camera and transmitter.  
It weighs 27 pounds  
and it's wireless.

Now nothing is too remote for Sylvania "live" television.

A television cameraman can climb a mountain, sail a boat or fly a plane. Then parachute to earth and keep his audience with him every second "live" with *Newschief!*

If your cameramen aren't stevedores, that's all right, too. *Newschief* is transistorized. The camera



weighs about 5 pounds. The audio-video transmitter and its battery pack weigh twenty-two pounds.

Batteries are rechargeable and can be changed without interrupting a broadcast. They power *Newschief* for line-of-sight transmission up to a mile.

The camera is an adaptation of

Sylvania's 800 model, pioneer in a new series of 800-line resolution cameras that have brought new life to closed-circuit television.

This *Newschief* has a tunable RF output, zoom lenses and through-the-lens viewfinder. Sylvania will design *Newschief* units to meet any broadcaster's specifications.

From electronic component production to complete systems responsibility, no one says capability in TV better than Sylvania.

For additional information, contact: Sylvania Commercial Electronics, 730 Third Avenue, Dept. B-6, New York, N.Y. 10017.

**SYLVANIA**  
GTE  
GENERAL TELEPHONE & ELECTRONICS

**"WGAR  
izza  
snob"**



He's teed off because we discussed "lawn care" on the air. We felt kind of sorry about losing him as a listener 'til we received 1,043 cards and letters from 91 different communities requesting the booklet we offered. But that's how it goes. Our kind of program-

ming seems to zero in on the listening (and workingest) people in Cleveland and northeastern Ohio. People who do things. So if your client is interested in getting

action in our market area, remember one thing. The grass is greener at WGA

GOOD SOUND RADIO  
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NB 50,000 WATTS

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

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JULY 27, 1964 PRICE 40c

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of drink bottlers find strength in spot tv . . . 26  
to get 'submarines' into the air . . . 42



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# Survival!

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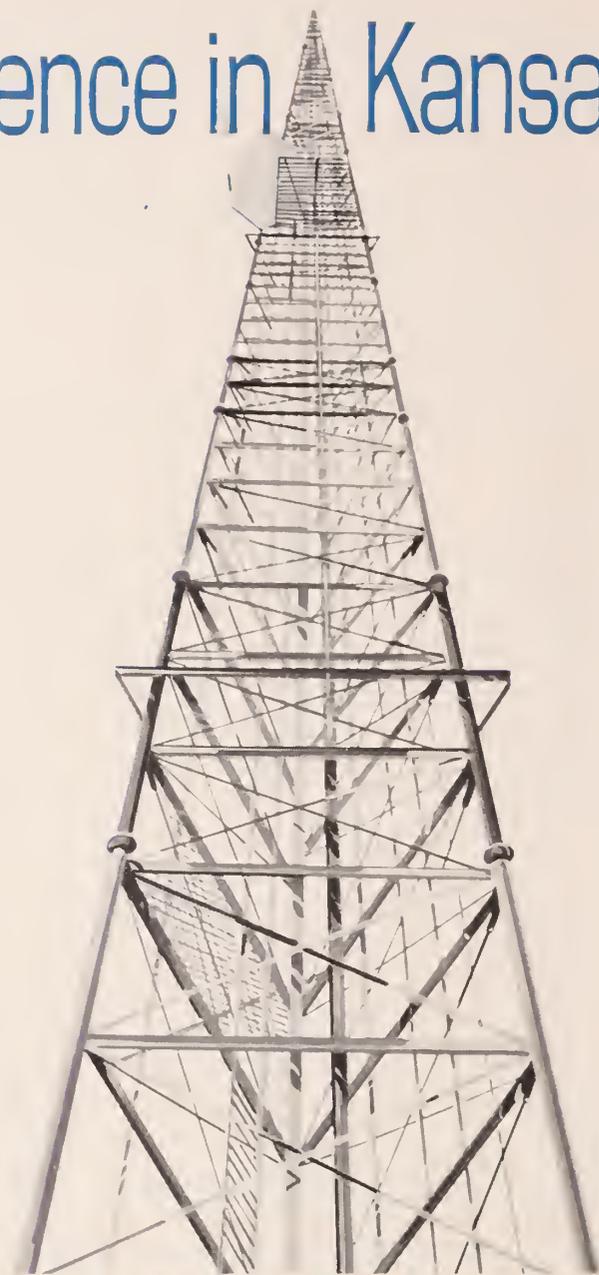
with James Whitmore

Episode of "SURVIVAL!" presents action, human interest and suspense in warm, revealing close-ups of men when reliving their acts of heroism and selflessness. Stories taken from the front pages are crammed with adventure . . . and in each of the 38 episodes a gripping man's victory . . . "SURVIVAL!"

Narrating each 1/2 hour episode—JAMES WHITMORE. Musical score by NELSON RIDDLE. In charge of production—SHERMAN GRINBERG. "SURVIVAL!" is already sold in top markets—acclaimed as a "top buy" by agencies, stations and clients. See "SURVIVAL!" today. Call Seymour Reed, President, collect at (212) PL 7-0100 or write Official Films, 724 Fifth Avenue, New York, N.Y. 10019.



the difference in  Kansas TV is



## TALL TOWER POWER

A single buy gets you **more than half**: The counties...  
The population... The consumer spendable income...  
The TV homes... of prosperous Kansas. This includes the  
rich, South Central area that encompasses Wichita, fourth  
fastest-growing city in the country during the past decade.  
To Sell Kansans / Buy **KTVH**...  
With 1504-Foot Tall Tower Power!

**KTVH**  
WICHITA / HUTCHINSON



## Television Dollar Income, Profits Up, FCC Reports; Percentage Gains Down

Washington — Television dollar income and profits were up in calendar 1963, FCC reported in its tv financial report last week, but percentage gains were slightly less than those reported in 1962. Most of the increase in revenue was due to increase in non-network time sales to national advertisers, which accounted for about two-thirds of the increase in total time sales.

Total revenues reported for tv, including major networks, their 15 owned stations and 550 other stations, were \$1,597.2 million, a 7.5 percent increase from 1962 revenue of \$1,486.2 million. Industry profits before taxes were \$343 million, 10 percent above 1962, continuing upward swing which has resulted in profit increase almost five times as large as a decade ago. Expenses were \$1,254 million.

Gain in revenue of over 7 percent topped behind the 12.7 percent gain reported in 1962, and the 10 percent profit gain lagged far behind the 31.5 percent made in 1962 over the previous year. However, 1962's impressive

profit gain was due partly to the sag in network revenue in 1961.

Networks and their owned and operated stations reported \$820.3 million revenue, expenses of \$684.1 million, profits of \$136.2 million, accounting for 51.4 percent, 54.6 percent and 39.7 percent, respectively, of the industry totals. Only 40 percent of network revenue was from the sale of time as nets continued trend to increased income from the sale of programs and talent, while stations make 94 percent of their revenue in time. National spot accounted for \$61.2 million, or about two-thirds of the total gain of \$91.2 million in time sales over 1962.

Total time sales for the entire tv industry in 1963 were \$1,394.7 million, before commission deductions of \$236.3 million. The total is \$91.2 million higher than 1962 time sales and 74.8 million of this gain is in non-network time sales.

Networks accounted for \$537.9 million or 39 percent of total time sales. For the second year running, sales of non-network time to national advertisers topped the net time sales — \$600.7 million in national spot as against net time sales of \$537.9 million. Local time sales: \$256.1 million.

Ratio of pre-tax profits to revenues was about 1 to 10 for the networks,

and 3 to 10 for all stations, FCC points out. Network and owned station expense of \$684.1 million was up over six percent from 1962, with 86 percent going for technical and programing costs, and 14 percent to selling and administrative. Nets will probably hope FCC is taking note of this as compared with the programing and technical expense of only about 57 percent for the 550 other tv stations, while the selling expenses and administrative were 43 percent out of their \$570 million expense.

Further breakdown on time sales show total industry take after deduction of commissions was \$1,158.4 million. Out of nets' \$537 million on network time sales, they paid \$34.9 million to owned stations, \$166.9 million to affiliates and \$80.6 million in commissions, retaining \$254.6 million before taxes.

Network revenue from talent and programs reached \$345.8 million, up 11.4 percent from 1962. Net-owned stations made \$131.8 million from national and regional advertisers and \$42.2 million from local advertisers, for a total of \$174 million non-network time sales. Adding the \$34.9 million in network time sales, the owned stations made \$176.2 million after commission deductions of \$32.7.

Median revenues of profitable stations in 96 markets with three or more stations were over \$1.7 million, with 87 top moneymakers hitting over \$4.3 million. Median figure for two-station markets was \$779,509 and for one-station markets, \$418,461.

### McCullough Bows Out Of NAB Post Race

Washington — Clair R. McCullough, considered in the industry the leading candidate for presidency of the NAB, has bowed out—at the same time, urging speed in the selection of a successor to LeRoy Collins.

Said McCullough in a letter to Willard Schroeder, chairman of NAB's executive committee: "I appreciate beyond words the urgings I have received from many sources to consider such a possibility seriously. However, it is not possible for me to do so. My personal situation is no different now than when I rejected similar suggestions on previous occasions."

Citing that certain elements could apply the "divide and conquer" technique to the broadcasting industry and his own experience with NAB in an interim between presidents, McCullough suggested that "the executive committee make its selection as quickly as possible or NAB Board approval."

## Pay Tv on Horizon for Southern Cities

New York — If current plans materialize, four southern cities may have coin-operated pay tv by 1965. International Telemeter Corp., a subsidiary of Paramount Pictures, has granted exclusive rights and franchises for the construction and operation of the Telemeter system in Miami, Atlanta, Houston and Dallas.

The systems will be developed by three corporate groups: Home Theatres, Inc. (Houston and Dallas), Florida Home Theatres Corp. (Miami), Home Theatres of Georgia (Atlanta).

According to International Telemeter, each of the franchised groups has stated it is proceeding immediately to arrange financing of the systems. The agreements contemplate con-

struction of cable circuits to reach a minimum of 75,000 homes in each locality. Capital requirements in cable, studios and telemeter equipment are estimated at \$15 million.

### Mandel Named Research Vice President of NAB

Washington — Howard Mandel, research group head and associate director of Kenyon & Eckhardt, Inc., has just been named NAB vice president for research.

Mandel, who will leave his agency post Aug. 17, succeeds Melvin A. Goldberg who resigned recently to become vice president-planning and research for John Blair & Co.

CONTINUED ON NEXT PAGE

# NBC To Offer Live Coverage of Olympics

*Network will make use of experimental satellite to relay telecast of opening ceremonies; picture clarity is a question mark in proposed broadcast*

New York — If all goes well technically, U.S. and Canadian tv viewers will see part of the 1964 Summer Olympics in Tokyo live via the new Syncom III Communications satellite slated for launching Aug. 18.

NBC, which holds exclusive broadcast rights to Olympic coverage in the U.S., has announced it will make both picture and sound of the opening ceremonies available to other American networks and individual stations on a voluntary basis.

Big question mark will be clarity of the transmission. The experimental satellite will have to be placed into what has been described as a synchronous equatorial orbit. It is pointed out that this is the first time this has been attempted.

Plans call for placing the satellite in an orbit 22,300 miles above the earth at the equator. It will travel at the same speed as the earth's surface. The tv signal will be beamed into space from a sending station outside of Tokyo up to Syncom and

thence to a receiving station at Point Mugu, Calif., where it will be picked up by NBC and relayed to the network.

Although NBC's initial plans call for at least 16½ hours of programming, only the two-hour ceremonies will be telecast via Syncom. The rest of the coverage will consist of tapes flown daily across the Pacific.

Again, if the quality of the pictures is suitable for home viewing, they will be sent along a microwave circuit across the U.S. to Buffalo, N.Y., and then to Canada.

The entire project is being coordinated by the Communications Satellite Corp. on a non-profit basis.

## NAB: 4A Must Stick To Waiver Decision

Washington — NAB has told the AAAA that its tv code board must stick to the decision to waive commercial time standards for political announcements. In a letter to Richard A. R. Pinkham, chairman of the broadcast operating committee of the AAAA, NAB's tv code review board chairman Clair R. McCollough said the board was fully aware of the clutter problem involved in the decision, but this is a situation that could not be handled any other way.

Pinkham had written McCollough that the waiver constituted a "giant step backward" (see story, p. 15).

McCollough replied last week that the time waiver is experimental for a limited period during this year only, and will not be made permanent unless this year's experience indicates it should be.

## Crowell-Collier Stations Get Short-Term Renewals

Washington — The FCC last week wrote Crowell-Collier Broadcasting that, because of an uncertain past record on KFWB Los Angeles, KEWB Oakland and KDWB St. Paul, the AM station renewals would be short-term until April 1, 1965. FCC also considered more recent changes of payola made against KFWB personnel and the parent company now being aired in Los Angeles Superior Court.

The FCC decided not to withhold renewal — on ice since 1962 — in view of C-C's full cooperation with the commission, including efforts to reform programming practices under FCC investigation since 1961.

Charges and complaints dating back to 1958 included KFWB broadcasts of "objectionable" material in a controversial matter, and "scare promotional announcements" on both California stations, plus improperly conducted contests and promotions. In 1961 KDWB was fined for operation on excess power after midnight.

If the payola case in the California court seriously involves KFWB, the FCC may take further action. The commission hopes that, in the meanwhile, Crowell-Collier and its stations will do some deep soul-searching on policies and program practices.

C-C president Joseph Brilling has denied payola charges made against KFWB personnel by a record pro-

brought a \$200,000 suit against KFWB and its parent firm last April. The suit attacks personnel of five additional stations (but not owners including program director of KRL) — the station recently handed to Oak Knoll Broadcasting, an educational owned entity, for interim operation until some 19 applicants can be heard (see Week in Washington).

## Saudi Arabia To Get Tv Stations via NBC

New York — NBC International is moving into Saudi Arabia — in a big way. Described as the largest international project ever to involve an American firm, NBC has been tapped to provide the country with 13 tv stations.

The project, which will require about 10 to 12 years to complete, will demand an initial staff of 21 American technicians, plus about 70 Saudis, with 50 or more Americans to be added as project advances.

George A. Graham, vice president of NBC Enterprises, parent of NBC International, declared: "This is one of the most significant and extensive agreements ever entered into by NBC International."

Jidda and Riyadh in Saudi Arabia will be the sites of two interim tv stations as part of the initial phase. In later years, these will be replaced by permanent installations. Also, additional stations will begin operations in Mecca, Taif, Medina, Buraidah-Enaizc and Al Kharj.

## Senate Confirms Collins Appointment

Washington — Former NAB president LeRoy Collins' appointment as head of the new Community Relations Service agency under the Civil Rights Act was confirmed (53 to 8) by the Senate last week. Angry objections by Sen. Strom Thurmond (D-S.C.) to the naming of Collins as head of the conciliation troubleshooters were offset by warm praise from endorsing senators.

Tribute came from a wide range of state representatives: Kenneth B. Keating (R-N.Y.), Senate majority leader Mike Mansfield (D-Mont.) and a group of southern senators whom Mansfield praised for their vote for Collins, even though they had opposed the Civil Rights bill itself.

## Sometimes a television set can light up a whole city

When a message is powerful enough...if it is told well enough...it can enlighten a home, a neighborhood, a whole community.

*It happened in Baltimore...* with WJZ-TV's coverage of the civil rights struggle.

*It happened in Pittsburgh...* when KDKA-TV and KDKA examined growing unemployment.

*It happened in San Francisco...* with the KPIX series on mentally retarded children.

*It happened in Boston...* when WBZ-TV and WBZ took a searching look at morality in government.

*It happened in Fort Wayne, New York, Chicago...* with WOWO, WINS, WIND.

*It's happening in Cleveland now.* A KYW-TV and KYW

series has already begun to reveal the blight of poverty in a major city.

These are all Group W stations. In the past year and a half they have received broadcasting's top awards. Including the duPont, the Peabody, the Sigma Delta Chi, the Sloan, the Edison, and the Ohio State.

Group W stations are uniquely equipped to play a vital role in their communities. As members of the Group, they have creative, managerial, and financial resources greater than any individual station, plus a local impact no network can match. Important, meaningful programming in the public interest is one more reason why the Group is a vital third force in broadcasting today.



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Sheila Harris (San Francisco)  
Frank P. Model (Boston)  
Lou Douthat (Cincinnati)  
Margaret Cowan (London)

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Cleveland  
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## Mike Douglas is the live one on daytime TV

On tape, that is. He can sing with zing. Charm a 'marm. And talk with the best (Bob Hope, Carol Lawrence, Jack E. Leonard, Edie Adams, Phyllis Diller, Dick Gregory, Barbra Streisand, Jack Jones, Jayne Mansfield, Sammy Davis Jr.).

Mike leads a big-time, tuneful, talkative, network-caliber variety show that's the talk of the TV sunshine set. Mike's the man in the middle—now heading for the top of the daytime rating heap.

Women buy him. Time buyers love him. And why not? In

Milwaukee he's scored a 39% share of audience. Cleveland 55%. Columbus 42%. Boston 33%. Portland, Me. 36%. Pittsburgh 56.

Now, the lively Mike Douglas Show is available as a 60-minute or 90-minute show for across-the-board programming in your city.

How's your daytime situation? Are there enough women in your life? Maybe it's time to see Mike. Call Al at WBC Program Sales, Inc., 122 East 42nd St., New York, N.Y. Tel. 983-6535

### WBC PROGRAM SALES, INC.



The Audience figures shown are a reflection of the original survey estimates. Their significance is a function of the techniques and assumptions used. The figures are subject to the usual qualifications and are intended to provide a general guide only.

FLORIDA'S **3**<sup>rd</sup> MARKET  
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 REPRESENTED BY THE KATZ AGENCY, INC.  
 ORLANDO • DAYTONA • CAPE KENNEDY

## Publisher's Report



### How to bring national radio up

National spot radio, which is the most flexible of all advertising media, is also the most unpredictable in terms of billings.

Right now, in a good economic year in mid-summer, you'd expect it to be enjoying a bonanza sale. Instead it's below the same period last year.

Some I've talked to tell me that it's down as much as 8% below the third quarter of last year. And the third quarter of last year didn't break records.

While it may upsurge in about the same time that it takes me to write this, the chances are that the third quarter (or so the reps tell me) will end on the deficit side.

One group head with whom I lunched last week was so concerned that he urged SPONSOR to initiate a get-together of the most thoughtful of the station radio representatives to air the problem. His point of view: isn't it a paradox that radio, which is selling harder on the national front than heretofore and appears to be gaining fresh recognition, is losing ground? And especially during the political summer when radio listening is certainly at an all time high.

It's a paradox—but not too surprising.

I looked into the paradox and here's what I find.

Network television, which traditionally loses audience in the hot months, does about as well in summer dollars as in winter. July brings in nearly as many dollars as November. The tv networks learned well from radio's mistakes and guard against the summer hiatus by skillful pricing incentives. Since television is basic and radio not always so, when the budget is overspent radio often is among the expendables. This summer tv comes in for extra attention with the conventions. Extra attention means extra dollars. This may account for some of radio's problem.

But summertime is radiotime, with personal listening and personal set sales at all time highs. This summer should be better for national radio as well as tv. Why isn't it?

Again the answer must be that radio is supplementary—sometimes very supplementary. And this is a costly summer in terms of advertising dollars.

What it adds up to is radio's image. One oldtimer said that national radio is still the tail wagging vigorously, but a small tail on a large dog.

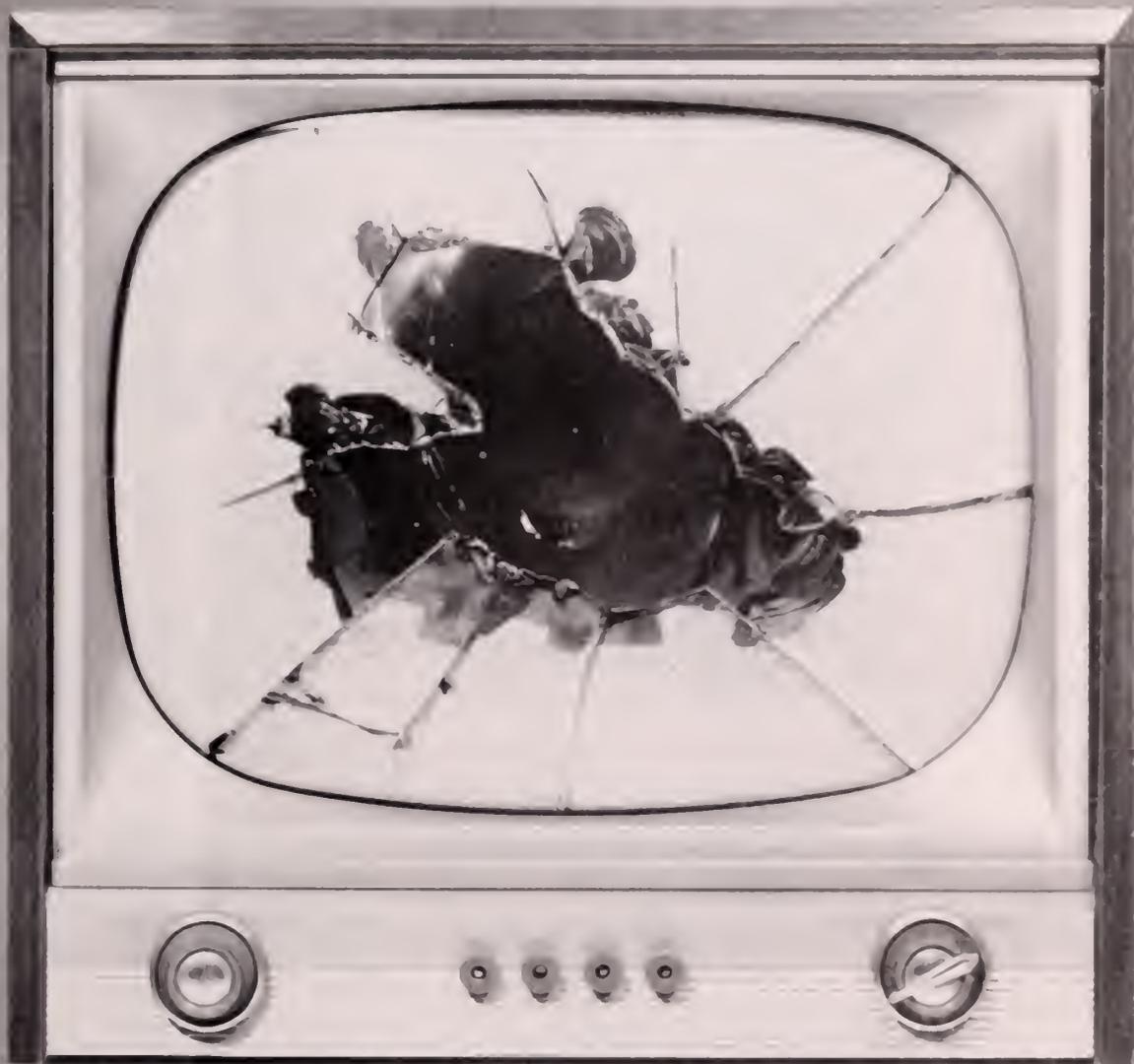
If radio is an exceptionally good buy, as I think it is, the problem essentially becomes a sales problem. How do you elevate national radio from supplementary status to basic?

The remedy calls for drastic sales action. Which means a dynamic sales plan.

I want to propose just such a plan. I call it the minuteman plan—and it isn't original. It involves a high degree of industry teamwork. It worked handsomely for another medium many years ago and it will work for radio. I'll be glad to unveil it for any national representative or station and, of course, for the RAB.

Are you interested?

*Worm Glenn*



## Watch out! We shatter old TV ideas!

That's what video tape (SCOTCH® BRAND, of course) is doing. There are more production improvements than you can shake a storyboard at. With this result: Today, there are very few tv commercials that can't be produced *better* on tape than on film or live! Surprised? Then at least have your next tv commercials costed out for tape, whether for local or national use.

Why *better* on tape? Incomparable "live" picture and sound quality, no danger of a live goof. Instant playback. Pushbutton-fast special effects, no lab processing. Your rewards: production speed (you may save weeks over film), convenience, peace-of-mind, and frequently, lower cost. Call



your nearby tv station or tape studio for specifics in terms of *your* commercials. Over 175 tv stations have already signed up for 3M's comprehensive new program to help advertisers and agencies create better commercials. *These stations have available a 25-minute demonstration reel, plus a variety of printed materials.* (If we haven't contacted your local station yet, write to the Magnetic Products Division, Dept. MCK-74, 3M Company, St. Paul, Minn. 55119.)

Magnetic Products Division **3M** COMPANY

# No wonder more people watched the Republican Convention on the NBC Television Network than on the other two networks combined.

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## **"STRENGTH-IN-DEPTH"**

"NBC's Chet Huntley and David Brinkley still are the team supreme in the art of easy-going commentary. Brinkley's bits of off-beat information are special joys.

"NBC's news strength-in-depth was never more evident than on Monday, both in the floor work of its skilled reporters (Frank McGee, John Chancellor, Ed Newman, Sander Vanocur) and in its ability to keep the story running through a long between-sessions lull, while the other two networks reverted to regular programming."

RICHARD K. DOAN, NEW YORK HERALD TRIBUNE

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## **"CONSCIENTIOUS"**

"NBC took the honors on the conscientiousness of its coverage. It stayed on longest in the afternoon—right through the Ike parley—and was the first to return to the convention in the evening."

PERCY SHAIN, THE BOSTON GLOBE

---

## **"CRISP WIT"**

"In terms of editorial content it was a day when David Brinkley's dry manner stood out: during a long lull his crisp wit on NBC can be a source of sustenance for a viewer."

JACK GOULD, THE NEW YORK TIMES

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## **"PRE-EMPTS PROGRAMMING"**

"If NBC's coverage should lead the survey list here, it's understandable. Its willingness to pre-empt regular programming earned the gratitude of the viewer who tuned in his set to follow the Convention."

BERNIE HARRISON,  
WASHINGTON EVENING STAR

---

## **"MOST MEANINGFUL"**

"Judging from the thoroughness of the NBC coverage of the morning activities, that network is far ahead of the other two. Particularly informative was the analysis of the morning's session by each of the net's major newsmen. It kept NBC on the air nearly an hour longer than CBS or ABC, but it was clearly the most meaningful broadcast service of the convention so far."

TERRENCE O'FLAHERTY,  
SAN FRANCISCO CHRONICLE

---

## **"A COMPLEMENTARY PAIR"**

"It is easy to see why this pair (Huntley and Brinkley) has dominated convention coverage since 1952. As those who watch their regular 30-minute newscasts each evening can vouch, the two make a complementary pair. They work easily together, but in the long run prove to be just as human as all the rest."

FRANK WILSON, THE INDIANAPOLIS NEWS

---

## **"GREAT NEWS ORGANIZATION"**

"The great news organization of NBC demonstrated again the abilities that have placed it first in audience favor. David Brinkley, who easily observes the world of politics in a light-hearted manner others can acquire only looking through the bottoms of wry glasses, shared the inevitable hanging studio with Chet Huntley. Though confined together for long hours, they seemed as agreeable as a couple on honeymoon and their mostly ad lib operation went as smoothly as if it had been scripted."

AL SALERNO, N.Y. WORLD-TELEGRAM AND SUN



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#### **CONSISTENCY**

"Huntley and Brinkley haven't had a single bad moment..."

LAWRENCE LAURENT, WASHINGTON POST

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#### **"FINE INTERVIEWS"**

"The Good Hunch Award belongs to NBC, which decided to remain on the air with convention commentary throughout the afternoon, until the conclusion of the Eisenhower news conference.

"And in the time when they were the only station dealing with the convention they worked in some fine interviews and fine summaries of the impressions gathered by the NBC team."

HENRY MITCHELL,  
THE COMMERCIAL APPEAL, MEMPHIS

---

#### **"CRISP ANALYSIS"**

"Once again the Huntley-Brinkley combo, with an excellent location overlooking the convention hall, offered crisp commentary and analysis."

KAY GARDELLA, NEW YORK DAILY NEWS

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#### **"MOST ACTIVE FLOOR TEAM"**

"NBC appeared in the opening round to have probably the most active floor team..."

RICHARD K. DOAN, NEW YORK HERALD TRIBUNE

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#### **"OFTEN BRILLIANT"**

"The only real suspense engendered during most of the long dry periods is that which derives from a desire not to miss the often brilliant humorous asides offered by these NBC observers (Huntley and Brinkley)."

WIN FANNING, PITTSBURGH POST-GAZETTE

---

#### **"ABSORBING CAMERA WORK"**

"NBC seemed to us to have the overall edge, via smoothest floor coverage and absorbing 'human interest' camera work during the lulls in convention action. Reuven Frank's production and camera staff take credit."

ATRA BAER, NEW YORK JOURNAL-AMERICAN

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#### **"IN A CLASS BY THEMSELVES"**

"NBC's Chet Huntley and David Brinkley were again in a class by themselves..."

BOB WILLIAMS, NEW YORK POST

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#### **"MORE PERCEPTIVE"**

"NBC was best by a wide margin in the coverage of the night's proceedings. It showed more vigor in getting to the heart of the various disputes or controversies; it had a surer touch in its handling of the farflung ramifications of such a sprawling event; and it got more perceptive and brighter comment from its two men at the top, Chet Huntley and David Brinkley.

"Frank McGee was particularly valuable as a backup man in the floor maneuvering, with others like Ed Newman, Sander Vanocour and John Chancellor also on the ball."

PERCY SHAIN, THE BOSTON GLOBE

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#### **"THOROUGH AND FAST"**

"NBC is still the leader in thorough and fast coverage. It's Chet Huntley - David Brinkley team of anchor men towers above their rivals and they are backed by the largest staff who dig up unusual, informative sidelights."

BEN GROSS, NEW YORK DAILY NEWS





## ABSURDITY

COVERAGE of the Republican convention added to my suspicion that, while a radio and television reporter's role required that he avoid being partisan, it's not likely that he can remain steadfastly neutral.

But at no time during the coverage of this first convention in the 1964 series did I feel that the integrity of any air personality — hence the networks — was anything but white, even wedding white.

Not so in the after-the-fact treatment of the networks by the after-the-fact report in *Time* magazine that last week chose to review the tv job under the heading of "Show Business."

Describing NBC's "bigger share of audience than CBS and ABC combined" as being best "by a hair," the weekly's unabashed jealousy showed through such complaints as: "Whereas they once moved in and televised conventions like any other major news event (1948, 1952), they have now become so much a part of the scene and a source of the show that they are really participating as well as reporting."

And if there is any doubt as to *Time's* bleat (that the networks "show little respect for the politicians who are supposed to be the central figures of the meeting") being a display of editorial partisanship, the clincher, by this every-seventh-day engine of neutral communication, decried the networks thus: "Spending all their time fussing over the latest developments among the sorry pack of obvious also-rans, they made no real attempt to concentrate on the man who had the nomination sewed up from the start."

Unlike *Time* magazine, broadcasters are required by law to work in the public interest. And they do!

*Sam Elber*

## LETTERS

### Thanks from Biddle

I want to send you my personal thanks for your Biddle Research Panel story in the June 29 issue of SPONSOR.

Our people here are most appreciative of your three-page article.

STANLEY M. HEGGEN

*Creative Department  
The Biddle Co.  
Bloomington, Ill.*

### Radio Coverage

Your coverage in SPONSOR of radio's activities during the past months has been truly outstanding.

Maybe it's because radio is doing more and more things that are newsworthy . . . but you and your staff are responding with an excellent job of thorough and intelligently selective reporting.

As I recall from your last visit to San Francisco, this is precisely what you said you were going to do.

WILLIAM D. SHAW

*Vice president and general manager  
KSFO  
San Francisco, Calif.*

### A Kindred Feeling

It was with great interest that I read the article, "Youth, the neglected \$50 billion market," in the July 13, 1964 issue of SPONSOR.

The article was particularly interesting in view of the fact that for nearly four years, we at KJR have been researching the Young Adult market.

While it is true that many articles in the past have appeared in various national publications, each article varies slightly in percentages and general information. As a result, in our search for information we could not find one single source of reference material. That led to many months of research and study on our part.

We now have available that information in slide and written form which we have been using quite successfully for the past year. If you feel that there would be suf-

ficient interest on the part of SPONSOR to publish such a report, we would be happy to send you a copy.

ART KULMAN

*Sales Manager  
KJR  
Seattle, Wash.*

### Congratulations

The Board of Directors of the Colorado Broadcasters Assn. has asked me to drop you a line to congratulate your organization for the fine job of reporting they have done on the CBA-sponsored Mendelsohn Survey . . . "Nationwide value in statewide survey," (July 6). The article is most comprehensive and factual, and we have had many fine comments from readers. . .

ISABELL L. PRIEN

*Executive Secretary  
Colorado Broadcasters Assn.  
Denver, Colo.*

### Enjoys Format

. . . I want to commend you on the bright, new format of SPONSOR. Boy, do you ever look modern! I wonder how you keep looking better when you were already so good. Well, this is the indication of an open, creative mind.

JOHN F. HURIBUT

*President and General Manager  
WVMC Radio  
Mt. Carmel, Ill.*

### A Word of Thanks

Your kind treatment is one of the most exciting things that has ever happened to us—"Children are the most" (July 13) and "Youth—the neglected \$50 billion market" (July 20).

All of us deeply appreciate your interest and encouragement. You have given us a great deal to live up to and if we do succeed it will be because of friends like you.

MEL HELITZER

*President  
Helitzer, Waring & Wayne, Inc.  
New York, N. Y.*

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

July 24, 1964

Big splashes in excise tax and copyright legislation in Washington last week will eventually land on broadcasters and product sponsors--dampening or refreshing, depending on the point of view.

Tv manufacturers, NAB's acting president Vincent Wasilewski and EIA's Delbert E. Mills, among others, were set to march up the hill once again to plead for reduction or end to excise on tv sets. NAB will argue industry need for help to offset price rise due to compulsory all-channel tv sets.

CATV people are asking for elimination of their excise sufferings. So are: Theater Network Tv, Goddard Lieberman for Columbia Records and the industry, and several hundred other appellants scheduled for House Ways and Means Committee hearings. Veterans of the interminable excise revision hearings on the 1956 Forand Bill, who are still paying hefty 10 percent excises, will wonder where all that yelling went--and if this will go anywhere. Hearings on revision of the excise structure got under way last week.

For once, the Chamber of Commerce and CIO-AFL labor spokesmen were in partial agreement. The chamber indicated indirectly, the CIO-AFL bluntly, that the excise tax at the manufacturer level is a bad move.

The chamber advises an end to present excises as discriminatory and too high, pinning luxury labels on necessities. The chamber would make excises universally applicable to all goods and services, and slim them down to perhaps two percent at retail level. Neither business nor labor spokesmen would end excise on cigarets, alcohol and gasoline taxes for the highway fund.

Another colossus of federal legislation to come out last week was the Library of Congress' bill revising the 55-year-old Copyright Act. This one will be around a good while as creators and users, publishers and broadcasters fight the perennial battles in House and Senate copyright committee hearings during the 89th Congressional Session.

Highlights of interest to broadcasters: Copyright term would be extended to life plus 50 years, in place of the present 28 year term renewable for a second 28 years. Author or heirs can cancel original assignment or transfer of licensing rights after 35 years, on two years' notice to the assignee.

This should cause some competitive rug-pulling when an oldie musical, film or dramatic property becomes a newie on revival. A single national copyright system will automatically place all works under statutory protection, published or unpublished. This does away with the old perpetual "common law" copyright which continued as long as the creation remained unpublished. Corporate or anonymous works would get a term of 75 years from publication with a maximum limit of 100 years from creation of the work. Desilu and Goodson-Todman productions could just possibly be around that long. Effective date for the new copyright laws is a hopeful Jan. 1, 1967.

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

In spite of protests by educators and educational tv'ers, the law drops the "for profit" factor in public performance that requires performance royalty payment. Instead, it spells out just what the educators, church and charity users are entitled to in free use of copyrighted material.

Educational tv stations are not given a blanket right of "fair use" extending to copyrighted broadcast or other nonbroadcast material. Exemption from royalty payments is made only if material is used "within" school, no admission is charged or, if there is a charge, it goes into educational fund. The same rules apply to charity or church performance. Educational tv'ers will have to get permission from the copyright owner to use material for free in over-the-air broadcasts.

Hotels will not be liable for licensing demands on music broadcast over loudspeakers, or for programing on private radio or tv in hotel rooms, as long as it is all part of free service to guests. If guest room radio or tv is coin-operated, or if hotel owner dubs in advertising of his own to replace that of the broadcast program, he is liable for license. Infringement penalties under the proposed bill are stiff.

Pay tv people may worry about term, "coin-operated receiving apparatus," which incurs performance royalty. Some forms of pay tv might use a coin-box system and worry over liability, even if the set is normally excluded because it is in a private home. Copyright office spokesmen say pay tv was not in mind when this bill was drafted. Pay tv people can suggest corrective wording at hearings if they fear inadvertent trap for coin tv devices.

FCC's snap decision to award interim operation of KRLA Pasadena to educationally owned Oak Knoll Broadcasting last week may be regretted. Commissioners Lee Loevinger, Robert T. Bartley and Frederick Ford dissented from the four-man majority grant made on the basis of an oral hearing. The three were shocked at failure to call for evidentiary hearing on an interim operation that could go on for a full three-year term.

The FCC majority favored Oak Knoll, subsidiary of the Broadcast Foundation of California, Inc., over four other interim applicants, including Goodson-Todman, chiefly because Oak Knoll will not be among the 19 applicants scrambling for permanent possession of KRLA. Also, Oak Knoll will turn over 80 percent of its profits (half the fund to be held in escrow) during interim operation to California educational tv station KCET. New owners would begin operation Aug. 1, when KRLA's 1962 revocation finally goes into effect.

Commissioners Bartley and Loevinger are grimly certain KRLA will need more than the expected \$1,500,000 annual income, and will have more than \$1,200,000 operating expenses. FCC has made a thorny condition: KRLA must submit plans to end overlap and interference with two other stations within 60 days. The task has baffled all previous efforts, dissenters pointed out.

Bartley and Loevinger's separate dissent also objects to station's "frantic rock and roll" programing, which Oak Knoll would continue. FCC majority is satisfied there's enough good music and culture on the local air from other sources. The majority was undisturbed by the irony of having educational management promote funds for educational tv with revenues from a Top 40 radio station which reportedly played "Sugar Shack" 91 times in one week.

## Charge Political Waiver Adds to 'Clutter'

4A calls on NAB Code Board to reconsider exemption of political spots from commercial content count; NAB's Bell argues that the waiver is only an experiment

**New York** — The American Assn. of Advertising Agencies has taken the NAB to task for its waiver of time standards for paid political broadcasts. In a letter to Clair McCollough, chairman of the Tv Code Review Board, Richard A. R. Pinkham, Ted Bates & Co., chairman of the AAAA's Broadcast Operating Committee, called on the Code Board to reconsider its waiver, arguing that unlimited political pots contribute to "clutter."

Declared Pinkham on behalf of his committee: "Advertisers, and agencies, and, indeed, most broadcasters have been studying the problem of excess 'clutter' and its inevitable effect on viewer attitudes and advertising effectiveness for some time. Though developments have been slow, some advances have been made which indicate that we do seem to be getting somewhere."

The latter was apparently a reference to periodic closed-door sessions held to iron out mutual problems in broadcast advertising.

Continued Pinkham: "It seems to our committee, however, that the recent decision by the Tv Code Review Board to waive commercial time standards during the coming summer and fall constitutes a giant step backward."

He said that if stations "are to be allowed to schedule spot political announcements in addition to existing commercial regulations without any reduction of the usual clutter of credits, promotions, billboards, etc., then the public can only suffer still further—and advertising effectiveness, too."

Recognizing the obligation and need for stations to carry political announcements, Pinkham nevertheless argued, "It seems to us . . . that this could better be accom-



Pinkham "giant step backward"

plished through the scheduling of such spots in unsold commercial positions or, if need be, through preemptions."

Pinkham concluded: "The committee has asked me to urgently request that the Tv Code Review Board reconsider this waiver."

Contacted by SPONSOR, Howard H. Bell, director of NAB's Television Code Authority, emphasized that the waiver was in the nature of an "experiment" and for this election only. "It is not intended to be a final judgment," he said. "We wanted to see what the reaction would be and how it would work."

Bell added that some broadcasters are strongly in favor of the waiver (because of scheduling problems arising from equal-time requirements) while others are not. In the anti-waiver camp is Storer Broadcasting which has just announced it would treat product and political announcements alike in commercial content count.

Bell indicated that there would probably be no direct response to the AAAA request, although there may be conversations this week.

## Storer: Political, Product Spots Alike

**Miami, Fla.** — Despite the NAB Tv Code waiver, the five Storer Broadcasting Co. television stations will treat political and product announcements alike in the normal program commercial content count.

In a policy memo to the stations, Bill Michaels, vice president of Storer's tv division, said it would not be in the company's long-range interests to take advantage of the code waiver, exempting political spots from the content count.

The memo read: "While, as always, we will certainly cooperate to the fullest with the various political candidates in each of our localities, we will continue to include political announcements in

our maximum content calculations and abide by the normal code limitations without regard to the political classification exemption. For example, in a participating half-hour we will retain the six commercial minutes maximum, regardless of whether the announcements are product commercials or political announcements."

When queried, the NAB Code office said that the Storer decision was the first brought to their attention, adding that there was nothing in the code to prohibit stricter rules.

Just recently, Storer announced a reversal of its piggyback policy (SPONSOR, July 20, p. 4). In the future, the stations will accept piggybacks at a premium rate

## Viewers Prefer Baseball Game At STV's Los Angeles Opening

Dodgers-Cubs game drew 61 percent of viewers at STV's opening night; African drama took second-place spot

**Los Angeles** — Who was watching what on pay tv? On the night the curtain rose on pay tv in Los Angeles (see SPONSOR, July 20, p. 19), more than a third of the 2500 actually wired for the service were watching. Another 1500 have signed but have not been hooked up as yet.

According to Subscription Television, Inc., 61 percent watched the Dodgers play the Cubs. Another 23 percent watched the South African drama, "Sponono," while the remaining 16 percent chose a film on surfing. Prices for the attractions ranged from 75 cents to \$1.50.

In other moves, STV announced that Thomas F. Greenhow, former vice president of McCann-Erickson, has been named vice president of STV Programs, Inc. Greenhow, who handled western division tv

activities for McCann, will serve as assistant to Sylvester L. (Pat) Weaver, president of STV, and will report directly to him.

STV is also still signing promotable properties. This time, it's the famed Concertbegow Orchestra of Amsterdam, signed to an exclusive contract.

## No Ads, No Dollars, Says Park President

**Palisade, N. J.** — Advertise — or else! That's the essence of the warning sounded by Irving Rosenthal, president of Palisades Amusement Park, to fellow operators of outdoor showplaces.

"The American entertainment and recreation industry is so highly competitive today," he said, "that astute amusement park operators will not dare to sit back and wait for business to come to them."

Rosenthal pointed out that his firm spent 25 percent of its gross income on advertising ("and every cent of it is worth it") — with continuous heavy saturation campaigns on New York and New Jersey radio and television stations during the spring and summer months, in addition to other media.

"The American public has more leisure time and more money to spend than at any other time in the history of our nation and yet many a spring and summer season has drifted by without parkmen doing anything about it," Rosenthal declared. "For this reason, many a park has not only lost its share of the American's entertainment budget, but has suffered serious financial difficulties."

Rosenthal continued, saying: "Experience has taught members of our industry that people will

## Radio Sets Outsell Tv By 3½ to 1 in Canada

**Toronto** ← "Radio is bigger than ever," says the Canadian Radio Sales Bureau, citing figures that show radio sets are outselling tv sets in Canada by a ratio of 3½ to 1.

According to RSB, a total of 1,725,926 new receivers were sold in 1963, bringing the nation's count to 11,317,681 radios. This represents a 15 percent sales gain over 1962 as compared with an 8.6 percent gain in tv set sales. Sixty-eight percent of all radios sold last year were either portable or car radios. Set sales figures for the first quarter of 1964 were 21 percent higher than the same period last year.

seldom go to any amusement park unless they are given attractive invitations and incentives to do so . . . You can hardly spend a moment in the metropolitan New York and New Jersey area during the spring and summer months without being reminded via all advertising media to visit Palisades Amusement Park."

### UA and STV in Deal For Top Feature Films

**Los Angeles** — United Artists has agreed to supply Subscription Television, Inc., with major motion picture feature films on what was described as an "experimental and exploratory basis."

The deal includes such films as "Irma La Douce," "Dr. No" and "Lilies of the Field."

According to the deal, STV has the right to televise the films to its subscribers, beginning nine months after the end of the first run motion picture theater release in Los Angeles and San Francisco. The films will not be available to free television during the one-year period STV holds the rights.

### Tv Spending Continues On Upswing in Canada

**Toronto** — Tv advertising expenditures continue on the increase in Canada with the announcement that spending for April, 1964, was 25 percent above the same month in 1963.

According to the Television Bureau of Canada, advertisers purchased \$7,049,042 worth of time in April of this year as compared with \$5,660,920 the previous year.

In its breakdown, the TVB researchers report that food and food products showed the biggest dollar gain — from \$1,182,997 in April, 1963, to \$1,769,873, a 50 percent increase.

Drugs and toilet goods recorded a 19 percent boost, and apparel advertising on tv jumped 66 percent.

# Leading Beer Companies Rely on Spot Tv

Petry survey shows top five beer firms are leading spot tv advertisers; points to growth in face of industry slump

**New York** — Spot tv has marked a "boom amid the dolcims" in the beer business, judged by a survey just released by the television division of Edward Petry and Co., Inc.

The survey shows that the five largest selling beer companies — Anheuser-Busch, Schlitz, Pabst, Carling and Falstaff — also accounted for most of the \$26 million hike in spot tv spending by brewers between 1957 and 1963. Further, the "big five" registered sales increases which, on the average, were more than four times as large as the six-year gain for the industry as a whole.

Although the brewing industry lagged behind the national average in sales with an 11 percent boost in barrel sales between 1957 and 1963, the five leaders recorded a whopping average gain of 45 percent during the same period. In volume, the "big five" enjoyed a sales increase of more than 10 million barrels for the six-year period. This contrasts sharply with a drop of more than one million in combined barrel sales for all other beer companies.

In releasing the report, "Rolling Out the Barrels," Martin L. Norman, executive vice president of Petry, declared, "It is one of the few analyses turned out by the industry which directly relates increases in sales to an increase in the use of spot tv."

Over the six-year period, the five leaders nearly tripled their spot tv investment, with an increase of more than \$17 million, and between 1957 and 1962, these same companies accounted for 87 percent of the total increase in use of spot tv by the beer industry. In 1963, "big five" tv spot spending was double that of the second medium used to sell beer, outdoor advertising.

Anheuser-Busch, sales leader in the industry and a consistently heavy user of spot tv, scored a 54 percent sales increase since 1957. Carling, the company most wed-

ded to spot tv, registered the largest percentage gain since 1957—an 80 percent boost. Spot tv has accounted for more than two-thirds of Carling's ad budget for the past three years, and the company's 1963 spot investment of \$4.5 million was more than three times the 1957 level.

Schlitz was the exception to the rule of uninterrupted growth among the top five. Although sales have increased 18 percent over the six-year period, the company lost ground from 1957 to 1960, when it was least spot tv conscious.

Pabst, ranking 8th in 1957, is

now third in sales. Since 1958, spot tv has represented more than 60 percent of the Pabst measured media budget.

Falstaff, the only regional beer among the top five, increased its spot tv spending by 20 percent over the six-year period, with a corresponding 30 percent increase in barrel sales.

The study also showed how the leading beer companies apply spot tv pressure depending upon the requirements of individual markets. For example, in the fourth quarter of 1963, Carling was the heaviest spot tv advertiser among the top five in Baltimore, while Anheuser-Busch was tops in Washington, with Falstaff dominating in St. Louis.

## NC&K Tailors Subsidiary for Clients With Billings Under \$1 Million

**New York** — Norman, Craig & Kummel, Inc. has put out the welcome mat for small advertisers who want big agency services with the formation of a new subsidiary aimed specifically at clients with billings under \$1 million.

The new operation, Howard Marks/Norman, Craig & Kummel, Inc., "will do its own copy and art for its clients, but in all other areas, it will have access and draw upon the resources of NC&K."

Heading the subsidiary will be Howard Marks, a successful Cleveland, Ohio, agency owner, who is well known in the industry for his broadcast orientation. Marks pioneered the singing jingle for local advertisers, and in the early 1950s, before the practice became relatively widespread, he advocated bulk spot packages for his local clients.

Marks joined NC&K just five months after opening a New York branch of his Cleveland agency. He had already sold the major portion of his firm.

Norman B. Norman, president of NC&K, in announcing the new operation, emphasized that the



Marks singing jingle pioneer

subsidiary "is not to be confused with the multiple agency concept." He added that clients with an "annual billing of under a million dollars want to deal with agency principals. They also want top-notch creative work, and they truly require many of the extra services now provided only by major agencies."

# Radio Code Is Answer to Industry Critics—Stone

NAB code manager tells Idaho Broadcasters that "strong voice of a united industry" must answer broadcast critics

Burley, Idaho — "We can't answer our critics with individual whispers." Charles M. Stone, radio code manager of the National Association of Broadcasters, told the Idaho Broadcasters Assn. last week. "They can only be answered through the strong voice of a united industry's Radio Code — with proper staff administration and an effective program of enforcement."

In his bid for wider code support by broadcasters, Stone said that in our free enterprise system we have the right to choose freely "but this right carries an obligation to choose wisely, and, as a community of broadcasters, the more self-imposed obligations we accept, the freer we are going to be."

Stone declared that the only choice involved in subscribing to the code "is a decision between in-



Stone . . . "we can't answer in whispers"

action or participation in this business of preserving self-regulation and improving the substance of radio's image."

"Our code is strong," the NAB executive said, "and it is being made even stronger by virtue of the

constant increase in the number of broadcasters who have elected to put their shoulders to the wheel.

In another talk before the Idaho broadcasters, Sherril Taylor, NAB vice president for radio, announced that plans have been completed for a format approved for the NAB Radio Program Clinics in September. The clinics, which will range in content from the production of commercials to trends in music, were described as "pilots," representing an "all-out industry effort on the part of NAB to cull the freshest, most exciting, and creative programming ideas from the radio industry at large."

The clinics will be held in Pal Alto, Calif. (Sept. 18), Memphis, Tenn. (Sept. 21), Omaha, Neb. (Sept. 23) and Tarrytown, N. Y. (Sept. 25).

## Motorola Lists Record First Half Earnings

Chicago — Business is booming for Motorola, Inc., with reported record earnings for both the second quarter and the first half of 1964.

According to Robert W. Galvin, chairman of the board, second quarter sales were \$101,698,055, an 11 percent increase over the previous high of \$91,576,134 in the same quarter of 1963. Earnings for the quarter were \$4,448,341, a 25 percent boost from the previous second quarter record of \$3,556,427.

First-half earnings were at an all-time peak of \$8,678,218, up a whopping 76 percent from the \$4,913,094 recorded in 1963.

In his report, Galvin pointed out that color tv receivers using the Motorola-developed 23-inch rectangular picture tube are now in large-scale production with output scheduled for continued increase.

"This product line," he said, "in addition to other new color receivers and our well accepted 1965 line of black and white television, radio and phonographs, heralds increased consumer business."

## Standen New President of Tatham-Laird



Charles Standen



Herb Daniels

Chicago — Tatham-Laird, Inc., has a new president — and for the first time in the agency's 18-year history, his name is neither Tatham nor Laird. Taking the reins of the Chicago based firm will be Charles R. Standen who has been named president and chief executive officer.

At the same time, Tatham-Laird's board of directors named Kenneth Laird as chairman of the board, Arthur E. Tatham to the newly created post of chairman of the executive committee and Herb

Daniels to the position of executive vice president in charge of the agency's New York operations.

In announcing the Standen appointment, Tatham said, "We decided to make this change for a couple of reasons. The agency has now grown to the point — in billings, profits, diversification and caliber of clients — where we are ready for accelerated growth and expansion . . . Particularly, we expect to devote time to a more complete concentration on our product, which is the advertising we produce for our clients."

Born in Lorain, Ohio, in 1917, the new Tatham-Laird president has served the agency in a variety of positions. In 1959, he was appointed the agency's director of business development. He has also headed the agency's contact department, served as management director on several important accounts and on the board of directors.

# Cigarette Companies Post Gains In Spite of Adverse Publicity

**New York** — If the Surgeon General's report on smoking, the threat of cancer-labeling legislation and anti-smoking legislation in general were unsettling to the nation's cigarette manufacturers, it hasn't shown up in the profit and loss columns. Two more firms, American Tobacco and R. J. Reynolds, have reported boosts in earnings.

R. J. Reynolds Tobacco Co. lists net earnings of \$32,207,000 for the three-month period ending June 30. This represents a slight increase over the \$32,125,000 reported the previous year. Reynolds' earnings for the first six months were \$59,611,000, again a slight increase over the \$59,631,000 reported the previous year.

The profit picture for American

Tobacco was even brighter, with the company reporting that net income for the first six months of 1964 was the highest in its history. First half net income amounted to \$32,955,000 as compared with \$31,289,000 in the first half of 1963.

In the 1964 second quarter, sales and earnings set record highs. Net income for the three months ended June 30 was \$19,523,000 as compared with \$17,398,000 for the 1963 second quarter.

Robert B. Walker, American Tobacco president, said that advertising and promotional expenses during the first half of 1964 were the highest in the company's history and reflected the cost of introducing such new brands as Carlton, Half and Half (pipe tobacco in a filter cigarette) and New Montclair.

Walker added that the increase in the company's second quarter dollar volume (more than \$6 million) reflects sales gains by Pall Mall, the company's biggest brand and largest-selling cigarette in the nation. The same is true, he said, for the company's Tareyton cigarette which pioneered activated charcoal filtration.

## Stronger Quarter and Half for Storer Broadcasting

**Miami, Fla.** — Recording a 10.5 percent hike in tv revenues and 9.5 percent in radio, Storer Broadcasting reports a record 1964 second quarter. Gross revenues increased from \$10,147,147 in 1963 to \$11,022,173 in 1964.

New income for Storer's 1964 second quarter increased to \$1,990,633 (or 98.6 cents per share) from \$1,304,437 the previous year (or 63 cents per share). The 1963 figure included a nonrecurring loss of \$256,247 on disposal assets.

Revenues for the first six months of 1964 were \$21,430,332, up from \$19,917,858. Earnings jumped to \$3,585,213 in 1964 as opposed to \$2,931,654 in 1963.

George B. Storer, Jr., president of the company which operates 12 radio and tv stations in eight states, attributed much of the radio stations' increase to the fine showing now being made by the company's New York station, WHN, which was purchased in 1961 for a record \$11 million. He attributed the increases in tv revenues to the continuing growth trend of the industry, particularly in the larger market.

## Fogarty To Head Iowa CATV Firm

**Des Moines, Iowa** — The newly formed Meredith Avco, Inc., set up to operate community antenna systems, has just elected Frank Fogarty as its president.

Other officers elected were Arthur Rasmussen, vice president; H. Y. Engeldinger, treasurer; Gordon Tuttle, secretary.

The company, formed earlier this month, has a planned capitalization of \$10 million, and stock ownership will be held equally by Meredith and Avco.

## Xerox Bankrolling U.N. Entry into Television

**New York** — With the Xerox Corp. picking up the \$4 million tab, the United Nations is making its entry into television via the formation of Telsun Foundation, Inc., a non-profit organization headed by Paul Hoffman, managing director of the U.N. Special Fund.

The \$4 million has been pinpointed for making six 90-minute filmed dramas aimed at the dramatization of the whole range of U.N. activities.

Because of the nature of the programs Xerox will dispense with commercials, limiting its message to institutional identification.

## DDB Third Major Agency To Go Public

**New York** — The other two major ad agencies which decided to go public are about to have company — Doyle Dane Bernbach, Inc. The fast-growing agency last week announced that it had filed a registration statement with the Securities and Exchange Commission for the proposed sale of 247,000 shares of Class A stock.

By its action, Doyle Dane joins ranks with Papert, Koeng, Lois, Inc. and Foote, Cone & Belding, Inc.

Doyle Dane currently bills about \$75 million, and in the last year has found itself increasingly involved in tv advertising. A year ago, the agency's tv work was only about 19 percent of total billing.

This year, the tv figure is expected to more than double.

Shares of stock to be offered to the public are currently in the possession of 25 shareholders who will continue to own substantial amounts after the sale is completed. These include William Dane, president of the agency, Ned Doyle, executive vice president, and Maxwell Dane, vice president and general manager.

Although the SEC has not yet given Doyle Dane the green light, prospective buyers will be investing in a company which earned \$230,810 in 1961, \$414,672 in 1962, \$806,749 in 1963 and \$868,095 in the first half of 1964. It jumped in billings from \$25 million in 1959 to the current \$75 million.

## Sarnoff Opposes Curbs on Use Of Election Night Computers

**Providence, R.I.**—Voicing strong opposition to those who would restrict the use of computerized election results until the polls close, Robert W. Sarnoff, NBC board chairman, told a commencement audience at Bryant College, "Restrictions on the free and speedy flow of election return data would not only be at odds with the basic principles of democracy, but would remove a bulwark against the improper manipulation of such information — muzzling the watchdog while the front gate remains wide open."

Sarnoff pointed out that the call for prohibitive legislation was "born of the expressed fear that reporting results from eastern states could influence the decision of voters in the West where the polls are still open."

He added: "I believe the discussion largely ignores the basic function of a news organization — of

an open communications system — in a free society. It is the obligation of radio and television, in common with all news media, to present significant information to the public as soon as it is available, using all the best tools at their command."

Sarnoff said that those who would silence the machines with legislation "do not have the answer to the problem, if indeed there is a problem. It seems to me that the real challenge is to our willingness to acknowledge these new techniques as a welcome ingredient of our times, placing additional reliance on individual responsibility, to be sure, but quickening the free flow of information so vital to our free development."

### NBC Radio Racks Up \$5 Million in Sales

**New York** — Business is better than ever at NBC Radio with the network reporting an impressive \$5 million in sales from April 16 through July 17, 1964. Including both new business and renewals, this represents a 78.7 percent hike in sales over the same period last year.

"Total sales for all of last year were our biggest since our format change in 1960," said William K. McDaniel, executive vice president in charge of the NBC Radio Network division. McDaniel added that this "demonstrates once again advertiser awareness of radio's ability to move merchandise."

A highlight of the network's new business was the return of the Pet Milk Company to network radio after a 10-year absence.

### ABC-Paramount Reports Record Quarter Earnings

**New York** — A 40 percent boost in second quarter earnings has been reported by Leonard H. Golden, son, president of American Broadcasting-Paramount Theatres, Inc.

Earnings of \$2,568,000 in the second quarter of 1964, as compared with \$1,830,000 the previous year, represent the highest for any such quarter in the history of the company. On a per share basis, the increased earnings mean 56 cents a share as compared with 41 cents a share the previous year.

It was pointed out that the hike in earnings principally reflected improvement in tv and radio broadcasting and theaters.

Also, the company reported some benefit was derived from the lower 1964 Federal income tax rates.

In his letter to stockholders, Goldenson also cited the performance of the ABC Television Network which, he said, achieved higher audience levels than last year both in nighttime and daytime programming.

## Rollins, Capital Cities Profits Rise

**New York** — Rosy profit pictures have been noted for Capital Cities Broadcasting Corp. and Rollins Broadcasting. Rollins' year-end report showed a boost of 54.1 percent in earnings over the previous year. Capital Cities recorded a 44 percent hike in net profits for the first half of 1964.

Rollins revenues for the year ending April 30, 1964, were \$9,130,958, an increase of 15.6 percent over the previous year's \$7,899,744. Earnings were \$894,254 as compared with \$580,388 the year before. On a per share basis, earnings were 93 cents, an increase of 52.5 percent.

O. Wayne Rollins, president of the diversified firm, in his report to stockholders said that Rollins television division's revenue growth was almost 40 percent better than over-all tv industry growth, and that the radio division's revenue growth was more than one and a half times better than that of the radio industry's revenue growth.

He added that for the tenth consecutive year the national sales for the company's Negro-programmed radio stations showed an increase of approximately 30 percent.

In addition to three tv stations and seven radio outlets, Rollins also markets cosmetic products for Negroes and operates an outdoor advertising firm in Mexico and the United States.

Net profit for Capital Cities in the first half of 1964 was up 44 percent, from \$912,445 in 1963 to \$1,309,381 this year. Also, according to Frank M. Smith, president of Capital Cities, the current profit is more than double that of the 1962 first half when a total of \$633,025 was recorded.

Among the reasons cited by Smith for the increases are the rising demands for broadcast time, especially on the local level, and development of two stations acquired in late 1961, WPAT-AM-FM Paterson, N.J., and WKBW-AM-TV Buffalo, N.Y.

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# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## Alcoa years for program autonomy

Don't jump to the inference that this could turn into a trend, but Alcoa will, by the end of the 1964-65 season, have had it as just one of multiple sponsors in a program. It's talking about going back to supporting a show of its own. In terms of economics, Alcoa will admit that it's quite well off with the program that it's in, namely Huntley-Brinkley, paying \$19,200 for a commercial minute and getting a cost-per-thousand of \$2.10. But two facets appear to be rankling Alcoa: (1) the fact that the Huntley-Brinkley strip has at least nine other corporate sponsors and who knows how many different products, (2) as man doesn't live by bread alone, a firm of Alcoa's stature should look to other values — like, for instance, prestige, an image of its own and the promotional-publicity benefits that accrue from exclusive association with the type of show that raises you above the norm. The thought may be nostalgic as far as network management concepts of programing are concerned, but Alcoa, it might be said, sees itself as the sort of company that would project its image best via association with an "Alcoa Theatre."

## Unicap goes 52-week spot radio

The first big break for spot radio for the fall: a campaign by Upjohn for its Unicap vitamin (first time for the brand in spot) using sizable weekly plans in about 30 markets. Starting Sept. 14, the schedule is due to run to Oct. 18, 1965. McAdams, William Douglas is the agency and Mary Darling, the buyer. Upjohn in recent years has bought co-sponsorships in network tv specials for the vitamin and also used tv network daytime.

## J. P. Stevens fattens spot tv kitty

J. P. Stevens & Co.'s efforts to sell its customers' customers has turned into quite a spot tv thing for this leading wool manufacturer. The budget for this fall has been better than doubled compared to the previous year. In addition to participating in NFL pre-game shows in 10 markets, Stevens will have spot schedules

running in 25 other markets. The promotion centers around Stevens' Consort fabric for men's slacks. Labels are furnished the garment makers along with the yardage. As part of the pre-sell for the manufacturer, Stevens has a franchise tie-in with the football league itself and the personal services of star line-backer Sam Huff on commercials and "good-willing" among the manufacturing trade. The spot campaign takes off Aug. 15, which is coincidental with AFL pre-season games. McCann-Erickson has the account.

## Y&R mergers account brainpower

Young & Rubicam has been quietly revamping — or what might be described as streamlining — its top account management. Eliminated are the six little divisions, each headed by a senior vice president. Apparently it worked out better on paper than it did under the exigencies of modern agency operation. The new system: a coterie of senior vice presidents who function as a group or committee, with James P. (Joe) Wilkerson as chairman. Other committeemen: George P. Dippy, Randolph McKelvey, Gardiner Layng, Hadley Atlass. Main objective: more bigger brains to bring to bear collectively on important problems — or crises — as they pop up.

## Product re-evaluation for Heinz?

Watch for H. J. Heinz, which spends around \$5 million in tv, to go through a general re-shuffling of its market approach, and a deep appraisal of its whole line of soups, especially with relation to the various kinds of soups that compete directly with Campbell. The inner-searching is all part of the organizational re-scramble that's been going on this year at Heinz, such as the switching of its \$9.5 million account and the recruitment of marketing people from P&G and other dynamic package goods manufacturers.

## No series hits 40 average for season

A Lexington Avenue agency averaged out the NTI ratings for the 1963-64 season's regularly scheduled nighttime series, starting with

the October report and ending with the April report, and noted following bracket aspects in the Top 40: only four programs averaged 30 or better, 10 programs ranged from a 25 rating to a just below 30 rating, 22 programs fell within the 20 to the 24 bracket and the remaining four series averaged between 19.4 and 19.8. For the season, averaged-out Top 20 in this agency's computation:

Rank	Program Series	Average Rating
1.	Beverly Hillbillies	39.1
2.	Bonanza	36.9
3.	Dick Van Dyke Show	33.3
4.	Petticoat Junction	30.3
5.	Andy Griffith	29.4
6.	The Lucy Show	28.1
7.	Candid Camera	27.7
8.	Ed Sullivan	27.5
9.	Danny Thomas	26.7
10.	My Favorite Martian	26.3
11.	Red Skelton Show	25.7
12.	I've Got a Secret	25.0
13.	Lassie	25.0
14.	Jack Benny	25.0
15.	Jackie Gleason	24.6
16.	Donna Reed	24.5
17.	The Virginian	24.0
18.	Patty Duke Show	23.9
19.	Dr. Kildare	23.6
20.	Gunsmoke	23.5

Note: In the Top 20, CBS scored 15; NBC, 3; ABC, 2. In the Top 40, it was CBS, 21; ABC, 11; NBC, 8.

### Agencies delivering a neat profit

Deemed a profitable agency operation for the stockholders is one that ends up annually with at least a one percent margin after federal taxes. Generally regarded in the trade as among the members of this profits club are Ted Bates, Benton & Bowles, Compton, Dancer-Fitzgerald-Sample, William Esty and Foote, Cone & Belding.

### Overemphasis on profits can hurt

An agency's ability to produce a high profit also has its possible liabilities, as is evident right now with one of the most respected in the industry. The stress on profits often makes mandatory: understaffing, a sustained high pressure operation and lack of full service, as measured by the exigencies of modern marketing.

When explosive situations or crises arise, an agency so constituted is not quite able to bring all the "fire fighting" resources to bear. The aforesaid highly respected agency is currently in trouble with two accounts — one over the \$10 million mark and the other billing in the \$5 million bracket. The moral: an agency can aim for a nice profit and a tightly-knit operation, but at the same time it must make sure that its service flanks are well guarded.

### Plymouth-Valiant acts on radio

First of the automotives to start action on buying spot radio for the fall: Plymouth-Valiant Div. of Chrysler, out of N.W. Ayer in Philadelphia, Campaign, introducing 1965 model, will run from Sept. 23 to Oct. 6. First week, 18 spots; second week, 12 spots. As a rule, Ford factory is the first to call for "new model" availabilities, but this time Plymouth-Valiant's way out front in laying the groundwork for the introductory hoopla.

### Fringe time viewing up all year

It's been a gratifying viewing season even for fringe times. The fringe hike, according to a breakdown compiled by Nielsen at SPONSOR SCORE's request, applies to the summer months as well as winter. The trend is, obviously, of special significance to spot tv because it is within these fringe precincts that stations do the bulk of their minute announcement selling. It is also the more desirable roost for piggy-backs. You might almost say that as fringe time goes, so does the revenue fortunes of a network affiliate. Now on to the statistical picture. First, a comparison of homes using tv from 5 to 7:30 p.m., Monday through Sunday:

Year	Winter*	Summer**	Full Season***
1961-62	43.4%	29.3%	36.4%
1962-63	42.4	29.9	36.1
1963-64	45.0	30.4	37.7

Second, a comparison of homes using tv for the fringe span starting at 11 p.m. and ending 1 a.m., Monday through Sunday:

Year	Winter*	Summer**	Full Season***
1961-62	23.3%	20.8%	22.1%
1962-63	23.5	21.9	22.7
1963-64	24.5	22.0	23.3

\*November through April  
 \*\*May through October  
 \*\*\*May to April of following year

CONTINUED ON NEXT PAGE

## TvB in quandry over '64 theme

You might think that after all these years the TvB would be hard put to come up with a tocsin theme for its annual meet — the latest due at the New York Hilton Nov. 18-19. But perish the thought. If there's any problem, it's in trying to decide which one of two proposed themes to choose. The pair are being kept close to the vest meanwhile. The two-day pitch will be preceded by a two-day meeting of the TvB board.

## Latest radio vignette syndication

Something new in syndicated radio programming is slated for unveiling in September. The sales and distribution organization, which will operate basically out of New Jersey, has an ambitious line of "target" programming. It will specialize in the vignette type. Included among the titles: Garden Notebook, Daily Diet, Exercising for Health and Figure, Sports Scene, This is Living, Better Bridge, Great Bylines. The syndicate hopes eventually to open branch offices in Cleveland, Milwaukee, Dallas and San Francisco.

## RAB sets date for spot data release

The Radio Advertising Bureau has set a target date for its first compilation of national-regional spot radio revenue by advertiser and product. That date: Monday, Aug. 3. The data, covering the first quarter of 1964, will have been processed from billings material turned in by reps and New York stations to the accounting firm of Peat, Marick & Mitchell. Bill Ensign has been coordinating the project.

## ARF tv set data due in early fall

The Advertising Research Foundation will make available to its subscribers by late September or early October a comprehensive breakout of tv homes based on data collected this May by the Census Bureau. The breakout will consist of (1) percentage of tv homes to all U.S.

households, (2) homes with a single tv set, (3) homes with two sets or more, (4) set count by types of households and by Nielsen's areas and geographic areas, (5) breakdowns by the four Census Bureau regions and nine divisions. This will be the first benchmark on tv homes and sets since 1962. It is this benchmark that Nielsen uses to make its tv home projections. It is expected that the gain in television homes has better than kept pace with the increase in households.

## A tv prospect to watch: Chas. Pfizer

If you're an alert seller of air media, you ought to keep your eye on the growth of Chas. Pfizer & Co. Inc., in the consumer products field. This one all-ethical drug firm has been moving fast in the way of acquisitions with long range plans which some day may make it another Bristol-Myers. Among the buyouts: Barbasol Co., Thos. Leeming & Co., Coty and Desitin Co., an old line of baby skin care products. The Pfizer name may have a relatively long history but it shows signs of being ready to adopt the latest consumer marketing methods and moving into tv and radio on a grand scale. Also worthy of note: here is another giant that keeps moving more and more into the consumer goods field — American Cyanamid. Among recent takeovers: John Breck Co., Max Factor and Dumas Milner Corp. (Pine-Sol, Perma Starch).

## Flexibility can avoid jeopardy

Do the techniques of network tv buying require restudy and reappraisal by an agency every few years? Are the approaches to buying, that met a client's needs and problems five years ago, possibly off gear today, both economically and marketing wise? It would be a good idea for a certain major agency with an enormous stake in tv to ponder these questions seriously. The reason: said agency has become vulnerable with a client who rates among the top 10 in tv. The gripe became evident during a meeting with an agency that was pitching for a slice of the account. The things that disturbed the client about his network agency of record: (1) a laxity

as to keeping abreast of buying trends and taking advantage of them, (2) a tendency to buy everything, whenever possible, on the basis of six-months-old ratings — like using nothing but March ratings in singling out program prospects for the fall, (3) a diehard mechanistic system for media preplanning.

### Fall nighttime holdouts dwindle

The holdouts from nighttime commitments for the fall have started to come through as far as NBC-TV is concerned. Among those putting it on the line: Dow Chemical, Lehn & Fink, Norwich Pharmacal, General Cigar, American Motors. Two yet to be heard from: Beech-Nut and Metrecal, which just named Ogilvy, Benson & Mather as new agency. Metrecal is good for \$5 million and Beech-Nut for \$2.5 million. NBC-TV daytime sales had it even livelier. Among those setting themselves for the fourth quarter: American Chicle, General Mills, Thos. Leeming, Duffy-Mott, Pittsburgh Plate Glass, Plough, National Cotton Council.

### Vick remedies in Thanksgiving parade

Rather offbeat for this alliance: Vick Chemical and Macy's Thanksgiving Day parade on NBC-TV, down for a third of the program. Vick apparently figures that the event, because of its family pull, can be promoted to the trade with exceptional effect. Another third of the parade has been picked up by M&M Candy. In the past Goodyear sponsored part of the program regularly, of course, due to the use of the giant balloons.

### Nescafe's 30-30 plan meets snag

Nescafe's spot radio 30-30 plan is running into something of a problem on the West Coast. Under the plan, Nescafe pays for the full minute but opens half of it to gratis use by a supermarket, that is, with any kind of copy it chooses. The snag that has developed: a number of the stations offered the plan are insisting that the type of copy be restricted in the case of the supermarkets to institutional pitches on services

and departments, but no particular product or item available in the store. For that sort of sell, the stations feel, they've got their own time for purchase by supermarkets. Then again, the 30-30 arrangement might bring frowns from supermarkets that prefer to have manufacturers do any form of cooperating directly with them.

### Network tv users up 15 percent

Network tv's course in corraling customers continues upward. April usually represents the peak of the season and the 1964 April NTI report accounted for 15 percent more corporate buyers of network than the like report of 1963. The users in terms of scheduling their commitments compared this way:

Time Spectrum	1964	1963
Nighttime only	74	72
Daytime only	83	66
Both night and day	77	66
<b>Total Users</b>	<b>234</b>	<b>204</b>

### Bar to hunting-fishing syndication

Have you ever wondered why it's tough to find enough syndicated hunting and fishing films? The answer: prospective sponsors take the position that a show of this type can't do them much good among hunting and fishing aficionados until the material is confined to favorite field and stream area. What's good in Colorado may not be so hotsy-totsy for the boys in the far Northwest — all of which moves a series beyond the economic range of syndication.

### McCann-E feeds 'em to JWT

It may surprise you to learn that J. Walter Thompson has perhaps the biggest quota of alumni out of McCann-Erickson. In other words, McCann might be called quite a breeding ground for JWT manpower. Here are some of those with key or important spots at JWT who have come out of McCann-Erickson: Don Armstrong, Rud McKee, Steve Aubrey, Roy Madison, Jim Kleid, Dave Boffey, Sam P. Walker. Both Armstrong and McKee are senior vice presidents.



## Charlotte is Pie à la mode

Metro Charlotte is just the topping on a trading area 75 miles wide . . . your client's treat when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT 50,000 watt signal delivers Charlotte PLUS — a market of more than TWO MILLION PEOPLE with \$2½ BILLION in buying power. It's easy as pie to get the full WBT story from your BLAIR manager.

**WBT RADIO**  
**CHARLOTTE**



Jefferson Standard Broadcasting Company

## Tv: pop bottle genie

Soft drink bottlers are finding strength in spot television — so much so that they upped 1963 budgets 40 percent to buy more, more, more . . .

**T**he strength of the Pepsi-Cola marketing is in its advertising, promotion and public relations," says Pepsi vice president D. Mitchell Cox.

"We feel our tv advertising investment is a sound one because it is the most effective way to reach the largest amount of people in the area our plants cover," says a spokesman for one of the Royal Crown bottling companies.

A Coca-Cola general manager points out, "Our aim is to get our message to the most people in the shortest amount of time. Tv does just that."

That's a quick sample of advertising thinking in the \$2.3 billion soft drink field, as recently reported in *Bottling Industry*, a publication for carbonated beverage companies. The pop bottlers and tv are a good team, the magazine

explains, "because the best prospects for soft drinks are the same people who watch television most often."

Last year and this, that fact has made a difference along Madison Avenue — a big difference:

- In 1963, the nation's soft drink bottlers upped their total billing by a gigantic 40 percent over the previous year.

- That 40 percent hike, says TvB, "surpassed the national growth for tv advertising registered for any other product class."

- Plunking down a deluxe \$43.8 million for local and network tv last year even broke the bottlers' own previous record.

- For the first time, the nation's Big List (of the 100 top tv spenders) included four of the soft drink giants—Coca-Cola (the nation's 13th largest



user of tv), Pepsi-Cola (31st), Royal Crown (94th and appearing on the list for the first time) and Seven-Up (99th). The first three also made the top-100 list of spot television users.

• And this tv trend, it appears, is just beginning. To date, figures for 1964 already indicate that soft drink spots have jumped from \$6 million to \$10.8 million during the first quarter.

Tv and soft drinks have struck a match, all right. But that doesn't automatically spell "profit, profit, profit." In fact, the bottlers' rush to television tells a lot about the state of their industry today.

Relatively few companies — chiefly only the parents (those issuing bottling franchises) — can afford network time: Canada Dry Corp., Coea-Cola Co., Dr. Pepper Co., Pepsi-Cola Co. and Seven-Up Co. (see graph). Their network total of \$11.2 million last year was up \$2.4 million over 1962.

*But their network spending is already down \$1.5 million in just the first quarter of 1964, from \$1,936,500 last year to only \$468,600.*

That doesn't mean the soft drink crowd can't meet the stiff costs of big time airtime. It means only that, good as network exposure is for them, they're putting some of their dollars to even better use.

The switchover is to spot.

Not only does spot allow for less expensive participation in the power and pull of television's near-magic sell, but even more important it allows for group cooperation. Part of the advertising load is thus shifted from the parent companies' shoulders to those of their franchised bottlers, many of whom are now able to put their own dollars into tv (see table).

In fact, bottlers (usually following parent company plans and promotions as prepared by major advertising agencies) are taking full advantage of all that spot television has to offer, turning it off and on like a soda spigot at an ice cream fountain.

The parent companies are following the trend by buying a spot—i.e., a participation — instead of a network show. Pepsi's Philip Hinerfeld, vice president and director of advertising, says in *Bottling Industry*: "By selecting judiciously a

variety of programs in which to place our participating minutes, we not only increase our reach potential but also reduce our risk factor."

Such an advantage is strengthened, not weakened, when the advertising is taken on a local co-op basis with bottler distributors.

By selecting his own participations or faking spot announcements adjacent to network shows, the local bottler gains a feeling of strength and identification and, of course, excellent control. (Says one, "Generally you can cancel out on just two weeks' notice.")

The problem is that even the relatively lower costs of spot tv do require caution. Says a Canada Dry spokesman, "As tv is, relatively, an expensive medium, it must be used with care. We encourage the use of tv advertising in those markets where it has been found effective and *has passed rigorous testing [italics ours].*"

Perhaps the chief reason for increased tv expenditures by soft drink companies is the sharper-than-ever competition within their own field. Coea-Cola, which held 60 percent of the soft drink market in 1962, was reportedly down to 31 percent at the end of 1963, even though it had spent some \$19.4 million (including bottlers' shares) on television alone during the same year.

Such a fast-moving market clearly requires close attention.

Tailor-made, spot tv is one way to pick up a dropped advertising stitch in time, and just about every bottler in the business has caught on to the trend. Says *Bottling Industry*, "Virtually every major franchise

firm, independent and locally-owned bottling plant in television advertising [in 1963] boosted expenditures, and a host of additional operations became first-time advertisers."

Here's how the advantages of spot tv are made to apply to specific soft drink needs, some of which are particularly urgent right now:

• **To introduce new products as they move from test market to regional to national distribution.** Right now, the big rush is to bring out dietetic or low-calorie soft drinks (see story on page 30).

• **To introduce new packages.** A couple of years ago, the trend was toward larger bottles (Coca-Cola, according to one observer, "overstayed the 6½-ounce bottle"). Another direction has been toward cans. Now, with well established companies in other fields (like Del Monte) coming out with new soft drink lines (sparkling beverages) in their own containers (bottles and cans), the competitive importance of visual sell is self evident. In areas where color is vital to new package identification, print still has the lead, a situation that's likely to change radically with this year's expected increases in color tv set sales.

• **To minimize advertising waste.** For example, the Royal Crown Bottling Co. of Norfolk, Va., is sidestepping the soft drink bottlers' traditional target — teenagers — to concentrate tv selling on housewives. Surveys indicate that the teenagers' mothers, as soft drink consumers themselves, buy the brand they like most at the supermarket, scene of most Royal Crown sales. It

#### NETWORK TV ADVERTISING\*

The Coca-Cola Co.	\$5,770,000
Pepsi-Cola Co.	\$2,466,700
The Seven-Up Co.	\$1,881,200
Canada Dry Corp.	\$676,900
Dr. Pepper Co.	\$439,800

\*For 1963; source, TvB.

might be different if Royal Crown were sold "on tap" at soda fountains where the teenage coin counts. It usually isn't, though.

● **To allow advertising to react as quickly as does the market itself to outside circumstances.** This doesn't pertain only to the seasonal and day-to-day shifts within the soft drink fold that may too often depend on a vagary like the weather. To speed just one special promotion project for its highly successful Diet-Rite Cola, Royal Crown is reportedly spending \$1.7 million on television, in addition to its regular TV budget. Competition must be able to meet this, and fast, when it hits—or pay the consequences.

● **To lend itself to co-op advertising**—as noted, a popular strategy just now throughout the soft drink business. "Joint fund advertising" in which ad costs are shared between parent company and franchise-holder reportedly amounts to a 50-50 deal "in many instances." Possibly because more of its bottlers are spending more of their own money this year on advertising that is mutually beneficial, Pepsi-Cola is said to be upping its television budget 30 percent.

● **To zero in on strictly local situations.** Different bottlers of the same product sometimes join in buying spot tv for a regional market when, depending on the power of a particular station's signal, the broadcasting pattern overlaps several "territories." Costs are prorated according to the number of tv viewers in each franchise area.

● **To meet competition, not only from within the field, but also from without.** For instance, another real hot-weather seller is beer, and breweries have long been using television for everything it's worth, another matter to be considered by soft drink men who want to increase their sales. And there's a lot of room for the soft drink business to expand, if one considers that coffee, the leading beverage, is drunk by 73 percent of the public, while only about 34 percent drink pop.

These considerations, and the resultant increases in tv spending, are all coming to a head right now, for soft drink sales (and the promotion that builds them) will undoubtedly hit their 1964 peak during the hot-weather July - August - September quarter. ■

## SPOT TV ADVERTISING \*\*

Company	Amount	Company	Amount
Coca-Cola Co. *	\$ 13,646,300	Chas. E. Hires Co. *	\$ 43,800
Pepsi-Colo Co. *	7,865,800	Double-Cola Co. *	38,800
Royal Crown Colo Co. *	3,764,500	Frank's Beverages	37,600
Seven-Up Co. *	1,544,600	Delaware Punch Co. *	35,600
Canada Dry Corp. *	1,435,300	Hommer Beverage Co. *	32,500
Cott Beverage Corp. *	566,800	Nesbitt Fruit Products *	32,400
Dr. Pepper Co. *	551,000	Mel Ray Beverage Co.	25,000
Schweppes (USA), Ltd. *	393,000	Clicquot Club Co. *	22,500
A. J. Confield Co.	374,200	Barq's Root Beer Co. *	20,500
Faygo Beverage Co.	338,500	National NuGrape Co. *	17,600
Bubble-Up Corp *	321,600	Quench Co. *	17,400
Squirt Co. *	266,700	Duffy Brothers, Inc.	10,400
Hoffmon Beverage Co.*	205,700	White Rock Corp. *	10,000
Miller-Becker Co. *	147,300	Buffalo Rock Bottling Co.	6,800
Crush International *	116,300	Green Spot Inc. *	6,800
Old Colony Co. *	106,300	Krim-Ko Corp.	6,300
Golden Age Corp. *	80,700	Tru-Ade Co. *	5,100
Vernor's Ginger Ale *	79,800	Gropette Co. *	3,200
Yoo-Hoo Chocolate Beverage Corp.	59,200	Quinine Vichy Co.	2,300
John Graf Co.	58,300	Sorotogo-Vichy Co.	1,800
Moxie Co. *	51,600	Mo's Bottling Co. *	1,300
Frostie Co. *	50,300	Citrus Products Co.	1,200
Mission Dry Corp. *	46,400	Cloverdale Spring Co.	1,200
		Jacob Ries Bottling Works	1,100

\*\* For 1963 Source: TvB  
\* Bottlers

The tide toward low calorie count is both promise and threat — but no longer just a groundswell

# Diet



■ Diet drinks currently provide the biggest tidal wave the swelling \$2.3 billion soft drink industry has seen in many months, and any bottler with a sound tv “surfboard” stands a great chance of riding the sales crest.

Tricky sport, though, this dietetic soft drink business. On one hand, it offers the industry its greatest single route to real dollar increases — via totally new customers as well as new products. On the other hand, it threatens (depending on your viewpoint) to revise the whole market structure, for the dietetic leaders to date are not the giants who've traditionally led the way — Coe-Cola for cola flavors, Canada Dry for ginger ales and mixes, Seven-Up for its single-entry and widely used lemon-lime product.

The dietetic idea came in slow, right after World War II, and as recently as 1959 low calorie drinks had only 1.3 percent of the total market. Pioneer products were chiefly pitched at diabetics or consumers with really serious weight problems, thus had a slightly anti-septic aura about them which wasn't helped by low quality, poor taste and premium prices.

Things changed as at the crack of a whip in 1962, though, when Royal Crown introduced Diet-Rite. This one really beat the taste-quality problem and, marketed wisely, became the No. 4 cola in a speedy 18 months. It's helped Royal Crown hoist sales to an estimated \$43 million this year.

The soft drink industry, as quick to spot a trend as an unwashed bottle, latched right on. Within two years, ease sales of dietary drinks quadrupled from 1961's 25 million to 1963's 100 million. Today's ex-

# drinks: tv fatteners

erts (like Abbott Labs, which produces most of the industry's sweeteners) predict the slim-line drink lines may account for as much as 30 to 50 percent of total case sales within five years.

Though women were the first and (word choice is deliberate) biggest buyers of the get-thin soft drinks, sales have zipped right along, thanks to the wild increase of U.S. weight watchers. The trade attributes this to several factors, chiefly doctors, insurance company statistics, government physical fitness programs and, tellingly, *mass media*. Today you don't have to be strictly on a diet in order to be conscious of overweight and its attendant problems. In fact, dietetic drinks, which first were characterized as an upper income, urban women's product, have been taken over by children, teenagers and, yes, men too. Weight-conscious males consumed 25 percent of all dietetic drinks sold last year and the product was used in 45 percent of all U.S. households.

For the immediate future, low-calorie beverages are reaching for maybe 10 percent of the soft drink market by the end of 1964. To do so, bottlers will undoubtedly use just as much tv as they can afford.

Here are a few of the major entries in the share-of-market race, plus a word or two about the current status of each:

**Diet-Rite**, the starter of it all, still leads with something like 40 percent of all sales. To keep and expand that lead, Royal Crown will spend an estimated \$10 million on advertising this year, possibly from 3 to 50 percent of it on television.

**Upper 10**, another Royal Crown entry, has a lemon-lime flavor and

thus is not competitive with Diet-Rite. (Last year, lemon-lime drinks were second favorite flavor, with 15 percent of the market, whereas cola flavors copped the lead with 60 percent. Then came orange in third place, with root beer fourth.) Upper 10 has just successfully passed market testing, is now ready for the bigtime.

**Tab**, Coca-Cola's new one, is whittling away at the distribution problem faced by every new entrant, is already about 90 percent national. Considering the financial strength of its parent, it will get every bit of promotional tv backing that sales clues suggest.

Dr. Pepper, a company that attributes to television "much" of its 18 percent sales increase in 1963, is sending out two new ones — **Dietetic Dr. Pepper** and **Pommac**, an import from Sweden that tastes like Cognac. They're being backed with participations on NBC-TV seven nights a week (two programs some nights). Over-all tv budget is up 20 percent over 1963.

**Like**, the get-slim drink laddled up by Seven-Up, hopes for distribution to all 500 plus Seven-Up bottlers, may use tv to get it. Tv, print and some radio — probably in that order — will be used to promote Like. The New York bottler is already using 60-second spots on CBS exclusively, ten a week.

**Canada Dry** is the first company to produce a complete line of low-calorie entrants, including all flavors and such popular mixers as Tom Collins, etc. Showing them off suitably to the Canada Dry public is likely to increase the company's tv budget substantially.

**Diet Pepsi-Cola** (which, because of supermarket shelf space short-

ages, is likely to replace the year-old, also cola-flavored Patio Diet Cola) was such a success in its seven or eight test markets that it's been released to all 500-plus Pepsi bottlers, of whom 300 (covering 80 percent of the country) are in production. Use of tv? Says Pepsi vice president Hinerfeld, "We try to make it the *major* medium." Television — as well as new products to show on it — has helped regional bottlers increase dollar grosses from 15 to 30 percent during the first quarter. To introduce new products and their new packaging, part of Pepsi's advertising job must necessarily be pictorial, says Hinerfeld.

**Metri-Cola**, out of New Haven's Cott Beverage Co. by Mead Johnson & Co. (pace-setters with their Metrecol), combines the expertise of both diet-thoughtful companies into an imaginative new sales concept. This, like other Cott beverages, undoubtedly will get heavy tv support.

Other bottlers with good prospects in the dietetic competition include Shasta Beverages, Hoffman Beverages (**Lo-Lo Cola**), Vernor's one-calorie ginger ale and one-calorie **Lift**, No-Cal Corp., Cantrell & Cochrane (**Slenderella Cola**), Squirt (**Squirt Dietetic**), Bubble Up (**Sugar-free Bubble Up**), Dad's Root Beer (**Dad's Dietricious**). Many are finding solid support with radio in addition to or instead of television.

As this article was being written, another new product, reportedly being test-marketed, seemed on its way. If successful, it could cancel out the whole artificially-sweetened dietetic formula and change the market once again a low-calorie sugar! ■

# Profile of tv ownership

With the growing prevalence of multi-set and color-set ownership, SPONSOR's contributing editor, Dr. John Thayer, probes the kind of families buying second color sets:

■ Chances are roughly three to one that the home with a single tv set (be it black-and-white or color) is a household of one to four family members. The same holds true of the home owning two or more sets, one of which is in color. Only about one-fourth of each of these two types of homes has a "large" family designation — five or more family members.

The multi-set black-and-white home, on the other hand, has a somewhat better than "three to two" chance of being a one to four member family. In 35.8 percent of all homes with more than one black-and-white set, the family count is five or more.

These estimates were arrived at through the study of some 1171 returned diaries used in the tabulation of the ARB tv national report for the week of January 11-17, 1964.

An analysis of Table 2 shows that one-third of all single-set and color-set homes claim one to two family members. Multi-set homes, however, show only a 17.3 percent

incidence of one to two member families.

It should be kept in mind when reading these results that, for purposes of this analysis, (1) a single-set home is a home containing only one set, which is either in black-and-white or color, (2) a multi-set home is a home containing two or more sets, all of which are in black-and-white, and (3) a color set home is a home containing one or more sets, one of which is in color.

**Employment Profile.** Active employment among male household heads tends to be somewhat higher in multi-set homes (90.4 percent) than in either single-set (79.7 percent) or color homes (83 percent). Male heads who are retired, however, have a higher incidence in color homes. This study finds that 13.2 percent of all color homes have a man-of-the-house falling into the retired status. Retired male heads in single-set homes account for 9.7 percent of the total, while only 5.1 percent of the multi-set homes contain a male head in this category.

Households with no male head on the other hand, are much more predominant in the single-set universe (8.8 percent). This, of course is partially due to the fact that most one-member families are single-set owners; therefore, widows, unmarried working girls, etc., would fall into this group. Taken as a unit, homes containing but one set are more than twice as likely to have no male head than are other homes. Multi-set homes show only a 3.1 percent incidence of "no man-of-the-house," while a comparable figure of 3.8 percent holds true of color homes.

At least in the sample studied, students and unemployed male heads play a rather insignificant role in all types of television homes.

Relative to the working housewife, no really significant differences can be found between any of the three types of tv homes. To qualify as an "employed female head of household," she must work at least 35 hours per week.

There is, however, a slight higher degree of housewife employ

TABLE 2

PROFILE OF TV OWNERSHIP

(by percentages)

	Employment Status of Female Heads of Households			Color Set Ownership		Number of Family Members		
	YES	NO	NO FEMALE	YES	NO	1 - 2	3 - 4	5+
SINGLE SET HOMES (color and b & w)	22.8	75.6	1.6	4.7	95.3	33.0	41.2	25.8
MULTI-SET HOMES (b & w only)	26.7	73.3	---	---	---	17.3	46.9	35.8
COLOR SET HOMES (single and multi-set homes)	22.6	75.5	1.9	---	---	32.1	45.3	22.6

TABLE 1

## PROFILE OF TV OWNERSHIP

(by percentages)

	Number of sets owned			Employment Status of Male Heads of Households				
	1	2	3+	EMPLOYED	RETIRED	STUDENT	UNEMPLOYED	NO MALE
SINGLE SET HOMES (color and b & w)	—	—	—	79.7	9.7	.6	1.2	8.8
MULTI-SET HOMES (b & w only)	—	94.4	5.6	90.4	5.1	.6	—	3.9
COLOR SET HOMES (single and multi-set homes)	41.5	49.1	9.4	83.0	13.2	—	—	3.8

ment in homes containing more than one black-and-white set. In single-set homes, 22.8 percent of all female household heads work; color homes have an incidence of 22.6 percent, while multi-set black-and-white homes show 26.7%.

**How many sets in color and multi-set homes?** Interestingly, 41.5 percent of all homes containing a color set report this to be their *only* set. The remaining 58.5 percent splits itself this way: 49.1 percent own two sets, one of which is in black-and-white, and 9.4 percent own three (or more) sets, two (or more) of which are in black-and-white.

As a sidelight, 4.7 percent of all homes owning but one set report that this set is in color.

Further, the sample under study shows that 94.4 percent of all multi-set homes own two tv sets, while the remaining 5.6 percent own three or more sets.

**Ownership profile by number of channels received.** In relation to the number of stations received by each of the three types of families, multi-

set and color-set homes tend to be located in areas where it is physically possible to receive a greater number of channels. Of all color homes, 47.2 percent are able to watch six or more stations, while 31.5 percent of all multi-set homes can get the same number of stations. The home containing only one tv set reports reception of six or more channels in only 25.6 percent of the cases studied.

Taken as a group, slightly more than 63 percent of all single and multi-set homes combined report receiving three to five stations.

About the same percentage of color homes (47.1 percent) say they can receive from three to five stations as say they can receive six or more stations (47.2 percent).

On the other hand, only 5.7 percent of all color homes report being able to receive only one or two channels. This is quite similar to multi-set homes (5 percent), but considerably lower than homes containing only one set, where 10.6 percent can receive only one or two stations.

**Education level and tv ownership.** Perhaps counter to the expected, only 28 percent of the color set sample claims that the male head-of-household has attended college. As was noted previously, there is a relatively high incidence of "retired male heads" in color-set homes. Since college attendance was not as much a prerequisite when these people were younger, it would follow, then, that these older retired males might tend to lower the overall education level.

More college-trained male heads are found in multi-set black-and-white homes (42.1 percent) than in either color or single-set homes.

Homes owning one set contain 33.7 percent male household heads falling into the "college trained" category.

Now that multi-set and color tv ownership is becoming more prevalent with each passing day, it is more important than ever before to know what kind of family buys a color set or second set. This study, then, was performed with this thought in mind. ■

TABLE 3

## PROFILE OF TV OWNERSHIP

(by percentages)

	Number of Stations Rec'd			Education of Male Head of Household	
	1 - 2	3 - 5	6 +	High School or Less	Attended College
SINGLE SET HOMES (color and b & w)	10.6	63.8	25.6	66.3	33.7
MULTI-SET HOMES (b & w only)	5.0	63.5	31.5	57.9	42.1
COLOR SET HOMES (single and multi-set homes)	5.7	47.1	47.2	72.0	28.0

# Trend to commercial

As NAB code presses altered piggyback status, Schwerin

■ The integrated commercial is unquestionably the orphan of the broadcast advertising world, according to a recent Schwerin Research report which found less than one percent of the 2000 commercials it tests each year to be of the integrated variety. (This type of spot announcement — designed to cure the piggyback — should not be confused with the commercial

format of the same name that is “integrated” into a show by having the message delivered by the program’s talent.)

With Sept. 1 the effective date for the NAB code revision that “clarifies” the interpretation of a piggyback as contrasted with an integrated announcement, the report notes successful uses of the integrated approach (two or more prod-

ucts interwoven in a unifying theme so as to appear as a single announcement) and believes it now offers sponsors a possible alternative to the piggyback. Although the new amendment does not bar piggybacks, such messages are to be counted as two or more commercials if the multiple product treatment does not conform to the integration framework.

Although quick to point out that like every other commercial approach, the history of the integrated announcement has been marked by both successful and unsuccessful executions, Schwerin looks for a revival of the integrated form and notes its achievements when used by two major companies

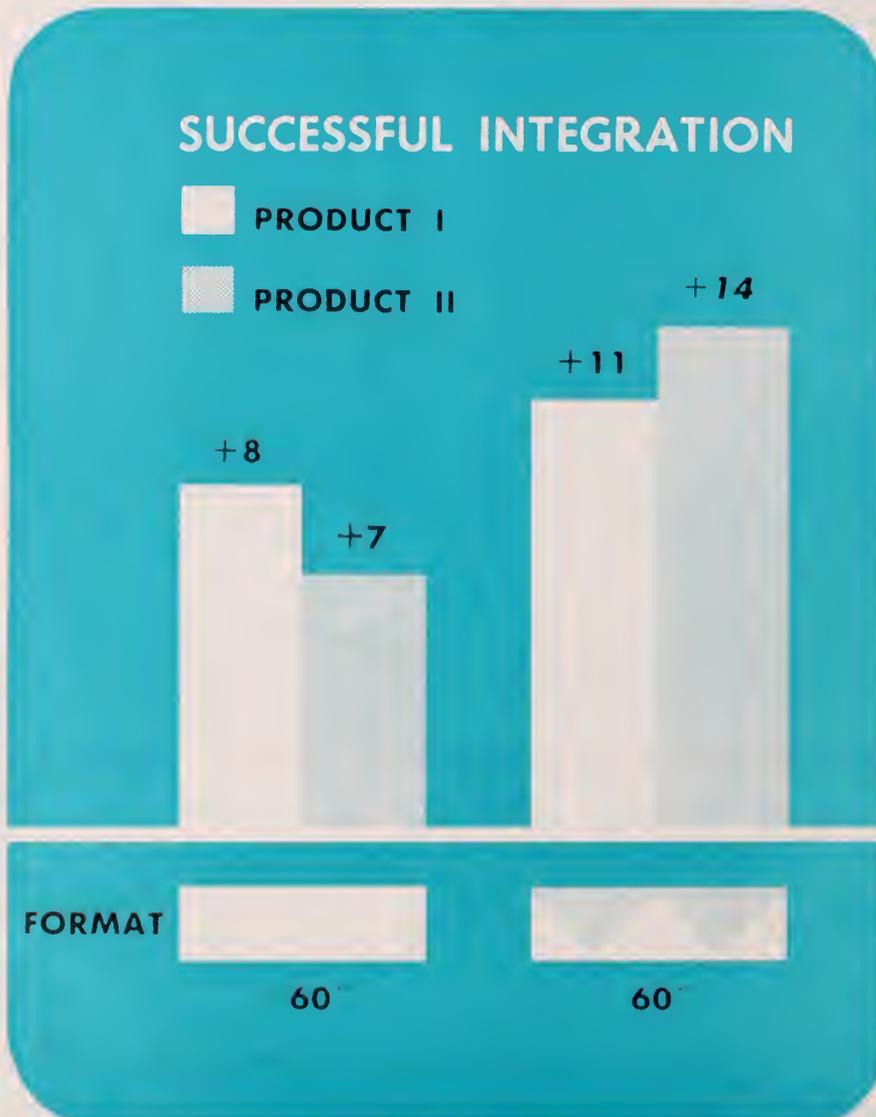
Schwerin charts the results of its pre-testing of a successful integrated commercial for two food items, designated in Chart A as Product I and Product II, which have a decidedly close relationship to each other.

The left hand set of bars measures consumer response for both items after the showing of a 60-second commercial that features only Product I. Measurement of viewer preference shows the “halo” effect for Product II (shaded bar) which, although unadvertised in the announcement, did benefit from an over-all brand awareness for the sponsor’s products. The second (right hand) series of bars show the change in consumer brand preference when both products were advertised in an integrated commercial. Both items benefited markedly from the integrated approach: Product II doubled in brand preference while a nearly 50 percent increase occurred for Product I.

In a second example, the research firm maintains that there is more than historical interest in a series of two-minute household item commercials, produced in the mid-

CHART A

FOOD PRODUCTS



# integration forecast

Research sees the revival of long-neglected tv format

1950s by a leading sponsor. The announcements highlighted one primary product while illustrating the advertiser's family of items in a "pantry parade" display, all aired on the celebrated *Omnibus* series. The "umbrella" approach of these commercials, as pre-tested by Schwerin (Chart B) shows consumer brand conversion power for the primary product to be one and a half times more than the average for a number of independent 60-second commercials for this brand, while one of the secondary products also exceeded its brand average by 50 percent. Additionally, there were bonuses for the other secondary product and an unadvertised (but displayed) item, which benefited from the "halo" effect and improved corporate image of the company.

The significance here is that all four of the advertiser's products were successfully sold in this two-minute message. An alternative would be four independent 60-second commercials, one for each product, which, in fact, became the strategy largely used by this company after *Omnibus* left the air.

However, Schwerin told *SPONSOR* that the advertiser is now considering a return to the integrated format, as a result of the above data presented by the research firm.

But the integrated commercial is not a cure-all, and can fail if there is an unsuccessful relation of products. Reasons for success or failure cannot always be diagnosed with any certainty, but Schwerin offers two guidelines that should be followed:

1. Avoid implication of replacement or interchangeability; stress product difference if presenting various forms of the same product.
2. Do not just introduce products, for display alone tends to be the least effective means of the integrated sell. Instead, demonstrate,

explain, and offer reasons why the item should be bought.

Schwerin notes with surprise the rather small number of integrated announcements produced in recent years, suggesting as a possible reason attraction to the versatility of the 30-30 piggyback by advertisers who have a host of brand products to sell.

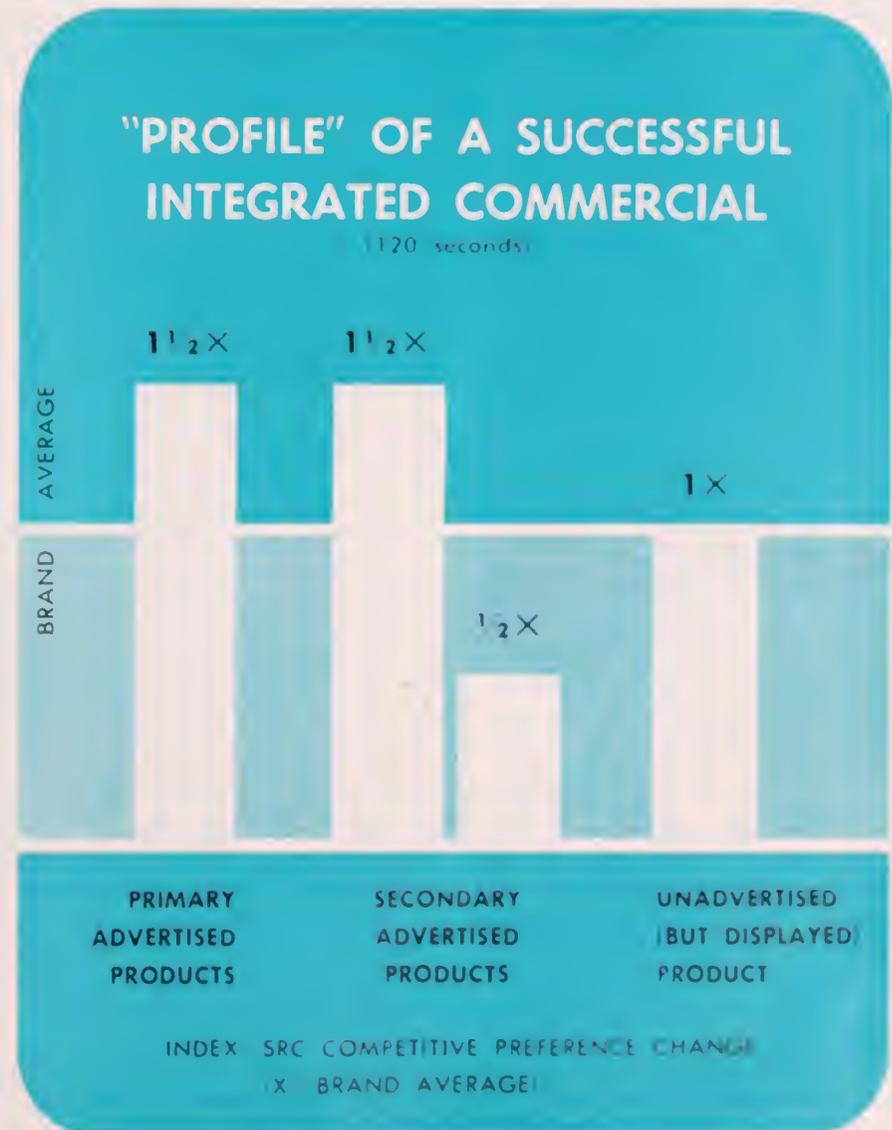
The immediate future probably

calls for a period of transition (*SPONSOR* May 25) during which stations might provide accommodations to advertisers while encouraging them to integrate their brands according to revised code provisions.

As a result of this cloud hanging over piggybacks, Schwerin anticipates a revival of the integrated commercial form. ■

CHART B

## HOUSEHOLD PRODUCTS



# The timebuyer must



**By Grace Porterfield**  
**Media buyer,**  
**Benton & Bowles, Inc.**

*Grace Porterfield has served with Benton & Bowles for 18 years. Starting as a secretary, she soon became interested in media and began to learn it from scratch. Today, she's one of the agency's most respected and experienced buyers and has served in the official media buying capacity for the last 12 years.*

*Her pet account — and one worthy of keeping two experts busy — is General Foods. In the past, Miss Porterfield specialized in Ground Maxwell House Coffee and Yuban buys, but now gives her experienced attention to the media requirements of Instant Maxwell House Coffee and Birds Eye, two burgeoning offshoots of the celebrated family tree. Officially, Miss Porterfield reports to Bern Kanner, Benton & Bowles director of media.*

*Unofficially, she reports to Charles Clayberger, her husband. Although the Claybergers reside in Manhattan, they have a summer home in Hanpton Park, N.J., that gives them access to the rural bogs necessary to their avocation—raising cranberries. After an invigorating weekend out of doors, however, the Claybergers rush back indoors for their favorite evening pastime — bridge.*

■ “Today, many more markets are measured than in the past — and far more often,” says Grace Porterfield, veteran media buyer at Benton & Bowles’ headquarters in New York. “But now there are many more media and marketing tools and much more research. In addition, there are more dollars — and more people — involved,” she says. “Buying today has become an intricate system.”

The busy media buyer took time out from answering her phone, talking to account men, checking details on current buys and keeping appointments with station reps. She did so to explain to SPONSOR the complexities of her field, as she sees them, and the reasons that it has become so time-consuming.

The enormous change in time-buying, she explains, is largely due to television. Whereas just \$7,275,000 was spent on the medium for the full year of 1949, Rorabaugh reports that a mountainous \$871 million was spent last year on national tv and regional spot alone. Little wonder, Miss Porterfield remarks, that the buyer’s job has also undergone dramatic alteration.

It’s the increase in the quantitative as well as the qualitative analyses that have created the greatest change, according to the Benton & Bowles adwoman. For example, 15 years ago the industry didn’t know what “reach,” “frequency” or “commercial recall” really amounted to, she says. Today, however, the industry is considerably more sophisticated and the buyer’s tools, of necessity, have undergone drastic changes.

Also, because demographic characteristics now play a considerably more complex role in buying strategy, the rating services now reflect some detailed audience breakdowns. These, too, must be considered by the buyer.

Up to 1962, for example, ARB indicated only the number of men, women and children in each sample. Now ARB’s demographic data ranges through total men, men 18 to 39, total women, women 18 to 39, teens, children, education of

household head (high school, college), number of children and their ages (none, under 6, 6 to 17). All of that is supplied in addition to breakdowns on total homes, metro ratings and share-of-audience.

Buyer interest formerly focused most strongly on total households, but now has shifted towards the target audience or a specific segment of a specific audience in specific households. “You can’t simply sell anything to households any more.”

Further, the number of markets

# change, too

Grace Porterfield, Benton & Bowles media buyer, speaks out on changes in the broadcast industry that affect a buyer — past, present, future

alyzed has been increased considerably. ARB measured just three markets in 1948; today's figure is 88.

Ten years ago buyers didn't have to be concerned with multiple spot rates, Miss Porterfield says. Most stations had just two rates — daytime and nighttime. Today, some have as many as 23 different rate classifications, she points out. "This is just an example of how each minute facet in the total spectrum of timebuying has expanded and created more work."

The professional buyer's responsibility has increased considerably over the years. Today, he or she is more involved in *formulating* media plans, must of necessity know marketing objectives and strategy and must be thoroughly familiar with broadcast markets, stations and related functions.

Because of such increased time-buying responsibilities, plus the added number (and scope) of media and marketing tools, agency media departments have mushroomed. The piles of paperwork have "ramided," the adwoman exclaims.

Miss Porterfield believes the computer is one bright spot on the hectic horizon. The computer, she feels, will cut down paperwork to a significant degree and also eliminate much of the time-consuming mechanical details involved in processing buys. It will also provide buyers with vast quantities of analytical arithmetic quickly and accurately, thereby helping to bring buying decisions into sharper focus. Miss Porterfield also believes agency computers may someday be

used in still newer ways — such as helping to determine exactly which stations and specific announcements should be selected to reach the desired audience most efficiently and effectively.

In the meantime, greater computer service will certainly mean more *time* for the timebuyer, which he can spend on evaluation or judgment that, so far, can only be performed by humans.

Actually, there's little chance of the timebuyer's being replaced by the computer, as some buyers feared a couple of years ago. Miss Porterfield reports. On the contrary, agencies are beginning to realize more strongly than ever the buyer's importance. Those buyers who feared being replaced by automation probably didn't realize that computers are tools meant to assist — not replace — judgment. Computers can only help improve the buyer's selections and thus heighten the individual's responsibility and image.

Miss Porterfield does feel, however, that computers may lower the number of clerks required at estimating and accounting levels.

Besides all these new developments, media buyers have a great many more "sensitive areas" to face than they had a decade ago, such as multiple spotting, ratings techniques and methods, piggybacks, BAR reports, multiple rates and product protection.

Miss Porterfield, undoubtedly one of the busiest women at her agency, has been working as a media buyer for 12 years. Principally she buys television, with Instant Maxwell



Miss Porterfield goes over a media schedule for Instant Maxwell House Coffee with Frank Bernstein, assistant account exec for the product

House an active product for one of her largest clients, General Foods.

Interestingly, she started at Benton & Bowles as a secretary. "I saw where all the money was going and decided I wanted to spend some of it," she says with a smile. "So I entered media." Much as she enjoys her "spending" job, she approaches it with the prudence and cunning of a seasoned shopper and like any wise spender, strictly observes the budget. ■



Sponsor Ross Golden and staff announcer Andy Wilson in a spoof based on the "Jimmy Dean Show." City of Cars' 20-second spoofs are aired eight times weekly on Orlando's WFTV.

## Car dealer's sales

Ross Golden clowns with off-stage Andy Wilson about the secret of his success. ("It was tough, Andy.")



■ "Aw, c'mon Ross" may not mean anything to citizens of Baltimore, Cleveland or Buffalo, but it has become a classic line in Orlando, Fla.

There the slogan is synonymous with sponsor Ross Golden's humorous tv spots for his City of Cars used auto lots.

During the past two years, while sales of both new and used autos on the national level have set records, City of Cars' sales have zoomed ahead tenfold. And Golden attributes his success directly to his 20-second spoofs aired eight times per week on Orlando's WFTV.

All in prime time, the commercials are usually spotted in breaks during and between hour network shows.

Some of them have been designed as burlesques of such programs as *Combat!*, *Jimmy Dean Show* and *Breaking Point*, shows carried by the station.

The spots are noted mainly for their fun, and usually contain almost no sales message.



Golden and his partner in a zany baseball skit which was taped when the Minnesota Twins were in Orlando for spring training.



Beating the bushes for Livingston in a "historical" spot, Golden and Wilson find that Livingston has gone to the City of Cars.

## ZOOM with spoof spots

Orlando's City of Cars credits video for its tenfold rise in used automobile sales over a two-year period

Earlier this year, mail requests were so heavy for Golden's on-the-air schedule that he published his firm's spot television times in a newspaper ad!

Typical of these requests was a letter from a housewife in Winter Haven who wrote: "I get so frustrated when I've run into the kitchen for a snack and find that I've missed Ross." She added that the humorous commercials "are in many cases much better than the big network specials."

Each spot is pre-taped and improvised by Golden and Andy Wilson, WFTV staff announcer. The skits are entirely the brainstorms of the two "actors," plus ideas contributed by the station's Paul Knepper.

Wilson plays the foil who is continually frustrated by Golden's clowning responses to his questions. He finally begs, "Aw, c'mon Ross," and Golden responds with ready laughter, ending the situation.

The average 20-second spot usu-

ally requires about 35 minutes to tape. Equipped only with an idea, costumes and props, Golden and Wilson cut up and know they have a "take" when the crew "breaks up."

The City of Cars spoofs are of three types. They are based on topical subjects (i.e., the World's Fair, the United Nations, local elections), famous moments in history (involving Pocahontas, Cleopatra, Ben Franklin) or are related directly to the program theme of the on-air network show.

The humorous commercial angle had an accidental beginning two years ago, when the spots were done by Wilson and Tom Grubbs, now WFTV production manager.

At that time, the announcements were mainly straight-forward sales messages. But during one 60-second live spot, a car to be used in the commercial did not arrive. Grubbs and Wilson improvised, and their comic antics attracted viewer attention.

Soon after, the commercial's slo-

gan also came into being via the accident route. It occurred during a rehearsal when Golden's clowning elicited an "Aw, c'mon Ross" plea from his partner. Incorporated into the commercials, it soon became the logo for City of Cars.

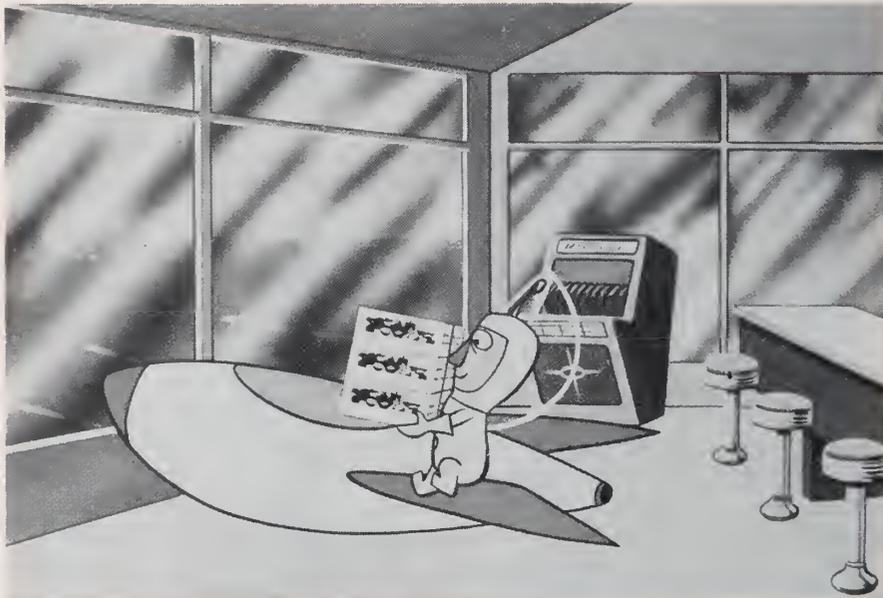
Golden also uses 60-second spot radio announcements, aired on WLOF. These are similar to the video spoofs, but contain sales messages as well (Additional advertisements appear in print media and on matchbook covers.)

Thousands of "campaign buttons" with the television slogan have been produced. The majority of City of Car's advertising budget goes to video.

In the two years that have elapsed since sponsor Golden started on the air, City of Cars has grown to two lots (the second was opened in Cocoa, Fla.) and auto sales have increased from about 50 to nearly 500 per month. With Golden happily in the driver's seat, City of Cars sees no limit on the horizon, thanks to tv. ■



Moon man arrives at drive-in for a little unearthly quizzing . . .



Armed with sample doughnuts, he rockets back home . . .



. . . through all-glass front. Sound over "You'll recognize us by the cracked window" (a challenge one Long Island boy met by tossing a brick).

■ Mister Donut of America, Inc., with 150 drive-ins in 25 states, considers itself "the country's largest chain of franchised coffee and doughnut shops." It's just nine years old.

No small part of its rapid growth and recognition is due to broadcast media. Says Joseph Joslin, who handles the account for Allied Advertising Agency, Inc.: "Tv and radio have been a direct help. They make people aware. Television has taught them our name. Radio, which we use in saturation campaigns for grand openings, let's them know we're here."

The chain's first venture into television occurred four or five years ago with IDs in Boston and New York. "They did a very fine job at that time in helping the growth of the company," Joslin recalls. Mister Donut then had fewer than 20 outlets and needed most of all to create brand identification.

What proved to be its strongest single tv promotion, however, occurred on *The Price Is Right* a year ago, when the chain gave away one complete drive-in (value around \$30,000). The giveaway of a complete business created immense interest, Joslin says, adding that "we know for sure — we've been able to trace inquiries and investments directly — that it really paid off in terms of new franchises."

Whatever its pay-off, Mister Donut advertising has usually hung on the well known shoestring. The over-all budget is a percentage of total sales. But advertising is placed market by market and varies ac-

# strong link in drive-in chain

If you need to build brand identification while also moving the goods, try television, says Mister Donut

According to the number of drive-ins in each market which, of course, contribute to the fund. Says Joslin, "The budget can't support a sustained tv campaign — or even a sustained newspaper campaign — in any one area."

One way of solving the problem: to hit and hit hard with a week of television, then withdraw while point-of-sale promotion sustains the effort. A little later, come back with more tv.

Another way of keeping it going: offer premiums that can be introduced and demonstrated on tv. simultaneous displays at each drive-in keep the premium (and the advertising concept) going for weeks.

Last spring, for example, Mister Donut drive-ins were featured on tv in selected markets. Commercials offered toy bunnies for \$2.49 as an Easter premium and sold them "by the carload."

Just as that effort was subsiding early this summer, Mister Donut returned to television with a stepped-up campaign of spots (minutes and 30s) in 13 key markets for a week in June. Purchasers of a dozen or more doughnuts were offered a beachball for 25 cents. At the end of several weeks, some 90,000 had been sold. That averages out about 600 beachballs (plus uncounted but delighted children) at every one of the 150-some outlets.

"Although we can't afford a sustained tv campaign," adman Joslin explains, "we have to have a continuing effort that encourages people to make return visits — not just one trip." The theory, obviously, is

that after several visits the customer has built a purchasing pattern.

The animated spots used in the June campaign (see illustrations) were made at Hal Seeger Productions, New York, under the direction of Myron Waldman, former animation chief at Paramount Pictures. The concept of a "moon man" who flies right through the big glass shop window subtly advertises the glazed-front design common to all Mister Donut drive-ins. So many shops pasted adhesive tape across their "shattered" front windows as a local tie-in with the tv spots that the chain is now working on cellophane overlays that can be used instead.

Such tv sell — like all of Mister Donut's advertising — is slanted directly at children. When a "moon man" asks, "Is it true that Mister Donut doughnuts are the best-tasting in the world?" youngsters love the question. They literally "eat it up" by soon persuading their parents to take them out to the nearest Mister Donut drive-in where they can answer the question for themselves.

And with an almost child-like delight in sweets, Mister Donut makes sure that once the kiddies arrive they're greeted by an irresistible variety of desserts to try — pineapple-flavored doughnuts, for example.

Why is everything zeroed in on the kiddies?

Replies the Allied Advertising Agency spokesman, "Basically, we know from studies that it's the kids who eat the doughnuts." And fam-



Tv sell ends with "outlets on the moon — soon" theme.

ilies with children buy doughnuts by the dozen.

The child consumer is so important, in fact, that the chain's real estate department (which has grown from one to seven employees in nine years) won't give the green light for constructing a new drive-in unless the immediate neighborhood has a high population of children.

And when a heavily advertised grand opening occurs, free samples draw the youngsters to the scene like ants to a picnic. To play it doubly safe, Mister Donut likes to have a tv personality on hand too. Prized attractions are people like Bozo the Clown or Miss Jean of *Romper Room*.

Mister Donut is the brain-and-appetite child of Harry Winokur, a certified public accountant, whose

background includes extensive management experience in industrial feeding.

When he observed the popularity of rural drive-ins, plus that of doughnut shops in towns, he asked his wife why the two together wouldn't be better yet. She wondered, too. They decided to attempt it on their own and opened the first Mister Donut shop in 1955 in New England.

As their business quickly mushroomed into another drive-in and then another, they soon realized the enormous financing problems associated with rapid expansion. As a result, they decided to let franchises where feasible. Then feasibility, too, burst into bloom and resulted in Mister Donut's 150-some units today. (Although Mister Donut, Inc., owns some of its drive-ins outright, it's essentially a franchising operation with headquarters in Westwood, Mass. Winokur now serves as board chairman, while principal administrative duties fall on the shoulders of David Slater, president of the chain.)

Mister Donut's media history has grown right along with the chain. Initially, ads were placed in newspapers only, then in newspapers plus radio. Now schedules have become tv-oriented, with newspapers supplementary and radio used "whenever we can get a good schedule."

In dollar terms, that means television is getting "the major portion" of the advertising budget — some \$60,000 to \$70,000 so far this year. Radio is hardly neglected, however, and came in strong for 40 percent or more of the budget last year. Some print, notably *Life* magazine, is also being used this year.

This supple media mix has paid off solidly. The 150-unit chain has 30 to 35 new units under construction right now, expects still more before the year's end in its growth down the Atlantic seaboard and through the Midwest. And early 1965 will no doubt see its 200th addition, its next major landmark. Considering what's been accomplished in just nine short years, such projected goals will, thanks in part to tv, be achieved with ease. Meanwhile, Mister Donut is selling doughnuts like the dickens — 150 million a year. ■

## Getting 'submarines' into the air

Using radio to reach  
hungry on-the-go customers  
boosts a single restaurant unit to 14  
and pyramids \$180 to \$1.8 million  
in seven years

■ There are two Mikes in this story, both of them mighty.

One is radio's mighty microphone.

The other is Michael Davis, president of Mike's Giant Submarine Sandwich of America, Inc. Davis, a young man in a hurry, was recently nominated Food Service Operator of the Year for the Golden Plate Award made every year by the International Food Manufacturers' Assn.

The story is subtitled "How to turn \$180 into \$1,800,000 in seven profitable years."

Davis, who today is only 29 years old, started with a capital of \$180 in 1957, plus a unique system for the submarine sandwich business and a conviction that advertising—specifically radio advertising—was essential to the rapid expansion he planned. The unique system and heavy radio advertising produced \$1,800,000 gross in 1963. Davis expects to produce over \$2.5 million gross in 1964.

Mike's Giant Submarine system, applying meticulous and detailed work methods, results in the complete standardization of the production and quality of food served. Applied to a business that had heretofore been helter-skelter, the system requires a minimum of equip-

ment and help for preparation and service, combined with the highest possible and most consistent quality.

With a system Mike Davis was sure would work, his first store opened in Albany in 1957.

Now to advertise.

The medium selected was radio. The first week's budget was \$300—and so was the first week's gross. But that was just the beginning (see table).

As business improved, Mike's Submarine's advertising increased in proportion, and Albany-Schenectady-Troy's 50,000 watt regional, WPTR, became the pivotal station in what is now a six station network—three in the Tri-Cities (WPTR, WTRY and WXXW, two in Buffalo (WKBW and WNIA), one in Glens Falls (WWSC). This station list, Davis told SPONSOR, will increase as his plans for expansion to Rochester, Syracuse and Utica come to fruition in the next few years.

Almost 100 percent of this year's budget will go into radio. Mike Davis applies the same meticulous care to his radio advertising that he applies to the rest of his business. In on the planning are Frank Nostro, who two years ago joined Mike's Giant Submarine to handle



Mike Davis (right) and Perry Samuels in front of Mike's new dual drive-in restaurant

advertising and promotion, and Perry Samuels, vice president and general manager of WPTR. Each adds his unique talent, and their mutual respect helps produce highly successful campaigns. Many of the ideas for copy approach originate with Davis himself; then, in his words, "Frank Nostro polishes them, coordinates the effort and carefully administers the campaign to see that the final product is consistent with the original concept."

Davis goes on to say, "We use Perry Samuels' intimate and extensive knowledge of radio and the radio stations in our trading area to help us define broad objectives,

procedures and strategy from which we then cull our own tactics."

Those tactics have taken many different courses over the years. The schedules are always heavy—running from 50 to 100 or more spots a week—and the copy is always promotional, exciting and inviting. The techniques—such as the use of a jingle and specific copy lines—change to fit the existing situation.

Last month, something new happened to Mike's Giant Submarine Sandwich of America, Inc. The something new is a dual drive-in composed of two buildings formed into a V—one serving Mike's giant submarines, the other Mike's new

Neba roast beef sandwiches. All of WPTR's airmen visited the store on the day of the opening—before the customers came—to taste the sandwiches and get detailed information on the operation. Thus armed, they returned to the station to tell listeners about Neba with a spot every hour of the day from six in the morning until three the next morning.

Joined by WTRY and WXKW two days later, the three stations produced what has come to be expected as usual — a tremendous grand opening.

Asked why he chose and continues to choose radio as his almost exclusive advertising medium, Mike Davis says, "We're a business on the go that wants to reach people on the go. Everybody eats, and we want a medium that reaches everybody. We have a particular interest in young adults and large young families with a lot of mouths to feed. Radio—particularly the stations we selected—reach that market, in my opinion, extensively and most efficiently. We're a young expanding business and we want a medium that matches our vitality—that's why we selected radio and continue to use it. It has been part of the mix that has produced our gratifying success."

Year	Number of units	Sales	Advertising budget
1957	1	\$ 15,000	\$ 3,000
1958	2	20,000	5,000
1959	4	70,000	10,000
1960	6	200,000	25,000
1961	7	300,000	40,000
1962	10	600,000	70,000
1963	12	1,800,000	90,000
1964	14	2,500,000*	125,000*

\* Estimated.

Who reads specialized business publications?

Customers.

Whose?

Yours.



Call them purchasing agents, call them marketing directors, call them buyers, call them superintendents, managers, estimators, specifiers, buyers, consultants, designers, contractors, chemists, physicists, engineers or any other title known to salesmen. Whatever the label, you can be sure that your customers read the business press.

You can be sure because no one holding a responsible position will hold it long without reading publications appropriate to his work. That's not the secret of responsibility—but it's a clue.

Advertisements in the business press—trade, industrial and professional publications—attract customers while they're exercising their responsibility to keep informed.

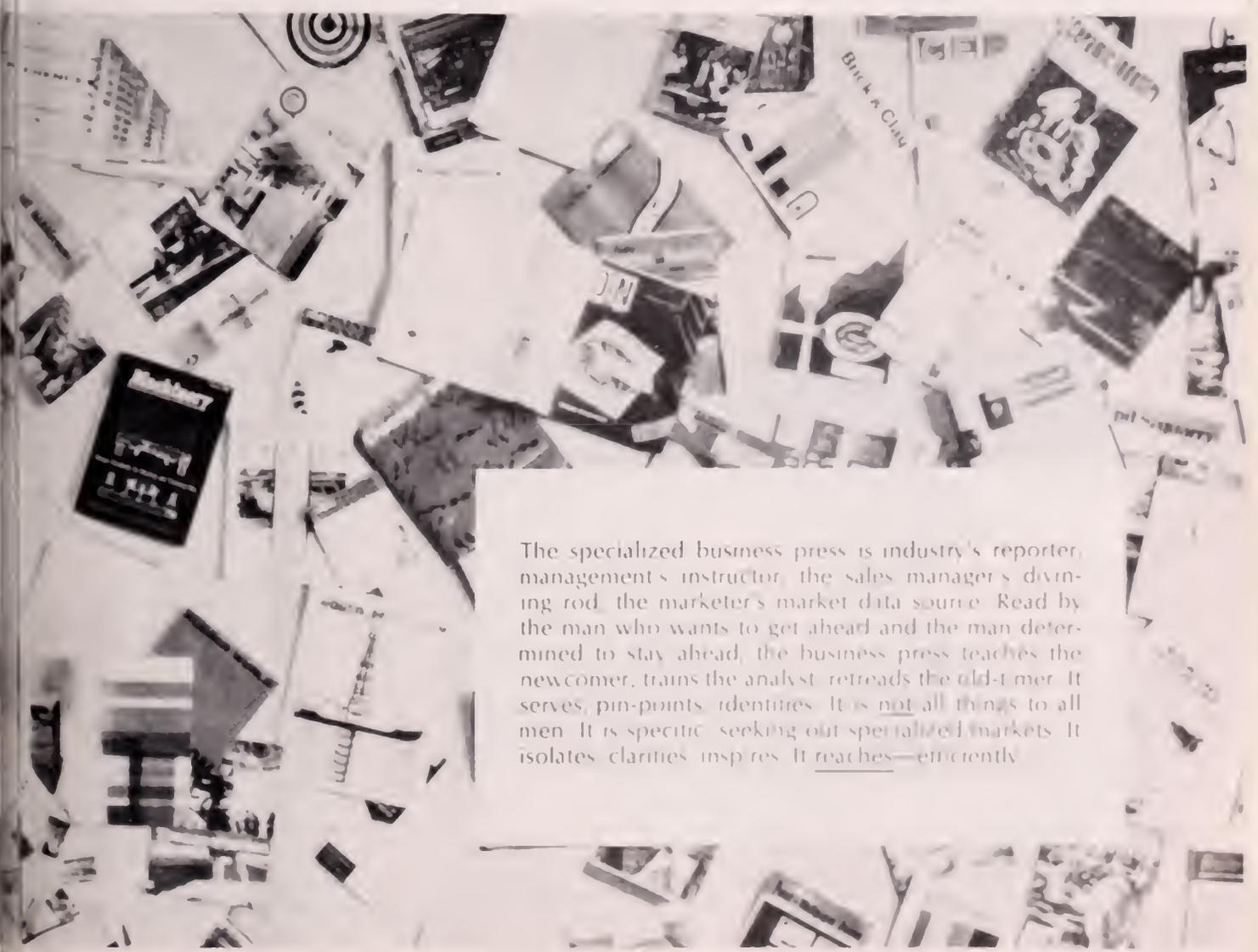
The climate's right. The price is right.

Budget as you behave.\* There are no dollars in advertising budgets more efficient than those invested in the business press.



1913 Eye Street, N.W., Washington, D.C. 20006. Representing the 244 member magazines of National Business Publications, Inc., whose membership qualifications include independent audits by the Audit Bureau of Circulations, the Bureau Publications Audit of Circulations, Inc., or the Canadian Circulations Audit Board, Inc.

\*The fact that you can be reached has just been demonstrated.



The specialized business press is industry's reporter, management's instructor, the sales manager's divining rod, the marketer's market data source. Read by the man who wants to get ahead and the man determined to stay ahead, the business press teaches the newcomer, trains the analyst, retrains the old-timer. It serves, pin-points, identifies. It is not all things to all men. It is specific, seeking out specialized markets. It isolates, clarifies, inspires. It reaches—efficiently.

# THE CHANGING SCENE

## STV Potential Boom for California Economy

If the predictions of a research firm retained by Subscription Television, Inc. are accurate, STV could generate a \$1.9 billion impact on the California economy.

Dr. James M. Gillies, assistant dean of business administration at UCLA, in reviewing the study declared, "This is representative of support for 237,000 new jobs, and based on the current ratio of population to employment in California, these new employment opportunities can support a population gain of 650,000 persons."

Speaking for itself, the Shipley-Stewart Corp., which conducted the study, said, "The impact potential of STV on the California economy is of such magnitude that it could make a substantial contribution toward filling the anticipated slack in defense industry growth."

The report added that the most dramatic economic benefits are expected in the movie production industry, estimating a doubling of California feature film production over the 1963 base. Employment in the studios is forecast to increase by

more than 32,000 with a payroll increase of \$272 million. Increase in production of other filmed tv shows will produce an estimated \$24 million in new payrolls.

The report continued: "STV is expected to have 1,000,000 subscribers by the early 1970s. At this level of subscription, the STV system has the capability of directly generating new employment opportunities for 38,000 workers, an annual payroll in excess of \$315 million and a cumulative capital investment approximating \$170 million."

## NBC Safe in Chicago Following FCC Decision

For NBC, something good came out of those indignantly protested Chicago hearings held by the FCC in 1962. FCC's decision to renew licenses for WNBQ-TV — and for the net's radio outlets, WMAQ-AM-FM — was partly based on hearings on local live programming in the Chicago area.

The commission dismissed a peti-

tion by the Chicago local of the American Federation of TV and Radio Artists to set a hearing on the renewals. AFTRA unit said the NBC stations were not living up to promises on local live programming.

FCC said it had reviewed NBC's programming and did not find AFTRA allegations of unkept promises or dwindling local live percentages were true. The 1958-1961 record on WNBQ shows an increase in the local live programming, and WMAQ has lived up to its 1958 programming promises, FCC told the union. In addition to these reports to the FCC, the Chicago hearings also showed the applicant had made "reasonable efforts" to serve the public with local live programming.

It will be remembered by some that the presiding commissioner, Robert E. Lee, found the union locals had themselves gone somewhat off the track of the local-live inquiry. Both AFTRA and NABET "addressed themselves in substantial measure to a consideration of the lack of more network program originations in Chicago, and not to the more specific issue of the need, if any, for more local live originations," said Lee.

## Ford To Sponsor New Christy Minstrels at Fair

Ford Div. of Ford Motor Co (via J. Walter Thompson) will sponsor a half-hour musical direct from the World's Fair Aug 6. The color program, to originate in front of the United States Pavilion with the Unisphere in the background will feature the New Christy Minstrels and young British comedians Tony Hendra and Nic Ullett.

Jackie Mason, originally scheduled to appear on the Aug. 6 show will be a guest on the second program the following week.

*Ford Presents the New Christy Minstrels*, produced by Gary Smith takes the time spot of the vacationing *Hazel* series, which will resume Sept. 17.

The Minstrels will offer songs from several countries, and American tunes sung in foreign languages. The British comedians will do comic spoofs on topical themes, including the celebration of Shakespeare's 400th anniversary and a takeoff or the takeoff of planes in various languages on different airlines.

## BARKER SPONSORS AMERICANA SERIES



Barkers, Inc. is sponsoring the WNHC-TV-produced 13-week series, "This is America," featuring fairs, rodeos, spectacles. It will tie-in to current World's Fair by awarding two separate weeks on the station's houseboat docked at the Fair. Here (l-r) Barkers' director of merchandising Jack Kipperman, advertising director Jerry DeMuisis, station account executive Bruce Georgi, Franklin Store Corp. director of advertising Sylvan Traub, station manager and general sales manager Robert H. Teter.

## ALL THIS FOR THE PRICE OF NONE



Elgin National Watch Co. (Gumbiner-North) is making available to its local dealers two 60-second tv commercials for local advertising. They had originally been used in Elgin sponsorship of the network "Jonathan Winters" show last February and have been edited to give dealers an opportunity for local information. The "Centennial Family of Products" commercial covers a wide scope of Elgin products from watches to radios to diamond rings

### Bristol-Myers Introduces Panana Durenamel on Tv

Network television and saturation spot campaigns in key markets are planned by Bristol-Myers for its new "anti-cavity" toothpaste, Panana Durenamel.

In the largest clinical test ever conducted with three famous toothpaste brands, according to Bristol-Myers, the new product stopped cavities 5 percent better than the leading annous fluoride brand.

"As additional clinical results on dental health are established," said president William M. Bristol, "we will make the findings immediately available to dentists and to the public."

### Expands Tv Promotions to Maryland Theaters

WBAL-TV is going after the Baltimore area audience with a multi-media campaign from taxicabs, radio, newspaper, outdoor to the latest, movie theaters. Via an agreement with Allied Motion Picture Owners of Maryland, 20-second color trailers will be shown at 50 theaters.

### MGM Announces Eight New Television Series

Scheduling of pilot films already planned for eight new television series announced last week by MGM-TV. It marks the most extensive pilot schedule in MGM-TV's history.

Five new shows to be presented in association with NBC are *Please*

*Don't Eat the Daisies*, *Kissin Cousins*, *Andy Hardy*, *See Here*, *Private Hargrove* and *The Mayor*.

Set with ABC are *Meet Me in St. Louis* and an untitled western.

*The Bravos*, hour drama of the post Civil War West, has been set for CBS.

### Newark Station Sold

WFME (FM) Newark was sold by Bergen FM, Inc., to United Broadcasting of New Jersey for \$450,000, with Edwin Tornberg the broker. Richard Eaton, president of United, has diverse station holdings, including WBNX New York. WFME broadcasts on 94.7 mc with an ERP of 13.5 kw.

### In the Interests of . . . Clarity, Says Agency

The W. D. Lyon Co. of Cedar Rapids will change its corporate name concurrent with its move to new offices in the Merchants National Bank Building New handle Creswell, Munsell, Schubert & Zirbel, Inc. It's a lot longer, but more accurately reflects the agency's present ownership and management

### ABC-TV Fall Sales

The network picked up \$25 million in participation business for the fall.

Bristol-Myers (Young & Rubicam) bought into *Wagon Train*, *Sunday Night Movies*, *Voyage to the Bottom of the Sea*, *Wendy and Me*, *Ben Casey*, *Peyton Place*, *Shindig*, *Mickey*, *The Addams Family*, *Valentine's Day*, *The Outer Limits*, election night coverage, *Bob Young with the News*.

Chesebrough-Pond's (William Esty) into *The Sunday Night Movies*.

Florida Citrus Commission (Campbell-Ewald), *The Addams Family*, *Shindig*, *Wagon Train*, *12 O'Clock High*, *The Sunday Night Movies*, *Hollywood Palace*, *The Jimmy Dean Show*.

Pharmacrast Laboratories (Papert, Koenig, Lois), *Peyton Place*, *Ben Casey*, *The Jimmy Dean Show*, *Sunday Night Movies*.

### SIGNS FOR 305 'FILMS OF THE '50s'



Following KREM-TV's contract signing for 305 Seven Arts features, SA national sales director Len Hammer (l) shows station general manager Al Hunter (c) the Spokane listing on the SA sales chart of tv markets. Looking on is Donald Klauber, SA vice president and sales manager.

**Schiff Forms New Agency**

Ralph M. Schiff, formerly executive vice president of Sackel-Jackson and more recently occupying the same spot with Parsons, Friedmann & Central, has now formed his own shop in Boston — Ralph Schiff & Partners, 312 Stuart St.



Ralph M. Schiff

In the agency business some 20 years, Schiff was one of the original founders of the Sackel Co. and became executive vice president on the merger with Jackson Associates, house agency of Lestoil. Thus he was for several years involved in the administration of one of spot television's biggest users, Lestoil Products.

Following the dissolution of Sackel-Jackson two years ago, Schiff and several others from that

agency joined Parsons, Friedmann & Central, Boston.

Joining Schiff in the new venture are:

Edward D. Moisselle, executive vice president, formerly with PF&C, whose specialty is the food and packaged goods field; Floyd E. Phelps, vice president, specializing in floor covering, home furnishings and housewares; Lawrence F. MacNeil, vice president and art director, formerly art director for Reach McClinton's Boston office; Kenric L. Horner, copy chief, former vice president of Callaway Associates.

**Taft Broadcasting Co. Doubles Sales, Profits**

First quarter sales and profits for the Taft Broadcasting Co. were twice last year's levels. Net earnings for the quarter ending June 30 were \$1,163,607, as compared with \$565,746 the previous year.

Lawrence Rogers II, president of Taft, told his stockholders, "Your company has virtually doubled in size and scope."

Rogers reported that all broad-

casting divisions of the company had "moved strongly ahead of last year's first quarter."

**Tv Test for Frostings**

Day and nighttime saturation spots are being run by Betty Crocker Div. of General Mills in six widely scattered test markets across the country for a new ready-to-spread frosting.

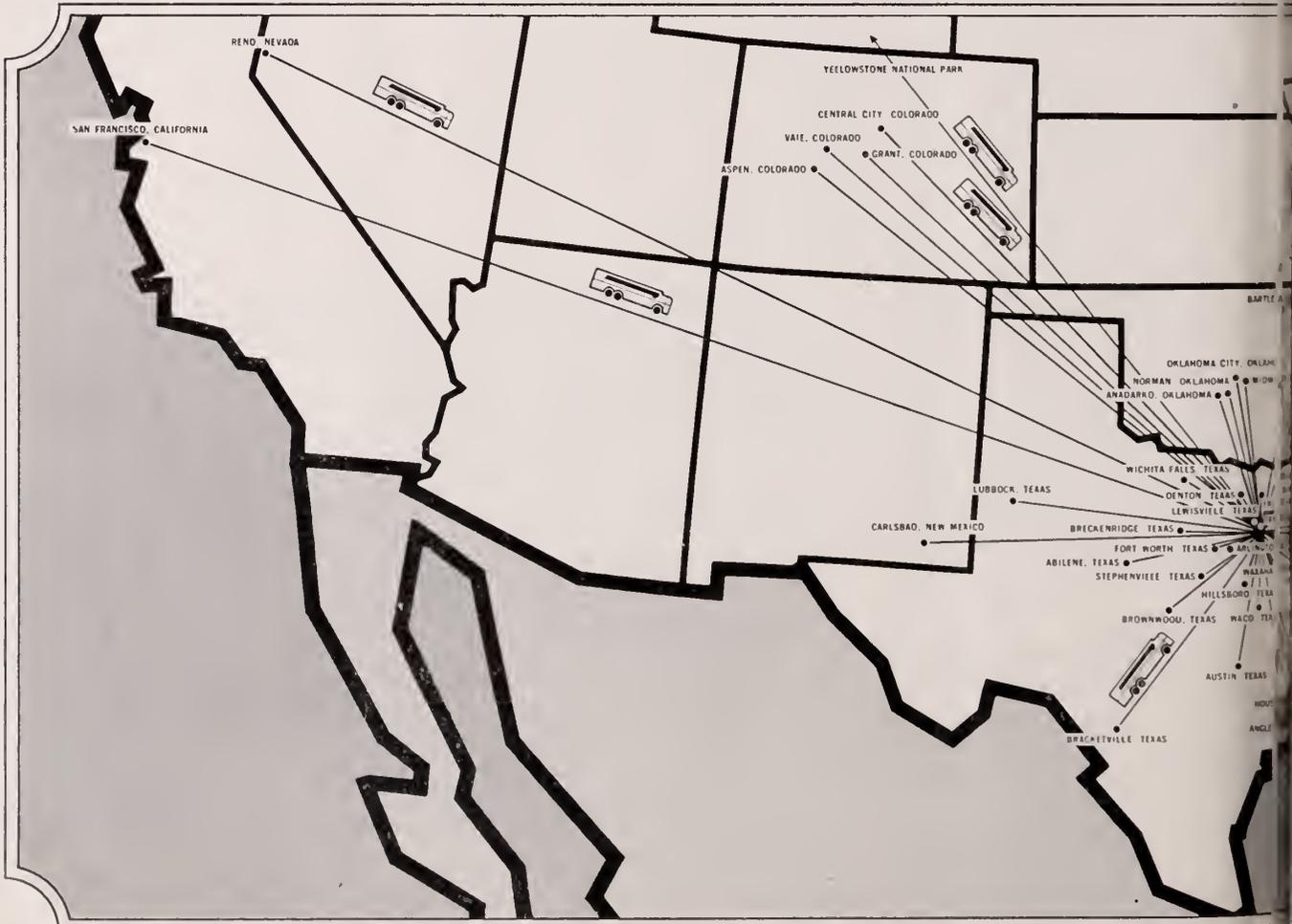
Areas are: Sacramento-Stockton, Phoenix-Tucson, Denver, Minneapolis-St. Paul, Hartford-New Haven and Albany.

Regional copies of national magazines are also being used to introduce the frosting, which is sealed in plastic tubes to keep without refrigeration.

**Sells Washington Station**

KOFE Pullman has been sold by M. William Wippel to Kellie R. Lowe, Jr., for \$70,000, via Edw. Tornberg.

The new owner of the 1 kw daytimer also owns an electronics firm in Memphis.



**BURRY'S TV BAKERS**



...uration spot tv campaign in such major markets as New York, Los Angeles and Boston features this singing trio for the Burry Biscuit Co. of Quaker Oats (Weightman). Each commercial sells a specific Burry's product — Gauchos, Happy Family, Chocolate Chip and Hello Line."

**NBC-TV Central Sales Makes Two Appointments**

Appointments of Robert J. Keenan to account executive and Richard E. Masilotti to sales planning and development manager, Central

Sales, NBC-TV, Chicago, have been announced.

Keenan has been manager of sales planning and development for the past three years. A nine-year NBC veteran, he was a sales development representative with NBC in New York before going to Chicago in 1961. He began with NBC as a page in the network's New York studios.

Masilotti has been senior assistant in sales planning since last September. He was with Frank A. Sause Enterprises, ABC and Daytime TV Sales Service before joining NBC.

**Blair Promotes Pattysen, Adds Promotion Manager**

Brewster G. (Bruce) Pattysen, an 11-year veteran with John Blair & Co. and the first station sales representative in the Boston market, has been named a vice president of Blair Television. Also announced was the appointment of David E. Partridge as promotion manager.

Pattysen joined the firm in 1953 as manager of the New England office for both radio and television.



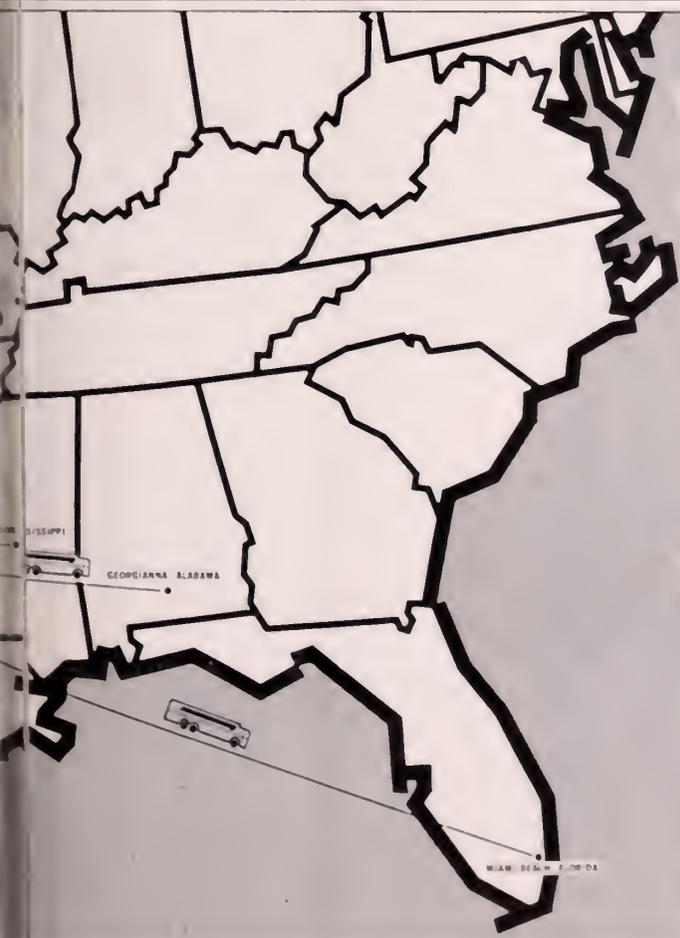
Brewster Pattysen



David Partridge

In 1956 he was appointed New England manager for the television division when Blair's AM and television activities were increased in that market. He began his career in broadcasting in 1950 as a local sales representative for WBZ-AM-TV Boston.

Partridge has been in broadcasting for more than 24 years. For the past 10 years he was advertising and sales promotion manager for Group W, Westinghouse Broadcasting Co., 12 years with Crosley Broadcasting Corp. and two years with KMBC Kansas City. He has also held positions as assistant promotion manager, director of promotion and general sales manager at WLW Cincinnati.



*If you had the Quality touch*

There'd be times when you would wonder if you were operating a travel bureau or a highly mobile production team. That's the way it struck us as our 40-foot, quarter-million-dollar VideoTape Cruiser covered 40,000 miles, handling assignments for three networks, a multitude of sponsors... and doing jobs for our news and special events department. Our TV-Station-On-Wheels has been on the go for everything from football to the footlights of a Lake Tahoe night club. If you have a demanding production problem that requires six Marconi cameras, two VideoTape recorders, complete power plant and every conceivable technical necessity, take our bus... and leave the taping to us. For details, call Pety or our 'Travel Agent,' Jim Pratt.

**WFAA-TV**

*The Quality Station serving the Dallas Fort Worth Market*

ABC, Channel 8, Communications Center / Broadcast Services of The Dallas Morning News/Represented by Edward Pety & Co., Inc.

**THE CHANGING SCENE**

**Desilu Sells 12 Series, 5 Specials to UAR-TV**

United Arab Republic Television of Cairo recently purchased 12 series and five specials from Desilu Sales, Inc. The sale, one of the largest on record in foreign tv film distribution, involved a total of 854 individual program episodes, including the specials. Included are 217 hour programs and 251 half-hour programs.

UAR acquired the following: *The Lucy Show* (58 half-hours), *Desilu Playhouse* (48 episodes), *Untouchables* and *The Scarface Mob* (118 episodes), *Greatest Show on Earth* (30 episodes), *Fair Exchange* (15 hours and 11 half-hours), *Harrigan and Son* (34 episodes), *Glynis* (14), *Guestward Ho!* (38), *Fractured Flickers* (26), *Rod Rocket* (26), *Travel Time* (65), *Funny Company* (260).

In addition UAR-TV acquired the *Lucille Ball-Bob Hope Special*, *Wild Is Love*, *The Idol*, *The Abbey at Monte Cassino* and *Alcatraz, the Lonely Rock*.

**Rep Appointments**

**Mid-West Time Sales** appointed sales rep in Missouri, Kansas, Nebraska, Tennessee and Iowa for

WGBF Evansville, Ind. . . . **Harold H. Segal Associates** named national and regional sales rep for WMLO Beverly, Mass., and New England sales rep and national sales coordinator for WBOS (AM & FM) Boston . . . **Eob Dore & Associates** appointed national reps in New York, Chicago, San Francisco and Los Angeles for WLLE Raleigh, N.C. **Bernard I. Ochs Co.** will be rep in the South and Southeast.

Six stations have assigned their sales chores to **William L. Simpson & Associates** of Seattle. They are KACY Ventura - Santa Barbara County, KLYD Bakersfield, KROY Sacramento, KOEN Roseburg, Ore., KYNG Coos Bay, Ore., and KELA Centralia-Chehalis, Wash. In other appointments, the **Blair Radio Div. of John Blair** was named to handle national sales for WPOP Hartford-New Britain, a 5 kw outlet acquired a few months ago by Joseph C. Amaturro and Associates.

**AAAA Western Office Moves to Los Angeles**

The western office of the American Assn. of Advertising Agencies moves from San Francisco to the Los Angeles area, effective at once. The new office is at 8500 Wilshire Blvd., Beverly Hills. Thomas V. Mahlman, assistant vice president, continues in charge.

**Bond Appointed MGM-TV Midwest Sales Manager**

Clayton E. Bond, veteran motion picture and television salesman, has been appointed Central Div. manager of MGM-TV's Syndicated Sales operations.



Clayton E. Bond

Bond, who will headquarter in Chicago, has spent the past 18 years selling theatrical film and television programming. He began his career

in 1946 as a motion picture salesman for United Artists. Three years later he joined 20th Century-Fox in a similar capacity and in 1952 was named to take charge of its newly-formed tv production sales.

In 1956, Bond joined NBC Films covering Ohio, Indiana, Kentucky and West Virginia. He moved over to CBS Films in 1960 covering the same territory. Last November he joined the midwest sales force of MGM-TV.

**Four Star Creates Motion Picture Division**

In a major expansion move, Four Star Distribution Corp. has created a motion picture division. As part of this move, the company has acquired the exclusive services of Jay Cipes and Ed Palmer, independent film packagers and distributors who are active in the field of international motion pictures. Four Star has also acquired all rights to film product owned by Cipes and Palmer.

Four Star's first feature film package for syndication, "Four Star Spectacular Showcase," will feature 15 films never before telecast in the United States. Fourteen of them are in color.

**Murfreesboro AM-FM Sold**

WMTS-AM-FM Murfreesboro, Tenn., have been sold by Arthur D. Smith, Jr., to Mrs. Joyce R. Ehrhart, Madison, Wis., for \$175,000, subject to FCC approval. WMTS is a 5 kw daytimer on 810 kc.; WMTS-FM operates on 96.3 mc. with 3.6 kw ERP. Broker was Chapman Company, Inc., Atlanta.

**NICE WORK IF YOU CAN GET IT**



Robert Liddel, tv and radio vice president of Doyle, Dane, Bernbach, chats with star on set of "Sophia Loren in Rome" at the Coliseum. Chemstrand will sponsor the special on ABC-TV Nov. 12.

## Gillette First Half Income Down

Consolidated net income of the Gillette Co. for the six months ended June 30 was \$15,630,000, compared with \$20,270,000 for the comparable 1963 period.

Based on the number of shares of common stock outstanding at the end of each period, the amount earned per share of common stock was 55 cents, compared with 72 cents for the first six months of 1963.

At its recent meeting, the board of directors declared the regular quarterly dividend of 27.5 cents a share on the common stock, payable Sept. 5 to stockholders of record Aug. 3.

## Magic Secret Seizure by FDA Hurts Helene Curtis — Gidwitz

Helene Curtis Industries, Inc. has reported sales of \$19,367,850 for the three months ended May 31. This compares with \$17,288,982 in the comparable 1963 period.

Net earnings for the current year's quarter were \$125,855, equal to 5.9 cents a share on the 2,144,594 shares outstanding at the close of the period.

President Willard Gidwitz pointed out that the May 1, 1964, quarterly earnings are after operating losses and tax credits relating to foreign subsidiaries, while the 1963 quarterly earnings of \$306,294 do not reflect such items.

"Sales and earnings were adversely affected for the first quarter," he said, "because of the seizure of Magic Secret wrinkle lotion by the Food and Drug Administration."

## Wide-Band FM Microwave System Introduced by RCA

A new wide-band FM microwave relay system for transmission of color or monochrome television in the 8.5 to 13.25 gigacycles band has been introduced by RCA. Utilizing a new type klystron generating a power of 350 milliwatts, the equipment is claimed to have excellent frequency stability and dependability without need to resort to AFC circuitry. Up to three sound channels can be operated in conjunction with the main (video) channel.

## Merck-Davis Reports Increase in First Half Sales, Net Earnings

Sales of \$93,600,850 and net earnings of \$10,949,000 for the first six months of 1964 were reported by Merck-Davis & Co., pharmaceutical firm. Net sales showed a 3.8 percent increase over a similar 1963 period, while net earnings were up 14.6 percent. The company expects to pay a 25 cents per share dividend to about 65,000 shareholders July 31.

## New Sound for ABC 'Flair Reports'

A musical signature that sounds like a trumpet fanfare, but isn't, has been created for ABC Radio's *Flair Reports*. Actually, no musical instrument is used. Instead, electronics is used in a computer-like fashion developed by composer-conductor Raymond Scott.

# Join THE FOREST RANGERS!



### JOIN THE FOREST RANGERS IF YOU WANT:

- The only first-run, color, outdoor, adventure television series available for syndication in the U.S.
- A show completely pre-tested in the Canadian market and currently No. 1 Canadian children's TV show, top show in its timeslot, and offering four times the share of audience held by established children's series.
- 78 half-hour episodes of outdoor action for children, available in color or black and white.
- The only children's TV show that combines the excitement of forest fire fighting, gold prospecting, space capsules, helicopters and wild animals—all in a contemporary setting.
- An award-winning series that informs by entertaining, and introduces youngsters to the vast North American outdoors.



To join THE FOREST RANGERS, write ASP Productions Ltd., Kleinburg, Ontario, or call 288-1158

## THE CHANGING SCENE

### Tv Specials: Active Area of Expansion

Two television production outfits, one in New York and one in San Francisco, are moving into the field of tv specials production.

On the West Coast, Independent Producers Associates of San Francisco, which is already active in the production of tv series, commercials and industrial films and feature films, has formed a new division, with Cally Curtis as vice president. Work has begun on a series of one-hour specials titled *Opening Night At . . .*, starring Ken Murray. *Opening Night at the Ice Follies* and *Opening Night at the San Francisco Film Festival* are completed and will be sold by MCA-TV.

Formerly a writer for such network shows as *Dennis the Menace*, *Father Knows Best* and *Climax*, Miss Curtis was also executive producer for Jack Douglas Productions and producer of several network programs, including *Do You Trust Your Wife?* and *The Johnny Carson Show*.

Sextant Inc., an independent tv

and motion picture production company in New York, is expanding, has named Allan B. Schwartz as head of New York production. Schwartz is at work on the first of a group of specials aimed for the 1964-65 season — it deals with the summer stock theatre boom.

*FDR*, Sextant's television series, secured an ABC-TV berth for next season and negotiations are reportedly underway for a rerun of *Inside the Movie Kingdom — 1964* which was originally shown on NBC-TV last March.

### Boston Groups Combine In Communication Council

To maintain a closer working liaison between all groups in the area interested in the broad field of communications and marketing, 14 organizations in the Boston area have formed the Marketing and Communications Council of Greater Boston. The president and chairman of the individual groups will serve as members of the council, which will meet bi-monthly to discuss problems and possible action. Council will also serve as a clearing house for speakers and speaking dates.

### Borden Ups Net Tv Budget

This fall will see Borden (Y&R) back in the network swing with gusto resembling its activity in the '50s.

A schedule of participations in four ABC-TV daytime programs will kick off in October as part of Borden's PACE (President's Advertising Campaign for Expansion) program. It was through PACE that Borden, in 1962, ended a two-year hiatus from network television with a series of participations involving eight daytime shows on NBC-TV, which have been aired regularly ever since and will continue.

Estimates are that the extension will significantly increase the 1963 network tv budget of over \$3.5 million.

Commercials, like those on NBC-TV shows, will feature Elsie, the Borden cow, and will cover a broad range of products.

### ABC Sells Out College All-Star Grid Clash

ABC's Aug. 7 coverage of the 31st annual College All-Star Game, pitting the top college grid stars against the NFL champion Chicago Bears, will be sponsored for the third straight year, on radio, by United Motors Service Div., General Motors (Campbell-Ewald). The tv end has been sold to Gillette (Maxon), Goodyear Tire & Rubber (Young & Rubicam), Pabst Brewing (Kenyon & Eckhardt) and R. J. Reynolds (William Esty).

### Buys Virginia Station

Richmond attorney Braxton Valentine and communication executive Arthur Arundel have purchased WBOF Virginia Beach, which has been in court receivership and off the air since February. The pair hope to put the station back in business sometime this summer.

Arundel is president of WAVA (AM & FM) Arlington, WXVA Charles Town, W. Va., and licensee of WARR (FM) Warrenton, Va. He also publishes the *Loudoun Times Mirror* in Leesburg, Va. Valentine, who will be president of the Virginia Beach station, practices law in Richmond and Washington.

### EQUESTRIAN DJ'S JOIN PARADE



Admirable (and surprising) display of horsemanship by KDIA disc jockeys paced festivities at San Francisco's June Tenth Parade, run by Oakland merchants and highlighted by selection of Miss Bronze of Northern California. The station's staffers also met a team of San Francisco attorneys on the baseball diamond and treated them to a 14-3 defeat, all in a day's work. KDIA also handled on-the-spot broadcasting of the event.

## CARTE BLANCHE



NBC Films chairman George A. Graham, Jr., signs contract with Encyclopaedia Britannica Films' president Charles Benton. Contract gives EBF rights to adapt any of NBC's documentary, news, specials, religious and children's programs for distribution to educational institutions. First three programs slated for adaptation: "Cuba: Bay of Pigs," "Birth Control — How?" and "The American evolution of '63."

### Academy Names Simon

The San Francisco branch of the Academy of Television Arts and Sciences has elected Louis S. Simon as president. He's general manager of KPIX in the Bay City. Others elected include first vice president Harold P. See (KRON-TV), second vice president Florence Fowler (Vista Productions), secretary Nancy Besst (KTVU) and treasurer Thomas Fraser (Fraser Productions).

### Fall Broadcast Blitz for Campbell Tomato Soup

"One of the greatest concentrations of advertising and promotion behind a single product in the company's history," is the way Campbell Soup marketing vice president A. McGlenn, Jr. describes activity in the next several months for tomato soup, its largest selling item. Twelve daytime shows on all three tv networks, in addition to the nighttime *Lassie* and *Donna Reed* shows run from August through October. Spot tv is scheduled in 19 major markets across the country.

Beginning in September, the tomato soup will be advertised on Campbell's Art Linkletter daytime

show with additional spot radio announcements in the top 60 soup markets starting in October

### NBC International Sales

Much of NBC-TV's programming, past and present, continues to be made available for sponsorship in markets around the world. In the four weeks ending July 15, 42 foreign broadcasters bought 1122 hours of programing from NBC International.

Australia ranked among the biggest buyers. United Telecasters Ltd. in Sydney ordered 33 news, public affairs and special projects programs. Darling Downs Television Ltd. in Toowoomba placed orders for *Fibber McGee and Molly*, *The Jim Backus Show*, *Outlaws*, *Laramie* and *Bonanza*. In Adelaide, Television Broadcasters Ltd. ordered *Bonanza*, and the same program was ordered by Television Corp. Ltd. in Sydney.

Mexico, South and Central America were also big purchasers.

### Seven Arts Sales

Seven Arts reports a round of sales on several of its properties, including feature films and specials. Here's the run-down:

Volume 9 of Universal post-'50 features sold to WTAE Pittsburgh, and WLOS-TV Asheville, N.C.

Volume 7, which WABC-TV New York reports boosted its ratings by 75 percent and share-of-audience by 47 percent over its previous year's programing, sold to WTIC-TV Hartford.

Volumes 4 and 5 to WHO-TV Des Moines.

The special features to KSTP-TV Minneapolis.

*Churchill, The Man*, half-hour tv special, to WOI-TV Des Moines and KPAC-TV Port Arthur, Tex.

### Two Tv Firms Merge

Delta Films International, Inc. San Juan, and Charter Oak Tele Pictures, New York, have combined to form Delta Films - Charter Oak International for the production of tv commercials, documentaries and feature films. Offices are at 75 W. 45th St. in New York, managed by Klaus A. Werner.

## Are you our man in the MIDWEST?

Ours is a prestige firm selling to tv and radio stations —especially managers.

We need a man who can talk broadcasting and knows the Midwest. We need a man who exudes respect and confidence.

We need a man who enjoys contact at an important level and can close a sale.

We need a man who likes to travel. Drop us a line if you're that man. All replies in strictest confidence.

Box 201, SPONSOR,  
555 Fifth Avenue,  
New York 17

## THE CHANGING SCENE

### Savings & Loan Sponsors NBC Small-Town Special

NBC Special Projects will explore the revolution underway in small-town America in a full-hour color television special, *Small Town*, Sept. 18 (10-11 p.m.) under sponsorship of The Savings and Loan Foundation.

Frederic March, stage and screen star, will narrate the program, which has been filmed in five small towns during a 10-week period of location shooting.

Eugene S. Jones is producer and director of the tv special, Ernest Pendrell is scriptwriter and Robert Emmett Dolan is composer of the orchestral score.

### Agency Shifts

Beatrice Foods Co. has named **Don Kemper Co.**, to handle all Meadow Gold, Bluc Valley and Holland Dutch dairy products, effective Oct. 1, in anticipation of increased advertising in both radio and television. The account, which amounted to more than \$1,000,000 in billings last year, had been handled by Campbell-Ewald. Kemper now represents six Beatrice Foods divisions.

**Wermen & Schorr, Inc.**, Philadelphia, has been named to handle the 1965 ad campaign of the Arnold Palmer Licenses of Apparel,

which includes plans for a spot radio campaign.

Other agency shifts include Central Airlines to **Tracy-Locke Advertising**, Dallas, from D'Arcy, St. Louis . . . Rubber Corp. of America from Zlowe Co. to **Dunwoodie Associates Inc.**, New York.

**Wilson, Haight & Welch Inc.** appointed to handle advertising and public relations for Fenwal, Inc., Framingham, Mass., manufacturer of industrial and commercial temperature controls and fire and explosion protection systems . . . Japan National Tourist Organization and Japanese Travel Bureau International appointed **Wesley Advertising** for their U.S. tourism program . . . Cologne, Germany, office of **Erwin Wasey, Ruthrauff & Ryan** appointed by Marley Werke GmbH, manufacturers of consumer products, to handle its Consort flooring account expected to bill \$125,000 a year . . . **Smith & Do-rian of Toledo, Inc.**, to service Paul Manufacturing Co., an affiliate of Ohio Plate Glass Co.

Scandinavian Airlines Systems has assigned its North American advertising account to **Carl Ally Inc.** The account, formerly with J. M. Mathes, bills in excess of \$1,000,000 a year . . . Economics Laboratory, St. Paul, transferred about \$1,000,000 in advertising from Kastor, Hilton, Chesley, Clifford & Atherton to **West, Weir & Bartel**. Assignment includes Matey bath care products . . . American Guarantee Insurance Group ap-

## GOP CAMERA DEBUT



The new CM16 sound movie camera, designed to ABC News specifications, was given its first shooting assignment during the Republican convention in San Francisco. Here it is shown in operation on the convention floor by Murray Alvey, chief cameraman, ABC News Washington Bureau. The camera will be used again in covering the Democratic convention in Atlantic City.

pointed **Isker & Adajian** . . . Hammond Organ Co. named **Foote, Cone & Belding** for its account with billings of \$1,000,000 . . . Varnoil Toiletries Div. of Lee's Laboratories to **Albert Jay Rosenthal & Co.**

### Post-'48 Pictures Sold To 15 More Stations

Screen Gems has recently concluded licensing agreements with 15 television stations for the telecast beginning this fall of its third post-'48 Columbia Pictures feature package — 60 motion pictures produced between 1954 and 1960. This brings to 30 the number of sales already recorded in the recently-announced package, "Group II Post-1950."

Recent sales have been made to the following stations: WBRE Wilkes Barre, WTIC Hartford, KCMO Kansas City, WBAP Fort Worth, WCCO Minneapolis-St. Paul, KOVR Stockton, KPHO Phoenix, WTVT Tampa, WLOS Asheville, WTVJ Miami, WAPI Birmingham, KTVI St. Louis, WTPA Harrisburg, WSYR Syracuse and KDKA Pittsburgh.

Among the features available in the package are "Picnic," "Pal Joey," "The Mouse That Roared," "Once More With Feeling" and "Gidget."

## EAST MEETS WEST



Whitman Hobbs (l), senior vice president in charge of creative services, Benton & Bowles, emphatically rejects Rudyard Kipling's classic axiom, "Oh, East is East and West is West and never the twain shall meet." Hobbs recently attended the 17th Dentsu Advertising Awards ceremony in Tokyo where Dentsu's president Tsuneju Hibino made the presentations to Japan's five ad winners for 1964. The axiom "does not apply to the meeting of Eastern and Western executive minds on advertising standards and quality," Hobbs said.

## Disc Recorder/Producer In Field Test Program

A new magnetic disc recorder/reproducer, for use in radio spot announcement recording and playback, was previewed at a New York showing last week to network and independent broadcasters, recording studios and ad agencies.

Developed by Ampex Corp., the disc recorder is now in a 90-day field test program at two California radio stations — KYA San Francisco and KLIV San Jose.

Ampex says it developed the recorder to "solve playback quality problems inherent in the transfer of electrical transcriptions to tape and in response to industry controversy over the use of tape cartridge recording systems." It is operated by inserting a magnetic disc in a slot in the front of the recorder. The record/reproduce head is mounted on a carrier that moves in a straight line from the outer edge toward the center of the rotating disc.

## Rubinstein Buys into 10 NBC Nighttime Shows

Helena Rubinstein Inc. has purchased sponsorship in 10 nighttime programs on NBC-TV during 1964-65 via agency, Ogilvy, Benson & Mather.

The shows are *Monday Night at the Movies*, *Andy Williams Show*, *Jonathan Winters Show*, *Alfred*

*Hitchcock Hour*, *Mr. Novak*, *The Virginian*, *Wednesday Night at the Movies*, *International Showtime*, *That Was the Week That Was* and *Kentucky Jones*.

## Gorton Appoints Siesel

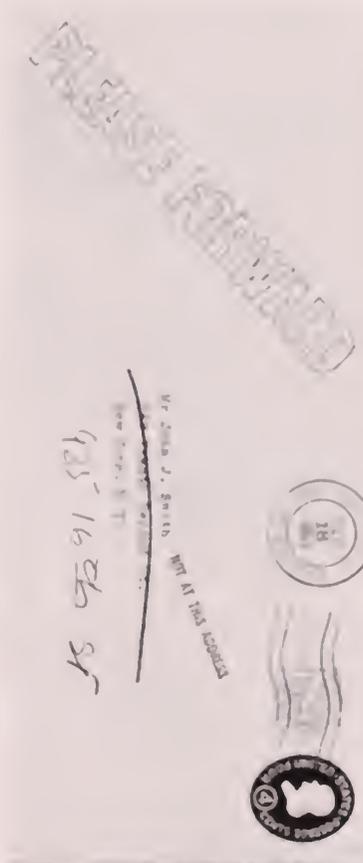
Gorton Associates Inc., distributor of "Panic Button," a comedy starring Maurice Chevalier and Jayne Mansfield, has appointed Harold J. Siesel Co. for a market-by-market radio and tv campaign.

Featurettes, consisting of interviews with Chevalier, Miss Mansfield and Eleanor Parker, are planned, as well as 60- and 10-second commercials with Kenny Delmar (Senator Claghorn) and Marty Ingels (of *Dickens and Fenster* fame).

## Bradley Buys Kids Show

Milton Bradley (via Richard K. Manoff) will fully sponsor *Shenanigans*, a new program for children, when it debuts on ABC-TV Sept. 26, 10-10:30 a.m.

The Saturday series will have Broadway musical star Stubby Kaye as host. Format of the new show features a game board brought to life in three dimensions. It is a carnival setting in which various stunts, competitions and games are played with two children competing by moving from space to space to win prizes or play money.



## COX LISTED ON EXCHANGE



Cox Broadcasting Corp. recently became the fifth company operating exclusively in the broadcasting field to have its stock listed on the New York Stock Exchange. J. Leonard Reinsch (r), president, shows Keith Funston (c), Exchange president, market areas served by the company's radio and television properties as James M. Cox, Jr., looks on.

No knock at mail (we use it ourselves), nor at reps (our best recommenders). But it's a fact that moved, new, promoted, name-changed buyers, take a while catching up to. Not for SPONSOR. Buyers make sure SPONSOR catches up, because of the way SPONSOR keeps them ahead, keeps their buying mix rich and current—with the top of the news, fast. The meaning of the news, deep. The trends, perceptively. They may not notify stations or reps of personal changes, but they do notify SPONSOR, the idea weekly of broadcast buying that gets through better than anybody (except the rep). 555 Fifth Avenue, New York 17, 212 MUrrayhill 7-8080.

# SPONSOR SPOTLIGHT

## ADVERTISERS

**Charles A. Pratt** becomes director of broadcast services for General Foods Corp. He was previously with Alberto-Culver as advertising vice president and director.

**Ernest M. Lundell** named vice president of advertising and merchandising of Grocery Store Products Co., succeeding Frank B. Rhodes, resigned. Lundell has been with the company since 1957.

**Walter A. Weiss** appointed vice president and general manager of Rauland Corp., Zenith Radio's cathode ray tube manufacturing subsidiary. He replaces **W. E. Phillips**, who has retired. Prior to joining Rauland, Weiss was vice president of Sylvania Electronic Products' picture tube operations division.

**Paul Byrne** appointed marketing director for domestic toiletries division of Shulton, Inc. Previously, he was group product manager at Colgate-Palmolive Co.

**Nina Ambroze** named senior advertising representative for Chemstrand Co. Div., Monsanto Co., New York. For the last four years, Miss Ambroze has been with J. P. Stevens & Co.

**James M. Hill** appointed to the new position of director of purchasing and traffic at Philco Corp., Consumer Products Div. He had been with Westinghouse since 1952.

**Ruth Bruzel** named media coordinator of Bayuk Cigars, Philadelphia. Mrs. Bruzel has been in Bayuk's advertising department since 1961.

**William F. O'Rourke** named marketing coordinator for the Chicago Seven-Up Bottling Co.

**Edward P. Reavy, Jr.**, named marketing director for the Hamil-

ton-Beach Div. of Scovill Mfg. Co., Racine. He was formerly marketing director of retail operations for W. A. Sheaffer Pen Co.

**Albert B. (Bud) Green** named market development specialist for Ekco-Alcoa Containers, Wheeling, Ill.

**Ernest P. Quinby, Herbert H. Wright** and **James M. Frye**, public relations executives of Philip Morris, Inc., promoted to the positions of public relations manager, manager of public relations administration and community relations manager.

**Emmett L. Dineen** named advertising manager for Futurian Manufacturing Co., Chicago. He was formerly associated with Leo Burnett Co. **Jeanette Baum** named assistant advertising manager at Futurian.

**Marvin Le Vine** named sales promotion manager for Radiant Manufacturing Corp., makers of projection screens for slides and movies.

**Hubert M. Tibbetts**, who joined the Borden Foods Co. in February, 1963, has been appointed senior vice president with responsibility for both marketing and sales.

**Frank Norton** has joined the staff of the Purex corporate advertising department as advertising production manager. He was associated with the J. Walter Thompson Los Angeles office.

**Armand Hauser** named vice president of Kickhaefer Corp., Fond du Lac, Wis., makers of Mercury outboard motors and accessories.

**Louis W. Schumm** elected executive vice president of Ekco-Alcoa Containers, Wheeling, Ill. He has been the company's vice president of manufacturing.

**John Benincasa** named sales promotion and advertising manager



John Benincasa



Ray W. Richards

of the Alliance Manufacturing Co., Alliance, Ohio. He is president of Artec, Inc., an advertising agency and art studio.

**Ray W. Richards** to the new post of sales manager for White Sewing Machines. With White since 1958, he continues supervision of the firm's operations in carded sewing notions and accessories.

**James S. Fish**, advertising director of General Mills, appointed general program chairman for the Assn. of National Advertisers' annual meeting.

**Dale G. Mehrhoff** joined the W. A. Sheaffer Pen Co., Fort Madison, Iowa, as product manager. He had been vice president and account supervisor at Post-Keyes-Gardner, Chicago, since March, 1963.

**F. J. Harrison, Jr.**, named manager of market research for The Noxzema Chemical Co., Baltimore. He was formerly with the Nestle Co., where he was supervisor of consumer research, and prior to that was associated with Lennen & Newell and with Compton Advertising in their respective research departments.

**Hugh C. Gillick** named manager of advertising and sales promotion for Sunray DX Oil Co.



Hugh C. Gillick



F. J. Harrison, Jr.



Richard M. Marvin



Daniel M. Lissance



Peter F. Callery



Hadley P. Atlass

## AGENCIES

**William W. Pemble** and **Richard M. Marvin**, creative supervisors, elected vice presidents of Ted Bates & Co. Both men joined the agency in 1960.

**Daniel M. Lissance** joined Kuder Agency as vice president and director of research. For past five years he was associate research director at BBDO.

**Thomas K. Costello** named account executive at Klau-Van Pieterom-Dunlap, Milwaukee. Was previously with John M. Simmons Associates.

**C. Arthur Stangby** named account representative at J. Walter Thompson, New York. Formerly, he was vice president of Ted Bates & Co., and prior to joining Bates was with S. C. Johnson & Son, Racine.

**Kathryn Darrell** named director of radio-tv in the Chicago office of Erwin Wasey, Ruthrauff & Ryan.

**Robert R. Lindsey**, **Lee Baer** and **James E. McNamara** named vice presidents of BBDO, New York. Lindsey, BBDO director of plans, joined the agency in 1956 as a research account supervisor, was later named director of research and in 1961 appointed director of plan-

ning. **Baer**, an account group head, joined BBDO earlier this year from Norman, Craig & Kummel. **McNamara**, also an account group head, joined BBDO in 1961 from Kenyon & Eckhardt.

**Hadley P. Atlass**, director of marketing services and sales promotion at Young & Rubicam, named a senior vice president and member of the management committee. **Peter F. Callery** promoted to executive director of the marketing services and sales promotion department. **Gilbert J. Headley**, **Andrew A. Olson** and **Jack N. Highsmith** appointed supervisors in marketing services.

**Marshall L. Kissel** named vice president and director of marketing at McCann-Erickson, Chicago. He was formerly director of marketing for Reese Finer Foods.

**M. Wells Huff**, **David W. McLain** and **James S. Reeder, Jr.** named account executives at Gardner Advertising, St. Louis. Huff was formerly in public relations and advertising at Laclede Gas Co., McLain with Pitluk Advertising Co. and Reeder with Frank J. Corbett and Tatham-Laird.

**Sam B. Vitt** named vice president and executive director for media and programing, Ted Bates & Co., succeeding **William J. Ken-**

**edy**. Vitt has been in charge of media and programing at Doherty, Clifford, Steers & Shienfield, Inc.

**James H. S. Pierson** joined McCann-Erickson as a vice president. He was formerly an account supervisor at BBDO, New York.

**William L. Calhoun** returned to Young & Rubicam as account supervisor after a four-year absence, resuming an association that began in 1939 when he was named a production man.

**Clair J. Gross** named vice president and manager of the Omaha office of Weightman, Inc. He formerly owned radio station KRCB Omaha-Council Bluffs.

**Robert Wulforth** named senior media director, McCann-Erickson, New York. He had been a vice president and director of media and research for Needham, Louis & Brorby.

**Hal Wand** named public relations account executive for Griswold-Eshleman, Chicago. He was formerly editor of "Actual Specifying Engineer" magazine.

## TIME/Buying and Selling

**Peter R. Scott** added to the television sales department and **John Wolfe** to the radio sales staff of the New York office of Avery-Knodel.

**John A. Hicks**, former general manager of WAKY Louisville, joined the New York sales staff of H-R Representatives, Inc.

**Al Carrell** named sales manager in charge of the new McGavren Guild office at 2601 Fidelity



Robert R. Lindsey



Lee Baer



James E. McNamara



Sam B. Vitt



John A. Hicks



Al Carrell

## SPONSOR SPOTLIGHT

Union Tower, Dallas, Texas. Carrell had been vice president of Sander Advertising for over six years.

**Philip A. Stumbo** joined the sales staff of Robert E. Eastman, Inc., moving from McCann-Erickson, where he has been broadcast supervisor.

**Michael Luckoff** joined the Detroit sales staff of Metro Radio Sales. He was a sales representative for six years at WJBK-AM-FM Detroit.

**Geoffrey G. Hall** joined the New York radio sales staff of the Katz Agency, Inc. On the West Coast, **Fred Delahay** transferred from the Los Angeles office to the radio sales staff in San Francisco.

**John R. (Bob) Wright** of WBZ Boston named to newly-created position of director of sales service of AM Radio Sales, New York.

### TV MEDIA

**Richard Steenberg** becomes an account executive with CBS Television Network Sales, New York, after being with ABC-TV in similar capacity for past four years.

**Marie Minnick** named circulation manager, *TV Guide*, succeeding James R. Kelley, now Philadelphia regional manager.

**Lewis A. Bernhard, Jr.**, named executive secretary of the Society of Motion Picture and Television Engineers. He succeeds **Col. Charles S. Stodter**, who is retiring. Bernhard comes to SMPTE from the



Philip A. Stumbo



Anthony Rocco



Leonard Broom



John F. Tobin

Society of Plastic Engineers, where he had been administrative manager since 1955.

**Anthony Rocco** named director of sports and special program sales for ABC-TV. He had been an account executive for ABC radio since 1962.

**Stanley Greene** named executive producer for WABC-TV New York. Greene comes to station from Ted Bates & Co., where he produced tv film commercials for Standard Brands, Latex, American Chicle and others.

**Jacques G. Liebenguth** appointed television program executive for RKO General Broadcasting, New York. Formerly he was with Storer Programs, Inc., as national sales manager.

**Jeff G. Pemberton**, formerly executive producer-director of KTAL-TV Shreveport, La., appointed program director of KBMT-TV Beaumont, Tex.

**Walter J. Marshall** named program director of WLUK-TV Green Bay, Wis. He comes to the station from Hollywood, where he spent the last five years in both television and film work.

**Leonard Broom** appointed assistant to the director of advertising and sales promotion CBS Televi-

sion. With CBS-TV since 1956, he was most recently director of promotion and advertising for net's WBBM-TV Chicago.

**John F. Tobin**, with ABC Films since 1961, joined WNBC-TV New York as manager, national sales.

**Robert D. Ossenberg** named commercial manager of WTVW-TV Evansville, Ind., directing national and local sales activities.

**John Corporon**, news director of WDSU-AM-FM-TV New Orleans, named chairman of next year's National Broadcast Editorial Conference.

**D. Thomas Miller**, general manager of WBKB-TV Chicago, elected a vice president of ABC. A veteran of 14 years in television, Miller was put in charge of the central division of ABC Television Spot Sales in 1961, and two years later named to his present post.

**Mel Baily** and **Robert Guenette** named executive producers for Metropolitan Broadcasting Television, and **Jo Ann Goldberg** appointed a producer. Baily was formerly with WNEW-TV where he was an executive producer. Guenette was formerly field producer and film director of CBS News' "Eyewitness." Miss Goldberg comes from NBC where she was a special research director.



Lewis A. Bernhard, Jr.



Marie Minnick



Walter J. Marshall



Jeff G. Pemberton



Robert Guenette



Mel Bailey

## RADIO MEDIA

**Ronald G. Smith** joins WERE-AM-FM Cleveland as account executive. He had been account executive with WTAM and WJW-TV, as well as with Storer National TV Sales, New York.

**Larry Roberts** named to the news staff of WCKY Cincinnati. He has recently been in news departments of WMOA Marietta, Ohio, and WTAP Parkersburg, W. Va.

**M. Russell Jolly**, executive director of the Wichita Council of Churches, named eastern area director for United Presbyterian division of radio and television. He succeeds the Rev. Robert Sanders, who became pastor of First Presbyterian Church, Utica, N. Y.

**Larry Gaffney** named correspondent for WRC and WRC-TV Washington, D. C. He was formerly on the news staff of WHC-TV Pittsburgh.

**Stephen C. Trivers** appointed general manager of WGVA Geneva, N. Y. He had been in New York City as director of program operations at WPAT.

**Ashley Gunn** promoted to commercial manager of WMGS Bowling Green, Ohio. **John Passante** and **Joseph Carpenter** added to station's sales staff.

**Ray Barnett** rejoined KNN Hollywood as an account executive. For the past three years, he has been vice president and Los Angeles manager of Garland Agency.

**Steve Shepard** named vice president and general manager of KISN Portland, Ore. He was vice president and general manager of firm's

KOIL-KICN-FM Omaha. Newly named at Omaha stations are **A. E. (Bud) Donegan**, general manager, **Sandy Jackson**, production manager, **Bob Wilson**, operations manager, and **Ray Willes**, program director.

**Wayne Grant** appointed account executive at WEMP-AM-FM Milwaukee. He has been in the advertising sales field 17 years.

**Mark Hurd** named account executive on the sales staff of KFRC San Francisco. He was previously with Cunningham & Walsh, San Francisco.

**Lloyd C. Sigmon**, executive vice president and general manager of KMPC Los Angeles, appointed radio chairman for the Southern California regional board of the National Conference of Christians and Jews.

**Vincent J. Genson, Jr.**, producer for WMAL-TV, promoted to the new post of assistant program manager for WMAL Washington, D.C. **Raymond Klempin** named radio traffic supervisor for WMAL-AM-FM.

**Floyd J. Keese** appointed general manager of WMBO-AM-FM Auburn, N.Y., to succeed his father, **Frederick L. Keese**, who has retired.

**Stu Wayne** named general manager of WKEN Dover, Del., making move from similar position at WBCB Levittown, Pa.

**Jerry Graham** named news director at WNEW-AM-FM New York. He has been with WNEW news since 1960. **Jack Pluntze** promoted to assistant news director from position of chief editor.

**Jack Bivans** named general sales manager for WBBM Chicago. Prior to his CBS affiliation he was with Lukas Film Productions, Medusa Portland Cement Co. and Adam Young, Inc.

**Donald J. Trageser**, vice president of CBS Radio and general manager of WEEL Boston, appointed radio chairman for the Greater Boston United Fund campaign.

**Carl Andersen** appointed local sales manager of KMA Shenandoah, Iowa. He joined the station in 1960 as account executive and sportscaster.

**Dave Laskey** appointed to the local sales staff of WGBS Miami. He is a graduate of the University of Miami.

## SYNDICATION & SERVICES

**Fred L. Strozier**, **Roy Steinfort**, **Burl Ely** and **Thomas P. Coleman** appointed to the positions of broadcast membership executive, general broadcast executive and broadcast executive of the Associated Press. They will operate from the New York office under the direction of **Louis J. Kramp**, assistant general manager in charge of broadcast relations and services.

**Frederick L. Gilson** named to the new post of manager of sales for CBS Limited, London. He has been assistant international sales manager for CBS Films for the past two years.

**Klaus A. Werner**, radio-tv director at National Export Advertising Service, named manager and representative of Delta Films-Charter



Ray Barnett



Steve Shepard



Jerry Graham



Stu Wayne



Frederick L. Gilson



Klaus A. Werner

Oak International, a new firm resulting from the affiliation of Delta Films International, San Juan, P.R., and Charter Oak Tele Pictures, New York.

**G. W. Sandell** named general sales and marketing manager of Videotape Productions of New York, a 3M subsidiary. He was formerly general manager of 3M's Revere-Wellensak division. Sandell is succeeded in the Revere post by **R. J. Gavin**, who has been named vice president and general manager of the division.

**Steve Blauner**, former personal manager of singer Bobby Darin, appointed executive assistant to Jackie Cooper, vice president in charge of West Coast operations for Screen Gems.

**Albert Boyers** named director of advertising and publicity for Trans-Lux Corp., New York. He was formerly with Metro-Goldwyn-Mayer as coordinator of special projects in the motion picture advertising-publicity department.

**David Chasman** appointed executive assistant to David V. Picker, vice president of United Artists. Since coming to company in 1960, Chasman had been executive director of advertising and advertising manager.

**George Andros** appointed to newly created post of director of product sales of Q-TV, Inc., New York. He had been national sales manager of Telepro Industries and TelePrompTer Corp., New York.

**Guy Biondi** appointed vice president for advertising and publicity of Walter Reade-Sterling, Inc. Formerly he was eastern representative for the Mirisch Co.

**Baron Trenner, Jr.**, named director of Filmex, Inc. He was formerly staff film director at Eastern Motion Pictures, Ltd.

**Leslie Urbach** named staff director of EUE-Screen Gems. Most recently a director at VPI Productions, Urbach had been associated with Fred Niles Productions, Chicago, and WCAU Philadelphia.

## COMMERCIAL CRITIQUE

### Hitting the jackpot

By **Bea Adams**  
Tv creative director,  
Gardner Advertising Agency

■ Not every commercial that hits the screen can click-click-click a row of cherries or oranges or plums. Too often for our collective pride, lemons keep slipping in. And not often enough does a commercial really hit the jackpot.

Take, for example, one of the top tv achievements of the past year—the Sears series. Since I have no inside facts or figures to offer as proof, my lavish praise could give you the impression that this has been pre-recorded at the Cow Palace. Nonetheless, I bet my lucky silver dollar that this series has been instrumental in helping to change the Sears image from that of a multi-purpose catalog to a respected member of the Country Club set.

These are "jackpot" commercials. They have human interest, quiet humor, dramatization of the objective, a selling line you couldn't miss if you wanted to and a jingle to lodge stubbornly in your memory. Clever but not too clever. Smart but not smarty.

The various commercials depict everything from the kitchen sink to a natural mink, from a clarinet to a cuddly pet, from a laundry tub to a shaggy dog, from gleaming chandeliers to precious stones. And I haven't mentioned the half of them.

The theme, as you must know, is "Sears has everything." The jingle goes something like this: "Drop in and look at Sears, shop from the book at Sears, pick up the phone and talk to Sears . . . Sears has everything."

See there? Out of the North (advertising company, that is) and



**BEA ADAMS,**

a vice president and creative director of St. Louis' Gardner Advertising since 1944, has done just about everything that a lady in adland can do. Samples of her creative excellence: Pet Milk's "husband-tested" recipes, Ry-Krisp and Duncan Hines baking mixes tv commercials.

After a department store and fashion column start (pen name: Frances Faye), she hit stride in copywriting, soon was two-time holder of Josephine Snapp national awards and winner for best radio show directed at women ("Mary Lee Taylor" program). Other citations: one of 27 Women of Achievement (named in Boston, featured in "Life"), AFA National Advertising Woman of the Year, one of 10 St. Louis women saluted by the "Post-Dispatch." Those are a few of many.

Most important of all: whenever any major inter-industry step is taken, Bea Adams seems to be on the scene — partly because of the respect she has earned and partly because, just to keep busy, she's given so much careful concern to the AAAA, AFA, Women's Advertising Club and professional groups ad infinitum. She's even been called on federally, as an adviser to the Department of Labor.

Usually with pen in hand, Bea now dips into ink — and her vital sense of humor — for SPONSOR.

from the creative bean of Alice-in-Wonderland Westbrook, together with a few other beanies, comes this magic, memorable, image-switching advertising. Congratulations, one and all. Well, not quite all.

Mind you, I have seen nothing but what the public has seen—the commercials I've described plus the kissin' cousin print advertising. I haven't asked the man on the street or the woman on the sidewalk what the current Sears impression is. I have but one small revelation. For the sake of all those who put one whistle of steam into the advertising, I hope that mine is an isolated case.

Believing Sears has something, I picked up the phone and talked to Sears. My need? A small electric washer. The voice of Sears was as pleasant as the advertising. It gave me precisely the information wanted. It described in detail four different models, one of which suited me to a B.

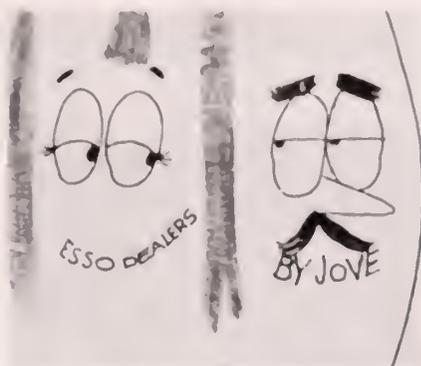
The voice said, "I'll send it right out." I said, "No, I'd rather see it first." I said I'd be over. I went over. There was no such model in stock. I was told I could order it from the catalog. I didn't want to order it from the catalog. I wanted to see it, feel it, poke around here and there and get acquainted with it.

Dear Alice, I believe you. I believe Sears has everything. Everything except the total awareness that a lot can happen or unhappen at point of purchase.

Dear Sears: why not take the brightness of your advertising and hypo it into your sales staff? Why not make it a rule that no Sears staffer should suggest that something is in stock when it isn't? Why not hint that, instead of pointing, the sales people might say with some feeling of friendliness, "The smaller washers are in with electric appliances." Maybe the two to whom I appealed knew that I wouldn't find the small washer anywhere. Maybe that's why they just pointed. But isn't it too bad when someone hits the jackpot and leaves a pile of coins on the floor?

Well, who else has been hitting the jackpot?

A topper in technique is the familiar Esso he-and-she commercial. Deceptively simple device. Semi-



He-and-she commercial for Esso features semi-animated lady and her friend She delivers the entire sales pitch—all of it supered in a friendly scrawl. Commercial leaves "nice feeling" about Esso, says Bea Adams, but has no sales point to remember.

animated lady and friend. He's been delayed having his car serviced. Total sales pitch is delivered by her, and every word of it is supered in a friendly scrawl. Hits the jackpot on technique and production; leaves a rather nice feeling about Esso, but I can't recall one sales point in particular aimed at viewer remembrance.

Quite the opposite is true of a Tootsie Roll commercial that has

been enchanting viewers for some time

Saturday afternoon at the movies. Boy buys Tootsie Roll in lobby. Announcer, "How long will that Tootsie Roll last?" And we're off, chomping, chewing, reacting to exciting galloping horses, revolting kissing scenes and the like. Tootsie is with us every second of the way . . . and the kid, naturally, finally slides down and rests on his spine as he takes the last bite and the announcer hits it. "Tootsie Rolls last twice as long as anything that good should."

Three bells and I hope someone's picking up the money. Esso and Tootsie Roll are both produced by Elektra, New York.

"Oh, give me something to remember you by" isn't a tv rule to be sniffed at. Sears does it. Tootsie Roll does it. So do . . . "Stripe goes on working when the tooth brush stops" . . . "Glad Wrap it" . . . and "Get a better shake with Sterling Salt." Want to bet? Your commercial gets a better shake when you give the viewer something to remember you by. And Daddy-o, please remember p.o.p. ■



**Sears has everything**

# CALENDAR

## SEPTEMBER

### JULY

**National Community Television Assn.** executive committee meeting, International Inn, Louisville, Ky. (27-28).

**New York State Broadcasters Assn.**, third annual executive conference, Cooperstown, N. Y. (28-31).

**Annual Summer Workshop in Television and Radio**, New York University, New York (29-Aug. 7).

### AUGUST

**Georgia Assn. of Broadcasters** forum on CATV and Pay-TV, Riviera Motel, Atlanta, Ga. (4).

**South Carolina Broadcasters Assn.**, summer convention, Ocean Forest Hotel, Myrtle Beach, S. C. (16-18).

**New Mexico Broadcasters Assn.** meeting, Kachina Lodge, Taos, New Mex. (21-22).

**Oklahoma Broadcasters Assn.** meeting, Lawton, Okla. (21-22).

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau** and **Television Bureau of Advertising**, sales management seminar, Stanford University, Stanford, Calif. (16-22).

**Desilu Inc.** annual stockholders meeting, Hollywood, Calif. (18).

**National Assn. of Radio Announcers**, tenth annual convention, Ascot House, Chicago, Ill. (20-23).

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau** and the **Television Bureau of Advertising**, sales management seminar, Harvard University, Cambridge, Mass. (23-29).

**Institute of Electrical and Electronics Engineers** summer general meeting, Biltmore Hotel, Los Angeles, Calif. (25-28).

**Arkansas Broadcasters Assn.** annual meeting, Coachman's Inn, Little Rock (28-29).

**West Virginia Broadcasters Assn.**, fall meeting, The Greenbrier, White Sulphur Springs, W. Va. (27-30).

**Radio Advertising Bureau's** fall management conferences: Tarrytown, House, Tarrytown, N.Y. (17-18); Homestead, Hot Springs, Va. (21-22); Far Horizons, Sarasota, Fla. (28-29).

**1964 National Radio and Television Exhibition**, under the management of the **British Radio Equipment Manufacturers' Assn.**, Earl's Court, London, England (24-Sept. 5).

**Michigan Assn. of Broadcasters** annual fall meeting, Hidden Valley, Gaylord, Mich. (10-11).

**Louisiana Assn. of Broadcasters**, Capitol House, Baton Rouge, La. (13-15).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Rickey's Hyatt House, Palo Alto, Calif. (18).

**Nebraska Broadcasters Assn.** meeting, Holiday Inn, Grand Island, Neb. (20-22).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Chicago Plaza Motor Hotel, Memphis, Tenn. (21).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Palm Town House Motor Inn, Omaha, Neb. (23).

**Minnesota Broadcasters Assn.**, fall meeting, Sheraton-Ritz Hotel, Minneapolis, Minn. (24-26).

**Advertising Federation of America**, fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indiana University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Hilton Inn, Tarrytown, N.Y. (25).

**Utah Broadcasters Assn.**, convention, Royal Inn, Provo, Utah (25-26).

**Society of Motion Picture & Television Engineers**, 96th annual technical conference, Commodore Hotel, New York, N.Y. (27-Oct. 2).

### OCTOBER

**Radio Advertising Bureau's** fall management conferences: Hyatt House, San Francisco, Calif. (1-2).

**Texas Assn. of Broadcasters** fall meeting, Hotel Texas, Fort Worth, Tex. (4-5).

**North Carolina Assn. of Broadcasters** meeting, Grove Park Inn, Asheville, N. C. (4-6).

**New Jersey Broadcasters Assn.** fall convention, Nassau Inn, Princeton, N. J. (5-6).

**Advertising Research Foundation**, annual conference, Commodore Hotel, New York (6).

**Tennessee Assn. of Broadcasters** meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

**Alabama Broadcasters Assn.** meeting, Tuscaloosa, Ala. (8-10).

**Indiana Broadcasters Assn.** meeting, Marott Hotel, Indianapolis, Ind. (15-16).

**Kentucky Broadcasters Assn.** fall meeting, Jennie Wiley State Park, near Prestonburg, Ky. (19-21).

**American Assn. of Advertising Agencies**, Central Region meeting, Hotel Continental, Chicago (21-22); western meeting, Beverly Hilton Hotel, Beverly Hills (27-30).

**Institute of Broadcasting Financial Management**, annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

**Fourth International Film & TV Festival of New York**, held in conjunction with the annual Industrial Film and Audio-Visual Exhibition, New York Hilton Hotel, New York (21-23).

**Missouri Broadcasters Assn.** meeting, Ramada Inn, Jefferson City, Mo. (22-23).

**National Assn. of Broadcasters**, fall regional conferences: Hotel Utah, Salt Lake City, Utah (12-13); Statler Hilton, Los Angeles, Calif. (15-16); Skirvin Hotel, Oklahoma City, Okla. (19-20); Fort Des Moines, Des Moines, Iowa (22-23); Hotel Jung, New Orleans, La. (26-27).

**American Assn. of Advertising Agencies**, western meeting, Ambassador Hotel, Los Angeles (27-30).

### NOVEMBER

**Assn. of National Advertisers** fall meeting, The Homestead, Hot Springs, Va., (9-11).

**Broadcasters' Promotion Assn.** annual convention, Pick-Congress Hotel, Chicago (16-18).

**National Assn. of Broadcasters** fall conferences, Schine-Ten Eyck, Albany, N. Y. (12-13); The John Marshall, Richmond, Va. (16-17).

**Advertising Federation of America** second district convention, Pocono Manor, Pa. (6-8); eighth district convention, Park Manor Inn, Madison, Wis. (20-21).



In the market on the move . . .

the station on the move . . .

# has the highest P.Q.\*



NEWS

RADAR WEATHER



EDITORIALS

SPORTS



**\*PIONEER QUOTIENT:** *The measure of a television station's ability to develop new and better ways to serve the public.*

WTVT pioneered with television's *first* one-hour informational program on Nov. 5, 1956, and started a nation-wide trend. Again, on Sept. 2, 1963, WTVT pioneered with the nation's *first* hour-and-a-half informational program. Now, over 22 hours each week of news, editorials, weather and sports are originated by WTVT and the CBS Television Network. Just as Florida is in the space age vanguard, so has WTVT remained in the television vanguard.

Six cities — Tampa, St. Petersburg, Clearwater, Lakeland, Bradenton and Sarasota — in the Tampa Bay region constitute the heart of the 21-county area served by WTVT . . . an area with over 1 1/2 million population delivering a whopping \$2,314,468,000 in total retail sales (copr., 1964, Sales Management Survey of Buying Power; further reproduction not licensed)



THE WKY TELEVISION SYSTEM, INC.

WTVT, Tompo-St. Petersburg  
WKY TV & RADIO, Oklahoma City  
KTFT, Fort Worth-Dallas

THE KATZ AGENCY, INC.

National Representatives

# WTVT



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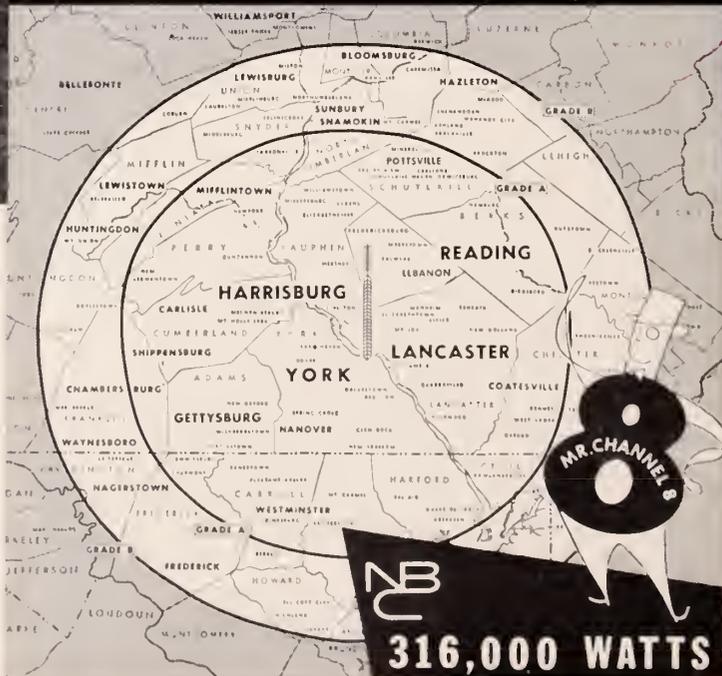
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## Cronkite Out as CBS Convention Man

Substantial beating by NBC in ratings race seen as reason; sponsors adopt a wait-and-see policy

New York — With their ratings one home to roost, and millions riding on their election package, CBS has pulled newsman Walter Cronkite from the important convention anchor-spot, substituting a two-man team—Robert Trout and Roger Mudd. The question remains: will it work? Earlier Arbitron figures had indicated NBC was well ahead in the ratings race, but the clincher may have been Nielsen's Multi-Network Area report which showed NBC in an even more advantageous position. In the top 30 markets, in which all three networks compete, MNA showed NBC with 55 percent of the audience, CBS with 30 percent and ABC with 15 percent. Arbitron had given NBC 51 percent of the audience.

The sponsors of the CBS package, notified that there would be a change at Tuesday and given details Thursday morning before public announcement, aren't talking at the moment.

## Hershey To Launch Canadian Tv Campaign

Smith Falls, Ont.—Hershey Chocolate of Canada, Ltd., a newcomer to the Canadian market, is launching an about national advertising campaign in September, with the bulk of the budget allocated to spot tv.

In the United States, Hershey's lack of advertising is notorious. When asked if the Canadian campaign might mean a change in policy, a spokesman at BBDO, the firm's agency, said such change was contemplated, adding that Hershey is satisfied with sales results in the United States. The Canadian ad campaign was made necessary because Hershey is relatively unknown in Canada and must compete with established products across the border.

The September ad campaign follows a summer test marketing in Quebec and Ontario, in both English and French. Also, a product familiarization campaign was started July 1 on billboards in all major markets, but the big push will come on tv.

Hershey entered the Canadian market on a major scale with construction of a \$7 million plant in Smith Falls in June of 1963.

As a spokesman told Sponsor, "The facts are there. We're just going to wait and see what develops."

Institute of Life Insurance and American Tobacco have more than \$2 million each invested in the package, which includes election night. Socony Mobil is participating to the tune of more than \$1 million.

Sponsors of other Cronkite shows will also be keeping a watchful eye on future developments. These include Prudential, which bankrolls the Sunday night *Twentieth Century* and the participating sponsors of *CBS Evening News with Walter Cronkite* (Procter & Gamble, American Home Products, Westinghouse, Whitehall Pharmaceutical, Alberto-Culver and Brown & Williamson).

Officially, CBS has been insisting that the removal of Cronkite for a two-man team was in the interest of "flexibility, mobility and diversity of coverage," but at no time would the network say why Cronkite was not part of the two-man team. As Cronkite himself put it, "The story is purely and simply the Madison Avenue ratings game . . . We took a clobbering in San Francisco, and it seems perfectly reasonable that management at CBS would like to try something else to regain the audience."

## Two Revokes Show FCC Can Still Be Tough

Washington — The FCC majority may still be too lenient for its chairman's taste in the matter of renewals for stations with heavy advertising schedules—but the membership got very tough last week about tv programmers Barry and Enright, and a Chicago FM that programed exclusively for its storecasting operation. Revokes were affirmed for licenses of the Barry-Enright Hollywood, Fla., station (WGMA) and for Carol Music's WCLM-FM in Chicago.

FCC stood by its April 17 decision on WGMA not because the station operation itself was at fault, but because its owners, of quiz scandal fame, had displayed "a propensity for deception in the broadcast field." Repeated pleas by Jack Barry and Daniel Enright, and even an FCC examiner's initial recommendation of mercy, did not sway the FCC. The record, they said, "reflects adversely upon their character qualifications to be licensees of a broadcast facility."

In the case of the Chicago FM, FCC said promises made at renewal were broken when the station changed its program format for the WCLM main channel to a storecasting operation—an operation supposed to be run on a subsidiary channel. Also, the station gave over its programming control under contract to the storecasters. WCLM has until Sept. 26 to go off the air, unless it appeals the decision.

## Color Sets, Broadcasting Credited for RCA Profits

San Francisco — Everything seems to be coming up roses for the Radio Corp. of America with the report that the company is continuing its pace of record profits for the third quarter and has excellent prospects for another full year of record earnings.

Speaking before the San Francisco Society of Security Analysts, W. W. Watts, group executive vice president for RCA, pointed to the recent completion of the most profitable second quarter and first half in the firm's history. "I can report today," he said, "that our profit momentum is being sustained vigorously into the third quarter."

Giving color television, from set manufacturing to broadcasting, the lion's share of the credit, Watts noted that RCA recently had instituted a long-planned reduction in its set prices.

When the reduction has had time to make itself felt at the retail level, he said, the rising curve of sales will turn even more sharply upward. "The principal upsurge is expected in September, when the new tv season begins," he added, "but even today we are beginning to feel its impact."

Watts also reported that NBC, "fresh from its triumph at the Republican national convention," is continuing toward another record profit year. Noting that last year was the highest profit year for NBC, Watts pointed out that its profits for the first six months this year were about 20 percent ahead of 1963's first half. Also, NBC's pre-eminence in color television broadcasting, he said, will give it an added competitive advantage at the time that color becomes a factor in audience ratings.

CONTINUED ON NEXT PAGE

# Dodd Committee on Television Violence Scolds Networks for Programing

Washington — Sen. Thomas J. Dodd scolded three network vice presidents for not reducing violence and sadism on their tv shows in prime time, during a juvenile delinquency committee hearing last week.

He leaned hardest on ABC and NBC for not reducing violence and accused them of increasing it on prime time. CBS was praised for considerable improvement since previous 1962 Dodd hearings. Only 26 percent of CBS filmed programs on prime time were in the violent category as against 55.3 percent for ABC and 55.1 percent for NBC, according to committee staff findings.

The committee staff found the same trend on syndicated films in which networks had an interest. Again, ABC had the dismal honor of an alleged high of 85 percent of its "action" film properties shown in prime hours, CBS syndicated reruns had 70 percent and NBC had 50 percent in prime time.

All three vice presidents, Thomas Moore of ABC, Walter Scott of NBC-TV and James T. Aubrey, Jr., of CBS Network Div., were asked why they could not see to it that syndicated reruns of network shows originally slanted for late-hour, adult viewing were kept out of early prime time hours. Youngsters are now seeing the older violence-filled episodes networks originally put on at 10 p.m., said Dodd. The network spokesmen said they could not control programing schedules of local stations as to what time a leased film could be shown. No one mentioned what Justice Department reaction might be if networks began to dictate program slots for reruns, or what the FCC might say about usurping individual licensee's right to program on his own.

The day-long showing of selected scenes of tv violence, and rather mild argument, ended with exhortations to the networks to do better, and Sen. Dodd's promise of periodic hearings on violence. Networks defended the artistic merits of their programing, but promised to do better. Senators Dodd and Keating said they feared the trend might rouse a "public outcry against the stuff you are showing their children"—and this could mean "Congress would be asked to do something about it." They said they get lots of letters from irate parents.

For the present, the committee will hope for more self-regulation in the industry—especially in eliminating the very lurid scenes of beatings, killings, torture, etc. Sen. Dodd said they were "still" waiting for the long-promised NAB research into the effect on the young of viewing tv violence. The committee was assured this project is finally getting under way.

A new element in today's programing that seemed to bug the committee was the "sick" drama. Physical violence in the old style was now augmented by mental illness with "un-

justifiable" brutality shown in hospitals, on college campuses, in psychiatrists' offices. The committee cited a number of authorities who advance a theory that violence on screen leads to violence or aggression, especially in the young, after viewing.

The network spokesmen all revealed a reduction in action and "sick" type drama programs for next year. NBC will cut from a high of 30 half-hours in 1959 to 19 action shows in the coming season. NBC will go from 10 to six action shows. CBS had no figures on its modest number of such shows, but assured the committee that the Hitchcock mysteries would be dropped—latter were criticized heavily by the committee.

Nevertheless, network spokesmen defended the artistic merits.

## FCC Renews NBC Licenses—on Condition

Washington — The FCC put history into reverse last week when it renewed the NBC licenses for its Philadelphia tv and radio stations—on condition that within 60 days the network assign them over to Westinghouse Broadcasting, in exchange for the latter's Cleveland stations. This leaves RKO-General holding a large empty bag, as the proposed NBC-RKO swap of the former's Philadelphia outlets (WRCV-TV-AM) for RKO's Boston holdings collapsed.

Justice Department had ordered NBC to divest of its Philadelphia holdings by mid-1964, and the requisite renewals have been held up by lengthy hearings, arguments and litigation. Philco Broadcasting, once owner of the Philadelphia outlets, fought to get them back—and Westinghouse battled the swap because it stood to lose NBC affiliation on its Boston station if NBC

took over the RKO-General station there.

An initial decision by FCC examiner James D. Cunningham in November, 1963, would have awarded NBC the renewals on the grounds of its superiority in broadcast history, and in spite of the antitrust accusations leveled against its 1956 swap with Westinghouse Broadcasting. But the Broadcast Bureau in August, 1963, had blasted RCA for allegedly pressuring Westinghouse into giving up its Philadelphia outlets in exchange for NBC's Cleveland properties. The weapon was NBC's power to withhold affiliation.

Philco Broadcasting lost out because of the examiner's initial decision and the FCC's final decision. The Philadelphia-owned firm was found to have "larger interests" in non-broadcasting manufacturing. FCC finds that Philco has acted only to "serve its own manufacturing interests" in grabbing for the Philadelphia outlets during the wrangle of commission and court wranglings on NBC's attempt to gain renewals and then make the swap with RKO.

Acting majority in the case are chairman Henry, commissioners Fleishman, Bartley, Lee and Ford. Commissioners Kenneth Cox and Lee Loefer did not participate. Stations involved include: NBC's WRCV and WFV-TV Philadelphia, and Westinghouse stations KYW-TV-AM Cleveland. Stations which might have been involved were RKO-General's WNAC-TV and WRKO-FM Boston.

### FCC Approves Sale Of Goodwill Stations

Washington — The Federal Communications Commission has put its stamp of approval on the deal between Goodwill Stations, Inc., and Capital Cities Broadcasting, Inc. The deal involves the sale of WJR-AM-FM Detroit and WSAZ-AM-TV Huntington, W.Va., to Capital Cities for more than \$15 million.

The FCC also approved the sale of WJRT-TV Flint to John B. Poole by Goodwill for \$6 million.

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Circulation Promotion  
Gerhard Schmidt

- 25 **Advertisers' do-it-yourself programing**  
*Big advantage is creative control. Firms doing it include General Foods, Procter & Gamble, Kraft and Ford*
- 28 **A cart-pusher's view of marketing**  
*Here is a cart-pusher's view of women's obstacle courses in the average supermarket jungle. Married or single, the marketing man who thinks seriously about this accent on marketing absurdities will make a better husband, marketer*
- 32 **'Better numbers' — key to effective computerization**  
*Concentrate on developing more reliable media facts, not complex ADP programs based on limited data; use computers now to take clerical load from buyers, says Lennen & Newell vice president*
- 34 **Take another 'live' look**  
*Some agency producers still wear film blinders by ignoring use of video tape's flexibility, speed, sophistication*
- 40 **When the sun goes down**  
*Radio signals and transmitting patterns change, leaving Clear Channel stations with a virtually clear swipe at the half of America that listens after dark*
- 45 **Tv tape prevents 'ice cream droop' for Kansas dairy**  
*Use of pre-recorded commercials produced by Wichita's KAKE-TV puts new sales pep in tv newscast commercials*

## DEPARTMENTS

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# 1685 feet UP

**THIS FALL** ADDING 75,000 TV HOMES — 275,000 POPULATION. WBAP-TV joins KRLD-TV and WFAA-TV on their 1685 foot candelabra at Cedar Hill midway between Dallas-Fort Worth.

**WHAT A MARKET!** A 20-year study of the WBAP-TV Coverage Area\* reveals a phenomenal growth. By 10-year spans . . . . .

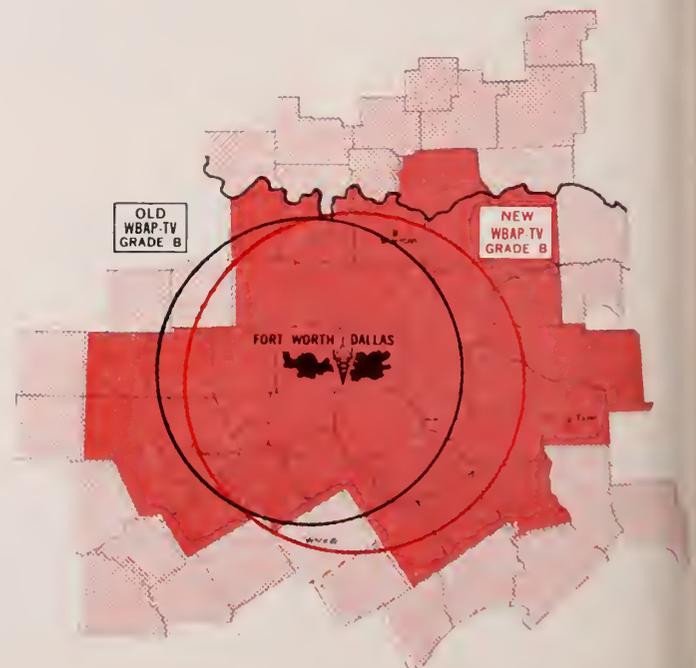
**POPULATION** soared from 2,307,400 in 1953 to 2,785,600 in 1963, actual, with 3,551,500 expected by 1973.

**TV HOMES** jumped from 374,028 in 1953 to 791,000 in 1963, actual, with 1,022,623 projected for 1973.

**RETAIL SALES** kept pace with \$2,741,504,000 reported for 1953, jumping to \$3,903,306,000 in 1963, actual, with \$5,968,910,000 estimated for 1973.

**WHAT A MARKET!**

\*Conducted by TCU School of Business, using 1962 ARB, 5 to 100% counties.



**IKONOGENICS** — Image control that frees WBAP-TV from unnecessary clutter . . . eliminates noise, both visual and aural, that interferes with communication. Ikonogenics creates the perfect setting . . . makes the advertiser's message stand out sharp and clear.

**10 YEARS OF COLOR** — With all local programs in color plus NBC color shows, WBAP-TV viewers today enjoy some 57 hours of color per week. As a result, Fort Worth-Dallas is one of the top color markets in the country with 35 to 40,000 color television sets tuned to WBAP-TV . . . and the number increasing daily.

**NEWS AWARDS** — WBAP-TV has enjoyed news dominance in the market ever since sign on September, 1948, and has consistently received national recognition. Among recent awards were 1963 National Distinguished Service Award for best news reporting from Sigma Delta Chi, Professional Journalistic Society, and the Dallas Press Club award for best TV news story of the year. Anchor program of the station's highly successful news effort is "Texas News" 10 pm nightly newsreel.



PETERS, GRIFFIN, WOODWARD, INC., National Representatives



# Publisher's Report

## Personal to you, my readers

Last week I invited stations and representatives interested in learning the details of my Minuteman plan for selling radio to contact me.

This week I can report that I'm overwhelmed!

It's nice to know that I'm read. It's even nicer to know that the field is vitally interested in selling national spot radio more effectively.

I've been answering your phone calls as I get them. But I'm on my way out of town as soon as this is off the typewriter and I'll return subsequent phone calls about the time you receive this issue. Letters will be delayed a bit longer. Bear with me. And thanks!

\* \* \*

Thank you, Commissioner Robert Lee, for your thoughtfulness in running off and sending me that complete name by name dossier of all UHF stations on the air or pending. And for taking the trouble to send me a reproduction of the clever UHF cartoon hanging in your office. You've gone all out for UHF development, and when this important segment of the communications world finally hits its stride you'll be the man in large measure responsible for it.

\* \* \*

Chester MacCracken, director of television and radio for Remington Advertising of Springfield, Mass., rebuts my commentary of a few weeks back in which I say I'm "irked" by a *New York Times* story which, in my opinion, unfairly interprets a survey of tv commercials made within the membership of the General Federation of Women's Clubs by the National Audience Board, Inc. Mac chides me gently by pointing out that SPONSOR's own story on page 21 of the same issue isn't far from the *New York Times* version. He concludes, "I guess it just shows that the publisher doesn't influence the editorial department."

I guess he doesn't, Mac. But read the two stories again and you'll detect one notable variation: the factual structures of the two stories are close. But which one has the bias?

\* \* \*

My hat is off to Jack Z. Sissors, assistant professor of advertising at Northwestern University. Professor Sissors is surveying broadcasters with a four-page questionnaire and this explanation: "I am trying to learn why broadcasters have been buying less advertising than ever before in the trade press and reference media."

Good luck, Professor. I have a small interest in the same subject. I hope you won't think I'm jumping the gun by submitting the proper answer to your four-page questionnaire in two words — "rating worship."

\* \* \*

I have letters this week from Clair McCollough and Ward Quaal, both prominently mentioned as candidates for the NAB presidency. Both say they aren't and give good reasons why. Both want to see the new president installed without delay. I concur. The NAB has a loyal and solid staff headed by executive vice president Vincent Wasilewski. The hard-working Executive Board is operative. But it's not the same as a full-time president.



SUNNY  
SEMPER  
VENDA

The Latins named him:

*Hippocampus  
Hudsonicus  
Lophabbranchii  
Syngathidae*

... the ancient Romans were long winded ... we call our seahorse "SUNNY."

He's the symbol of Quality Broadcasting in Tampa-St. Petersburg.

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How long does it take an in-the-flesh salesman to



Your highly trained salesman can travel only so many miles, make so many calls, beat so many bushes, dig out so many customers. Save him for hot prospects. To conserve the asset each salesman represents—to reach through doors and minds otherwise closed—do your specialized business selling in the specialized business press, where your most efficient dollars are invested.



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Longer than it takes an advertisement in the specialized business press—trade, industrial and professional publications that go straight to a pre-selected prospect

**How much does it cost to reach identified prospects with salesmen's calls?**

More—by a hundredfold—than it does to reach them with advertisements in the specialized business press.

**How can you cover unidentified prospects, as well as identified prospects?**

With a vigorous, important, and continuing advertising program in the specialized business press

The specialized business press is industry's reporter, management's instructor, the sales manager's divining rod, the marketer's market data source. Read by the man who wants to get ahead and the man determined to stay ahead, the business press teaches the newcomer, trains the analyst, retrains the old timer. It serves, pin-points, identifies. It is not all things to all men. It is specific, seeking out specialized markets. It isolates, clarifies, inspires. It reaches—efficiently.



## WHAT'S NEW?

THERE'S A considerable difference between a quarter-century of experience and the year-by-year repetition of one experience over a period of 25 years.

This is not a new or particularly astute observation for practitioners of the advertising arts and sciences. But, after a considerable number of conversations with members of the fraternity, I've been urged to believe that there are no secrets left to probe in the world of broadcast advertising, that there are no mysteries still unsolved. And worse still, that even comparative newcomers are, in short compass of time, full-blown sophisticates.

Two things have subsequently occurred to me. First, that some of these urgers are themselves just repeating their first year of experience. Second, that while their easily-come-by "sophistication" is a gratuity granted by sound senior citizens in the commercial community of the air, the fledglings overlook one day-by-day truth—there's a lot that's still unlearned, unexplored, unexperienced.

SPONSOR is continually probing whole areas of such newness to light the doorways of the avant-garde; the trail blazers in the field of color, computers, UHF, pay tv, CATV, stereo, tape, FM and even such prosaic subjects as cost-reduction and profit boosting through new efficiencies and methodology. We must not overlook the vitality of these simply because they are not explosively controversial or that, as projects for tomorrow, they offer more sweat than glamor before they are richly productive.

*Sam Elber*

## LETTERS

### Cites Creative Approach

Your handling of the story on our most recent spot television industry study (July 27) is thorough, accurate and another outstanding example of SPONSOR's creative approach to the things that are being done in our business.

We not only say "thanks," but also "nice going" on the intelligent and imaginative write-up. True, this study of the advertising trend toward spot television on the part of the top brewers is beneficial as far as our brand of advertising is concerned. But, in addition, your translation of it to the national advertising field is even more important.

ROBERT L. HUTTON, JR.

*Vice President  
Edward Petry & Co.  
New York*

### Meaty Results

The Eekrieh people (and, of course, The Film-Makers) are most gratified at your interest in their television advertising campaign. We hope the material was also of interest to your readers and that many of them found it both informative and helpful.

The Film-Makers has had more than a dozen calls from people who read the SPONSOR story (July 20), and in several instances were asked for detailed information on food photographic techniques and the use of close-ups.

JANE PINKERTON

*Pinkerton Associates  
New York*

### Sorry . . . Fred, Barney

In your July 13 article, "Youth—The Neglected \$50 Billion Market," on page 35 you show a tabulation of the top ten programs of children and teens based on the March, 1964, ARB Report. For some reason you have omitted the top children's program from your list. *The Flintstones* reaches 19,141,000 children. This is more than any other program listed. In total of 22,203,000 children and teen-

agers combined. This would rank it No. 2 in your list following *Beverly Hillbillies*.

Our agency is very much concerned with advertising to the youth market, and we have had very favorable experience with *The Flintstones*. That is why I felt most anxious to call this to your attention.

ROBERT R. KIBRICK

*Vice President  
Richard K. Manoff Inc.  
New York*

### Dynamic Northwest

Congratulations to SPONSOR and the Skyline Network for the recent article on the Mountain State area—"a big, rich, three-state [television] market" (July 13). Indeed it is an established market and a major factor in the marketing picture of the prosperous Northwest.

We too are proud to be associated with this growing, dynamic market through our representation of Mountain States Television (MSTV) which includes KRTV Great Falls, KULR-TV Billings, KMSO-TV Missoula and KIFI-TV Idaho Falls.

IRWIN SPIEGEL

*Director of Sales Promotion  
Avery-Knodel Inc.  
New York*

### Cosy KOSI Salute

What a wonderful spread: "Radio's 'unanswered' Questions" (July 20). The thoroughness and completeness with which you covered KOSI's introduction of its new Denver radio audience market research project was extremely gratifying. May we have your permission to reproduce it?

As a matter of fact, this article was in keeping with a pattern which I have seen developing in SPONSOR. You are doing a terrific job providing depth coverage of really useful information.

ROBERT N. KINDRED

*General Manager  
KOSI Radio  
Denver*

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

July 31, 1964

It is doubtful if even the August vacation can heal the bitter schism in the FCC between a majority of its members and chairman Henry over the recent renewals granted to 17 stations Henry wanted disciplined, or at least queried, on heavy commercial schedules.

In fact, Henry's anguished and baffled "you don't care" dissent, issued late on a Friday afternoon, seemed a permanent turning point with the majority going one way, he another.

The commission majority has embraced the growing laissez-faire philosophy of agency moderation. Henry is still fighting for the crusading New Frontiersmanship, that came with his predecessor Newton Minnow, on the wave of the great quiz and payola scandals.

Only commissioner Cox was stalwart enough to join Henry in his scathing denunciation of the majority's recent seven permissive renewals for a group of Mississippi, Louisiana and Arkansas stations. Moderate Republican Lee dissented from the grants, but did not endorse the diatribe.

If Henry felt starkly alone during his fight to slap limits on broadcast commercials during last winter's House hearings and the Rogers vote, he feels doubly alone now that the majority have deserted even the case-by-case consideration which they endorsed last January for overcommercialization.

Henry's dissent, reproachful and outraged, said: "The majority says by its action that it does not care. It does not care whether these seven broadcasters are following meaningful standards of commercial practice and it does not care whether the problems we have uncovered are endemic to the broadcasting industry as a whole . . . moreover, the majority's action says to broadcasters that they need not care, either."

Also: "Has the majority changed its mind since January? Is the commission abandoning its traditional policy or its current regulatory program? Are there any (Henry's emphasis) commercial practices or policies which would prevent the renewal of a broadcast license? . . . To these questions, the majority is silent."

If the majority was silent on the particular individual cases, the broadcasters themselves have not been. There is a recognized bit of truth in Henry's stand that broadcasters who commercialize flagrantly have a headlong disregard for their service to the public, show "sloppiness, neglect and cynicism." The NAB recognized this linkage when it set up its codes of good practice. The code has done even more recognizing in latter-day efforts to contain multiple-product announcements and reduce clutter.

But Henry is angry that NAB is not more aware. The codes are being used, he claims, as a shield. Observation of code limits should not excuse

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

a station for "discrepancies between promise and performance," in its commercial policies, he said bitingly. Nor did he seem mollified when commissioner Ford swung into his camp in one case to vote inquiry on a Florida station that programed nearly half an hour of commercials out of the hour.

Some observers see the majority rejection of Henry's point of view, and the Loevinger term of "nit-picking" for the commercials probe, as a personal rebuke to the youthful chairman. Other seasoned onlookers believe it was personal only in the way political battles for differing ideas are personal. No one doubts Henry is a man of zeal and principle doing what he believes to be right. The commission majority of Ford, Hyde, Bartley and Loevinger just happen to believe he's wrong--and it's a bipartisan group.

The majority have swung over to the laissez-faire approach (or had it all along) recommended by President Johnson. The corollary is fair competition in the market place. As Rep. Harris, chairman of the House Commerce Committee remarked on passage of the Rogers Bill: "This does not mean we're turning the broadcast industry loose" from public interest requirements.

It was probably no accident that Sen. Hubert Humphrey (D-Minn.), possible vice presidential candidate, last week went out of his way to put commissioner Loevinger's "Law Day" speech of last May into the Congressional Record. The Loevinger talk blasted interference by agencies trying to "proscribe" what is good, rather than "proscribe" what is bad. The senator's introductory remark said the most necessary qualification for an agency is its "restraint" in regulation. This echoes the President's recent talk citing the job of government as "moderator," not "dictator or master planner."

To some happy-go-lucky broadcasters, the double defeat of Henry's move to hold up renewals on commercial basis headed the FCC bark into an "anything goes" sea of laissez-faire. But the President, the chairman of the House Commerce Committee and even Rep. Walter H. Rogers have warned that there must be fair play and self restraint if the democratic ideal is to work.

Rep. Harris has warned that pay tv is standing in the wings, if that vast non-letterwriting, non-complaining audience grows as dissatisfied and restless with free tv fare as Henry believes it will. Commissioner Ford has pictured the terrific competition of sponsored tv with a vast interplay of air-wire-satellite combinations already in progress.

Unfortunately for the FCC chairman, he made his move in the wrong climate--and apparently the wrong cases. Henry himself said in his dissent from renewal grants that none of the situations involved "an outrageous and flagrant" disregard of the public's interest, for short-term gain. Oddly enough, he makes a point emphasized by his opponents on the automatic restraints of a free marketplace on maverick behavior:

"Indeed it would be startling if any broadcaster were to risk the loss of both public favor and the license we have granted him by following commercial practices violently at odds with those of his competitors and clearly in violation of any defensible concept of the public interest." Henry feels the "bad apples" don't matter; it is the trend toward erosion they represent. He wants FCC and broadcasters to meet the problem of commercial standards "head-on" and make the "hard decisions."

# Tv Dealers, Manufacturers Call for Excise Slash

Witnesses before House Ways and Means argue that tax burdens consumer, is detriment to set sales

Washington — The nation's tv set manufacturers, distributors and dealers have taken their case for deduction in the excise tax to Congress. And it appears fairly likely that the House Ways and Means Committee may mercifully vote to lower, if not eliminate, the tax on tv sets (all-channel as of May 1) at least for a temporary period. Chairman Wilbur D. Mills listened sympathetically to testimony asking early relief, by spokesmen for EIA and NAB and tv set dealers who expect a hard time when customers hold off buying more expensive all-channel sets, particularly when the vast majority of them won't see UHF for six to 10 years in their areas.

Chairman Mills wondered if Congress had made a mistake in forcing all-channel makes on the manufacturers and the public. He even wondered if that legislation could be repealed.

Mort Farr, the director of the National Appliance and Radio-Tv Dealers Assn., told the House Ways and Means Committee last week that annual sales of television receivers could reach the 10 million mark if the proposed reduction of the 10 percent excise tax to five percent is adopted. But, he warned, the figure could drop below the present eight million level if it is not.

Appearing as a witness for the Electronic Industries Assn., Delbert J. Mills, vice president and general manager of the RCA Victor Home Instruments Div., argued that because of the excise tax and the new all-channel law "consumers will have to pay a premium for the inclusion of a UHF tuner to their television sets, although the majority of buyers may not have opportunity to use the tuner for years."

Mills, advocating the immediate reduction in the excise tax and its total elimination on a long-range

basis, said that since the cost of the extra tuner cannot be absorbed by the manufacturer and the dealer, "It must necessarily be passed along to the consumer who generally will have to pay an estimated \$10 to \$30 more than otherwise would be charged."

Mills continued: "We all look forward to the full benefit of UHF broadcasting in both educational and entertainment programing. We believe that the promise of UHF is as limitless as television itself. But it will take time for all-channel sets to be in the majority of consumers' homes, and time for broadcasters to bring UHF service to every area now covered by tv signals."

Farr, representing tv dealers, pointed out that his organization supported passage of the all-channel law originally, but at the time, it called for "relief from the burden of the excise tax" as a "logical second step" because the UHF tuner "cannot be used by over 80 percent of the purchasers."

Citing the slow growth of UHF

broadcasting, Farr declared that the "main reasons for . . . stations giving up was the inability to compete program-wise with VHF stations, not to scarcity of sets with UHF capabilities being available for purchase" (a statement certain to raise eyebrows in broadcast circles).

"With the advent of the personal portable tv, this industry has now reached an annual sales level of eight million monochrome sets," he continued. With excise tax relief, and greater economy of production, he added, the majority of these portable receivers would be brought down to the \$90 to \$150 price range.

On the subject of home entertainment, CBS' Record Div. head, Goddard Lieberson, representing the Record Industry Assn. of America, entered a statement pleading for relief from the 10 percent excise on phonograph records, in effect since 1941. Henry Brief, RIAA secretary, who represented Lieberson and the RIAA at the hearing, made a strong plea to let sound recording of music, drama and history come into the same tax-free status as their printed counterparts.

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## Network Tv Billings for April Up 9.3 Percent

New York — The figures for network tv time and program billings for April, 1964, are in — and they show a 9.3 percent jump over the same month in 1963.

According to the Television Bureau of Advertising, April billings totaled \$98,393,600. This compares with \$89,997,900 for April, 1963. Nighttime billings for April jumped

13 percent, from \$66,422,400 in April, 1963, to \$75,069,400 this year.

Billings for the first four months of 1964 were up \$34,764,000, a 9.4 percent boost over 1963's first-quarter figure.

Network by network, gross time billings for the first four months are as follows:

	ABC	CBS	NBC	TOTAL
January	\$18,437.3	\$29,117.7	\$26,802.0	\$74,356.0
February	18,264.7	27,716.2	25,822.4	71,803.3
March	18,932.7	30,051.9	28,966.4	77,951.0
April	18,088.5	28,843.9	27,479.3	74,411.7

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# Excise Taxes Retard UHF, Says NAB's Wasilewski

**NAB executive cites slow development of UHF; urges implementation of all-channel law by removal of taxes**

Washington — The National Assn. of Broadcasters has joined voices with representatives of electronic industries in urging repeal of excise taxes on radio and tv sets (see story, p. 15).

Dubbing the taxes as an "unnecessary burden upon the public," Vincent T. Wasilewski, NAB's executive vice president, told the House Ways and Means Committee that they represent "a departure from the basic American philosophy of keeping the channels of information open and available to all people regardless of economic condition."

Wasilewski was especially concerned with removal of the taxes on all-channel tv receivers "as necessary to the further development of television in the United States." Full implementation of the all-channel receiver policy, he said, "requires action now — at this session of Congress."

The NAB executive also saw the tax on receivers as a hindrance to the development of UHF "which the Congress has sought to foster."

He pointed out that while more than 1500 UHF channels have been assigned by the FCC, only 120 — both educational and commercial — were on the air on July 1.

Wasilewski noted that the Internal Revenue Service has ruled that converters which permit conventional tv sets to receive UHF are non-taxable if sold separately. But, he said, the ruling is of diminishing importance now that all-channel sets are mandatory. New relief, he urged, is needed.

NAB, he pointed out, strongly supported the all-channel law, but at the same time had recommended the "removal of the excise tax on all-channel receivers to implement the national policy."

Wasilewski told the congressman that there are an estimated 214 million radio receivers and 60 million tv sets in the hands of the American public today and that more than 90 percent of the homes in the U.S. have both radio and tv.

"The day is gone when these are novelties in the homes of a privileged few," he concluded.

## CBS Owned Stations Will Count Political Spots as Commercials

New York — Despite the NAB Code waiver, political spots will be counted with product commercials on CBS' seven owned radio and five owned tv stations. With this move, CBS joins Storer Broadcasting which also rejected the waiver (see SPONSOR, July 27, p. 15).

The code waiver, described as an "experiment" for this election only, has drawn heavy fire from The American Assn. of Advertising Agencies, which charges that eliminating political spots from commercial content count will increase "clutter" and lessen the effectiveness of product advertising.

Proponents of the waiver argue that it is necessary to cope with the rash of political advertising, citing scheduling problems arising from the equal-time structure.

The CBS owned stations have indicated that they may find it necessary to preempt commercials to accommodate political spots during the 1964 campaign period rather than exceed the number of commercials currently permissible.

In making the announcement that the stations would reject the waiver, Fred Ruegg, vice president of station relations, and Craig Lawrence, vice president of CBS television stations, pointed out that the commercial time limitations of the CBS owned radio and tv stations are normally stricter than NAB code standards.

## Central American Nations Now Linked by Live Tv

New York — Three Central American countries are now linked by live television — with three more waiting in the wings. ABC Worldvision has announced that live tv interconnections between El Salvador, Honduras and Nicaragua have been completed and regular weekly sports telecasts are being fed from El Salvador.

Also, work is currently in progress to expand the live link to Guatemala, Costa Rica and Panama.

In commenting on the link-up, Donald W. Coyle, president of

ABC International Television, Inc., said: "The live interconnection of Central America marks the beginning of a tv network that will one day link all nations of the Americas and, eventually, all nations of the globe."

The six ABC Worldvision stations involved in the three-way link are all members of the Central American Television Network (CATVN), described as the world's first international commercial network. CATVN reaches more than 150,000 homes.

# Seven Arts Sells Feature-Films Overseas, Breaks 'Quota Barrier'

New York — Theater owners, film unions and governments still form periodic alliances (such as Britain's FIDO) to block the sale to commercial or government-supported tv systems of U.S. feature films, but major progress is being made against these artificial and "quota" barriers.

So reports a source at Seven Arts, one of the few syndication houses which has built the tv distribution of feature films to a more important level within the company than made-for-tv series and specials. Seven Arts, in its recent financial statement, reported over \$33 million in tv rentals for the year ending in 31, 1964 — more than double the level of the previous 12 months. The bulk of the business was done in late-model features.)

Seven Arts has cracked through with feature-film tv sales in some of the toughest markets on any international syndicator's list — Britain, Japan and France (in all three countries, theater owners have so far been largely successful in keeping feature product, even oldies, off the air). Italy and Venezuela. At the same time, Seven Arts has scored (with less difficulty) sales in such countries as Australia and West Germany, where features sometimes play tv soon after theaters, but as yet has not cracked some anti-feature markets (notably Mexico, which doesn't like undubbed features on tv, and Brazil, which has sales against dubbing outside the country).

Most of the foreign selling by Seven Arts centers on a 20th Century-Fox library of 37 features, some as recent as 1962 but some from the 1940s as well. Two catalogs have been prepared for use by Seven Arts overseas salesmen.

(The Seven Arts international headquarters, incidentally, is in the Bahamas, with offices in Toronto, London and Paris, among other locations). Additionally, there are cartoons, and a limited group of tv series.

Seven Arts says it has no clear

notion of what percentage of its total tv revenues now come from abroad, since in many foreign areas tv rentals are combined with theatrical feature rentals of Seven Arts distributed properties. But, according to an authoritative source at Seven Arts, "the foreign market, which we've kept relatively quiet about, is becoming more important all the time."

As of last week, the number of overseas markets in which Seven Arts had scored sales, exclusive of the United States and Canada, was 29.

## ABC Films Sell-Out Down Under

New York — Australians like American television shows — to the extent that ABC Films has completely sold out each of its properties down under. According to Harold J. Klein, senior vice president and director of world-wide sales, this is the first time in the 11 year history of the company that the S.R.O. sign has been hung out in Australia.

Recent visitors to the down-under continent testify that despite a governmental edict limiting program imports, Australian tv is much like American in both shows and commercials (see SPONSOR, July 13, p. 19).

A number of U.S. agencies have Australian bases, and American products are widely distributed throughout the country.

Currently, about 60 percent of Australia's programming comes from abroad (principally from the United States), but the government has ruled that by 1965, 50 percent of all programs must be Australian produced.

Included in the ABC Films sale down under are such American tv stalwarts as *Ben Casey*, *The Fugitive* and *Combat*. Also, all public affairs programs to be offered during the 1964-65 season on ABC-TV will be seen in Australia, as will ABC-TV's *Wide-World of Sports*.

## Storer Ups Dividends

Miami, Fla. — Following on the heels of the announcement that Storer Broadcasting's first-half earnings had reached record proportions (see SPONSOR, July 27, p. 19), the company's board of directors has voted to increase the quarterly dividend.

The upped dividend will be 50 cents per share on its common stock and 25 cents per share on its class B common stock. Previous quarterly dividends were 45 cents and 12.5 cents respectively.

This marks the 44th consecutive quarterly dividend paid on the stock since Storer went public in 1953.

Purchasing the various ABC Films properties was Television Corporation, Ltd., represented in New York by the Charles Michaelson Organization.

## TIO Releases Up-Dated Slide Presentation

New York — Citing boosts in the number of U.S. television homes from 50 to 52 million, and an increase in tv sets owned from 61 to 62 million, the NAB's Television Information Office has just released up-dated versions of the first two sections of its four part color slide presentation, "Television in the U.S.A."

The presentation is used by TIO sponsors on the local level to explain the medium to advertisers, their own personnel, community leaders, and schools and colleges.

In addition to the increase in tv homes and set ownership, the new versions also point out that the total number of U.S. tv stations has increased from 638 to 666. Also, today 99 percent of television families can choose programs from two or more stations.

The second part of the presentation, which is concerned with tv advertising and public service programming, is now in production.

## ABC in Merchandising Drive Tied-In with Fall Premieres

**New York** — Merchandising activity has been stepped-up at ABC this summer with the licensing of everything from T-shirts to stuffed animals, all tied-in with the network's new tv shows premiering the week of Sept. 14.

Eugene Pleshette, vice president of American Broadcasting Company Merchandising, Inc., explains that licensing of products is an important means of calling attention to a program. "We seek identification of the product with the program; the specific products for the specific program," he said.

"This means creating and licensing products that will enhance the program," Pleshette added. "It also means licensing with manufacturers of integrity and reputation for quality products."

As a case in point, Pleshette cited three new network shows: *Voyage to the Bottom of the Sea*, *The Adams Family* and *12 O'Clock High*. More than 100 items of merchandise identified with the programs will appear in the nation's stores this

fall, including games, books, hobby kits, dolls and paint sets.

Some of the products are the brain-children of ABC Merchandising, others stem from the manufacturers, but all are licensed for manufacture and sale by ABC. Retail sales for the three shows mentioned, it is estimated, will amount to several million dollars.

"Extensive and proper merchandising will maintain and add viewers to tv programs," declared Pleshette.

"If the game or toy is appealing and interesting, each time it is used and enjoyed it calls attention to the program with which it is identified. Conversely, viewers' attachment to the program stimulates the purchase of products bearing the program's name."

Pleshette concluded: "For manufacturers, association with a popular program stimulates impulse buying of his product. For the program, buying of products of occasional viewers or non-viewers may stimulate and increase viewing."

## NAB Reports Increase In Radio Code Subscribers

**Washington** — NAB's drive to enlist more subscribers to the Radio Code of Good Practice seems to be paying off. The Code Authority reports a jump of 84 percent in new subscribers from April 1 through July 16, as compared with the previous year. During the period, 22 stations joined, as opposed to 120 in 1963.

Current head-count of code stations is 2060, plus the four national radio networks. This represents 39.9 percent of all radio stations.

It was also pointed out that during the 15-week period, 55 stations were deleted from the code, making a net gain of 166 new subscribers.

Code authority director Howard H. Bell said that the number of dropped stations during the 15 week period was 27 percent of those added. Last year, the rate was 48 percent.

## CBS Radio in New Automated Center

**New York** — In what the network describes as the most fully automated radio operation in the world, CBS Radio is now originating programs from its new center on the New York City's west side at 524 W. 57th St. The move marks the close of CBS' two longtime studio locations at 485 Madison Ave and 49 E. 52nd St.

Davidson Vorhes, CBS Radio vice president for operations, in announcing the move, said: "This broadcast center is an entirely new concept in radio." He added that "CBS Radio has the most advanced system because we're the only network big enough to need it." He also pointed out that the network, which offers advertisers regional "splits" for their commercials, often feeds as many as six network programs at the same time to different areas of the nation.

CBS personnel can expect many more moves. By the end of next year virtually all CBS operations will be housed either in the broadcast center (which ultimately will include tv production) or the new headquarters building currently under construction on the Avenue of Americas.



ABC's Pleshette with display of merchandise material.

# WNEW Radio: No More Comedy Satires on Politics

Spoof on Goldwater sparks ban on satirical recordings; Sullivan cites responsibility of broadcaster to public

**New York** — Taking issue with a recorded spoof on Sen. Barry Goldwater, WNEW Radio New York has turned emphatic thumbs down on all comedy satire recordings "that ridicule the United States government, its processes, institutions, officials, lawmakers and political candidates."

Declared John V. B. Sullivan, vice president and general manager of the station: "This action was triggered by a new LP release on the Divine Rights label, 'I'd Rather Be Far Right Than President.'"

Sullivan said that although the album spoofs the Republican presidential nominee, "that is not the major issue." The disc, he said, lampoons the best traditions of the United Nations, the Senate-passed "War on Poverty" bill, tours of the White House, the Central Intelligence Agency and other important American institutions.

"Satire has an important place in our free society, and indeed in broadcasting," he added. "But in these days of political heat and social unrest, we call for a strong second look at the broadcaster's responsibility to his industry and its image in the public consciousness."

Sullivan continued: "The enormous and immediate impact of what a station broadcasts as entertainment, must be directed to proper and appropriate areas at all times. Just because radio stations play records, they should not play anything and everything that is recorded — whether it be music or a satirical version of the U. N. General Assembly submitted as 'entertainment.'"

Sullivan declared that while American ideals and institutions are strong enough to "withstand shallow, facetious treatment . . . Americans have more important things to do than derogate men and matters of good will."

WNEW has a history of rejecting commercials on the grounds of taste.

Just recently, the station an-

nounced it would not air spots prepared by Stan Freberg for the United Presbyterian Church which among other things featured a chorus singing, "Doesn't it get a little lonely, out on that limb, without Him?"

When asked if the ban on satirical recordings would be extended to other Metropolitan Broadcasting radio outlets, a spokesman indicated there was a good chance it would. He pointed out that while the stations were autonomous, the "good sense" of Sullivan's stand might result in similar bans.



Sullivan — "more important things to do"

## Local Stations Hit WNEW Ban

**New York** — Two local radio stations which make heavy use of comedy recordings in their programming were swift in their denunciation of WNEW radio's announcement that the station had banned all recordings which satirize American politics and institutions.

Lazar Emanuel, president and general manager of WJRZ Newark, N.J., declared: "The concept that a record will be banned because it spoofs the Republican presidential nominee, the United Nations, The Central Intelligence Agency or other American institutions is offensive to me."

Continued Emanuel: "The best comedy is comedy which satirizes and lampoons current institutions. There is a long tradition of political comment both in Europe and the United States which finds its best expression in comedy."

America would be a much poorer place today, said the station executive, without the commentaries of Mort Sahl, Dick Gregory, Shelly Berman and others like them. "We regret the

action by WNEW. To us, it is another instance of American conformity to a 'never-never grey land' in which everybody must be like everyone else and respect only what is established."

Emanuel, who said his station plays more comedy than all other metropolitan stations combined, declared that WJRZ will continue such broadcasts.

Still another station, WTFM (FM) Lake Success, N.Y., decried the WNEW ban via a broadcast editorial. Said the station's news director Fred Darwin: "If other stations were to go along with this notion, the broadcasting industry would be reduced to the status of a propaganda arm of the government and America would lose one of its greatest assets — its sense of humor."

Darwin added "To be consistent such a ban would have to include the words of Will Rogers, who made a career of lampooning Congress, and all the jibes as witticisms of such demon lampooners as Bob Hope, Art Buchwald and so many others, including Abraham Lincoln."

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## ABC searches for economic answer

For those inclined to look a year or two ahead, there's some thinking going on at ABC-TV's top level that could have drastic repercussions on the economic patterns of the tv industry. The meditation in a nutshell: what direction to take for putting a sounder and more profitable base under the business of networking. Pre-supposed are three alternatives: (1) cut back program inventory sharply, (2) reduce the affiliated stations' compensation, (3) increase rates. The bleak sides of the operating picture that have largely induced the soul-searching: (a) the fact that between May and the exposure of the new fall product, nighttime inventory remains at only 75 percent sales level. (b) SAG and other union fees on film series keep escalating to the point where maintenance of a full schedule threatens to become prohibitive. As a result of the tv film-cost squeeze, it wouldn't be surprising—when the 1964-65 season rolls around—that schedules will contain much more “live” low-cost, under-the-line programming.

## Fall spot tv buying opened up

National spot tv buying for the fall started to take on some real momentum last week—gave the reps their first high-pressure week since the early spring. Among the accounts that sprang into action: Bufferin's first schedule out of Grey (brand moved a while ago from Y&R), Scott Tissue (Bates), Waterman-Bie (Bates), Mrs. Paul's products (Aitken-Kynett), Colgate's Soakies (Bates).

## Back-to-school promos activate spot

Two hefty spot campaigns revolving around back-to-school promotions are due to get under way the end of August: Robert Hall and Kinney Shoes. Hall, out of the Arkwright Agency, will use over 100 radio markets and between 120 and 130 stations. Schedules will run from two to four weeks, depending on the needs of the market. Tv will be added where good combination buys are afforded. Hall pulled out of tv altogether a few seasons back on the ground it had been priced out of the medium. Kinney (Frank Sawdon agency) will go into 90 radio markets,

using about 125 stations, from two to three weeks. Similar runs are planned for tv stations in 30 markets. Kinney, it might be noted, had to revise all schedules because it found that—due to the relative lateness of Labor Day (Sept. 7)—schools in many southern and midwest communities were starting the week before the holiday.

## First 50 tv markets get 79% of spot

National and regional spot advertisers keep concentrating more and more of their expenditures in the top 50 markets. In the matter of just two years — 1961 vs. 1963 — the share of the top 50 markets jumped from 75 percent to 79 percent. Following is a SPONSOR SCOPE deced-tabulation of market expenditures for national-regional spot based on the FCC Tv Broadcast Financial Data report for 1963:

NUMBER OF MARKETS	TOTAL BILLINGS	1963 SHARE	1961 SHARE
First 10	\$272,713,469	45%	41%
First 20	354,129,758	59	55
First 30	411,911,956	68	65
First 40	451,252,668	73	71
First 50	476,785,928	79	75

Total national-regional spot expenditures for 276 markets as reported by FCC for 1963: \$600,725,388.

Note: Total time sales reported for the 276 markets was \$1.05 billion. Reduced to sources: 57 percent national-regional spot, 23 percent local sales, 20 percent from the networks.

## General Cigar scatters \$1.7 million

General Cigar is acting as though it's just discovered tv. In addition to sponsoring a quarter of the NCAA football games (\$2.4 million), it'll have 45 commercial minutes scattered over NBC-TV's nighttime schedule between September and the end of December. Cost of the 45 minutes: \$1.6 to \$1.7 million. The combined \$4 million represents by a long way any single quarter investment by this client in the medium. In fact, the amount's about as much as what some of the cigaret companies will be spending on night network for the like period. The cigar maker's NBC program roster will give you an idea of the audience appeal sweep it has plotted for itself: *Meet the Press*, *International Show Time*, *Monday*

*Night Movies, Wednesday Night Movies, That Was the Week That Was, Man from U.N.C.L.E., The Virginian, Eleventh Hour, Daniel Boone, Kentucky Jones, 90 Bristol Court.* As program mixtures go, this one curiously has all the earmarks of a grab bag. The account's at Y&R.

### Ford moves on fall spot needs

JWT's timebuying department is engaged in a rush to line up radio schedules for the Ford factory's 1965 models campaign. Among the reasons may be so Dorothy Thornton, buyer on the account, can go on her vacation. The campaign will run the usual four weeks, starting Sept. 21. As soon as K&E buyer Bob O'Connell gets back from his vacation there'll be action on the Lincoln-Mercury fall buying front. The L-M starting date will probably run a week behind Ford's, with the combined buys bringing them within the purview of the 24-plan.

### For Jim Luce 18 years were plenty

Jim Luce, one of the most knowledgeable and popular air media buyers, has quit as media director of JWT, Detroit, to take a fling at work retirement. Luce, who is still in his 40s, had put in 18 years with the agency, most of them in New York. His primary intent is to find out what life can be like minus the pressures of the jingling telephone, meetings with clients and colleagues and an empathetic ear to the persuasions of time salesmen. Luce plans to spend a couple years in Europe. He turned down Dan Seymour's suggestion that he take a leave of absence.

### Networks unloading fall leftovers

The "dumping" at discount prices of leftover fall inventory is in full bloom among the three networks. Each is blaming the other for losing the flush of nighttime bargains. They're finding takers, principally from advertisers who make it a regular habit of waiting on the sidelines for the unveiling of the odds and ends counter. Looks like the logs of affiliate stations will carry more than the usual percentage of OTOs (one time only). That's the way some of the scatter plans are going: one commercial minute

on this show, another on that series and other singletons spread here and there. To a sideline observer the distinguishing markers between network and spot keep getting more blurred. Incidentally, the extra effort being exerted by CBS-TV salesmen to dispose of leftovers inspired a gag that caught fire on Madison Avenue. Agencies were referring to the network as the "hungry eye."

### 6 billion impressions for 4th quarter

Possibly the negotiations for a new union contract have something to do with it, but auto makers will have less tv home commercial impressions riding for them the last quarter of 1964 than in any like period since 1961. For the final period of this year the impressions add up to slightly over 6 billion. The record-breaking last quarter was 1962's, when the industry scored well over 7 billion network home impressions. Among the missing lines, compared to previous years, are Buick and Studebaker. The latter has elected to place all its media via dealers exclusively. In the fall, also, there won't be any General Motors or Ford institutional network advertising on the networks. As things now stand, Chevrolet will this fall have returned to its proverbial status of swamping its chief competitor, the Ford line, in both total commercial minutes and total commercial home impressions. If the union negotiations are cleared away in time, Lincoln-Mercury may be expected to be in the market for an additional \$1.5 million worth of network time and programing. As far as the 36 Ford Dealers Assn. districts are concerned, it will be another month or so before a decision on spot radio will be made. It's customarily a six-week campaign. Following are the total commercial minutes and home impressions for the 1964 fourth quarter as calculated by SPONSOR SCORE:

ADVERTISER	ABC TV	CBS TV	NBC TV	TOTAL MINUTES	HOME IMPRESSIONS
American Motors	0	20	5	25	270,000,000
Chevrolet	2	0	98	118	1,900,000,000
Chrysler Corp.	0	0	112	112	1,200,000,000
Dodge	18	0	19	37	330,000,000
Ford	0	98	39	137	1,300,000,000
Lincoln-Mercury	20	0	0	20	240,000,000
Oldsmobile	20	3	7	30	300,000,000
Plymouth	14	0	8	22	200,000,000
Pontiac	0	0	13	13	120,000,000
Kaiser Jeep	0	26	5	31	230,000,000
<b>GRAND TOTAL</b>	<b>92</b>	<b>147</b>	<b>306 1/2</b>	<b>545 1/2</b>	<b>6,090,000,000</b>

CONTINUED ON NEXT PAGE

## Affiliates seek to curb conventions

There's a movement afoot among tv network affiliates to do something about harnessing the amount of broadcast time devoted to the next presidential-year political conventions. Strange as it may seem, the project entails collective discussions among the advisory committees or boards of the three networks. These groups usually go their own way in directing any thinking or desires within their respective network interests. If the networks know anything of this move, they are staying well clear of it. How the affiliates spokesmen propose to bring the convention broadcasts within reasonable dimensions and still fulfill the requisites of public service is a long way from the crystallization stage. Two of the several likely recommendations to emerge: (1) each affiliate in the market would devote a different night to the event, (2) a rotation plan which would split up convention time over the course of the day or night. It may be recalled that similar movements popped up after the convention in past quadrennials, but they all turned out abortive. As in the past, broadcasters have twin stakes in this area: (a) keeping up the regular viewing level and (b) salvaging as much as possible of the spot cancellations that occur during the conventions. A major angle of the affiliates' gripe: lack of hard excitement surrounding recent conventions. There hasn't been a real horseshoe since 1952 when the Robert Taft and Dwight Eisenhower forces clashed bitterly.

## ABC-TV in quandary over Lever bid

Lever Bros. may have put ABC-TV daytime somewhat on the horns of a dilemma. A few weeks back Colgate asked for the half hour after *General Hospital* (3:30-4 p.m.) to insert its own program strip. ABC-TV's Tom Moore didn't go for it. Now Lever has come along and made the same request. Lever happens to be a good customer of ABC-TV daytime. In fact, it wants to buy a lot more of *General Hospital*. The problem regarding the sought-after half hour is not merely one of tact but one that has economic complexion. Principally this: to derive a profit from daytime it is imperative that the network be in a position where it can sell not only the time but the programming. In other words, it

shares the proceeds from the time with affiliates, but the net from the program is the network's exclusively. And the reason daytime programming can pay off is that the gamble is quite small as compared to nighttime. Daytime holds up much better than nighttime, perhaps due to (1) the minor fluctuation of audience and (2) the considerably smaller investment.

## Cannon breaks air media consistency

Time was — and that goes back to the 1930s — when station commercial managers could expect without fail at this time of the year a certain piece of business to come out of N. W. Ayer. Cannon Mills, to be specific. A week of saturation to tout Cannon's role in the August white sales by department stores. The continuing skein has been broken. This year, SPONSOR SCOPE learned in cheeking with Ayer, Cannon has no broadcast plans for those white sales. But there's one thing that the commercial manager can still look forward to at this time of the year: visits from the old remedy folks to line up their fall-winter campaigns.

## Hike due in multi-owner syndication

Look for the multi-station ownerships to increase and intensify their programming syndication the coming year, specifically in non-prime time. More in the way of public service that can apply to a multiplicity of communities. Greater stress on sports specialty. Exchange of programs showcasing local young talents, both on the variety and dramatic type. CBS-TV o&o's have been doing much of the latter category. Now ABC-TV and NBC-TV o&o managements are charting plans to get into the exchange act.

## How to piggyback a billboard

It often depends on whose ox is gored. Take Brown & Williamson as a case point. And something it did during its participation in the ABC-TV coverage of the Republican convention. B&W has been among the most vocal in declaiming against clutter. But when it came to making use of the billboard on its segment of the coverage, B&W didn't just make the conventional corporate

announcement. Instead there were five-second commercials each in piggyback fashion on Raleigh and Belair. The network frowned on the device. Bates, the agency on the account, argued that it was valid. The network, mutteringly, yielded.

### NBC-TV starts sales impact studies

NBC-TV has appropriated a substantial amount of money for several research projects pertaining to the sales effectiveness of tv, with emphasis on the nighttime side. The undertakings — these to start in the early fall — have yet to be farmed out to freelance research firms. The sales effectiveness studies are periodic things. Measurements are done to keep assuring advertisers that the medium not only delivers the audience but offers a traceable connection to the store cash register and the auto salesroom.

### Aug. 15 'high noon' for piggybacks?

It's a rather wary, cozy game that's going on between quite a number of tv stations in key markets and major users of piggyback commercials like American Home Products, Colgate and Alberto-Culver. Some of the station groups have announced policies on the subject, but the majority of the strategic spot repositories have yet to say how, come Sept. 1, they're going to treat piggybacks in terms of scheduling or premium rates. Colgate's got a theory of its own. It doesn't expect the "high noon," or showdown, to come before Aug. 15. With 30 percent of its fall schedule commercials being piggybacks, Colgate expects the undetermined stations to take any piggybacks now being offered them and resort to the two-week cancellation privilege Aug. 15 in the event a premium rate or some special ground rule has been adopted. Meantime the big piggyback users appear to be skittering between two lines of decision: whether to announce immediately a firm stand against the payment of premium rates or to wait to see what Aug. 15 brings. So far Colgate hasn't had any of its new business accepted on a conditional basis. According to some major reps, stations in the over-all will accommodate piggybacks as best they can as their rates now stand, holding off changes until they've adjusted to the revised code.

### 78 network advertisers use color

Unless you've got a color set, you're probably unaware of the substantial drift of network advertisers toward color commercials. A roster compiled by NBC-TV at SPONSOR SCOTT'S request shows that 76 of them have used color commercials so far during 1964, a record for any year. Note in the following list of 1964 color commercial users the ratio of hard goods to service advertisers as well as package goods advertisers:

<b>Automotive</b>	Fritos	Union Central Life
Buick	General Mills	Xerox
Chevrolet	Green Giant	
Chrysler	Hawaiian Punch	<b>Miscellaneous</b>
Firestone	Heinz	Borg-Warner
Ford	Kraft	Celanese
Humble-Esso	Libby, McNeill &	Chemstrand
Pontiac	Libby	Corning Glass
	Miles	Du Pont
<b>Cigaretts</b>	Miller Brewing	Encyclopaedia
Camel	Ocean Spray	Britannica
Carleton	Peter Pan	F&F Lozenges
Kent	Scott Paper	GE Appliances
L&M	Seven Up	GE Bulbs
Lucky Strike	Star Kist	Hertz
Montclair	Sunkist	Hotpoint
Newport		Kodak
Pall Mall		Masonite
Salem	<b>Corporate</b>	Mohawk Carpets
Tareyton	Alcoa	Polaroid
Winston	AT&T	RCA
	Georgia Pacific	Revere Cameras
<b>Groceries</b>	Hallmark	Sherwin-Williams
Alpo	Insurance Co. of N.A.	Singer
Budweiser	Mutual of Omaha	Timex
Campbell Soups	Reynolds Metals	Upjohn
Carnation	Savings & Loan Assn.	Wheeling Steel
Columbia Coffee	Shell	Wolverine Shoes
Florida Citrus	Sperry Hutchinson	Zenith

### CBS words due on small color camera

You're away off beam, if you think that CBS has been "covering its eye" with regard to color tv. CBS engineering, under the supervision of vice president Bill Lodge, has been knee deep in working with a flock of relatively small, transistor color cameras the net imported from Phillips of Eindhoven, the Dutch electronic giant. An evaluation of the cameras is about to be completed. CBS estimates that there are 2.3 million home color sets (4.5 to 5 percent of saturation) in operation and figures that by the middle of 1965 this level will be up to 4 million. Network management denies the report that it has set 5 million sets as the target for entering color transmission in full force.

Richard Elliott,  
President, Standard Dry Kiln Company, says . . .



**“Industrial advertising is a vital part of our sales team!”**

“Industrial advertising is a flexible and highly active part of our sales team. Our carefully planned and integrated advertising makes more calls on our customers, potential customers, and people interested in the industry to which we sell than any salesman . . . and at less cost.

“Industrial advertising brings definite results measured in numbers of sales leads; and the intangible advertising benefits open doors for our salesmen, introduce our new products, and help make Standard a by-word in the industry. These vital results can never be measured.”

*Advertising cuts the cost of selling . . .*

**ASSOCIATION OF INDUSTRIAL ADVERTISERS**



217 Madison Ave., New York, N. Y. 10016

# Advertisers' do-it-yourself programming

Self-programing advantage is creative control. Firms doing it: General Foods, Procter & Gamble, Kraft, Ford

**T**HE policy of some advertisers seems to be: "If you don't like the tv programs offered by the networks, originate your own." In this way an advertiser can not only tailor a program for its desired audience, but also control its direction. A CBS spokesman says the idea is becoming more and more popular; he indicates that some agencies even try to secure development funds from advertisers to work out new programs.

Developing its own programs has long been a practice with Procter & Gamble. At present this advertiser has five soap operas on daytime tv — all originated by its agencies. Two of these client-controlled programs have been telecast for more than a decade (*Edge of Night* and *As the World Turns*). Self-styled nighttime programs originated by P&G include: *Car 54*, through Leo Burnett, now in syndication; *The Rifleman*, through Benton & Bowles; the *Dick Van Dyke Show*, also through Benton & Bowles. (After the first year, the



"Gomer Pyle-USMC" (GF), featuring Jim Nabors, will appear on CBS Fridays, 9:30-10 p.m.

*Dick Van Dyke Show* was licensed to CBS. It is now sponsored by P. Lorillard as well as P&G.)

Recently General Foods has begun to develop a number of its own programs. The advertiser has originated two nighttime series scheduled to appear this fall (*Many Happy Returns* and *Gomer Pyle*) and one single half-hour program to be aired Sept. 7 (*Orson Bean*).

In addition, General Foods is in the process of developing two other series.

One, a cartoon series called *Linus the Lion*, features characters previously used in General Foods commercials. The program was developed by cartoonist Ed Graham, and scheduling will be announced "soon."

Arrangements have also been made with the Mirisch Brothers to star Janet Leigh in a situation comedy series for General Foods. Like the other programs, it will be licensed to and sponsored by General Foods.

All of the above-mentioned GF programs, with the exception of *Orson Bean*, were originated through Benton & Bowles.

Still another series through Benton & Bowles, planned to replace the regular *Danny Thomas* series, will be the property of a Benton & Bowles client that could be General Foods.

Benton & Bowles handles both General Foods and Procter & Gamble, the two advertisers most actively involved in creating their own properties. (General Foods agencies are Foote, Cone & Belding, Ogilvy Benson & Mather, Young & Rubicam, Benton & Bowles; P&G agencies are Compton, Benton & Bowles, Leo Burnett, Young & Rubicam, Grey, Tatham-Laird, Daner-Fitzgerald - Sample, Honig - Cooper & Harrington, L. W. Frohlich.)

Atherton Hobler, Benton & Bowles board chairman, says the agency is creating and developing more and more programs for its clients. The programs are produced outside the agency but licensed to its clients.

There are 90 people in the agency's production department working on programs alone, says Hobler, not including those who work on producing commercials.

The *Orson Bean* show originated at Young & Rubicam and was produced by a Y&R executive who



"Orson Bean" (GF), originated at Y&R and produced by a company called Crestwood Productions, Inc., will replace "Lucy Show" on CBS Sept. 7, could become series

formed his own production company to develop this show exclusively for General Foods. Because of agency policy, *Orson Bean* could not be produced under the Y&R name; hence a firm called Crestwood Productions, Inc. was set up to handle

the project. Owner of Crestwood is Jim McGinn, general program executive at Y&R.

McGinn took a "short leave of absence" in June to supervise production. Formerly a producer, he was hired by Y&R last year to



"Many Happy Returns" (GF) starring John McGiver, will be aired over CBS-TV Mondays.



"Search for Tomorrow" (P&G), starring Terry O'Sullivan and Mary Stuart, is CBS daytime.

develop new programs, and while he was initiated 20 new properties, *Orson Bean* is the first to reach fruition.

Credit on the show will read Crestwood-Bourne-Hill. McGinn hired Bourne-Hill on a fee basis to handle details and legal problems.

"I had to disassociate myself from the agency," says McGinn. "The show could be a success and run into a series; if it later falters, agency clients wouldn't be interested in sponsoring it if it were our property. They'd say the agency wanted them to buy it simply because we originated it."

Young & Rubicam has, in addition, reportedly been doing "spin-offs" in an attempt to develop a series for Chrysler. (Spin-offs are programs intended for a series developed from anthologies adaptable for tv.)

To some degree agencies are continually working on programs for their clients, says Bill Hylan, senior vice president and director of broadcasting at J. Walter Thompson. Kraft (through JWT), he believes, has sponsored its own programs longer than any other advertiser in the business.

The networks normally control programs, Hyland points out.

"When the agency and advertiser get involved there are so damned many differences and degrees, the subject is difficult to talk about.

"Almost anybody can originate a program," he adds, "but most 'grow up' with the producer, who then tries to sell it to a network, an advertiser or an agency, which in turn tries to find a client." As an example, he mentions *Hazel*, which was bought by the agency from Screen Gems for Ford. "An agency would not be in business long if it bought programs without finding a sponsor first," he says.

Of real importance is not who produces a program, since both agencies and networks use outside producers, but who has creative control. A client who buys his own show through an agency can direct the creative content, even though the program is still subject to clearance by the network.

In most cases clearance means review by a representative of the network standards board who checks for obscenities and scenes in poor taste; this would not normally disrupt the story-line.

Most of the current programs originated specifically for clients through agencies are being telecast on CBS-TV. All such P&G pro-

grams but one are on CBS: *Search for Tomorrow*, *Guiding Light*, *As the World Turns* and *Edge of Night*. *Another World* is on NBC. All of the scheduled GE programs will be on CBS: *Gomer Pyle*, *Many Happy Returns* and *Orson Bean*. (The P&G properties are all on daytime tv, General Foods on nighttime.)

"As a rule, General Foods and Procter & Gamble are the only advertisers originating their own programs," says Salvatore J. Iannucci, Jr., vice president of business affairs, CBS-TV. "But many more are talking about it this year. I think the agencies try to come up with an idea and then see which advertiser would be most suitable as a sponsor. Some agencies are trying to get program development funds from their clients."

Program packagers welcome rather than resent agencies' interest in programs sponsored by their clients, according to B&B's Hobler. The producers look on the activity as legitimate and helpful rather than as unnecessary interference.

Sometimes a company originates its own show through an agency, sometimes takes on network pilot or package shows. P&G says it looks for a good show wherever it can find it. ♦



"The Guiding Light" (P&G) is CBS daytime show featuring Ellen Demming and Theo Goetz



"Edge of Night" (P&G), featuring Ann Flood and Lawrence Hugo, is a successful daytimer



"As the World Turns" (P&G) nearly a decade old stars Millite Alexander, Joan Anderson

# A cart-pusher's view of marketing

A good-humored (but complaining) view of the modern supermarket jungle, by a prominent female advertising executive (who prefers to remain anonymous). Sponsors who heed her message may well become better marketers — surely better husbands

■ Based on definitions provided by several marketing men and by Webster's Collegiate Dictionary, marketing is the aggregate of functions involved in conceiving and creating a product and in moving that product from producer to consumer — including, among others, buying, selling, storing, transportation, financing, pricing, promotion and supplying market information.

You don't say!

Obviously, marketing doesn't include the art of clear communication; otherwise a simpler definition might be arrived at.

Though marketing is purported to be a many-horned toad, I plan to honk only one horn of it:

The cart-pusher's view.

Shall we go? To market, to market, to a fine supermarket.

First, there's the comparatively unimportant business of parking. Carts are everywhere. Cars are straddling the yellow lines. And, when you return to your car, more likely than not it will have a new dimple. But that's the chance you take.

When you enter the market, you halfway expect a cart to be right inside the door. Despite past experience, you also expect that, even when dozens of carts are interlocked, you'll be able to pull out one, not two, just one without mishap. You further believe that, once you have a cart, you can steer it.

Well, as an old cart-pusher, let me tell you that sometimes there's nary a cart in sight. And often when there are lines of carts, they defy you to extricate just one. It's a tug of war. And, when you finally do get a cart, as often as not it steers like a car with a flat front tire.

So what, Mr. Marketing Man?

So you're in a *fine* mood.

Okay, you have your cart. You start down the aisle. You leave the cart for five seconds, turn around, and someone is making off with it. So you ease the joint, make off with someone else's empty cart and begin your round. It's a rule of the game.

If you're smart, you keep your hands on the cart and head straight for the matzo balls. Put two giant sized jars of matzo balls into the cart. Now the cart is yours. And when you have everything else you want, you can put the matzo balls back and check out. It's a little self-learned trick like this that makes marketing fun.

Now for so-called fresh produce.

Who decided that a head of lettuce is a channel swimmer? Beats me, but in most markets the lettuce is swimming in water. Result: part is rusty, part is soft enough for the garbage and only a very small part is edible. The only way to get a decent head of lettuce that isn't pre-packaged is to grab one while the guy rips the slats off the crate. (Another question: what sneak slips

the Boston lettuce in with the bib lettuce, and why? Boston usually sells for 39 cents a pound in these parts. Bib sells for anywhere from 49 to 69 cents a pound, sometimes as high as 79 cents. Those supermarket boys might not know their bib from Boston, but this cart-pusher does. And it's high time the lettuce-stackers found out.)

Next item: paper bags.

Time was, wherever you happened to be in any market, you could reach down and find a friendly brown paper bag, any size. Now some smart (?) marketing chaps have decided to feminize the bags and also use them as an advertising device. The bags I refer to are white





with passionate-pink lettering on one side.

I can just hear the jubilant comments when that idea was presented.

"Great idea, J. B.!"

"Pink and white. The women will love it. And think of all that free reminder advertising!"

Well, why don't you find out if women love it? Never mind. I'll tell you. You pick up one of these white bags with pink printing on one side. You fill it with lettuce, grapes, onions, whatever. Just don't make the mistake, when you get home, of putting it print-side down on sink counter or in your sink while you're taking out whatever it is you want to wash before you refrigerate it. If you do, before you know it you've got yourself a pink sink counter, because that ink comes right off the paper.

It doesn't come off the sink without the aid of Comet or whatever your lady plumber is pushing these days.

That's what I call a great idea: untried, unworthy.

Now then, let's try once more to find that miracle floor polish which has been advertised so consistently on television. The commercials were so persuasive; for weeks you've tried to find the product.

No luck. Nobody seems to know anything about it.

Distribution I think this is called.

There's a postscript to the story.

Weeks later, you do find it. You use it. You wish you hadn't found it. It fails miserably in living up to the claims which sold you and kept you looking for it until you found it.

Next you swing around the corner intending to go down the aisle where the canned goods live — canned vegetables, to be precise. But you can't make it because a man is there with a truckload of canned goods which does a magnificent job of blocking the aisle. Does the man move? Silly! He's learning to be a robot. You just back up with your cart and approach the aisle from the other direction. You plan to buy several different canned food items and, like almost every other woman you know, you poke around to pick out the cans without dents in them. Would a marketing man understand that? Maybe not. But he should remember it. All these women — young, not-so-young, thin, thick, feminine, fussy — are hard-heads who finally decide the size of those dividend checks.

Now a few words about the personnel, if you can find them. Word is getting around that we're headed for an even more impersonal setup than at present. You won't see a soul except other customers, and maybe they can even make other customers invisible. When that day comes, I'm going into cahoots with the little old winemaker and have me a little old grocery store and, among other

things, have bins of coffee and apothecary jars of jelly beans and gum drops. Come see me sometime. Meanwhile if you marketing chaps are preoccupied with robot selling, remember that sometimes preoccupation can reach the point of no return.

Well, back to the personnel. On summer afternoons, most of the personnel is back in storage listening to the ball game. In a way that's a consumer advantage; you can paw through the cartons of cottage cheese, slaw, yogurt, whatever, and find out what's fresh. For a while, they put the fresh stuff on the bottom or way in the back. Then to fox you, they put the fresh stuff on the top and right out front. Now they just mix it all together — old with fresh — so if you're hep, you lift the lid, take a look and a sniff. That way, you can be sure. With store personnel out of the way, it's easier, naturally.

Now let's take the meat man. Legend has it that when a woman gets to the meat counter, she likes to linger because here is a friend — her last human link with the store, her friendly meat man. Y'know? It saddens me to say that in many markets the meat man isn't the friendly, helpful fellow he once was. The white-aproned gent who knew his pot roast from an eye-of-round, and even knew a thing or two about cooking it, seems to have been re-

placed by a bloody-aproned butcher who often gives you the feeling that you're bothering him.

If you happen to be in a market where the meat man stays in his secret compartment back of those not-always-to-be-trusted prepackaged meats, to summon him and get through to him is about as easy as getting Lady Bird to pose with the Bird Watchers Society. And when you finally do make contact, the following sort of thing can happen. I know; it happened to me.

You smile. You point to a lean round steak. You say, "I'd like that round steak, please. Cut off the fat and . . ." That's as far as you get. Why can't you take the meat that's already ground, he'd like to know. He also says that by the time the steak gets through the grinder you'll also have whatever's left from the last grinding job. Now I respect that man's honesty but I just ain't gonna have nothin' to do with his grinder no more!

Suppose one day you decide to do your marketing early. Store opens at 8:30; you're there at 8:30 ready to shop. Nobody else is ready for anything. Meat men are busy filling their show cases, scraping their chopping blocks. (I'd like to scrape some of those blocks myself.) If the store opens at 8:30, wouldn't it be good marketing practice to be ready to serve you at 8:30? You tap the counter with your car keys, clear your throat, say "good morning!" Without looking up, he says, "good morning, be right with you" and disappears into the cooler and out the back door for all you know.

One more bit about the meat counter; women do not dally here as much as some researchers would have us believe. More often than not, the main dish has been decided upon before she wrestles with the carts.

But watch a man at a meat counter.

I'll give you one true example. Only one meat man behind the counter, one male customer, five women waiting. Remember this; it's a good trick for the cart-pusher. While the male customer asked the



meat man questions about this cut of meat and that, he chased his kids around the store to get the potatoes, milk, vegetables, barbecue sauce, bread and beer, and so help me, he had his cart filled by the time he got through talking to the meat man.

I don't know what this proves. Maybe men are lonelier than women. Or smarter. Surely a man doesn't care whether they use purple ink to mark something on a cut of meat. But you ask a woman about that purple ink. No matter what the meat man says, when she gets home she cuts every smidgeon of that purple off the meat. What does this have to do with marketing? Miss Confucius say: remove every obstacle, however small or psychological, to a sale.

Now if it's true, as they say, that marketing begins with the product concept and includes everything it takes to get the product into the prospect's hands, may I say a word about detergents?

For years detergent-makers have been on a white kick — whiter than white, white tornado, wedding white, knight on white charger. And now, heaven help us, there's a chart to measure how white your clothes get. What bugs me about this detergent battle for white supremacy is that the marketers have forgotten there are also blue and pink and green and yellow and plaid clothes,

and darned if any woman wants her colored things coming out whiter than white. Please, marketing men.

Then there's packaging. That's your business too, no? Take those now easy-open beer cans. Undoubtedly a bloody success, for now the hostess has, in addition to olives, onions, lemon peel and all the other usual additives on the bar, an assortment of Band-Aids.

Then there's the package with the semicircle on the side which directs you: "To open, press here." What happens shouldn't happen to anybody's thumb or anybody's package.



There's also the package which contains some of the most divine convenience foods that have come along in a blue moon — gourmet foods truly. But open the carton and try to get out that plastic container inside the carton. Just try. It sticks to the inside of the carton with such determination that the carton is in shreds by the time you have finally parted the bag of goodies from the cardboard container. And then you have to do a jigsaw to put the directions back together.

Marketing Mister, remember: women will pay for something they really want. (They have ever since Eve gave up the apple orchard.) And they *want* easy-to-open packages.

Time's a-fleeting so let's move up to one of the most memorable experiences of all: the check-out counters. One is called Express Check-Out, for the express purpose of deceiving and delaying you. In some markets, Express is in charge of a "learner." Besides checking you through, he cashes checks (yelling out for the manager) and gives refunds for empties.

Sometimes the customer just ahead of you has ten or 12 items instead of the specified six or seven, and is she surprised to discover *that!* Now and then one of these slipperies will remove the excess items from her cart and leave them on the counter. Ever met frozen

pizza that way? I have. Usually, though, she is allowed to break the rules, go through with all her items, hold up everyone else and take her own good time doing it.

The regular check-out? Interesting but unbelievable. Just ahead of you is a broad-minded gal in shorts, cart piled a mile high. The customer ahead of her is a wheeler-dealer in coupons. Suddenly Fatso twirls, says "I forgot something" and disappears. Now you have a choice. You can stay where you are, or try to slip in ahead of her. Forget it. If you stay put, she never returns. If you make one move, she's there ready to break your neck.

Finally you are there. The bells toll for you. Somewhere on one of the packages is a blurred purple price. "Hey, Agnes, this 69 or 59" as she holds up the package. "59." She looks at you: "It's *fifty* nine cents," she says.

Maybe one reckless day you buy oyster plant. Who ever heard of oyster plant? "Oyster plant!?" "Salsify?" you say tentatively. Finally she learns the price and for the first time displays real interest in you. "What do you *do* with the stuff?"

There's this bit, too: "Got a penny?" or "Wait, I think I have a penny. (Long search.) No I guess I haven't." And the way that fortune in food goes into the carry-out bags is painful. When you unpack, the butter has lost its shape, the cheese is bent, a banana has demonstrated instant ripening, an egg is cracked — and so are you.

I've heard that one significant marketing trend is to train personnel in ringing orders, customer relations, improved service, refresher courses on film, etc. It can't happen too soon. And I'd like to wind up by putting in my two cents worth about what I consider the weak links in that long, long marketing chain.

1. Products that had no right to be born.
2. Products that do not live up to the claims.
3. Products widely advertised and unavailable.

4. Packages devilishly hard to open.

5. Products carelessly packed and handled, cans dented, packages squashed.

6. Store personnel ill-informed, ill-equipped, sometimes ill-mannered.

Since this is the cart-pusher's viewpoint, I'd like to elaborate on point six. When you stock shelves, please leave enough room in the aisle for one medium-sized customer and cart to move through. When you finish stacking and restocking, take that big wooden cart with you. It's in the way, buddy.

When you say "thank you" look at the customer, not at the cash register. When you pack the bags, put the items in gently, using some intelligence. Keep spoiled foods out of the so-called dairy case. (Is *slaw* a dairy product?) Keep the lettuce out of the water, Willie. Learn the names of items carried. When someone asks a question, try to answer in a friendly fashion. When a nervy dame comes through the Express line with 12 packages, use diplomacy to send her over to the regular check-out. When someone leaves her cart of groceries to get something else, allow the one who's back of her to move ahead. It can be done — with diplomacy.

If marketing is what they say it is — from the cradle to the grave — shouldn't a bit more attention be paid to the women who make your products live or die? Don't expect the meat man to be vice president in charge of P. R.

I know trading stamps do not stick to the heart.

One of the best bits of equipment a marketing man can have in his survival kit (in addition to a desirable, available product in an easy-to-open, undented and uncrushed package) is the right kind of crew at point of purchase. More than they respond to murals, canned music or trading stamps, women respond to honest personal helpfulness.

They always have.

They always will.

At least that's this cart-pusher's conviction ♦



# 'Better numbers'—key to

■ Ever since computers came on the scene in the media business, volumes have been written about the effect of this device on the types of data agencies will need, the impact on the agency media man, and the ultimate modernization of media planning and buying through ADP\* techniques.

Recently, there have been a number of letters and visits from media personnel all over the country asking us what kinds of data we want for our computer operation. They assume that we have a design which requires market and media assimilation for the computer to generate our media planning. They further assume our buyers will sit down and study a computer print-out and simply check off those stations which are most efficient in terms of cost per thousand. They also expect our buyers to be almost as knowledgeable in the computer area as the salesmen from IBM, Remington Rand, RCA and Honeywell.

Well, they are dead wrong! For, although some agencies have announced their computer techniques, there are a good number of companies that are attacking the same problem in many different ways. This area of difference becomes more apparent when we see that the very agencies that revealed their plans are not in agreement with regard to machinery or design. It would appear as if there may not be one right way to automate media planning. And we sincerely doubt that everyone will find the right way with the media facts that we have available to us today. For, while we concern ourselves with the problem of automating media plans, we still have not found a way to measure the effectiveness of spot tv versus network or, as a matter of fact, the true values of 60s versus

\*Automated Data Processing



**By Mort Keshin**  
vice president  
Lennen & Newell

*Mort Keshin was named a vice president of his agency in January, 1964, two years after his appointment as manager of media. He joined Lennen & Newell in February, 1958, as an assistant supervisor of media research, and transferred into the media department in January, 1960, as manager of media analysis. Keshin then held positions including assistant and associate media director, and was responsible for planning and execution for such accounts as Colgate-Palmolive and the Best Foods Division of Corn Products. For three years prior to L&N, Keshin was with Kenyon & Eckhardt as a media research analyst and supervisor. While studying for his Masters Degree in statistics at Columbia University, he served on a fellowship as a lecturer in statistics at City College of New York.*

20s, versus IDs. Nor have we determined whether radio, with its efficiency, can be as effective as television, or whether daytime television really is a bargain when we consider impact and perception. Many of us have tried to solve this problem through the quantifying of judgment for purposes of inter-media comparisons even though these judgments are, for the most part, not based on any reliable research.

Before everybody assumes that the magic machine with its speed and ability to organize and tabulate numerical data will replace the human being, we all ought to take a step back and really consider what computers can do and how they might fit best into a media operation. The great strength of computers is their ability to prepare, tabulate and order volumes of data rapidly and accurately. But, what

about the quality of the numbers that are being plugged into the machines? If the input data are faulty, the output data will be just as faulty, no matter how authentic a machine print-out looks.

Here then, is another outlook on computers and their role in the media operation. Why not use the machines for data preparation, taking the load of clerical and tabulating work away from the buyer and planner to allow more free time for actual development and analysis? And, rather than constructing complex ADP programs which, because of such limited data, can be likened to a house built on sand, greater attention can be given to the development of better "numbers".

The past six months have seen a major start made in this direction. Data, Inc. and Brand Rating Index, coupled with some limited work by

Concentrate on developing more reliable media facts  
not complex ADP programs based on limited data;  
use computers now to take clerical load from buyers.

## effective computerization

Simons, have released studies which go beyond the measurement of audience only, and report on media exposure of brand or product users. The impact of such data is overwhelming yet the concept is so simple it is almost elementary. Where the planner and buyer formerly bought radio, television and other media on the basis of the best match of media and product demographics, he can now evaluate a particular medium by means of its ability to reach product users. Formerly, the assumption had to be made that if a media audience matched a product profile with regard to age, income, location, etc., the right people were being reached. But, this assumption could well have been completely without fact, partially correct or completely right. Unfortunately, prior to these new research services, the media buyer was unable to validate this assumption, and just hoped that logic held.

Now, this sometimes logical match of audience and prospect can be by-passed completely, and it is possible to go directly to the potential user of the product as the basis for media evaluation. Working with these data, it is amazing to see how many times the program or day-part which we felt would be best, based on demographics, is not actually the most efficient way to reach the target individual.

The depth and size of such studies as described above are immense. The interviewing requirements in terms of sample size and number of individual interviews are large and are sizeably increased when one considers that each respondent is asked about all media exposure and a long list of product categories. If all of the possible tabulations of product usage and media exposure were compiled and then cross-tabulated, the data

would, without exaggeration, fill a large size conference room from floor to ceiling. This is a true opportunity for computer application. We can very quickly tabulate and prepare any particular set of data, carrying it to the point where the media planner and buyer can apply their experience and judgment in plan preparation. And, in no way are arbitrary weights assigned to individual media categories for the purpose of combining the various elements.

Computer applications in a media department have come a long way in the past few years. But, everyone must remember that each agency has its own ideas on their best function. It is imperative that the media salesman, his research department and the stations he represents realize this fact. The majority of agencies are using computers in the area where they can perform best at this time—to rapidly generate and tabulate many of the numbers we deal with every day. These numbers are really no different than they ever were, the decisions continue to be reached based on these numbers coupled with the judgment and experience of the buyer. The machine simply allows the buyer more time to execute his judgment and to assimilate and relate the marketing needs to the media purchase for greater conformity and effectiveness.

There is no denying that machine usage in media has facilitated our work. It has created economies of operation, improved accuracy and given us more time to investigate areas of uncertainty. But it has not given us the answers we need to be able to compare media equitably. Before we can program a computer to print-out a media plan, we must be sure that a way has been found to measure effectiveness and im-



Checking media data are (l-r) Jean Rosenthal, supervisor of media research, Herbert Zeltner, senior vice president-media director and Mort Keshin. Seated, Dick Eldridge, analyst

pact. Until that magic ingredient is uncovered, many agencies will not move toward intricate "numbers juggling" using the authority of a print-out as the basis of justification for unrealistic calculations.

We admire sellers of media for their desire to be as helpful as possible in supplying agencies with the data they think are needed. But before they leap, they'd better look. We all may use machines; we all try to buy the best media available for our clients; but we do not use machines in the same fashion. Until we do, media salesmen should make every effort to utilize their research and promotional monies as an aid in bettering our knowledge about their medium and its effectiveness and leave the complexities of ADP and its eventual media application alone until a greater unanimity of opinion develops. ♦



**Rollo Hunter, vice president-television and radio, Mac Manus, John & Adams, Inc.**

*Rollo Hunter entered broadcasting as a radio actor and announcer in Salt Lake City, later becoming a writer-producer and then production manager for the western division of ABC. He joined MJ&A in March, 1964, after 12 years with EWR&R where he had been a member of the board of directors and vice president in charge of tv and radio for eastern and central divisions. He has written and produced live, film and videotape commercials, including two TV Festival award winners.*

**Some agency producers still wear film blinders by ignoring use of video tape's flexibility, speed, sophistication**

# Take a

■ Here's a proposition for you: two out of every three television commercials should be produced on *film*. And there are compelling reasons why that third one should be made on videotape.

But it isn't happening in that ratio. Far from it. Reliable estimates say that not even one in six is put on video tape. Why not more? An industry leader says candidly, "The image of video tape as a major tool in television production is fading, even before it has fully developed. This is occurring, ironically enough, against the backdrop or ever increasing tape technology and capability."

About six years ago video tape burst onto the commercial scene, slightly imperfect, but with all the promise of springtime. Now that they're getting the bugs out, it really doesn't figure that tape's future just passed. This would seem an appropriate time to take another look at the "live look" medium — to

examine some reasons for neglect of it — maybe even to probe the psyches of those among us who are missing a bet on you-are-there-right-now commercials.

Most agencies have used video tape to one degree or another and there are plenty of repeat customers producing video tape commercials regularly. There are also those dissidents who have curtailed their use of tape, or have stopped cold, as a consequence of real or imagined misadventures. And then there are the one-shot customers who fly in and fly out and never come back.

The curtailers, the stoppers, the misadventurers, the one-shotters are almost never clients directly. They are usually agency producers — my buddies and yours. Thus, regrettably, the man who has the most to gain from using video tape is almost inevitably one step removed from the decision to do so.

That familiar recommendation to stick with what we've known so well

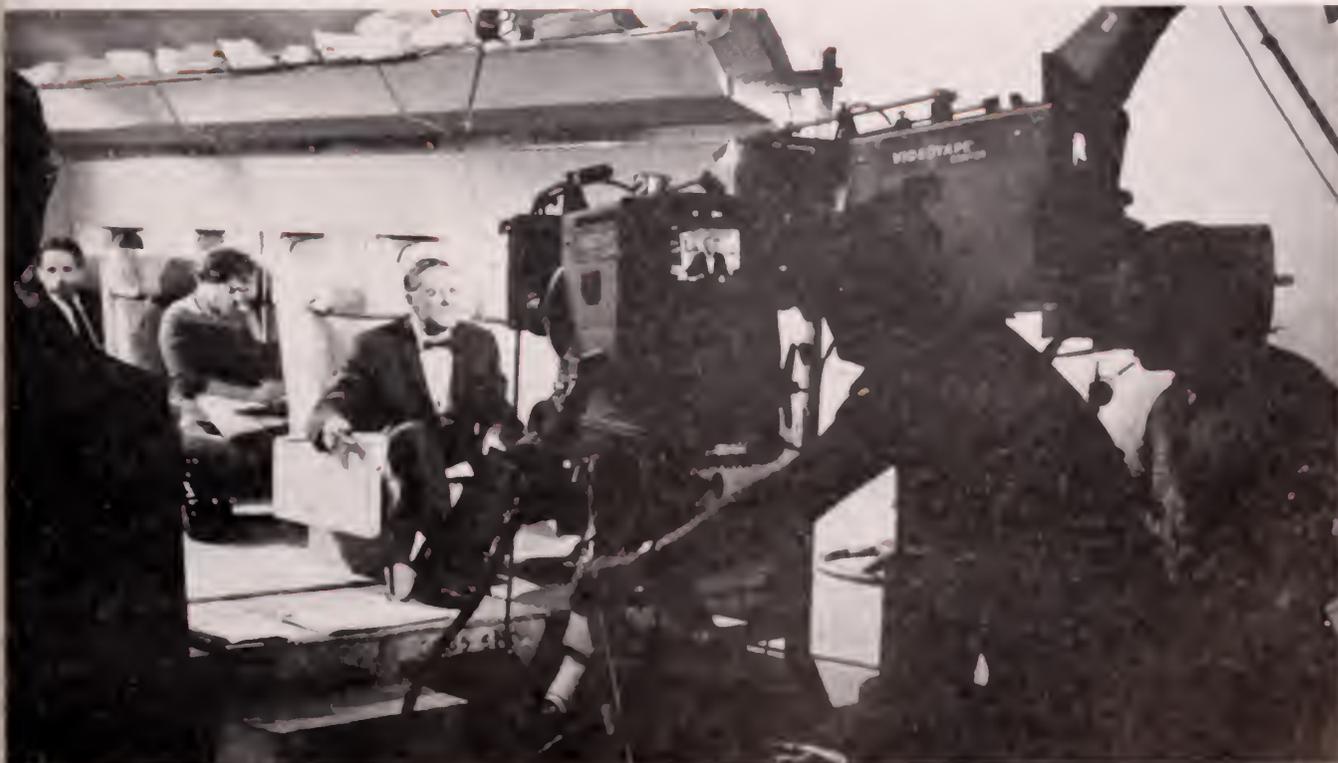
so long, and of which we revere every sprocket hole (I believe the inappropriate platitude is "Don't monkey around with success") sometimes stems from the agency producer's finely tuned sense of job insecurity. He feels safer, more comfortable in the film idiom and this contributes to an anomaly: While up to 90 percent of daytime and 65 percent of nighttime network television program transmission utilizes video tape in some manner, the percentage of *commercials* on tape remains stunted. It's unlikely that this imbalance could be in the best interests of our clients.

Video tape is that brilliant picture of immediacy — perfectly mated electronically to television itself — with an awesome power of believability. But it isn't the whole world of pictorial science with a ribbon around it. And it doesn't pretend to be. Video tape practitioners are painfully aware that some of tape's most telling advantages have an



Abuse extremus in the control room . . . clutch of kibitzers turn production problems into a nightmare

## another 'live' look



Commercial produced at 3M's Videotape Center for Eastern Airlines—then with Fletcher, Richards, Calkins & Holden—mixed studio set-up scenes using comedian Sam Levenson with location shots in Florida



That "present tense" feeling . . . with Ben Grauer for Bufferin through Y&R. Still photos taken during shooting show how tape retains full picture clarity on system.

equal and opposite backlash of disadvantage.

One of these is instant viewback. See your takes as you shoot them. The concept of decide as you go. Judiciously used, it becomes an exquisite instrument for the commercial maker. (A number of the new breed of artist-producers and writer-producers are finding it much to their tastes.) Misused, it can push production costs up fast, making legitimate estimates appear irresponsible.

For example, in abuse *extremus*, you might find a nightmarish scene such as this: the control room is packed shoulder-to-shoulder with supernumeraries from agency and client and the sandwich shop down the street. The producer can barely see the monitors. The director can hardly hear his headset because the air is filled with non sequiturs from the hangers-on clustered around him in the booth. After a good take is at last achieved, a fearful fellow sometimes known behind his back as "Fifty Take Freddie" commands



the floor to say, "Okay, that's fine, but we'd better get one more for protection."

Now that's exactly what he doesn't need when he has video tape playback right there at the touch of a button. If you were to ask him why he must follow his strange compulsion, it's doubtful that he'd give you the mountain

climber's classic, "Because it's there." Yet that's often the problem. It's there — a lovely, huge electronic toy to play with.

Video tape is the here-and-now medium. Let's explore its unused potential, and also look at what tape's been doing to get rid of its "experimental" image, this perhaps in rebuttal to the agency executive

Mood lighting . . . low key lighting, diffusion lense and smoke machine create mood of sultry intrigue in Revlon Fabulash commercial with Barbara Feldon, through Grey.



who once said with reference to a New York video tape installation, "You've got a priceless Stradivarius there. Now if you'd just take a few violin lessons."

Since the current ratio is fewer than one in six on tape — how come tape's share should be so dramatically increased? Well, for one thing, in a very real sense they belong together as components of a system. They have the same electrons running in their blood and that makes for pictures and sound as near to perfect quality as it's possible to achieve on a box in your living room.

Video tape's advantages are manifold, but some of them have evolved into some sort of reversed polarity over the years. For example, tape's inherent speed has brought about some ambivalence. Unlike the early days of the medium when the tape house salesmen laid heavy emphasis on it, speed of delivery is not so much a primary selling point anymore, and justifiably not.

Tape is now a far more sophisticated means of producing commercials than just an emergency measure to make an air date on time.

But there are still some producers around who use it *only* that way — often after a film company has failed to meet the deadlines for the same project.

Tape does bail people out of these situations, frequently under hardship conditions of chaos and dawn patrol labor. The potential of the medium, however, goes a long, long way beyond that frantic call to the fire department when the house is burning down.

Yes, you can do complex commercials on video tape. It happens every day. A lot of new implements are available to the enterprising producer — Edimation, computerized electronic editing (including Editec and Edicom), miniaturized equipment for location shooting, the Gemini technique, others.

Nevertheless, let's not think of video tape in terms of a "machinery syndrome" — all cold, automated and scary. There are living, breathing *people* in the business now, very good ones indeed, people of artistry who can help make agency producers into heroes, just as it happens in the best of film houses.



Mobility, flexibility . . . exemplified in Iron City beer commercial (Ketchum, McCloud & Grove) assembled from scenes shot on location, and then later edited through the Edimation process.

The look of tape — that "present tense" feeling it imparts to the tremendous benefit of spokesman persuasion and product demonstration — is well worth the effort to extract maximum production values from the medium.

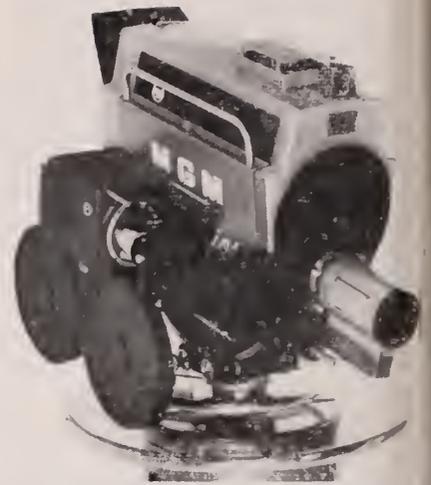
However, can that "live look" ever be a detriment? Under certain mood selling circumstances, that would seem reasonable. But when you begin with an almost perfect picture at the outset, any variation should be possible with focus, fil-

ters, lighting, whatever. Tape does have versatility.

The largely mystical arguments of the totally film-oriented producer sometimes reveal a closed mind or at least one with the door only slightly ajar: "Sure, tape is all right for a quick and dirty stand-up pitch, but you couldn't touch it for *this* storyboard. After all, this one's a vertigo commercial, a loop-edged match cut on a traveling matte holo-blastic subreption with a widget on the end . . ." and so on, deep within



Outdoor Bucks County location commercial (McCann-Erickson) shot simultaneously on tape and film using MGM Telestudios Gemini for one of Westinghouse's products — a home walkie-talkie.



MGM Telestudios is now using its own pioneered and patented Gemini equipment—actually two cameras in one—that does everything a tape camera can do, and at the same time produces a direct 16mm film.

the defense perimeter of double-talk nomenclature. Sometimes you can snow a client with that stuff. You really shouldn't, though.

Because there is, in fact, something of a "Stamp Out VT" attitude in certain circles of the producing trade, an honest appeal to those basically-upright-but-opposed professionals is in order: Nobody said tape solves the mystery of life. But it does solve enough of the problems of making sales messages specifically for television to be worthy of your reconsideration. For all we

know, there could have been a time long gone when you were one of those millions who had to be sold on such revolutionary ideas as synthetics, instant coffee, frozen foods, detergents, even canned beer.

We all know that the open versus closed tape bid can be a headache. (Throw in a contingency.) We all know that video tape animation is rather primitive. (Roll film onto the tape.) We all know that the tape print costs of a spot campaign can be steep. (Pay the premium for better quality.) We all know that it's

less chancy to show the client a commercial on a big beaded screen than through system. (Just take a deep breath and show it to him the way he'll see it on the air, anyway.) We all know that some of the eager tape salesmen oversold their product in its infancy. (Give them another go.)

Though film may always remain our first love, there are sound professional reasons why we should all be taking a searching look at the precocious "live look" medium — and using it more often. ♦



3M's Videotape Center will in the next few weeks have its new mobile location unit delivered by RCA. Its camera crane will be the only one date able to move in any direction, at up to 4.5 feet per second, even while shooting on the move.



# When the sun goes

■ What happens when the sun goes down?

Radio station operations tend to shut down so that those remaining on the air get earnest, two-cared listeners — and at a time when ad rates are low. Result: late-night radio is one of the better buys going.

It's also one of the most overlooked.

But national advertisers, usually hesitant about non-New York purchases in the late hours, are be-

ginning to catch on. Some of the more astute sponsors — who know where and how to advertise to get a cannibal's head-count at civilized rates — are beginning to make firm commitments.

Among them:

**R. J. Reynolds**, whose recent buys of late-night radio have probably attracted more attention and caused more talk than all the others combined. One reason, certainly, is that Reynolds is the leader in the cigaret

industry with top sales (some \$1.7 billion) and top advertising expenditures (some \$55 million).

Trade talk was that Reynolds was looking for enough Clear Channel stations to blanket the United States — about 26 — but that startlingly disparate pricing policies had slowed them down somewhat.

Harry Martin of William Esty, the Camel agency, admits to buying "something more than 16 stations," but sounds a conservative note. The

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## Radio 'til dawn

■ "Astronomers stay up all night watching stars," says C. L. Smith, director of corporate design for American Airlines. "I didn't realize it 'till I stopped to think about it. We got a letter from one the other day. . ."

Another late-night radio listener!

The scientist joins college students, soldiers, night-workers, the retired, the sleepless — a few of the many that, wakeful at night, turn to their radios.

And many of them, like the grateful astronomer, turn to American Airlines' *Music 'Til Dawn*, an all-night veteran that's been on nine stations steadily since 1956. (The program starts about 11:30 p.m. on most stations.)

Concept of the show started at top levels, focuses on CBS Radio's owned stations plus other selected

(and select) outlets along American flight routes. It's said that CBS President Frank Stanton sold the package to American Airlines chief C. R. Smith; because the Conelrad civil-defense warning system was keeping CBS stations on all night anyway, Smith was reportedly told he could get a good stand at a good price.

Actually, the sales pitch probably went more like this: By buying late-night radio on key stations, American could hit most of the key cities along its route and inexpensively reach, say, 70-72 percent of its potential passenger pool.

The sale took — and so did the program. It's been on the air since, 6½ hours a night, six nights a week. It delivers some 8,100 commercials for American Airlines every year.



The airline took a flyer on its commercials, decided to reduce them 75 percent from the maximum allowed and thus key the whole effort to soft sell. To make sure the remaining minutes weren't wasted, however, the airlines handpicked announcers to get the desired "high

Radio signals and transmitting patterns change, leaving Clear Channel stations with a virtually clear swipe at the half of America that listens after dark

## down

buying, which started last year, wasn't part of any special project but merely a part of the general surveillance of Camel interests. A major magnet was the economy of it or, as Martin puts it, "the value received in relation to daytime costs — but don't ask me to prove it."

**American Tobacco Co.** has also been reported as poking around in late-night stands. And a company spokesman admits they've bought "several selected markets" for Pall

Mall, still the country's largest-selling cigaret. Again, a chief attraction was simply that late-night radio is such a good buy.

**Pure Oil Co.** has also become a buyer of late-night radio. It signed for a firm 13 weeks (as of June 1) on 26 stations that are chiefly located between the Dakotas and Florida. Purpose of this one is to answer a specific marketing opportunity: The company has a chain of some 240 truck stops across the



Petry's Holmes. Present it intelligently

country and chose radio as a sound way of selling these services to truck drivers.

Automobile and auto supply advertisers have also been doing "a little bit" of nighttime radio buying — chiefly resorting to late-night radio for quick 3-4 week saturation campaigns designed to meet specific marketing needs. **Pontiac**, for one, has been buying in Detroit. **Chrysler Car Care**, **Atlas Tires** and **Sohio** are also in night spot.

class" vocal quality. And in an era that was spawning Rock 'n Roll the way a July sky spawns thunderstorms, American calmly insisted on good-music programming.

Today, American applauds its purchase loudly, recalls it as "an immediate success," reports it still pulls some 3,000 letters a year.

Although the program was always intended for institutional promotion only, *Music 'Til Dawn* steadily draws 10 to 15 mentions a week in the "tell us about our services" letter that the airline includes in its seat-brochures. Many riders say they travel American chiefly out of gratitude.

Airline executives are especially delighted that college students, who listen in one city, then move on to another, carry their listening (and flying) loyalty with them, remaining

part of the American family for years after leaving school.

"Some of them know all the announcers in the different cities better than I do," says C. L. Smith, joshingly. He adds, in a more serious vein, "On the basis of returns from passengers themselves, this is the best advertising buy we've ever made."

To perpetuate the program's fine public relations job, American has hired Bob Prall, formerly of *The New York World-Telegram & Sun* editorial staff, as a full-time escort for the show. And with the emphasis that cash-on-the-line means, American is right in the middle of negotiating with participating stations for a renewal. Contract length: five full years.

Discreetly quiet about exact figures, the airline admits only that

the original buy was sound economy, being brought in for "less than \$500,000 a year." Trade estimates say the price was probably in the \$300-\$350,000 category, will rise somewhat — maybe 10 percent — with contract renewals.

Current line-up for *Music 'Til Dawn* includes these CBS-owned stations: WEEI Boston, WBBM Chicago, KNX Los Angeles, WCBS New York and KCBS San Francisco. The additional stations selected include KRLD Dallas, WTOP Washington and WLW Cincinnati. A Detroit station has recently been replaced by CKLW Windsor, Ont.

American Airlines advertising, placed through Doyle Dane Bernbach, also includes a small amount of spot radio, print and some television. ♦

## CLEAR-CHANNEL, NON-DIRECTIONAL STATIONS†

<u>Frequency</u>	<u>Call Letters</u>	<u>Market</u>	<u>Representative</u>
640 kc	KFI*	Los Angeles	Christal
650	WSM*	Nashville	Christal
660	WNBC	New York	NBC Spot Sales O&O
670	WMAQ	Chicago	NBC Spot Sales O&O
680	KNBR	San Francisco	NBC Spot Sales O&O
700	WLW*	Cincinnati	Crosley Sales
720	WGN*	Chicago	Petry
750	WSB*	Atlanta	Petry
760	WJR*	Detroit	Christal
770	WABC*	New York	Blair
780	WBBM*	Chicago	CBS Radio Spot O&O
810	WGY*	Schenectady	Christal
820	WFAA	Dallas	Petry
830	WCCO*	Minneapolis	CBS Radio Spot Sales
840	WHAS	Louisville	Christal
850	KOA	Denver	Christal
880	WCBS*	New York	CBS Radio Spot O&O
890	WLS*	Chicago	Blair
1020	KDKA*	Pittsburgh	AM Radio Sales O&O
1040	WHO*	Des Moines	Peters, Griffin, Woodward
1070	KNX*	Los Angeles	CBS Radio Spot O&O
1120	KMOX*	St. Louis	CBS Radio Spot O&O
1160	KSL	Salt Lake City	PGW
1180	WHAM*	Rochester	Christal
1200	WOAI*	San Antonio	Petry
1210	WCAU*	Philadelphia	CBS Radio Spot O&O

† 50,000 watts, U.S. only.

\* On the air 24 hours a day.

American Airlines probably holds the veteran's record on nighttime radio and has a 10-year success story to tell.

Another advertising giant — Pillsbury — is known to have considered late-night radio very seriously in the past few weeks. This big-time buyer has yet to make a definite commitment, however.

Products identified with "night people" or insomniacs are what Madison Avenue first thinks of as the logical users of late-night radio. Examples: **Niagara Mfg. Corp.** (massage equipment) and mattress companies. **Miller Brewing** has found night spots useful.

Following that line of reasoning, one station rep predicts (with undeniable logic) that late radio will prove a bonanza for the first headache remedy or aspirin-type product to buy in quantity. **Bufferin** already has bought in via NBC Spot.

Other national advertisers that are, or have recently been, active in late-night spot radio include **Alberto-Culver, Allied Chemical, B. C. Remedy, Capitol Records, Firestone Tire & Rubber, Ford Dealers, General Motors** (finance, Buick, Opel), **Humble Oil, International Harvester, Liggett & Myers** (Velvet Pipe Tobacco), **P. Lorillard, Pharmaco, Plymouth, Rayco** and **Sterling Drug**.

If most national accounts have been slow to latch on to late radio, local advertisers have proved its sales versatility repeatedly. One advertiser sold a \$40,000 yacht via WRC Washington, D. C., and even carriage-trade items like mink coats have been moved via late-night promotions. Restaurants have long used soft music and mood-programming with resounding results.

And yet, late-night radio isn't without its obstacles.

In the first place, the time slots either aren't included or are touched upon seldom in most rating reports, so that the late audience isn't adequately (or convincingly) measured.

The second hurdle results from the first: However much the time-buyer may suspect that "there's a lot more out there than just night owls," he usually has real trouble if he's asked to justify his selection statistically. Cash register results may be highly persuasive (as they are for local nighttime sponsors), but they don't come into home of-

ices of the national advertiser until a long time afterwards.

Once a timebuyer has steered himself to such hazards, however, he can easily come up smelling of roses.

First off, the buy's a real beaut. Late-night spots even on major stations come as low as \$3 or \$4 each. Stations are often open to suggestion, frequently delighted just to make up their nighttime operating costs.

And then there's the listener bonus. However many people are out there, "the total isn't so important as the fact that those who do listen do so with both ears," one rep says, speaking for many. "Without ratings, late-night spots still get good results." Local advertising loyalty — by such clients as bowling alleys, regional breweries, used-car dealers — helps prove that point. Says another rep: "Local advertisers know what they're getting because they, themselves, listen to the stations."

As a result, a few late-night stations — chiefly Clear Channel outlets with 14-carat reputations — are sold out at night. Among them: Crosley's WLW Cincinnati (which is in on the American Airlines schedule, the smallest market to be included) and WGN Chicago (where Peter Hand Meister Brau, a veteran now of 6 years' nighttime broadcasting, alternates its programs with news), sold out for the summer to Stuckey's Pecan Shoppers. Another Chicagoan, Jack Eigen, whose late show is aired on WMAQ, has an arm-long list of success stories.

A study of nighttime radio was recently completed by Edward Petry and Co., New York rep firm, under the direction of Ben Holmes, vice president for radio.

As a starter, it emphasizes recent Nielsen findings that half of all U.S. homes listen to radio more than four hours a week between 6 p.m. and midnight. And from then until 6 a.m., 16 percent of America tunes in for a comparable length of time each week (see chart). The sum up, in Petry words: "Nighttime radio is bigger than you think."

Yet after sundown (which of course varies widely, according to geographical location and season of the year), this is what happens to radio across the country:

## WEEKLY LISTENING\*

Hours	Listening homes	Percent of U.S. Homes	Hours per home
<b>DAYTIME:</b>			
M-F			
6 a.m. to noon	32,600,000	63.8	6 hrs., 21 mins.
M-F			
noon to 6 p.m.	26,400,000	51.7	4 hrs., 56 mins.
<b>NIGHTTIME:</b>			
M-S			
6 p.m. to midnight	25,600,000	50.1	4 hrs., 11 mins.
M-S			
midnight to 6 a.m.	8,200,000	16.0	4 hrs., 44 mins.

\* As reported by A.C. Nielsen in "Radio '63," the latest figures available at the time of the Petry report. Note that daytime data covers weekdays only, while nighttime includes weekends.

- Some 1,500 of the nation's 4,000-plus stations go off the air.

- In every market, just about every station reduces power or goes directional.

- Around midnight, all but some 300 stations leave the air.

The result is that primary (groundwave) service is *unavailable* in 60 percent of the continental U.S. where more than 25 million people live — and listen. For their only nighttime radio service, they generally depend on Clear Channel (skywave) service.

In light of that, reconsider Nielsen's listening statistics, as cited above. If half the U.S. is listening between 6 p.m. and midnight for more than four hours each week, a large segment of that audience is tuned to a comparatively few stations.

That's the crux of the Petry study, a makes-sense plug for Clear Channel stations. Those represented by Petry include KOB Albuquerque, WSB Atlanta, WGN Chicago (except in Chicago, New York, Minneapolis and Philadelphia), WLW Cincinnati (on the West Coast only), WFAA Dallas-Ft. Worth, KSTP Minneapolis-St. Paul, KFAB Omaha, WOAI San Antonio and KVOO Tulsa.

"Nighttime radio has only one real problem — not enough of it is offered to the national spot-buy-

ing community," says Petry vice president Holmes. "Local and regional advertisers are well aware of its virtues. For instance, most of our stations have never had an unsponsored 10 p.m. news. Many have entire entertainment blocks sold. National buyers do buy it when it's presented intelligently, for it has many of the same audience characteristics as drive-time, enjoys full listener attention and is often a great bargain. We actually have nighttime clearance problems in several markets."

Applying the national sundown slowdown to a typical market, the study explains that the following likely occurs in a specific city, once the sun has set:

- A daytime station leaves the air.
- A full-time station that's been operating at 5000 watts switches to only 1000 watts.

- A full-time station transmitting in a perfect circle during daylight hours goes directional.

There are, of course, good reasons for this, and the Petry study takes care to point out nighttime differences in radio transmission.

For example, it makes this distinction between groundwave and skywave transmission. Since groundwaves generally run parallel to the earth, they provide "dependable" service as long as signal strength can overcome static and interfer-

ence, an ability that diminishes, however, with distance. Skywaves, which are directed toward the sky, tend to disappear into space during the day, but at night — when the ionosphere becomes a reflector — they mirror signals back to earth, sometimes over vast distances.

Petry continues, "Whenever more than one station operates on the same channel at night, the skywaves produced by each damage or destroy each other's skywaves and a portion of each other's groundwaves. Therefore, only Clear Channel stations provide skywave service."

The result of these phenomena is that over 25 million people living in almost 60 percent of the continental U.S. land area do not receive *one* single primary or groundwave service at night. As the report puts it, "They live in a radio desert" (see map).

What does it mean to the sponsor?

"These changes can be mighty important to the schedule of morning or afternoon 'traffic' announcements for which you paid a premium," the study continues. "You might not be getting all the audience you expected to get. That's one good reason to make sure you know a station's facility and hours of operation . . .

"Only a few stations," according to the study, "are full-time, full-power, non-directional during their

hours of operation. And of these, only a handful remain on the air 24 hours a day."

That leads to two results: (1) reduced broadcast service for millions of Americans at night, and (2) a virtual monopoly of the available audience by those few stations that do remain in full-power, non-directional operation. "An advertiser on these stations could all but dominate the radio audience at night."

While a few of the more alert national advertisers are becoming aware of opportunities in nighttime radio, the medium is not swamped with orders by any means.

Why not?

Because, the Petry study explains, "Nighttime radio has never been adequately measured by rating services. And post-midnight ratings for stations have never been regularly reported." This, of course, is the difficulty in a timebuyer's substantiating his buy.

Zeroing in on a specific, identified market, the Petry Company's radio division cites the radio picture in Georgia as a case in point:

- With a population of 4.1 million, Georgia contains 969,530 radio homes served by 171 radio stations.

- At sunset, however, 99 of these stations (58 percent) go off the air.

- Of the 72 remaining on the air, about half (33) operate on only

250 watts at night. The next large group (26 stations) operates on 1000 watts. That leaves only 1 station with "anything approaching adequate power — 5000 watt or more."

- At midnight, all but five stations in the state go off the air. Of those five, one operates with 250 watts, another with 1000 watt directional; two others with 5000 watts directional; the fifth retain its daytime 50,000 watts.

Collectively, this means that five of Georgia's six metro areas — Columbus, Albany, Augusta, Macon and Savannah — have no radio service of their own after midnight although collectively they contain some 218,000 radio homes. As a result, the Petry Co. notes, most Georgians probably listen to the powerful sound of "Georgia's only 50,000 watts, Clear Channel, non-directional station, WSB Atlanta."

Similar situations exist in Oklahoma, Nebraska and Texas.

And yet, the study concludes, the post-midnight schedules of many such Clear Channel outlets are available at "down-to-earth" prices — as little as \$3 or \$4 per announcement-minute.

With far fewer stations on the air (and far fewer advertisers), an advertiser can all but dominate entire regions of the country with announcements on a few key stations — for fractions of the cost of daytime radio. ♦



# Tv tape prevents 'ice cream droop' for Kansas dairy

Use of pre-recorded commercials produced by Wichita's KAKE-TV puts new sales pep in tv newscast commercials

Regional and local advertisers located outside the key commercial production centers of New York, Chicago and Los Angeles have a problem on their hands when they want something more than an on-the-spot live tv commercial.

A growing number of stations equipped with video tape production facilities, however, are beginning to fill this "service" gap in tv, often with good results for the client involved.

Case-in-point: the taped commercials prepared by KAKE-TV Wichita, Kansas for one of the area's leading dairy firms, Steffen Dairy Foods Co.

The problem Steffen executives agreed shaped up like this:

Steffen's is the largest independent dairy in Kansas, with distribution throughout an area of 400 by 300 miles in Kansas, northern Oklahoma and part of Texas. Founded in 1882 (it was the first producer of commercial ice cream in Kansas), the company prospered and became a "full-line" dairy-product producer in 1932.

An aggressive merchandiser, Steffen's has kept abreast of media developments through the years, adding radio and later tv until its present advertising is spread over 6 different categories.

Tv, a late starter for Steffen's, entered the dairy firm's media mix

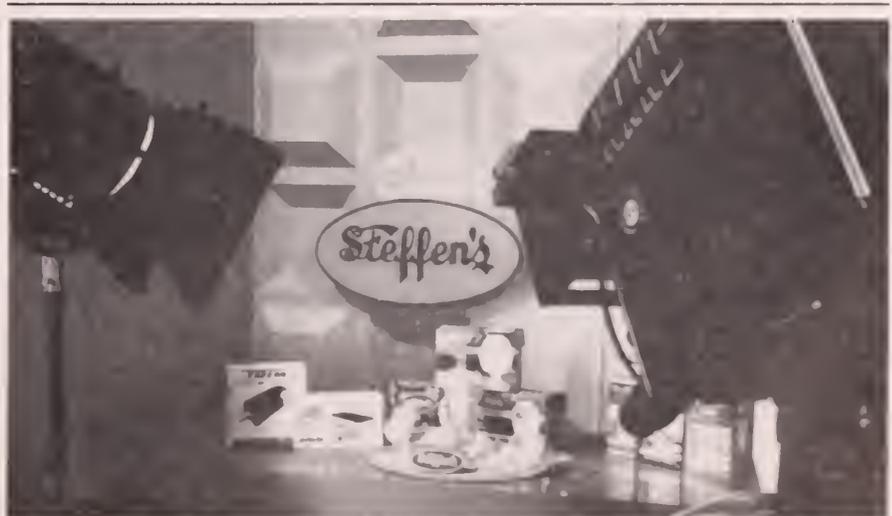
a decade ago, but has grown steadily in importance until it now accounts for about 20 percent of all Steffen's spending for advertising. This is the largest single slice for any medium in the budget, and amounts to about \$1,000 weekly — not a giant sum by P&G standards, but a healthy chunk of regional billings.

Lately, Steffen's has concentrated its tv spending on 15-minute newscasts on all three of Wichita's tv stations, KAKE-TV, KTVH and KARD-TV. In addition, Steffen's uses occasional sponsorship of moppet-appeal tv shows and spe-

cial, and sports events during the fall-winter season.

Commercials emerged as a problem for Steffen's for a reason that is part of the economics of tv station operation. The production crew and floor manager handling the newscast would set up the live commercials, primarily for Steffen's Ice Cream, just before the 10 p.m. newscast went on the air. By mid-program, the ice cream was already starting to melt.

One answer could have been to expand the crew for the show, so as to have a fresh display of ice cream



In studio of KAKE-TV Wichita, commercial setup for Steffen's locks fresh and appealing. But hot lights would make short work of freshly-scooped ice cream, unless the crew was prepared

for the commercial. The costs, however, ruled this out.

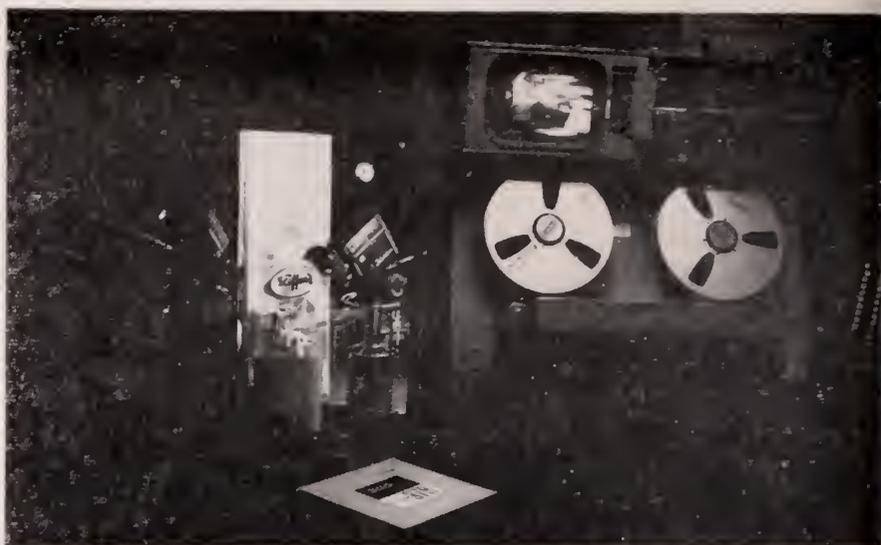
The solution came with the arrival of video tape equipment at KAKE-TV. Now, commercials for Steffen's-sponsored newscasts are taped during the afternoon shift at the station and are played during the nighttime newscasts. The ice cream is cold, firm, and appealing. And the crew facilities of the show are at normal levels.

Now, all this may seem fairly obvious to advertisers who remember live commercials as something with which they used to be involved back in tv's network infancy. But the whole question of video taping local commercials is one being explored by many local advertisers for the first time. There is still considerable missionary work to be done, in the opinion of the leading producer of raw video tape, 3M, which has launched a special video tape marketing program designed to acquaint local admen with the basics of video tape production.

But how does Steffen's feel about video tape, tv and the role both have played in the firm's advertising?

Ralph L. Latimer, advertising manager for Steffen's, says:

"Tv is one of the best media we have, and tape gives us convenience in recording. It can barely be told from live tv. It's too easy to make mistakes working live. Ice cream melts and occasionally the tab on the pull-tab carton comes off on opening. These things would be



Feed from floor cameras to video tape recorder in control room has solved problem for Steffen's. Commercials, pre-taped during afternoon lulls and used during local news show when entire studio crew is on the go, look like "live," protect from mishaps that would be harmful if seen on air.

harmful if seen on the air. Working with tape, we re-do each commercial until it's right."

Have the taped commercials boosted sales?

"We're sold on tv because of the extraordinary visual impact on the home audience," says Latimer. "However, you can't measure the effect on sales in percentages. Suffice to say that if we didn't think it helped we wouldn't continue to use it. Tv commercials are particularly effective for calling new products or new packages to the attention of the consumer. We don't keep a regular library of taped commercials, but occasionally we will retain one which

is particularly effective and use it again after a suitable time interval."

Even more definite in his pro-tv feelings is John Beach, senior vice president and account executive at Steffen's agency, Associated Advertising Agency. Says Beach:

"Tape has been quite a boon to us. We use it for tv advertising far more than film or live production, for several reasons. We are guaranteed that what goes out onto the air will go out right. We retape until we are satisfied that the playback we are seeing is perfect.

"Then too, we prepare commercials for many stations and can't be everywhere to check on the results, as would be necessary if we worked live. Tape lets us schedule one viewing session for a whole series of commercials. We also save on talent by taping several commercials in one session. As for the clarity of the picture, it's as good as live tv."

Adds KAKE-TV's production manager Bob Kyle:

"All food spots demand extra care in preparation because of the necessity for eye appeal, and tape allows us to exercise this care. We can play the tape back immediately to be sure that we've got the results we need."

Is the production of result-getting tv commercials, as a service to smaller advertisers, possible beyond the major production centers? The answer, by such indications as the KAKE-TV-Steffen's operation seems to be "yes." ♦

Agencyman and client agree on merits of tape for local dairy commercials. Here, Steffen's advertising manager Ralph L. Latimer (right) and John Beach, senior vice president and account executive of Associated Advertising go over storyboards and setups for new series of taped commercials.





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## NAFMB Pitches Detroit, Foresees Increased FM Budgets

The National Assn. of FM Broadcasters last week concluded a two-week siege of Detroit agencies, utilizing 20-minute flip card presentations for each automotive make.

Art Crawford, NAFMB director who made the showings, said: "We are encouraged by the reception given the NAFMB presentation and the promise of increased FM budgets by nearly every manufacturer contacted." He noted that most firms have made exploratory trips into FM, "but now, for the first time, they have been provided with national statistics which will allow them to buy with justification in many markets. This cash flow will begin in noticeable volume by the end of 1964," he predicted.

Agencies exposed to the presentation were BBDO (Dodge), D. P. Brother (Oldsmobile, Harrison Radiator, Guardian Maintenance and A. C. spark plugs), Campbell-Ewald

(Chevrolet, Delco radio and GMAC), MacManus, John & Adams (Cadillac and Pontiac), McCann-Erickson (Buick) and Young & Rubicam (Chrysler).

## Ralston Purina Elects R. Hal Dean President

R. Hal Dean has been elected president and chief operating officer of the Ralston Purina Co., St. Louis.

Dean had been executive vice president of the company, president of the international division, and responsible for the grocery products and Van Camp divisions. Dean joined the company as a clerk in 1938.

The Ralston Purina Co. ranked 31st among network tv advertisers, with expenditures of \$6,481,900 in 1963. An additional \$6,207,580 was spent in tv spot advertising.

## Horace Stovin, Broadcast Pioneer, Dies in Toronto

Horace N. Stovin, pioneer in Canadian broadcasting and chairman of the board of Stovin-Byles died last week in Toronto. Well known in broadcast and advertising circles on both sides of the border, Mr. Stovin had been living in St. Petersburg, Fla.

Born in 1895 in Deloraine, Man. Mr. Stovin's first interest in broadcasting was as a ham operator in 1912.

In the early 1920s, while making his living as a druggist, he began operating CHSC, an amateur transmitter in Unity, Sask. Late in 1929 he became the first manager of CKCK Regina, and when national radio became a reality in Canada in 1933, he took over as program director of western Canada with the princely weekly budget of \$300.

In 1936, when the Canadian Radio Broadcasting Commission was dissolved and replaced by the CBC, he became station relations supervisor.

He went into business himself in 1940, setting up his own station rep house and, a year later, Mr. Stovin joined with Bill Wright and took over the Joseph Hershey McGillivray station rep firm for Canada. In 1956, his rep firm became Stovin-Byles.

Three of Mr. Stovin's sons are in the broadcasting business: Bill CKOM Saskatoon; Jim, manager of the Stovin-Byles Vancouver office; and Jerry, an actor in England.

His other son, Bob, lives in Regina, Sask.

Mr. Stovin was a member of the Canadian International senior golfers team and was first director of the Broadcast Bureau of Measurement in charge of research and development.

## Philco Consumer Division Expands, Reorganizes

An expansion and reorganization of the merchandising department of Philco's consumer products division has been announced by Dan F. Cavalier, merchandising manager. Increased sales is given as the reason for separate sales promotional departments, one for electronic products (radio, television and phonograph) and the other for major appliances (refrigerators, range,

## PURCELL PRODUCTIONS SPOOF MARKETERS



"That Was the Year That Was" was staged by Purcell Productions, Inc., New York, to members of Topps Discount Department Stores, including merchandise managers, supervisors, buyers and sales promotion men converging on big city from all over the country. In characteristic pose are, left to right: Don Purcell, Purcell president; Sadie Long; Robert Terry; Jane Alexander; Connie Zimet; Ron Marshall; Lou Carter, Purcell creative director; Keith Smith, sales promotion manager of Interstate Department Stores, parent company of Topps. Drama was staged to spark awareness of marketing methods and new merchandising concepts.

## WHIMSICAL WAY WITH WEATHER



Gulf Oil sponsors light approach to well-worn tv weather forecasting. It's Rhea and her nameless, ageless friend, shown here with latter's creator, Cal Schumann. The pair appear on WBAL-TV Baltimore program "Weather of the Hour," Monday-Friday. Station is supporting show with on-air spots, newspaper ads, dealer mailings, posters, billboards.

reezers, air conditioners and home laundry).

Owen H. Klepper was named sales promotion manager-electronics, and Bruce M. Bradway sales promotion manager-appliances. Both will report to Cavalier. Each of the staffs will include a production manager and two copy specialists. The copy specialists will work with advertising manager C. S. Grill in creating and coordinating various advertising and promotional campaigns.

### Spanish in Corpus Christi

Newest addition to the list of affiliates of Spanish International Network is KHH-TV Corpus Christi. Starting this week, the channel 3 outlet will program soap operas, pullfights, musicals and boxing in the Spanish language to an estimated 200,000 Mexican-Americans. Network now has affiliates in 17 U.S. markets, and will serve as national representative for KHH-TV's Spanish-language fare.

### UniRoyal Is New U.S. Rubber Trademark

United States Rubber Co. is adopting UniRoyal as its worldwide trademark "in order to identify better its various subsidiary companies," according to George R. Vila, president. Vila said the company will start to use UniRoyal immediately in advertising, packaging,

plant and branch identification and other points. The new UniRoyal symbol replaces the circular U.S. Rubber trademark in the United States.

As a major television advertiser, U.S. Rubber spent \$982,300 on network tv and \$915,500 in spot advertising in 1963.

## Rep Appointments

H-R Radio has been named national representative for WSOC-AM-FM Charlotte, N.C., replacing Peters, Griffin, Woodward. KPAT-AM-FM Berkeley has appointed Venard, Torbet & McConnell, Inc., national sales rep. Mid-West Times Sales appointed regional sales representatives for KWNT Davenport, Iowa, and KISD Sioux Falls, S.D.

## Four Star Film Sales Up

*Rifleman* and *The Detectives*, syndicated tv series, made 27 of 40 new sales reported by Four Star Distribution Corp. within the last few weeks. *Richard Diamond* added six new sales. *Rifleman*, leading the list with 16 new sales, is in 125 markets.

## Kentucky Club Renews

Kentucky Club Tobacco, Wheeling, W. Va., has renewed its sponsorship of the *Joe Garagiola Sports Show* on NBC radio for 13 additional weeks. The renewal will run through Oct. 30. Warwick & Legler is the agency for Kentucky Club.

## ONE BY-PRODUCT OF THE BUSINESS



Jack H. Mann, ABC Radio's Western Div. vice president gets visual (and flavorful) demonstration of Adolph instant meat tenderizer commercial theme from Adolph's director of consumer education Jeannette Frank, after signing of contract for special summer campaign on ABC Radio. Marketing vice president Joe Bergman (l) and McCann-Erickson vice president-account supervisor Russ Jones give some pointers.

**Continuous News Aired During Printers Strike**

A twelve-hour-a-day continuous news operation has been inaugurated by WXYZ-FM Detroit because of a printers' strike which has shut down both the *Detroit News* and *Detroit Free Press*. WXYZ-FM *Continuous News* is directed jointly by Robert Baker, program director, and Ed Hardy, news director of WXYZ radio. Program is on from 7 a.m. to 7 p.m. daily, and supplements expanded news coverage provided by WXYZ-AM and TV.

**SA Stockholders Okay Sale of Bahama Holdings**

Seven Arts Productions, Ltd., which recently announced a doubling of profits (see SPONSOR, July 20), has resolved the thorny issue of its holdings in the Grand Bahama Development Co. by selling its stock interest to the firm's founder, Louis A. Chesler.

Chesler will pay approximately \$6.5 million for the shares, netting Seven Arts a substantial profit.

The issue was resolved at a stock-

holders meeting at which dissidents, critical of the Bahama holdings, were defeated in their bid for a seat on the board of directors.

Seven Arts produces tv shows, syndicates movies to tv and produces Broadway shows.

**L.A. Stations' Revenues Up; Sweeney To Leave**

Revenues of KGLM and KBIG-FM Los Angeles for the second half of 1964 will triple those for the like period of 1963, forecasts Kevin Sweeney, president and general manager of the stations. June, 1964, topped June, 1963, by 69 percent, Sweeney said. He added that "there is already more non-cancellable business on the books for the second half of 1964 than our total billing for the same period last year."

Stations' July-September quarter should be the first profitable quarter in five years, with modest but continuing profits expected thereafter. Sweeney credits much of this upswing to the two stations' policy of separate programing every minute of their broadcast days but selling the two separate audiences in one package.

Sweeney also announced plans

to give up day-to-day direction of the stations "some time before the fall." He will continue as an officer, director and, major stockholder of the licensee corporation, of which he bought 40 percent in 1963.

John Poole, who is chairman of the board of the corporations, will resume as chief executive officer. Alan Fischler, station manager, will oversee daily operations.

**Goodyear Buys in 18 Pro Football Games**

The Goodyear Tire & Rubber Co. will participate in the sponsorship of 18 American Football League games over ABC-TV this fall. The company will also sponsor National Football League contests regionally for the Dallas and Cleveland teams. The total of 21 different live sports events to be sponsored by Goodyear in varying degrees before the end of the year is considered to be somewhat of a record. Goodyear will sponsor its ninth golf tournament, the Western Open Aug. 8 and 9.

**Carling Sponsors Golf**

Carling Breweries Ltd., through McKim Advertising, will sponsor live coverage of the first annual world golf championship on CBC-TV Aug. 30. Actor James Garner will host the program from the Oakland Hills country club, Birmingham, Mich. Tv cameras will be set up on the last six holes to record the final events in the 72-hole tournament.

**Kaufman, Masket Elected Vice Presidents of ABC**

Robert J. Kaufman and Edward Masket have been elected vice presidents of the American Broadcasting Co., according to Everett H. Erlick, vice president and general counsel.

Kaufman will be vice president in charge of program and sales contracts, and Masket, vice president in charge of program business affairs for the television network. Both are new offices.

Kaufman has been general attorney for program and sales contracts in the ABC legal department since September, 1961. He joined ABC in 1955 and was promoted to assist

**ORTLIEB BUYS RADIO SATURATION**



Henry F. Ortlieb Brewing Co., Philadelphia, has purchased a radio saturation program for South Jersey resort points with WCMC Wildwood, N.J. At the contract signing were (seated, l-r) Henry T. Ortlieb, vice president, and Sam Huston, WCMC announcer, (standing) James F. Ivers, general sales manager at Ortlieb's, and Frank J. Callahan, vice president of Lewis & Gilman Inc., which handles the Ortlieb account.



Edward Masket



Robert Kaufman

ant general counsel for ABC-TV in September, 1959.

Masket joined ABC as an attorney in September, 1956, and was made director of program business affairs for the tv network in 1961. Previously, he had been an attorney with United Paramount Theatres for five years.

### UA Syndications Sell

New sales of United Artists Television, Inc., announced by Pierre Weis, manager of the syndication division, include *Science Fiction Theatre* in five markets, making for total of 145.

*Men Into Space* was sold to WKEF-TV Dayton, Ohio, and WWOR-TV Springfield, Mass.; *Everglades* to WSPD Toledo; *I Led Three Lives* to WTVK Knoxville; *MacKenzie's Raiders* to WAST-TV Albany, N.Y., and *Man and the Challenge* to WJHG-TV Panama City, Fla.

### Philadelphia Dodge Boys Link Ads to Politics

National politics and sports have become vehicles for election-theme advertising by 128 members of the Philadelphia Dodge Advertising Assn. With "Select the Dodge Boys" as a copyline capitalizing on interest in the national conventions, the group is using 41 dailies, 15 weeklies and 49 radio stations to push its summer campaign in the two-state Philadelphia region.

In addition to the broad radio spot schedule, announcements are carried on afternoon newscasts and sportscasts over WIP and WFIL Philadelphia and WGBI Scranton. They will also buy into sporting events telecast via WRCV-TV Philadelphia, and, on Aug. 8, become quarter-sponsors of Philadelphia Eagles football over WCAU-AM-FM and a 14-station regional network.

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**New Firm To Produce Features and Tv Film**

Allied Productions, Inc. has been formed by actor-realtor Dan Stafford, attorney Harvey Cooper, actor-writer Adam LaZarre and Attorney Alton I. Leib to produce feature motion pictures and filmed television series.

Allied president Stafford announced that the company's initial feature production will be "The Great Free Lover," scheduled for early spring production. Five television series and a western feature are reported in varying stages of pre-production, with plans for a minimum of three features and five tv properties in production at all times.

The company is headquartered at 9229 Sunset Blvd., Los Angeles.

**Mead Johnson Declares Dividend; Names McCrow**

Mead Johnson & Co. reported gross sales for the first half of 1964 of \$52,110,515 compared with \$52,720,363 for 1963 period. Earnings of 29 cents per share were reported, compared to 39 cents for 1963. Sales and earnings exceeded the forecast, however, according to D. Mead Johnson, president, who attributed the unfavorable earnings comparison to planned increases in

product promotion expense and the test marketing of new products. Company's product, Metrecal, continues to lead in the field of weight control dietaries, he declared.

The board of directors voted a 17 cent per share dividend to be paid Oct. 1. Mead Johnson spent \$2,227,900 in network tv and \$611,400 in spot tv in 1963.

Reginald C. McCrow was named to the new post of executive vice president-international operations. David W. Ortlieb will succeed McCrow as president of the Mead Johnson International Div. McCrow has been with international divisions of company since 1956. Ortlieb joined company in 1959. Since 1963 he has been vice president, operations of Mead Johnson International.

**Tennessee Tv Web Forms**

Six stations have formed a Tennessee television network for telecasting live the statewide Aug. 6 primary election results, announced John P. Hart, general manager WBIR-AM-FM-TV Knoxville.

This will be the first time that a network of Tennessee tv stations has banded together for any purpose, according to Hart. Former Tennessee governor Buford Ellington will be on hand at the Nashville network point to serve as a political consultant and analyst.

The network will consist of WBIR-TV, WLAC-TV Nashville,

**GPH TO SELL PARK**



Harry Wise (l), president-tv of George P. Hollingbery Co., and Roy H. Park, president of Roy H. Park Broadcasting, sign contract covering Park's five southern stations, including WDEF (AM & TV) Chattanooga. Looking on are John Babcock, Park vice president, and Philip Corper, Hollingbery sales development vice president.

WJHL-TV Johnson City, WDXI-TV Jackson, WRCB-TV Chattanooga, WMCT Memphis. Coverage will begin at 7:30 p.m. and continue until the major races are decided.

**Apartments Get Closed Circuit Tv Programing**

New York's new Parc V co-op apartments will be served by TeleGuide, closed circuit television service, operating 18 hours daily. Service had been available only to hotel rooms and a few office buildings.

Programing includes time and weather, Broadway ticket availabilities and other information. Among TeleGuide's sponsors are Pan Am, TWA and the Bulova Watch Co.

**Television Specials Sell**

"Living Camera," a series of ten hour-long television specials produced by Time-Life Broadcast and Robert Drew Associates and just recently released for sale in the United States has been sold to following stations: WOR-TV New York, KHJ-TV Los Angeles, CKLW-TV Detroit, KSD-TV St. Louis, KPTV Portland, Ore., WPRO-TV Providence, WTEN-TV Albany, KLZ-TV Denver, KOGO-TV San Diego, WOOD-TV Grand Rapids, WFBM-TV

**NEW OWNERS OF CLARKSBURG STATIONS**



Executives of the Northern West Virginia Radio and Tv Broadcasting Co., subsidiary of the Fortnightly Corp., after signing of contract to buy WBOY-TV and Radio from Rust Craft Broadcasting. They are (from left) George McQuain, director, Nathan W. Levin, president and treasurer, and Roger Garrett, managing director. No staff or policy changes are contemplated.

Indianapolis, WILX-TV Jackson, Mich., WLKY Louisville, KTVW Seattle, WOKR-TV Rochester and KXTV Sacramento.

Series is distributed by the Peter M. Robeck Co., New York.

### 3 Million Tint Tv Sets Seen for Chicago by '75

Ward L. Quaal, executive vice president and general manager of WGN-AM-TV, predicted some 3,200,000 color television sets will be in the Chicago area by 1975. Addressing more than 600 advertising men at the seventh creative workshop in Chicago, he said: "By the end of 1964 we will have more than 3,000,000 color television homes in the United States and, by 1972, black and white tv will be virtually a thing of the past." Chicago already has an estimated 218,000 color sets, served by daily colorcasts of WGN-TV and WMAQ-TV.

### Irna Phillips New ABC Programing Consultant

Irna Phillips, noted innovator on the soap opera scene, has been signed as a consultant for certain ABC-TV daytime programs now under development. These duties will be in addition to her role as a consultant to the network on *Peyton Place*, the twice-weekly serial drama that ABC will schedule in prime time this fall.

### Philadelphia Station Will Resurrect Radio Dramas

WCAU-AM-FM Philadelphia has signed to schedule *The Green Hornet* and *The Shadow* radio series, announced Charles Michelson, Inc., the programs' syndicator. With this sale, 108 radio drama series have been purchased, including two other CBS owned and operated stations, KCBS-AM-FM San Francisco and KMOX-AM-FM St. Louis.

### New Rate for Louisiana Tv

KLFY-TV Lafayette, La., effective January 17, 1965, increases its network rate from \$375 to \$400. Station is a basic CBS affiliate, carrying occasional NBC programming.

### Wometco Votes Dividend

The Wometco Enterprises, Inc. board of directors has declared a quarterly dividend of 14 cents per share on the company's class A common stock. A dividend of 5 cents per share was voted for class B stock. Dividends will be paid Sept. 15.

Earlier this month Wometco announced that earnings per share for the 24 weeks ending June 13 were 80 cents as against 60 cents last year. Wometco broadcast operations include: WTVJ-TV Miami, WLOS-AM-FM-TV Asheville,

N.C., KVOS-TV Bellingham, Wash., 47.5 percent of WFGA-TV Jacksonville. Wometco stock is traded over the counter.

### Nestle Buys NBC Shows

The Nestle Co. has purchased sponsorship in six NBC-TV nighttime programs for 1964-65. The programs are *The Andy Williams Show*, *The Jonathan Winters Show*, *Daniel Boone*, *Mr. Novak*, *The Virginian* and *International Showtime*. The order was placed through Leo Burnett Co.

Category	WNET-TV 5 Ranking	Comparison
TV & Land (Total Retail Sales)	46th	Higher than FIVE MARKETS with Larger Populations.
Food Sales	38th	Higher than Toledo, Ohio — which ranks 44th in Food Sales.
Drug Sales	33rd	Higher than Dayton, Ohio — which ranks 42nd in Drug Sales.
Appliances	32nd	Higher than Providence, Rhode Island, which ranks 40th in Appliance Sales.
Furniture	32nd	Higher than Lansing, Michigan — which ranks 41st in Furniture Sales.
Automobiles	32nd	Higher than Cincinnati, Ohio — which ranks 34th in Automobile Sales.

**IN FACT, WE'RE HIGHER THAN TOLEDO AND HIGHER THAN LANSING—THE CAPITAL OF MICHIGAN—IN EVERY SALES CATEGORY!\***

It will pay you to take a closer look at the 46th Market — Flint-Saginaw-Bay City. WNET-TV 5 delivers this big Metro Market, PLUS all of Eastern Michigan. That's why more advertisers use WNET-TV 5 than any other station in the market. (BAR, January, 1964)

WNET-TV 5 has been selling most of the local advertisers time and time again, consistently for the past 10 years . . . Flint-Saginaw-Bay City-Midland.

\*Sales Mgt., Survey of TV Market February 7, 1964

WABJ, Adrian, Michigan and WNET-FM, Affiliate Stations

**WNET-TV 5**  
SERVING FLINT SAGINAW BAY CITY AND ALL EASTERN MICHIGAN

## THE CHANGING SCENE

### Armstrong New Executive Vice President at M-E

Frank Armstrong, chairman of the board of management, McCann-Erickson, New York, has been elected an executive vice president of M-E.



Frank Armstrong

Before joining McCann-Erickson as a senior vice president in 1962, he was president of Communications Affiliates, Inc., an organization of marketing specialists in promotion, research and public relations. Communications Affiliates, Inc. is part of The Interpublic Group.

### Film Series Sell Well

Purchase by KOA TV Denver of documentary series, *Men in Crisis*, has brought total sales of series to 32 stations, announced Ira Gottlieb, vice president of Wolper Television Sales, Inc. New buyers of firm's *Superman* series are: KGMB Honolulu, WSTV-TV Steubenville, Ohio, KTVT Fort Worth, WMT-

TV Cedar Rapids, KTTS-TV Springfield, Mo., KIFI-TV Idaho Falls, WICS Springfield, Ill. Wolper's *Flamingo Features* sold to WPRO-TV Providence, WTHI-TV Terre Haute, Ind., KPLR St. Louis.

### Advertising Net Adds 2

The National Advertising Agency Network has added two agencies — E. W. Baker, Inc., Detroit, and W. M. Zemp & Associates, Inc., St. Petersburg, Fla. — to its membership, making a total membership of 34 agencies with offices in 43 cities in the United States and Puerto Rico. NAAN is an affiliation of independent advertising agencies having a combined total billing of \$70,000,000 annually. It is headquartered in Sarasota, Fla.

### Columbia Post '50s Sell

With an additional six sales, Screen Gems' 73-title, post '50 group of Columbia Pictures has been sold in 105 markets, according to Robert Seidelman, vice president in charge of syndication for Screen Gems.

Stations signing recently with Screen Gems are: WKRK-TV Mobile; WCIA Champaign; WTVN-TV Columbus, Ohio; WTOP-TV Washington; KGNC-TV Amarillo; KVKM-TV Monahans, Tex.

### Record Foreign Tv Sales

Twentieth Century-Fox Television's foreign sales for the first six months of 1964 were 300 percent greater than for the entire 1963 year, according to Alan Silverbach, director of syndication. Significant sales have been reported in five new series in Australia, Venezuela, Uruguay, Argentina and Japan.

### Hock New UA Ad Director

Mort Hock has been appointed director of advertising at United Artists, according to vice president Fred Goldberg.

Hock joined the firm as advertising manager in 1962 after serving as assistant advertising manager at Paramount Pictures. Prior to that he had been an account executive at the Blaine-Thompson Co.

A native New Yorker, Hock held various public relations, radio and television posts in the U.S. Army from 1950 to 1952.

### New ABC AM in St. Louis

WBBY Wood River, Ill., has signed as ABC's radio affiliate in St. Louis, announced Woody Sudbrink, president and owner of WBBY, and Robert R. Pauley, president of ABC radio. WBBY, a former Mutual affiliate, operates on 590 kc. with 500 watts.

### 'Popeye' Cops Renewal

Renewals on the *Popeye* cartoon tv series have come in at the rate of 90 percent, reports Al Brodax, tv director for King Features Syndicate.

New renewers include WKBW-TV Buffalo, WISN-TV Milwaukee and WSB-TV Atlanta. King Features also distributes trilogy of 150 cartoons, including *Beetle Bailey*, *Barney Google* and *Snuffy Smith* and *Krazy Kat*.

### United Has New Address

United Film & Recording Studios has moved its headquarters and production center to the Film Center Building, 161 E. Grand Ave., Chicago. United, headed by William L. Klein, was at its previous address for over 20 years when it took over the operation of World Broadcasting System.

### COLORING CONTEST CLICKS FOR SPONSOR



Ringmaster Ned Locke of WGN-TV Chicago's "Bozo Circus" and Philip Vineyard of McDonald's carry out restaurants, admire six-year-old William Stewart's entry in the McDonald coloring contest. It was one of two runners-up in the contest which drew some 180,000 entries.

## YOO-HOO TO KIDS



WFIL-TV Philadelphia personalities Chief Half-town and Sally Starr promote Yoo-Hoo chocolate drink and syrup to their young viewers. Sally is hostess on "Popeye Theatre" weekdays and Chief Half-town presides over a Saturday talent show. Yoo-Hoo is also running spots on Philadelphia's WCAU-TV and WIBG-AM-FM radio.

## CBS Photo Realigns

The photographic department of CBS-TV, Hollywood, has been absorbed by the press information department in a move designed to streamline operations. Named to the new position of manager-photographic services is Felix Owens. He had been a photo editor since 1957.

Jay Pennoek has been named administrator, photography for the department. Arthur Lewis was appointed photo editor and Caroline Voigt, assistant photo editor.

## Agency Appointments

Hi-Life Packing Co. has appointed **Edward H. Weiss and Co.**, Chicago, to handle its account. The firm markets Orleans dog food and Lolli-Pups dog candy. Expansions in the company's ad and promotional budgets are expected to result in expenditures of over \$500,000.

D'Arcy Advertising will handle tourist advertising in the United States for the Bermuda Trade Development Board, effective Jan. 1, 1965. The advertising has been handled by J. M. Mathes for 18 years.

Scandinavian Travel Commission has appointed **Wesley Advertising** for its tourism development campaign. The commission, a combined

effort of the tourist offices from Denmark, Finland, Norway and Sweden, will be supervised by Joseph A. Tery, vice president of Wesley's Wendell P. Colton Div.

**Wilson, Haight & Welch, Inc.** has been named by the Hotel Corp of America to handle advertising for its new Hotel America, Hartford, Conn. . . . **Nadler & Larimer, Inc.** named agency for Lionel Toy Corp. Immediate project will be development of advertising for the new Helios 21, a lighter-than-air toy.

## John Hancock Renews on Huntley-Brinkley Report

The John Hancock Mutual Life Insurance Co. renewed its participating sponsorship of the *Huntley-Brinkley Report* until September, 1965. Gerhard D. Bleicken, senior vice president and secretary, has announced. According to Nielsen ratings, the program reaches more than 17 million homes.

## Baltimore Tower Grows

Rising to a new height of 1000 feet above ground, Baltimore's three-station candelabra television tower will provide improved tv service to portions of Maryland, Virginia, Pennsylvania and Delaware when a 270-foot extension is completed, as expected, within a few weeks.

Structure went into operation Aug. 9, 1959, as first three-station candelabra antenna system in the United States, following a two-station structure in Dallas. WBAL-TV, WJZ-TV and WMAR-TV own the corporation that operates the tower. Dresser-Ideco Co., Columbus, Ohio, the firm that originally built the structure, is handling the \$700,000 project, which will bring the tower to the maximum height allowable by FCC and FAA for the area, and 1041 feet above average terrain.

## Escanaba AM Joins CBS

WDDB Escanaba, Mich., has joined the CBS Radio network. Owned by the WDDB Broadcasting Co., it operates fulltime on 680 kilocycles with 1000 watts, and within a month is expected to up its daytime power to 5000 watts

## HUNGRY?

The average Iowa farmer produces enough food for himself and 25 others.

This increases his appetite.

## WMT

*The Big Menu Station*  
Cedar Rapids

The combination that really pulls

# MAINE with LOBSTERADIO

WFT CARBOU  
WRUM RUMFORD  
WGHM WATERVILLE  
WGUY BANGOR  
WFAU AUGUSTA  
WCOU LEWISTON  
WLOB PORTLAND  
WSME BANGOR

HOME OFFICE: WINTERPORT  
714 Water Ave.  
Winterport, Maine

REP: National and Boston, N.Y.C.  
and Boston, Mass.

SUPPLYING NEW ENGLAND'S MOST PROMINENT STATIONS

# SPONSOR SPOTLIGHT

## ADVERTISERS

**Wynn Moseley** appointed manager of corporate relations for United States Plywood Corp. He has been a financial writer and automotive editor on several New York metropolitan dailies.

**William H. Walters**, chairman and chief executive officer of Diamond National Corp., named president of the firm, following the resignation of **Richard J. Walters**.

**Jerome E. Levy** appointed vice president of Culver Chemical Co., subsidiary of Alberto-Culver Co. He had been general sales manager of Culver Chemical and was previously manager of the Textile Chemicals Div. of Sonneborn Chemical and Refining Co.

**Carl Epstein** appointed director of marketing of the White Rose products division, Seeman Brothers, Inc. Epstein had been marketing manager of the microwave cooking division of Raytheon Co.

**Herbert M. Cleaves** elected by General Foods' board of directors to new post of senior vice president, representing company in food industry and in business and public service organizations. He has been with GF since 1936. **James D. North**, vice president-marketing services, takes over responsibilities for advertising services, General Foods Kitchens, marketing research, sales development and trade relations. North has been a vice president since 1961. New general counsel of GF is **Kendall M. Cole**, succeed-

ing **Albert L. Cuff**, who will be vice president-law until retirement next year. Cole has been assistant general counsel of GF since April, 1963.

**Patrick L. Dudensing** appointed advertising manager at Ocean Spray Cranberries, Inc., Hanson, Mass. He had been an account executive at Young & Rubicam.

**Robert A. Sander** named to the new post of director of sales for consumer products, Scott Paper Co., Philadelphia; he has been division's western regional manager. **George E. Wilcox**, marketing manager, becomes director of marketing, consumer products. **James D. Stocker**, advertising and merchandising manager, becomes western sales manager for consumer products, replacing Sander. **Charles G. Ward** will be advertising manager, succeeding Stocker. **William R. Wing**, product manager for food wraps, named manager of the newly-created merchandising division. **William S. Wesson**, assistant advertising and merchandising manager, will succeed Ward as new product development and marketing manager.

## AGENCIES

**John LaPick** named to the new post of creative supervisor at Young & Rubicam. LaPick joined Y&R in 1955, and in 1961 was promoted to copy supervisor.

**Deanne T. Leety** and **Andrew R. Wasowski** have joined the copy department of N. W. Ayer & Son,



Charles Ward



William Wing

Philadelphia. Mrs. Leety had similar position at Ben Sackheim, Inc., New York ad agency, and Wasowski with Fuller & Smith & Ross in Los Angeles.

**James S. Hanofee** appointed supervisor of marketing plans and new business development for Philip I. Ross Co., New York. He had been marketing and sales director of Arnkurt Associates, industrial design and engineering firm.

**Donald E. Jones** elected a director at MacManus, John & Adams. He joined the agency in 1954 as marketing-research manager and has held positions as vice president and Los Angeles manager.

**J. R. Nowling** joined the New York staff of Wolcott & Associates, Inc., public relations counsel, as an account executive. He was associated with the public relations division of Benton & Bowles, Inc.

**Gene R. Moore** and **Henry J. Newbauer, Jr.**, new account executives, and **George Brenning** named assistant account executive at Cunningham & Walsh, New York. Moore had been products marketing manager for the Bon Ami Co. Newbauer was account executive at the Pittsburgh office of Fuller & Smith & Ross. Brenning was a senior market analyst with Ted Bates & Co.



Herbert Cleaves



James North



Kendall Cole



Robert Sander



George Wilcox



James Stocker



Sam Morgan



Niles Swanson



Robert Reis



Stuart Woods



Harold Rosenzweig



Robert Harris

**Sam A. Morgan** appointed vice president of MacManns, John & Adams. He joined the agency's Chicago office earlier this year, and was formerly with MacFarland, Aveyard & Co., Clinton E. Frank, Swift & Co. and General Mills.

**Niles Swanson** elected a vice president of D'Arcy Advertising. He joined agency's Chicago office in 1956 as business manager of the broadcast department. **Thomas J. Henry** and **J. Herbert Heydorn** named associate media directors.

**John Reisner** joined Klau-Van Pietersom-Dunlap, Milwaukee, as a copywriter. He had been copywriter at Sperry-Boom, Davenport, Iowa.

**Valerie Joyce** and **Josh Portugal** named copywriters at McCann-Erickson, San Francisco. Miss Joyce had been public relations director of Joseph Magnin's, San Francisco, and a freelance writer. Portugal had been a copywriter at BBDO for four years.

**Martin Starger** and **Jack Manning** named vice presidents at Batten, Barton, Durstine & Osborn. Starger joined the agency's radio-tv department in 1956. Manning joined BBDO earlier this year from Norman, Craig & Kummel where he had been an associate account supervisor and assistant vice president.

**Robert H. Reis** joined Dolerty, Clifford, Steers & Shenfield, New York, as vice president and director of media and broadcast programming. He comes to DCSS from United Artists Television, Inc., where he was general manager of the special projects division.

**Stuart Woods** joined Cunningham & Walsh, New York, as copywriter, making move from similar position with de Garmo, Inc. and BBDO. Also appointed was **Stanley L. Challis** as sales promotion copywriter. He joins the agency from Compton Advertising.

**Betty Shirley** joined Papert, Koenig, Lois as casting director for television and radio commercials. She was formerly casting director at Doyle Dane Bernbach.

**Richard J. Gay**, formerly with Grey Advertising, became an administrative assistant at J. M. Mathes, Inc.

**Catherine Pitts** named a vice president and television production supervisor at Grey advertising. Winner of some 14 television commercial awards, Mrs. Pitts has been with Grey since 1957.

**Madeleine Morrissey** appointed vice president and copy chief at Grant Advertising, New York. She has been with Grant since 1960.

**Larry Kelly** named account executive at McCaslin-Glasser, Park Ridge, Ill.

**Edward A. Vernick**, formerly with Elkman Advertising, joined the art staff at Werman & Schorr, Philadelphia.

**Barry R. Lewis** named market research director, North Advertising, Chicago. He had worked in advertising at A. B. Dick and Swift & Co. **Charles A. Wainwright** named a vice president and supervisor on the Toni account. Wainwright had been with N. W. Ayer & Son, Chicago.

**Joann Meyers** and **Guy C. Elisco** appointed broadcast coordinator and traffic coordinator, respectively, at the Pittsburgh office of Fuller & Smith & Ross.

**Fred Klein**, **Alice Westbrook**, **Harold Rosenzweig** and **Robert Harris** named senior vice presidents at North Advertising. Klein, who had been a vice president and account supervisor at Earle Ludgin, will be in charge of client relations. Mrs. Westbrook will be in charge of creative services; she comes from the Weiss agency and Tatham-Laird. Rosenzweig, one of the agency's founders, will be in charge of finance. Heading up administration is Harris, who has been with North since 1962.



Jack Manning



Martin Starger



Catherine Pitts



Madeleine Morrissey



Alice Westbrook



Fred Klein

**SPONSOR SPOTLIGHT**

**Donna Merrill** promoted to director, broadcast media department, Milici Advertising Agency, Hawaii.

**Larrie Furst** named assistant account executive at Maxon Inc. He joins the agency from Ogilvy, Benson and Mather, and had previously been with Empire Advertising.

**Leonard G. Blumenschine, Jr.**, joined Maxon Inc. as a vice president. He had been with Dancer-Fitzgerald-Sample for 10 years where he was vice president and copy supervisor.

**Earl Watson** joins public relations staff of Philip Klein Advertising, Philadelphia. He was a reporter and sports editor of the *North Penn Reporter*, Lansdale, for 15 years.

**Warren L. Halperin** to West, Weir & Bartel, Inc. as media research director, moving from media research department of McCann-Erickson.

**Scott Smith** joined Gardner Advertising, St. Louis, as a copywriter. He was formerly a copywriter with Foote, Cone & Belding, Chicago.

**Heinz A. Stadhagen** named director-marketing services of the Griswold-Eshleman Co.; he continues as a company vice president.

**Dudley D. Carroll, Jr.**, has joined Lennen & Newell as a vice president and account executive on the P. Lorillard Co. account. He had been a vice president and account supervisor at BBDO for three years.



**Donald Buckley**



**James Wangers**



**Richard Anderson**



**Elizabeth Eddy**

**Donald Bright Buckley** promoted from copy supervisor to associate creative director at Grey Advertising, Inc.

**James Wangers** promoted to account executive for Pontiac Motor Div. account at MacManus, John & Adams.

**Don Marsch**, copywriter, and **Bruce Morgan**, designer, have been added to the staff of Sidney Clayton & Associates, Chicago.

**Rafael Conill** named vice president of Robert Otto-Intam, Inc., New York.

**William Workman** joined the tv/radio commercial department of Cunningham & Walsh. He was formerly production group head at JWT and has been with McCann-Erickson and Compton.

**Sally Goswell** named media director for Dawson, Turner & Jenkins, Portland, Ore. Mrs. Goswell has been with the agency for three years. She was formerly with the British Foreign Office in London, and prior to that with station CKEK Cranbrooke, B.C.

**John Robert (Bob) Kelly** joins Cunningham & Walsh, New York, as vice president and creative director. He held a similar position at BBDO, Chicago.

**Richard N. Anderson** and **Elizabeth S. Eddy**, both creative supervisors at Benton & Bowles, elected vice presidents of the agency. Anderson joined B&B in 1958, Mrs. Eddy in 1949.

**Phillip F. Donoghue** joined the New York Staff of MacManus, John & Adams as tv producer. He was formerly tv producer at Lennen & Newell and senior tv producer at Transfilm-Caravel.

**Leonard J. Oxenberg** and **John E. Baird** named account executives of Henry J. Kaufman & Associates, Washington, D. C. Oxenberg, who will be in the agency's advertising department, has been with Kal Ehrlich & Merrick for the past four years. Baird was vice president-public relations, with the Manchester Organizations.

**Joseph Harris** appointed vice president and media director of Daniel & Charles, making move from BBDO, where he was associate media director.

**James Hollyday**, **Patrick J. McGrath** and **John Sheedy**, all account supervisors at Benton & Bowles, Inc., elected vice presidents. Hollyday joined B&B in 1959 from BBDO. McGrath was previously with Vick Chemical Div. of Richardson Merrill. Sheedy has been with the agency since 1954.



**Heinz Stadhagen**



**Dudley Carroll**



**John Kelly**



**James Hollyday**



**John Sheedy**



**Patrick McGrath**



Martin Percival



Charles Preston



W. L. Hildebrandt



Thomas Miller



George Norford



Hank Tribley

### TIME/Buying and Selling

**Martin H. Percival** named assistant to the director of Metro Radio Sales. He had been with Edward Petry & Co. since 1958, and since 1960 was eastern sales manager with that firm.

**Robert Mahlman** joined the New York television sales staff of the York Agency. He was a media supervisor for William Esty, and previously with BBDO and Ted Bates.

**Thomas M. Dolan** joins the Edward Petry Co. as a television staff salesman at the St. Louis office.

### TV MEDIA

**Charles F. Preston** named an account executive for KXTV Sacramento, Calif. Previously, he worked at WCBS-TV New York.

**Jim Knight** joined the news department of WALB-TV Albany, Ga., replacing **Joe Sports**, who has been named promotion manager.

**John Meelan** joined the NBC Press Department as staff writer. He had been assistant magazine editor in the press information department at ABC.

**Richard H. Hughes** named national tv account executive at Crosley Broadcasting Corp. He was formerly with Avery-Knodel, where he was in sales, and with NBC, where he was manager of the service department and in television sales.

**Jack Allen** has joined the Chicago office of ABC-TV Spot Sales. He had been an account executive for Metro Television Sales, Chicago.

**William L. Hildebrandt** named to sales staff of WKRC-TV Cincinnati, having worked at WCPO stations in Cincinnati.

**D. Thomas Miller**, general manager of WBKB Chicago, elected a vice president of ABC. Miller joined WBKB in 1950 as assistant research director.

**William H. Coss, Jr.**, appointed assistant in the advertising and sales promotion department of WBZ-TV Boston. Coss is a former editor of *Metronome* magazine and former New York editor of *Down Beat*.

**Ray Timothy** and **Don Douglas** appointed account executives at NBC-TV Spot Sales. Timothy had been manager, Co-op Sales, NBC-TV, since 1952, and Douglas was an account executive at Harrington, Righter and Parsons.

**George Wearn** promoted to director and **Tom Quenelle** and **Rex Tucker** as assistant directors at WGHP-TV High Point, N. C.

**George Mousaian** and **Mike Siddall** named account executive and sales service coordinator at WLW-D Dayton, Ohio. Mousaian was with Rike-Kumler Co. and Donnel D. Jones Associates before joining the station in 1963. Siddall is a recent graduate of Ohio University.

**George Norford** joined Group W (Westinghouse) as a general executive reporting directly to president Donald H. McGannon. Norford had been with NBC since 1952 in various executive capacities.

**Marion B. (Hank) Tribley** named executive vice president and general manager of Roy H. Park Broadcasting, Inc. He will also serve as director at WNCT-TV, WNCT-FM, and WGTC-AM Greenville, N. C.

**Donald K. Willing** appointed public affairs executive producer and **Bud Chase**, director of film documentaries, at WGN-TV Chicago. Willing has been at WGN-TV since 1954. Chase was special projects producer at WBKB-TV past two years.

**Earl W. Hickerson**, former operations and assistant manager of KOCO-TV Oklahoma City, Okla., appointed to newly created position of administrative assistant and operations director of WFMY-TV Greensboro, N. C.

**Ruth Franklin Dixon** named director of woman's community affairs at KRON-TV San Francisco. She has written for the society pages of several San Francisco area newspapers, and has written women's radio shows for KFRC San Francisco and KEWB Oakland



George Mousaian



Mike Siddall



Earl Hickerson



Ruth Dixon

## SPONSOR SPOTLIGHT

**John F. Tobin** named manager, national sales for WNBC-TV New York. He had been with ABC Films since 1961.

**Richard Sargent** named production manager at WGHP-TV High Point, N.C. He comes to the station from WIS-TV Columbia, S.C., where he was a director for five years.

**Ted Work** and **Rolland Smith** named sports director and staff announcer at WANE-TV Fort Wayne. Work began in broadcasting with WEAM Arlington, Va., and has been associated with WINX and WWDC Washington, D.C., and CBS Radio. Smith was formerly employed at WNYS-TV Syracuse.

**Carl Tubbs** rejoined WBKB Chicago as producer-director. He returns to the station after a short period with Playboy Enterprises.

**Richard Connelly** named manager of press relations for Group W. He was formerly a staff writer and assistant trade press editor for NBC's press department.

**Lee Polk** joined the staff of WNEW-TV as executive producer of children's programs. He was formerly executive producer of children's and teenage programs for WNDT New York.

**Art Berla** named to sales staff of WPIX-TV New York, after having served as chief timebuyer in BBDO's New York office.

**Len Johnson** named to the new post of assistant art director for Metromedia, Inc., New York. He had been art director at WABC-TV.

**John M. Davenport** appointed documentary producer for WRC-TV Washington, D. C. He was news bureau manager of the Martin Co., Cape Kennedy, Florida. He had been public affairs and assistant news director for WFAA-TV Dallas and aerospace writer for the *Dallas Morning News*.



James Oliver



Duane Bock



Robert Baal



Harry Parks

**James B. Oliver, Jr.** joined news staff of WTAR-AM-FM-TV Norfolk.

**Duane Bock**, winner of the Outstanding Inland Empire Tv Newsmen award in Spokane last fall, named news director at KPTV-TV Portland.

**Roy F. Meyer**, a graduate of Northwestern University with an M.S. in journalism, joined the news staff of WITI-TV Milwaukee.

**George Ray** named sports director at KOMO-TV Seattle. He comes to the station from KCHU-TV San Bernadino, Calif., where he was news director. He has also held sports and news positions at WREX-TV Rockford, Ill., and WTVH-TV Peoria, Ill.

## RADIO MEDIA

**Ray Barnett** rejoins KNX-AM-FM Los Angeles as an account executive after three years in the agency business. He left stations in 1961 to open the Garland Agency office in Los Angeles.

**Herb Shnider** named account executive at WING Dayton, Ohio.

**Robert Schiebel** and **Charles Farmer** named account executives and **Dolores Williams** named merchandising manager at WAAF Chicago. Schiebel joined the station from SAM magazine, and Farmer was formerly with WJJD and WBEE Chicago.

**Lyle Hansen** appointed regional sales representative for WNAX Yankton, S. D. During past five years, he has been WNAX farm advisor.

**Robert G. Baal** named director sales, NBC radio. He was general manager of Broadcast Development Corp. and consultant to National Television Sales, Inc. since 1962.

**Harry D. Parks** named an account executive of CKLW-AM-FM Detroit-Windsor. Previously, he was with Flint's WTRX.

**John O. Downey**, CBS vice president and general manager of WCAU - AM - FM Philadelphia, elected president of the Broadcast Pioneers, Delaware Valley Chapter, for the 1964-65 term. Other officers elected to the 110-member chapter: first vice president, **Frank Knight** of World Broadcasting System; secretary, **Sara M. Burns** of American Cancer Society; treasurer, **Patrick J. Stanton**, president of WJMJ.

**Gene King**, RKO General Broadcasting's program executive for radio, appointed visiting professor by Ohio State University. King's students, candidates for M.A. degrees in broadcast journalism, will intern in news departments of several New York stations.

**M. E. Weide** appointed sales development manager of KIRO Seattle. Previously he served as program manager for KOMO Seattle.

**Vincent J. Genson, Jr.**, named assistant programs manager and **Raymond Klempin** named radio traffic supervisor at WMAL Washington, D.C.

**Mitch Litman** named to new post of director of publicity and sales service, WWDC-AM-FM Washington. He has been publicity director since 1963, assuming additional duties now in merchandising, station and sales promotion.



James Shaheen



Stan Hagan



John McCorkle



Frederick Barzyk



Frank Browne



Russell McKennan

**James W. Shaheen** appointed commercial manager of WHOF Canton, Ohio. Prior to joining the station several years ago, he was with WJER Dover, WNCO Ashland and WLEC Sandusky.

**Stan R. Hagan** appointed general manager of WNOX Knoxville, Tenn. Active in radio broadcasting since 1947, he was a vice president of the Dixie Broadcasting System. **R. B. Westergaard**, former WNOK manager, remains an officer and director of the Scripps-Howard Broadcasting Co.

**John A. McCorkle** appointed general manager of WNCN-FM New York. Station is a newly acquired division of the National Science Network, Inc.

**Dick Jacobson** joined KHJ Hollywood as account executive. He was formerly a sales representative on the West Coast for Amphinol-Barg.

**J. Morgan Hodges** added to the news staff of WWRL New York. He was with WKBW and WGR Buffalo.

## SYNDICATION & SERVICES

**Lawrence B. Hilford**, director of sales for Screen Gems (Canada), named assistant international sales manager of CBS Films, Inc. Hilford replaces **Fredrick L. Gilson**, who becomes manager of sales for CBS Limited, London.

**Frank D. Murray** appointed Canadian division tv sales manager, Twentieth Century Fox. He had been with former ZIT Canada, Ltd. and ITC of Canada, Ltd. as a sales account executive.

**Fredrick F. Barzyk**, producer and director for six years at WGBH-TV Boston, elected president of Creative Television Associates, Inc. Other officers of new Boston-based production agency are **Harold F. Pyke, Jr.**, vice president, and **Richard Oldham**, treasurer.

**Clayton E. Bond** appointed central division manager of MGM-TV's Syndicated Sales operations, Chicago. He has been selling theatrical film and television programming for 18 years.

**Merwin Bloch** appointed advertising manager for United Artists. He had been assistant to the advertising manager at Paramount Pictures.

**Edward J. Keady** joined the Reeves Sound Studios division of Reeves Broadcasting Corp. as account executive, moving from copy products division.

**Charles Keys** joined Four Star Distribution Corp. as a sales representative. He was previously vice president and general manager at KVH-TV Amarillo, and has been with KOCO-TV Oklahoma City, KWTW Oklahoma City and KCBD Lubbock, Tex.

**Howard W. Peterson** named executive producer of Ullman Music-Creations, Inc., Dallas, supervising all Dallas production of the company's audio services for broadcasters. Peterson has been a professional musicians, producer and writer for 24 years.

**Eugene J. Hynes, Jr.**, appointed account executive at the New York office of United Artists Television, Inc. He comes from WCBS New York, and had previously been with Lennen & Newell.

**Frank A. Browne** joined Trans-Lux Television Corp. as national sales manager. He was formerly director of special projects with Metro Tv Sales, an extension of his post as manager for syndicated tv and spot sales at KTTV Los Angeles.

**Russell McKennan** appointed research manager, American Research Bureau, division of C-E-I-R, Inc. He was statistician at CBS-TV New York for three years.

**Phil Williams** joined the special projects division of United Artists Television, Inc. He was formerly with Time, Inc., ABC Films and *Fortune* magazine.

**Alex dePaola** named staff director, servicing advertising agency commercial tv film accounts at VPI Productions, New York. He is a fashion photographer.

**Sarah Frank Howe** appointed Midwest representative for TVO, national television research service. She has six years experience as an analyst in the radio television program department at J. Walter Thompson, Chicago.

**William Stout** named to sales staff of Official Films. He has had experience in film syndication at several firms, and will concentrate his efforts on the new "Survival" series.

**Walter E. Pudney**, a director of the Teleprompter Corp., elected chairman of the corporation's finance committee. Also named to committee were director **Milton H. Hendler** and **Kenneth W. Moroney**.

**Phyllis Geiss** promoted from senior study director to vice president of Market Facts-New York, Inc.

# CALENDAR

## AUGUST

**Annual Summer Workshop in Television and Radio**, New York University, New York (to 7)

**Georgia Assn. of Broadcasters** forum on CATV and Pay-TV, Riviera Motel, Atlanta, Ga. (4). Third annual tv day, Riviera Motel (5).

**South Carolina Broadcasters Assn.**, summer convention, Ocean Forest Hotel, Myrtle Beach, S. C. (16-18).

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau** and **Television Bureau of Advertising**, sales management seminar, Stanford University, Stanford, Calif. (16-22).

**New Mexico Broadcasters Assn.** meeting, Kachina Lodge, Taos, New Mex. (21-22).

**Oklahoma Broadcasters Assn.** meeting, Lawton, Okla. (21-22).

**National Assn. of Radio Announcers**, tenth annual convention, Ascot House, Chicago, Ill. (20-23).

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau** and the **Television Bureau of Advertising**, sales management seminar, Harvard University, Cambridge, Mass. (23-29).

**Western Electric Show and Convention**, Statler-Hilton, Los Angeles, Calif. (25-28).

**Arkansas Broadcasters Assn.** annual meeting, Coachman's Inn, Little Rock (28-29).

**West Virginia Broadcasters Assn.**, fall meeting, The Greenbrier, White Sulphur Springs, W. Va. (27-30).

**Radio Advertising Bureau's** fall management conferences: Tarrytown, House, Tarrytown, N.Y. (17-18); Homestead, Hot Springs, Va. (21-22); Far Horizons, Sarasota, Fla. (28-29).

**1964 National Radio and Television Exhibition**, under the management of the **British Radio Equipment Manufacturers' Assn.**, Earl's Court, London, England (24-Sept. 5).

## SEPTEMBER

**Michigan Assn. of Broadcasters** annual fall meeting, Hidden Valley, Gaylord, Mich. (10-11).

**Louisiana Assn. of Broadcasters**, Capitol House, Baton Rouge, La. (13-15).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Rickey's Hyatt House, Palo Alto, Calif. (18).

**Maine Assn. of Broadcasters** meeting, Poland Spring, Me. (18-19), (tentative).

**Nebraska Broadcasters Assn.** meeting, Holiday Inn, Grand Island, Neb. (20-22).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Chicago Plaza Motor Hotel, Memphis, Tenn. (21).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Palm Town House Motor Inn, Omaha, Neb. (23).

**Minnesota Broadcasters Assn.**, fall meeting, Sheraton-Ritz Hotel, Minneapolis, Minn. (24-26).

**Advertising Federation of America**, fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indiana University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Hilton Inn, Tarrytown, N.Y. (25).

**Utah Broadcasters Assn.**, convention, Royal Inn, Provo, Utah (25-26).

**Society of Motion Picture & Television Engineers**, 96th annual technical conference, Commodore Hotel, New York, N.Y. (27-Oct. 2).

## OCTOBER

**Radio Advertising Bureau's** fall management conferences: Hyatt House, San Francisco, Calif. (1-2).

**American Women in Radio and Television**, New York State Conference, Top O' The World, Lake George, N. Y. (3-4).

**Texas Assn. of Broadcasters** fall meeting, Hotel Texas, Fort Worth, Tex. (4-5).

**North Carolina Assn. of Broadcasters** meeting, Grove Park Inn, Asheville, N. C. (4-6).

**New Jersey Broadcasters Assn.** fall convention, Nassau Inn, Princeton, N. J. (5-6).

**Advertising Research Foundation**, annual conference, Commodore Hotel, New York (6).

**Tennessee Assn. of Broadcasters** meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

**Alabama Broadcasters Assn.** meeting, Tuscaloosa, Ala. (8-10).

**Indiana Broadcasters Assn.** meeting, Marott Hotel, Indianapolis, Ind. (15-16).

**Kentucky Broadcasters Assn.** fall meeting, Jennie Wiley State Park, near Prestonburg, Ky. (19-21).

**American Assn. of Advertising Agencies**, Central Region meeting, Hotel Continental, Chicago (21-22); western meeting, Beverly Hilton Hotel, Beverly Hills (27-30).

**Institute of Broadcasting Financial Management**, annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

**Fourth International Film & TV Festival of New York**, held in conjunction with the annual Industrial Film and Audio-Visual Exhibition, New York Hilton Hotel, New York (21-23).

**Missouri Broadcasters Assn.** meeting, Ramada Inn, Jefferson City, Mo. (22-23).

**National Assn. of Broadcasters**, fall regional conferences: Hotel Utah, Salt Lake City, Utah (12-13); Statler Hilton, Los Angeles, Calif. (15-16); Skirvin Hotel, Oklahoma City, Okla. (19-20); Fort Des Moines, Des Moines, Iowa (22-23); Hotel Jung, New Orleans, La. (26-27).

**Premium Advertising Assn. of America**, premium ad conference, New York Coliseum, New York, N.Y. (27).

**American Assn. of Advertising Agencies**, western meeting, Ambassador Hotel, Los Angeles, Calif. (27-30).

## NOVEMBER

**Assn. of National Advertisers** fall meeting, The Homestead, Hot Springs, Va., (9-11).

**American Assn. of Advertising Agencies** eastern annual conference, Hotel Plaza, New York, N.Y. (10-11).

**Broadcasters' Promotion Assn.** annual convention, Pick-Congress Hotel, Chicago (16-18).

**National Assn. of Broadcasters** fall conferences, Schine-Ten Eyck, Albany, N. Y. (12-13); The John Marshall, Richmond, Va. (16-17).

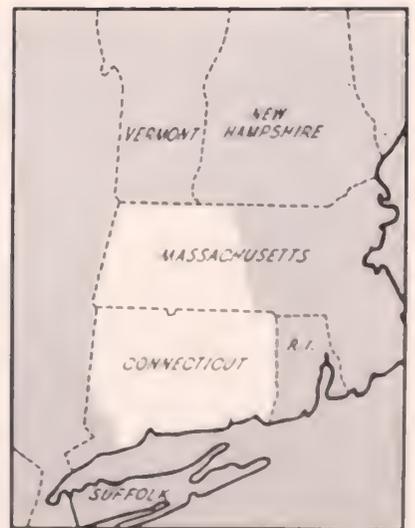
**Television Bureau of Advertising** annual meeting, New York Hilton, New York, N.Y. (17-19).

**Advertising Federation of America** second district convention, Pocono Manor, Pa. (6-8); eighth district convention, Park Manor Inn, Madison, Wis. (20-21).

**WTIC MEANS  
GREATEST COVERAGE**

**TOP PERSONALITIES  
ADULT ACCEPTANCE  
DEDICATED SERVICE**

**IN RICH, RICH  
SOUTHERN  
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**WTIC**  **50,000 watts**

**HARTFORD, CONNECTICUT**

REPRESENTED BY THE HENRY I. CRISTAL COMPANY



## Why WCKT bought Volume 9, 215 Universal-Seven Arts' "Films of the 50's"

### Say Sidney and Edmund Ansin:

of WCKT Miami, Florida

"We bought Seven Arts' Volume 9 'Films of the 50's' to supplement our previous buy of Volumes 3, 4, and 5 and to maintain WCKT's position as a leading telecaster of feature films.

All of the television stations in our market are very heavy in programming of feature films. In addition to the network movies, a total of five prime time features are scheduled per week.

Telecasting features at this rate really consumes good prime time product quickly. Our acquisition of the 215 Universal features contained in Seven Arts' Volume 9, assures us of continuing our successful programming schedule of

# PRIME TIME QUALITY FEATURES

for a long while to come.

With this 'Smart Buy' we at WCKT don't see any problem in maintaining our position as a leader in programming feature films in the South."



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ASSOCIATED**

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THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

AUGUST 10, 1964 PRICE 40c

NEWSPAPER • NEWSPAPER

## UHF — sponsor panacea or pitfall? . . . . .



# COUNT ON US!

□ FOR GUARANTEED RATE PROTECTION □ □ □ FOR COMMUNITY RESPONSIBILITY □ □  
OR FIXED POSITION SPOTS □ TO DELIVER THE LARGEST AUDIENCES □ FOR CIRCULATION  
□ □ FOR MARKET INFORMATION □ FOR RELIABLE MERCHANDISING SUPPORT □ □ □  
TO BE THE DIFFERENCE BETWEEN GOOD AND GREAT IN TWIN CITY TELEVISION!

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Minneapolis—St. Paul



contact your nearest  
Peters, Griffin, Woodward, Inc  
"Colonel" for the complete story

# "Seasoned to Please!"



# WKRG-TV

Mobile-Pensacola

Channel 5

Represented by H-R Television, Inc.

or

Call C. P. Persons Jr., General Manager



## A-C Axes Piggyback-Premium Market

**Alberto-Culver cuts out Indianapolis and Grand Rapids-Kalamazoo; Lever Bros. modifies stand on payment of premium rates**

Chicago—Alberto-Culver last week went a step beyond refusing to pay premium rates on spot tv piggybacks. It is dropping completely any markets where it can't get the share audience it needs for spot coverage as the result of piggyback cost and other problems. The first markets neeled out by Alberto-Culver are Indianapolis and Grand Rapids-Kalamazoo. Lever Bros. took similar action with regard to Grand Rapids-Kalamazoo.

George Polk, Alberto-Culver ad manager, told Sponsor that the budgets withdrawn from Indianapolis and Grand Rapids-Kalamazoo will not be a total loss to spot tv. The money will be in markets not previously used on the Alberto-Culver spot roster. Polk added that his company still had a lot of tv weight going into the two

markets via nighttime and daytime network commitments.

In the instance of Indianapolis, WISH-TV (Corinthian) has a policy barring all piggybacks, while WFBM-TV (Time-Life) is asking for 200 percent of the minute cardrate for piggybacks, effective Sept. 1. Two stations in the Grand Rapids-Kalamazoo markets — WOOD-TV (Time-Life) and WKZO-TV (Fetzer)—also require a 100 percent premium. Both WFBM-TV and WOOD-TV, incidentally, are Katz represented.

It now appears that Lever Bros., un-

like Alberto-Culver, Colgate and some other major piggyback users, has not taken a sweeping position against the payment of premium rates on piggybacks. The Lever policy is a flexible one. If the station can show that it has to drop an ID to accommodate a piggyback (in compliance with the revised NAB Code), an agency buyer on the Lever account may exercise discretion in paying a premium. However, the premium must be reasonable and the spot exceptionally desirable. In no case may it be higher than 30 percent.

One rep, Harrington, Righter & Parsons, has advised agencies that it recommended to all its 17 stations that they refrain from any premiums, at least until the whole situation clarifies itself, and that the recommendation has been unanimously approved.

## General Cigar Plans 4th Quarter Campaign

New York—General Cigar Co. anticipates its "biggest budget ever" for fourth quarter advertising—with the lion's share going into broadcast.

Although he was unwilling to cite a specific cost figure "that might be changed tomorrow," George Reichart, the firm's vice president and director of advertising and marketing, explains that "the outlook for the whole [cigar] industry is such that if we can see a really big thing for our dollar, we feel now is the time to buy."

Reichart pointed out that because of packaging changes and with strongly stepped up consumer interest in cigars (a direct result of the Surgeon General's report on smoking), General Cigar is going most heavily for the impact of tv during the final quarter.

Over-all purpose of the ad theme will be to stress the fashionability of cigar smoking and its now-wide public acceptance. "We're going to put on the biggest fashion show the industry has ever seen," Reichart says. Emphasis will be on averting the negative image cigar smoking formerly had because of their use to characterize criminals and thugs in motion pictures.

Tv advertising will be concentrated on NBC. This includes a one-fourth sponsorship of NCAA football, three nights a week on Huntley-Brinkley, and a tv plan that will include 50 one-minute spots on nine NBC shows.

In radio, General Cigar plans to buy enough to blanket virtually the entire United States, concentrating on drive

time and sportscast time. Network spot availabilities failing, the firm may place "practically all" its business on a regional basis, or possibly both network and regional.

## GM Agrees to FTC Consent Order Barring Washer Ads

Washington, D.C. — General Motors has agreed to a Federal Trade Commission consent order barring further tv, radio and other advertising of its Frigidaire automatic washer, as tested and proven superior to washers of five other manufacturers.

FTC has named New York advertising agency Dancer-Fitzgerald-Sample, and also the United States Testing Co. of Hoboken in the order. The consent agreement is for settlement purposes and does not constitute admission of guilt. A key provision in the consent order also bars General Motors from advertising "testing" claims similarly made for any of its other appliances, unless such tests are standard in the industry and are truthfully reflected in the advertising.

FTC says the advertised tests did not establish the unquestioned superiority claimed for the Frigidaire washers on various counts. The truth is, FTC said, the Frigidaire washer did not rank first in each of the test categories, and further, the tests were not "independently designed" by the U.S. Testing Co., as represented.

## NAB Names Committee

### to Select New President

Washington — There will be no new president of the National Association of Broadcasters until after Labor Day.

A ten-man presidential selection committee to choose a successor to former NAB president LeRoy Collins has just been named, but the group will not meet until sometime in September. Joint board chairman Willard Schroeder said that the committee will consist of NAB's five-man executive committee, plus: Otto P. Brandt, vice president of KING-TV Seattle, Carleton Brown, president of WTVL Waterville, Me., Harold Essex, vice president of WSJS-AM-FM Winston-Salem, N. C., A. Louis Read, executive vice president of WDSU-AM-FM New Orleans, and F. Van Konyenburg, executive vice president of WCCO Minneapolis.

The selection committee will also call on other broadcasters to help in the process of picking a new president, said Schroeder.

All members of the NAB board of directors were sent a memo on July 10 which asked for their opinions on the necessary qualification for the NAB president. Answers to this memo are still coming in.

CONTINUED ON NEXT PAGE

## Embassy's Tv Gross in 18 Months: \$6 Million

**Joe Levine's production-distribution firm has mapped out six television series, advertiser merchandising, more features**

New York — With station demand for feature-film product continuing unchecked, and with a network swing toward filmed action-adventure and money clearly in evidence, television is acquiring much the same importance as theatrical distribution in the plans of leading motion picture production-distribution firms.

This play-it-down-the-middle attitude could be clearly seen in the remarks of Joseph E. Levine, president of Embassy Pictures, at a news conference in New York last week.

In only 18 months of tv activity Embassy had already grossed more than \$6 million, Levine said, and plans to release in 1965-66 a major package of 115 movies to tv syndication.

"We're not in the motion picture business and we're not in the television business . . . Our business is entertainment," he said, later adding: "As far as theater owners are concerned, I don't know any exhibitors who would sit on top of something worth \$6 million in tv. Actually, if it were not for the sale of our pictures ultimately to tv, we could not continue to supply theaters with pictures. In any case, we try for a 'reasonable' time lag of about three years between theaters and tv on pictures we produce. On those we simply buy or distribute, it may be much less."

Levine's Embassy Pictures, which has boomed steadily since its first splash with "Hercules" (an Italian-made picture whose U.S. and Canadian rights Levine acquired for about \$12,000), is now concerned with more

than just feature distribution in tv.

A total of six tv series with a total production investment of \$20 million are blueprinted by Embassy, of which two are sold for 1965-66 network:

"Hercules," a filmed-in-color hour-long series starring Gordon Scott, sold to ABC-TV and budgeted at an eye-opening \$300,000 per episode; "Step-totie and Son," an Americanized version of a British comedy sold to NBC-TV; "Casanova and D'Artagnan," a pair of hour-long, filmed-in-Europe ad-

venture shows; "The Adventuress," sort of female version of James Bond; "Dodo," a British-made animated cartoon series; and "Nevada Smith," Levine's newest tv project, which is based on a character in his current movie release, "The Carpetbaggers."

Levine, one of the few "colorful showmen" active in the film business, intends to bring to tv production much of the flair and hoopla associated with his movie ventures, promises "networks and sponsors the same type aggressive showmanship" that is the Levine trademark. He is also bullish on the subject of color (75 percent Embassy tv features are color-filmed) and stated: "The future of movies and television" lies in this area.

## STV Set for Frisco Premier, Gets Top Motion Picture

San Francisco—Subscription Television has its promotion guns trained on San Francisco this week, with the controversial pay tv system bowing Friday, Aug. 14.

Currently, about 5000 residents have ordered the system, although STV officials were not able to say at presstime how many homes have actually been wired. In Los Angeles and San Francisco combined (the system made its debut in Los Angeles July 17), a total of 29,000 orders have been placed, according to an STV spokesman.

In addition to heavy newspaper advertising heralding STV's arrival, the company has invited a substantial roster of stars to journey to San Francisco for the premier. Acceptances have been received from Joseph Cotten, Patricia Medina, June Lockhart and Ralph Bellamy.

As in Los Angeles, an hour-long free presentation, featuring a talk by STV president Sylvester (Pat) Weaver, will precede the see-for-pay programs. First night fare will include a surfing film (75 cents), the Giants versus the Braves (\$1.50), the *Second City Revue* (\$1.50) and a 120-minute film dramatization of Maxim Gorki's "Lower Depths" (\$2).

Latest coup by STV in the area of viewing properties was a deal closed with the Paramount Film Distribution Corp. for a group of 20 big boxoffice motion pictures including "Hud," "Come Blow Your Horn," "Roman Holiday" and "Breakfast at Tiffany's."

The films, slated to bow on STV within the next few weeks, will be shown twice each evening.

Paramount had previously supplied feature-motion pictures to its own pay tv system, Telemeter in Toronto, and to the RKO General Teleradio operation in Hartford, Conn.

## McGraven-Guild Splits, Will Sell by Market Size

New York—The concept which has worked so well for Blair over the years in the selling of tv stations about to get a run in radio. McGraven-Guild is being separated into two selling companies—the Daren F. McGraven Co. will represent stations in major markets (one million population or more) and the McGraven-Guild Co. will specialize in stations in markets below the one million population mark.

Strategy behind the move, as in the case of Blair Television and Blair Television Associates is, obviously, that a different sales tack should be taken for stations in varying market sizes, by specialized sales force. As it works out the old McGraven-Guild list will be sliced down the middle, with each new company representing 14 of the stations.

Split coincides with the merger of the year-old Robert L. Williams Co. which will add six or seven smaller market stations to the McGraven-Guild list. Another instance of the rep firm's swing to greater specialization is the appointment of Richard McCauley, salesman with McGraven-Guild since January of this year, as director of sports of the new Daren F. McGraven Co. to handle all sporting events.

### Levine Eyes L.I. UHF Outlet

New York — "I've got a taste of what it's like to be in the tv business," says Embassy Pictures president Joseph E. Levine. "I like it and I'm going to stay."

Among long-range Levine plans for staying in tv is a move into station ownership, via purchase of UHF independent in Long Island's wealthy, growing Suffolk County, in the Riverhead area. "There's room for 'community television' in upper-income areas," he says.

# How to play the numbers and win, in Omaha:

*Don't stop at #43, Omaha's  
population rank\*, nor at #36  
Omaha's rank in total net effec-  
tive buying income\*, nor at #24  
rank of Douglas Co. (Omaha)  
per capita effective buying income\*.*

*Pick #1, rank of KETV in weekly Omaha  
tv audience, 9 a.m. until midnight.\*\**

*Selected availabilities from Harrington,  
Righter & Parsons, Inc.*

## Buy KETV

Ben Cowdery, President; Eugene S. Thomas, Vice Pres. & Gen. Mgr.

\*Sales Management, Survey of Buying Power, June 10, 1964. \*\*ARB March, 1964

Audience data used are estimates only subject to whatever limitations and errors are inherent in indicated sources

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Harry Ramaley

Circulation Director  
Joe Wolking

Data Processing Manager  
John Kessler

Advertising Promotion  
Dwayne R. Woerpel

Circulation Promotion  
Gerhard Schmidt

### 29 UHF — sponsor panacea or pitfall?

*Supporters see a new vista of boundless advertiser and viewer possibilities; others see trouble looming in the form of smaller audiences and higher ad costs*

### 31 UHF: its past and its present

*Here is a brief history of UHF since its beginning in 1952 when FCC instituted a freeze on VHF stations*

### 36 UHF: problems and prospects

*Lack of television sets able to receive all channels and difficulty in programing are two of UHF's major problems. A special FCC committee was formed in 1963 to delve into problems and their possible solutions*

### 40 Day-to-day living with UHF

*A pioneer looks back to the early '50s when nearly insurmountable problems plagued U operators. A lot of misunderstanding still exists, he notes*

### 42 UHF stations on the air

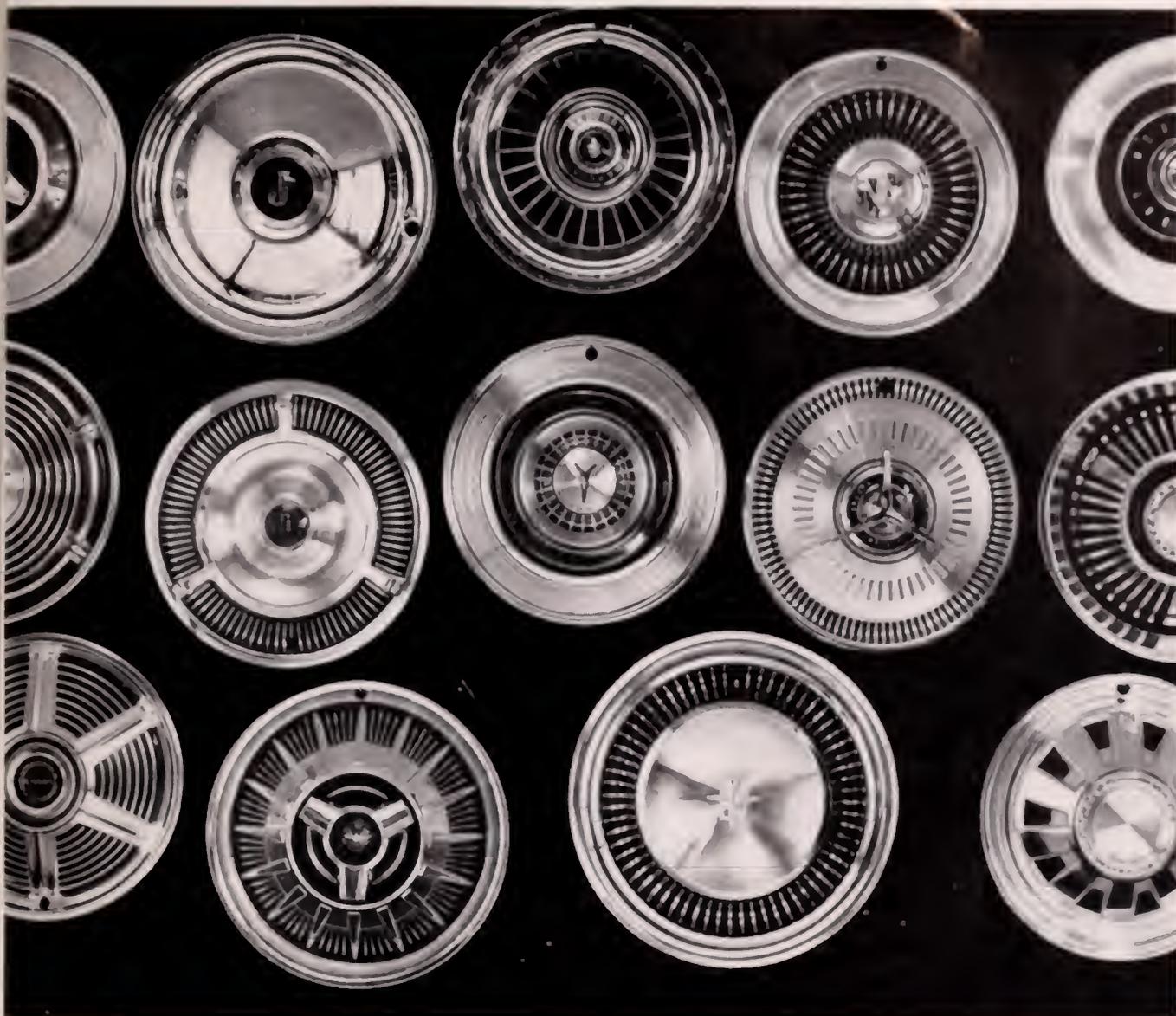
*State-by-state listing of all UHF stations on the air as of August 1, 1964. Directory also includes stations that have suspended operations, but have not turned in their licenses; stations granted CPs through Dec. 31, 1963; stations granted CPs since Jan. 1, 1964; stations with applications filed during 1963, but pending FCC action; stations with applications filed since Jan. 1, 1964*

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...in a  
class  
by  
itself

The 1964 Auto year established record-breaking sales with the first 8-million car year in history. Important to auto and other advertisers is the fact that W J W RADIO carried a larger number of national and local automotive schedules combined, than any other Cleveland radio station in 1963-1964. Auto-makers and dealers selected W J W RADIO to reach the Cleveland area adult audience with the highest car-buying income. W J W RADIO listeners own more cars per home

own newer cars than the Cleveland market average. When considering Cleveland, whether it be for cars, candy, cigarettes or canned goods, whatever your commodity, make your choice the quality buy in Northern Ohio. See your Katz representative

\*Any audience-size data used herein is based on the sources indicated. It is subject to the limitations on its accuracy inherent in the method of survey used, and should be considered as an estimate.

Source: Ad-Check Monitor Reports 1963-1964 and Special PULSE Survey 1962.

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NEW YORK W'HN	MILWAUKEE W'ITI-TV	CLEVELAND W'JW-TV	ATLANTA W'AGA-TV	TOLEDO W'SPD-TV	DETROIT W'JBK-TV	

**WE SQUEEZED  
THE AIR OUT  
AND LEFT  
NOTHING  
BUT AIR IN**



All broadcast . . . all buying . . . all important. That's SPONSOR, designed as—and still—a buyer's book. Not pedantic, mind you. Not gossipy. We present the top of broadcast news, quickly; the meaning of the news, deeply; the trend of the news, perceptively; the future of the news, daringly. Do we ever annoy? Offend? Disrupt? Yes. We also enrich the buying mix in the back of the buyer's mind—with the stuff that helps make the difference between "ordering" and "buying." That's why the buyer reads SPONSOR, the broadcast idea weekly with the fat trimmed away. 555 Fifth Avenue, New York 17, Telephone: 212 MUrrayhill 7-8080.

## **Publisher's Report**



### **Number one idea man**

I'm sticking my neck out, but if I were asked to name the top idea man in tv and radio advertising I'd answer, without hesitation, Walter Schwimmer.

Walt never ceases to amaze me.

I sat in Toots Shor's the other night and watched him play host to a couple hundred agency men and magazine and newspaper sports writers. He was throwing his traditional party to introduce his third annual *World Series of Golf* which will be broadcast in live color over NBC-TV next month.

As I watched Walt in action, a man on the move, never relaxing, I wondered how so much nervous energy, drive, practical idea talent, determination and passion for detail could be bundled in one individual. Although he has it made, Walt hopped from table to table talking up his battle of champions. When Bobby Nichols, one of four champions, failed to show he located him by phone in some remote New Mexico town and held an interview that was heard throughout the room.

Some feel that Walt fell into a gold mine with his *World Series of Golf*. Knowing something of the inside story I lean to the belief that he manufactured the gold and then dug it out with his bare hands. This is a story that Walt, who likes to put things down on paper, will undoubtedly record some day complete with a succession of obstacles that would have put the search for the Holy Grail to shame.

Walt likes to think of himself as Mr. Joe Q. Public. He says, "I'm the guy with the hot dog, the soft drinks, the beer." He calls himself "master of the obvious."

He's also the guy who thinks up and puts into operation the ideas that make you shake your head and say, "Why didn't I think of it?"

By thinking up simple ideas, selling them (sometimes direct to the advertiser as he did *World Series of Golf*), and harnessing them to mass media, Schwimmer has managed to rake in a few million with many more to come. He is credited with originating the first dramatized spot announcements, the first radio telephone quiz program, the first five minute newscast "every hour on the hour." In recent years he originated *Championship Bowling*, *Championship Bridge* and a new series just launched titled *Let's Go To The Races*. He pits champion against champion in their natural surroundings. But just to prove his versatility, in mid-December he'll premiere a show based on non-sports champions — the stories of the 1964 Nobel Prize winners.

Schwimmer, an outspoken realist, makes as many enemies as friends. A few years ago I read his book "What Have You Done For Me Lately" in galley form and warned him that it ought to be toned down. His answer was the equivalent of "nuts." SPONSOR subsequently printed one or two chapters that would permit us to retain our readers.

I've always thought of Walt as an idea genius with guts.

For 15 years he had a highly successful career as head of a major ad agency in Chicago. He retired to devote his time to building the selling ideas on the air. His methods are worth studying. The industry, and some individuals, will be richer for it.

*Walter Schwimmer*



We always get our man. We get him with a television set and a few brief words. Maybe, a little music. We let him do the listening. We lull him with great entertainment. We give him sporting events, award-winning news coverage, fine NBC programming interspersed with top-

notch local shows.

Then, we throw in a sales pitch. We point it right at him. He surrenders everytime.

We could go into a long song and dance about our hand-basted commercials, hand-basted availabilities, and hand-basted prices.

but he wouldn't even listen. Anyway, it's all written down in a little booklet carried by every Edward Petry man. Better still, we can capture the Houston Market for you, every man in it. For the Petry man nearest you, please write to KPRC-TV, P. O. Box 2222 Houston, Texas 77001.

*Courtesy of Sussex Clothes Ltd*



UHF

FROM ALL THE fancy word-work we've been dazzled with by professional politicians, we might conclude that there are four sides to all controversies: (1) "I'm for it," (2) "I'm agin' it," (3) "I'm for it, but not now," (4) "Some of my best friends are for it, some of my best friends are agin' it, and I'm with my friends."

That, roughly, is about the gamut of attitudes on the medium known as ultra high frequency television.

Such markets as South Bend, Ind.; Fresno, Calif; Scranton and Wilkes-Barre, Pa., and Youngstown, Ohio, are among a substantial number that have all-UHF commercial stations. In such markets, both the viewer and the advertiser see eye-to-see. They consider such stations simply as "television." It — UHF — performs exactly like the other system even though it's of a different ethereal persuasion. It informs, entertains and sells merchandise.

And then there are those markets where the UHF station suffers from the stigma of second-class citizenship, where its cry for equality is answered by: "Of course, but not now." In such markets the attitudes of many clients are torn between "Now I've got to dig up special dollars for special audiences" and "Futher fragmentation of the audience — it's lousing up my cost-efficiency."

Call them visionaries or just proponents of UHF, but there are many who believe that the future will bring a system that is free of labels and regarded as just "television," whether U or V.

Mel Silverberg's status report on ultra high frequency television begins on page 29.

*Sam Elber*

## LETTERS

### Readers Back Minuteman Plan

...the first letter you receive as a result of your July 27 editorial [Publisher's Report] should be from Broadcast Time Sales.

Are we interested? You bet!

We're anxious to discuss a plan of increasing radio's billing at any hour of the day or night.

Count us in. We look forward to hearing the full Minuteman Plan.

CARL L. SCHUELE

*President  
Broadcast Time Sales  
New York*

Stimulated, as always, by your editorial in the July 27 edition of SPONSOR.

We are interested in your plan — send the blueprint.

HARRY LIPSON

*Vice President and General  
Manager  
WJBK Radio  
Detroit*

Most of your editorials are both interesting and enlightening; the one appearing in SPONSOR July 27 was even more intriguing than usual.

As vice president and general manager of the Thoms Radio Stations I very definitely would like to know more about your idea and can be available at any time and place convenient to the rest of the people involved. I am in New York frequently and can schedule any of my visits to coincide with a contemplated meeting. I do plan to take a few days vacation in northern Michigan the first week of August, but I consider your suggestion of sufficient importance that I would adjust my vacation accordingly.

HARRY H. AVERILL

*Vice President and General  
Manager  
WEAM  
Arlington, Va.*

I have just read your editorial of July 27 and say, yes. I am interested. I hope, however, that you

will obtain the reaction and response of the major marketing elements in the radio side of our industry so there can be brought to bear the kind of attention, brains and force that is potentially available.

I agree with you that radio is a vigorous, effective medium, that it should not be a supplementary medium or "a small tail on a large dog."

I am sure there is an answer that will materially increase radio billings. I don't know what your answer is, but I am interested in hearing it.

R. M. BROWN

*President  
KPOJ  
Portland, Ore.*

I have just finished reading your provocative editorial "How To Bring National Radio Up" in the July 27 issue. Your proposal sounds interesting and I would like very much the opportunity to review it with you.

SPONSOR recently featured a story on the Group W presentation "Radio Today" in the June 8 issue. The presentation is directed to the major national advertisers and their agencies in an effort to sell the spot radio medium. So it appears as though our thinking might in some way be coincidental and I am anxious to discuss this with you.

RALPH F. GLAZER

*National Radio Sales Manager  
Westinghouse Broadcasting Co.  
New York*

I always read your Publisher's Report in SPONSOR.

The closing paragraph in the July 27 issue prompts me to write this letter.

I am interested in your plan, and I would like to hear about it. I would like my staff to hear about it. When can we get together?

WILMOT H. LOSEE

*President  
AM Radio Sales Co.  
New York*

ED NOTE: TO ALL THOSE REQUESTING, SPONSOR'S PUBLISHER WILL MAKE COPIES AVAILABLE.

12



VIDEO:

ZOOM IN TO ECU: ...  
PRESCRIPTION BOTTLE  
THE LABEL HAS BEEN

AUDIO:

Harry, where in the  
get this prescription  
label's negative.

## Are you giving your storyboards only half a chance?

Probably . . . unless you cost them out for video tape as well as for live or film. Because today, more times than not, video tape (SCOTCH® BRAND, of course) can do the best job. And the only way to discover this yourself is to get the costs and counsel from your local tv station or a tape studio in terms of *your* commercials.

Look what you have to gain: Incomparable "live" picture and sound quality without chance of a live goof. Instant playback that lets you see immediately how you're doing. Pushbutton-fast special effects, no lab processing. And you may save weeks over film, with new convenience and often lower cost in the bargain.



Over 175 tv stations are now participating in 3M's comprehensive new program to help advertisers and agencies create better commercials. *These stations offer workbook manuals, other printed materials, as well as a 25-minute demonstration reel. Call your local stations for details. (If we haven't contacted them yet, write to Magnetic Products Division, Dept. MCK-84, 3M Company, St. Paul, Minn. 55119.)*

Magnetic Products Division **3M** COMPANY



*why  
buy*  
**WBAL**  
RADIO **&** BALTIMORE

REACHES A 5-STATE AREA  
MARYLAND'S ONLY 50,000 WATT STATION  
HIGH RATINGS—LOW COST PER THOUSAND  
QUALITY MUSIC STATION—FULL RANGE PROGRAMMING  
RADIO-HOME OF THE BALTIMORE ORIOLES, COLTS,  
CLIPPERS AND NAVY FOOTBALL  
ONLY MARYLAND STATION WITH A FARM DIRECTOR,  
WOMAN'S DIRECTOR AND FULL-TIME SPORTS DIRECTOR  
VOICE OF THE BALTIMORE SYMPHONY  
ONLY FULL-TIME MARYLAND STATION WITH A  
WHITE HOUSE ACCREDITED NEWS DIRECTOR  
MARYLAND'S RADIO REPRESENTATIVE  
AT THE N.Y. WORLD'S FAIR  
NBC AFFILIATE IN BALTIMORE

Convinced? Contact your McGavren-Guild rep. or call Area Code 301-467-3000.

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

August 7, 1964

Commerce Department figures have given a bright and clear profile of Broadcasting's financial role in the national economy -- but the industry's role in the national political scene is as unclear as ever. Network commitments are cliff-hanging over the stymied equal time exemption for the top candidates, and individual broadcasters are puzzling over the lengthening list of FCC rules on how to live up to Sec. 315.

Commerce Department's National Income issue of its Survey of Current Business says that, in 1963, tv and radio broadcasting accounted for \$1,084,000,000 of national income as an industry, up from \$990,000,000 in 1962. Its employees numbered 99,000, up from 93,000 in 1962, and total of payments to part and full-time employees reached \$729,000,000.

Average annual earnings were \$7833 for the 90 million full-time employees. Only three other employee classes topped the broadcaster average: security dealers and brokers, with \$8951 per year; pipeline transportation employees with \$7850. Engineers came close with \$7662 a year, but in law, the average was only \$4778, which may be a surprise to some broadcasters.

Commerce lumps phonograph records and musical instruments with its tally of radio and tv sets, and finds that people paid out \$4308 million for home entertainment in 1963. The gain in sales was \$310 million over 1962.

Movie admissions in 1963--a subject of increasing interest as pay tv'ers keep trying to get further into the movie field--totaled \$1,275,000,000, a gain of \$34 million over 1962, and a push toward recovering the 1960 take of \$1,298,000,000, which was its highest figure in the past five years.

Recent station sales have added to Commerce indications that broadcasting was never huskier. The Goodwill Station sale, second largest in broadcast history, brought \$21,141,330 for its Detroit, Huntington, W. Va. and Flint, Mich. properties; Metromedia fell into luck by getting unexpected FCC consent to sell KOVR-TV Stockton, Calif., to McClatchy Newspapers for \$7.8 million (Metromedia paid \$3 million for it in 1960), without the threatened oral argument on media concentration in ownership. Rounding out the picture were recent individual radio station sales of WQXI Atlanta, Ga., to Jupiter Broadcasting for \$1,075,000 and KGFJ, swinging Los Angeles AM, to Tracy Broadcasting (Richard B. Stevens, Herbert F. Schorr) for \$1.5 million.

Broadcast advertising no doubt played a hefty role in personal consumption reported by Commerce: 1963 buys of autos and parts hit \$12.7 billion; oil and gasoline (even without the tigers) \$12.8 billion. Americans bought \$87.1 billion worth of food and beverages, up from 1962 total of \$84.6 billion. They spent over \$3.5 billion in beautifying products and the implements thereof, up from \$3.3 billion in 1962 and a mere \$2.7 billion in 1959.

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

On the subject of movies and pay tv, NAB further clarified its stand last week when William Carlisle, vice president for station services, said the association opposes pay tv as a sellout of consumers who invested in tv sets with the notion that the service was to remain free.

Carlisle renewed the argument that pay tv can't exist without mass-appeal sports programing, which is already being siphoned off free set screens and "will soon be available only through the coin box if these people have their way." Talent would also drift from free to coin-operated tv.

Carlisle scrupulously avoided any mention of going to the Hill for legislative bars to pay tv. He did tell the Atlanta, Ga., seminar that free tv's fight was not to "stifle a new industry"--because pay tv is merely a new free-loader on the public highroad of tv entertainment, built on billions of investment in equipment and service by broadcasters and the public's own investment in sets for free tv.

The NAB spokesman had gentler terms for CATV, which merely "relays" free tv programing to a subscriber via rental for supplying the kind of antenna-reach the customer could not afford to furnish himself. NAB will be satisfied if community antenna systems are merely hemmed in a bit to keep them from harming local stations by unlimited program duplication, or by "fractionalizing" audience in an area not large enough to support inroads on the existing free tv station where the public could lose the free tv service.

Just before the FCC's August vacation, the commissioners made a final stab at further "clarification" about equal time claims. It took the form of question-and-answer on past rulings over broadcaster liability to provide answering time under Sec. 315.

It was again emphasized that established, bona fide interview and panel programs are free of obligation. Typical cases where no obligation was incurred: two congressmen, one a Democrat, one a Republican, appeared on network and were questioned by moderator and reporters. A third congressional candidate could not demand time. In another instance, minority leaders of the Senate and House were interviewed on "Issues and Answers." One was a candidate for re-election, but no liability was incurred for equal time. However, when a licensee put on a single one-hour debate between two candidates (California gubernatorial), a third candidate had a right to "equal opportunities" in FCC's ruling. Same held true for a single interview with a congressional candidate by a station's public affairs department.

Also coming under the Sec. 315 hammer was the Barry Gray show, in which independent contractor Gray selected and managed news and interviews nightly. FCC said the show did not come within the defined interview or panel type, and appearance by a New York candidate for governor required equal time for a rival. The supplementary primer on equal time again reminded broadcasters that advertising agencies are entitled to commissions on the sale of political advertising, as they are in commercial advertising.

The FCC's recent scolding of WRAL Raleigh, N. C., was a reminder that the individual licensee can't rely solely on network programing as presenting the "other side" to its own controversial editorials under the Fairness Doctrine.

STARTS THIS FALL ON WMAL-TV WASHINGTON, D. C.

# 2 BRAND-NEW FEATURE FILM PROGRAMS

PREMIERES AUGUST 31

11:30 PM MON.-FRI.; 11:15 PM SAT.

## MOVIE 7

PREMIERES SEPTEMBER 14

1:00-2:30 PM MONDAY-FRIDAY

## MOVIE 7 MATINEE

HERE ARE SOME OF THE GREAT MOVIES:

Love Me Tender  Hatful of Rain  Will Success Spoil Rock Hunter   
The Wayward Bus  The Desk Set  Gilda  Naked And The Dead   
Stromboli  Long Hot Summer  Ten North Frederick   
Snows of Kilimanjaro  Heaven Knows Mr. Allison

Check with Harrington, Righter and Parsons  
for avails in these 2 New Movie Programs.

**wmal-tv** 

Evening Star Broadcasting Company  
Washington, D. C.

Represented by: Harrington, Righter & Parsons, Inc.

"fall film festival"





# Trade Groups See CATV Legislation Essential

TAME, NAB argue that unregulated CATV damages tv development; score unfairness of rules absence

**Atlanta** — Congressional action to curb CATV is a "must" as far as the Television Accessory Manufacturers Institute and the National Assn. of Broadcasters are concerned. Declared Morton Leslie, acting chairman of TAME, at the Southeast Radio-Tv Seminar: "The unregulated growth of CATV makes the Communications Act self-defeating, and the Congress must be made to once again balance the scales."

Restating the NAB's concern with the "uncontrolled growth of CATV," William Carlisle, vice president for station services, told the same audience: "We only 'oppose' CATV when we see damage being done (or apparently about to be done) to the development of the nationwide VHF and UHF advertiser-supported free television system as envisioned in the FCC's sixth Report and Order."

Carlisle added: "We believe — and it has sometimes been only too evident — that a burgeoning CATV complex, absent from any rules or regulations for its development, can do injury to the allocations plan and can inhibit the appearance of local live television stations capable of *creating* programing rather than merely *duplicating* programing."

Continuing his call for Congressional legislation, the acting chairman of TAME argued: "The Communications Act specifically prevents a broadcaster from extension of services without commission approval. Thus, the paradox emerges. A CATV operator conducting his business outside the jurisdiction of the Communications Act may actually do what is illegal for the broadcaster."

Touching on "the qualifications of lower municipalities to pass on the feasibility of CATV," Leslie cited lack of experience and technical knowledge on the part of town councils, plus strong promotion on

the part of CATV franchise applicants which often "beclouds" highly technical material. "The decision as to whether a CATV system will benefit a community or not must come from a body which with fairness and knowledge will decide in the public interest — the Federal Communications Commission," he said. "Only they can weigh its effect upon local VHF's and the growth of UHF."

Leslie emphasized that TAME does not want CATV outlawed, but he said it is "altogether too closely linked to broadcasting and the broadcaster not to be a part of the same set of ground rules to which he is subjected."

The NAB's Carlisle also had a

word about pay tv. We oppose it, he said, "because it is inherently hypocritical whenever it glibly promises the public, for example, that there 'will never be any commercials,' or when it seeks to convince the public that it will aim only at small, enthusiastic groups of opera and ballet lovers, ignoring mass audiences where obviously the real potential for money-making lies. We oppose pay television because it claims it will only 'supplement' free television and may not affect the public's free fare at all, for we claim it will instead *supplant* free tv."

NAB has sometimes been accused of trying to "stifle a new industry in its cradle," he continued. "I submit this is not the case. Pay television is not a new industry. It is a scheme that seeks to convert an existing highway to a toll road."

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## Washington Attorney Sees Tacit CATV Support for Limited FCC Controls

**Atlanta** — Although CATV operators have been vocal in their opposition to federal control, an attorney who represents both CATV interests and pay tv say they "tacitly support some limited type of FCC regulation."

Speaking before the Southeast Radio-Tv Seminar, Vernon C. Kohlhaas, a Washington lawyer, declared: "They [CATV operators] would like to have Congress preempt the field so that they would be subject to uniform regulation by the FCC rather than by the multiple and oftentimes conflicting regulations of the states, counties and cities with which they have to deal."

Kohlhaas added that while there will undoubtedly be compromises in "the CATV legislative objectives of the broadcasters, the commission and the CATV operators, there is little doubt that all CATV operators will be brought within the reg-

ulatory control of the FCC in the not too distant future."

In discussing pay tv, Kohlhaas told the broadcasters that the argument that pay tv would destroy the capacity of free tv to provide advertising-financed programing ignores "economic reality." Economic surveys, he said, "supported by empirical experience in Toronto and Hartford, indicate that the public's recreational budget will not permit the spending of more than \$100 to \$125 a year for subscription programing."

This amount, Kohlhaas argued, would provide two to three hours of subscription programing a week — or slightly more than one program per week. "In short, the public's recreational budget would not allow it to absorb sufficient subscription programing time to deprive advertising-financed programing of its present broadcast time."

# CATV Leaders Offer 'Olive Branch' to Broadcasters

NCTA chairman and general counsel urge tv operators to enter field; deny CATV is first step toward pay tv

Atlanta — "Don't fight us; join us." In effect, that's what Bruce Merrill, chairman of the National Community Television Assn., and Robert D. L'Heureux, general counsel for NCTA, told an audience of broadcasters at the Southeast Radio-Tv Seminar on CATV and pay tv. Both also decried ideas that CATV is an "opening-wedge to pay tv."

"If the public really wants something," said Merrill, referring to CATV, "the public shall eventually have that something."

The CATV head added that "despite organized opposition from nearly every powerful group represented at this meeting, CATV is growing at a faster rate today than heretofore thought possible. Yet, we have still reached no more than 5 percent of our potential."

Merrill concluded his talk with an invitation to join his industry. "Instead of a city council battle," he said, "why not secure your own permit and become a CATV'er? Instead of a war chest, why not use the money to enter the field, to give the public what it wants?"

NCTA's general counsel told the broadcasters that "CATV is just another way to ensure that a large number of people view your programs and your advertising. You, the broadcasters, should have been at the forefront of the development of CATV. Many broadcasters realize this today and are doing something about it. They are building or buying CATV systems."

L'Heureux held out an additional incentive: "If the rating services and those who sell advertising kept figures upon the added number of viewers via CATV systems, this would be an advantage to the broadcasters whose signals are received on CATV systems. Then a local station could take steps to have its signal received on as many CATV systems as possible and get credit for the added coverage."

Citing the pitfalls to present demands that CATV systems be reg-

ulated, L'Heureux said the only logical one is to prove it has "a serious adverse economic impact on a local tv station and that this is detrimental to the public." Economic impact, he said, is very difficult to prove, since there are usually many other factors involved.

L'Heureux insisted that the whole principal of attempting to regulate CATV is wrong. "Imagine what would happen if there were an attempt made by legislation or an ordinance to prevent the *New York Times* from being circulated in a particular county in order to encourage the development of local newspapers which carry local news."

Today it is CATV which is the target, said the NCTA general counsel, "but tomorrow there may be a new electronic means to make your signals receivable over much wider expanses without causing interference to the signals of other tv stations. If this should develop, you, the broadcasters, will be faced

with the principal that the local tv stations are to be protected against this."

L'Heureux said that the CATV industry could have made use of channels to originate programs and to carry advertising. "While there have been instances of short-lived originations as an experiment," he pointed out, "the CATV industry by and large has refused to do this. This has been based partly on a desire not to antagonize broadcasters and other media of advertising. Let's keep it that way."

Denying that CATV is the first step toward pay tv, L'Heureux, among other things, cited mechanical reasons why it was unlikely. "If CATV systems were to become pay television systems, they would have to be reconstructed in such a manner that it would be possible to deliver signals to connected sets on a selective basis."

L'Heureux concluded with a call for harmony: "The broadcast industry and the CATV industry will prosper through close cooperation. Both industries will suffer from antagonism and strife."

## Media Man Views Tv's New Spectrum

Atlanta— While subscription tv and community antenna television systems have become prime conversation pieces among broadcasters of late, the advertising community, further removed from the direct impact of these problems, is only beginning to make its views heard.

What could very well prove the prevalent view among admen was voiced at last week's GAB forum by a 40-year media man, Eugene J. Cogan, currently vice president and media director of McCann-Marschalk.

Basically, it boils down to "the more media the merrier!" Cogan pointed to the scores of specialized magazines, whose circulation numbers in the tens of millions, as an example of the diversity of public taste. This

proves "people will spend money to obtain a quality product which appeals to their individual tastes," he said. "Why then should they not spend money to subscribe to television channels which deliver a television product they like better than what the regular tv stations are offering from day to day?"

Proclaiming his belief that the "airwaves belong to all of the people" and that "whatever is broadcast over these airwaves should be carefully regulated by the appropriate commission of the federal government," Cogan concluded that "any legitimate method of telecasting should be allowed to flourish as a private enterprise and the people should have the opportunity of taking it or leaving it."

# Gulf Oil Co. Is Only Sponsor For Moon-Shot, Vietnam Specials

New York — NBC, the only network with a sponsored telecast of the midnight moon-shot press conference, was also number one in the New York Arbitron ratings. The conference, aired live from Pasadena on July 31, featured the first close-up pictures of the moon plus a conference with space scientists.

With Gulf Oil picking up the tab as part of the network's "instant special" arrangement, NBC (via WNBC-TV) won 36 percent of the New York viewing audience, estimated at approximately 1 million. CBS drew 33 percent, and ABC 11. Eighty percent of New York's viewing night-owls watched the special moon-shot presentation. National Arbitron figures are not yet available.

Since 1961, NBC has had a fast-breaking arrangement with Gulf Oil and has presented 80 "instant specials" since, including the sinking of the Thresher, the launching of Saturn I, the Alaskan earthquake and the verdict in the Jack Ruby case.

The arrangement between NBC and Gulf is as simple as a telephone call when a major news story breaks.

The midnight (N.Y. time) moon-shot telecast featured a series of six pictures of the lunar surface as Ranger 7 approached the moon, plus the last picture transmitted just before it struck the moon. Scientists then assessed the shot and answered questions from reporters.

Still another example of Gulf Oil's participation in fast-breaking events was the crisis in Vietnam.

Gulf last week sponsored two NBC "instant specials"—a half-hour show early in the week when crisis first developed, and a full hour program later in the week, featuring a detailed study of the situation.

All three networks went all-out in their coverage of the crises, with live reports of President Johnson's message, frequent bulletins and heavy coverage on regularly scheduled shows. But only NBC, via Gulf Oil, presented a sponsored special.

CBS, which devoted its *CBS Reports* to the crisis, did manage to pick an additional piece of business with standard brands buying into the show, plus the program's steady participating sponsor, Mennen.

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## India Is Added to McCann-Erickson Overseas Roster with Clarion Deal

Calcutta, India — McCann-Erickson International, already represented in 32 countries, has been given the green light to extend its activities to India.

The Indian government has put its stamp of approval on a collaboration agreement that will enable McCann-Erickson International to join forces with Clarion Advertising Services Private Ltd., the nation's largest Indian-owned and managed agency. The new agency will be known as Clarion-McCann

Advertising Services Private Ltd.

Speaking in Geneva, Switzerland, Phipps L. Rasmussen, president of McCann-Erickson International, declared: "We have long felt the need for representation in the growing markets of India . . . We are again following a policy of serving our clients through professional nationals in every country where we operate."

Sir Dhiren Mitra, chairman of Clarion, said that the present management of Clarion will continue to manage the agency. "Through McCann-Erickson's 75 offices in 32 countries," he added, "India will have direct access to reliable, worldwide marketing information and facilities necessary for its export drive. Export advertising through this agency will mean a saving of foreign exchange because approximately 50 percent of the commission earned will be retained in India."

The Indian ad executive also pointed out that "advanced techniques developed by McCann-Erickson's regular schooling of personnel, international seminars and loan of personnel for specialized services. In short, this agreement not only opens a window for Indian exporters, but also brings the latest techniques of advertising and marketing into this country."

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## 3M Promotes Video Tape to Advertisers

St. Paul, Minn. — In a strategy switch, the 3M Co. is taking its video tape message directly to advertisers and their agencies. Vehicle will be a bulletin called "News Closeups," aimed at showing how local stations with tape facilities can produce commercials of the same high quality as the traditional production centers.

William H. Madden, sales manager for the firm's video tape, pointed out that there had been what he called "a communications breakdown" which has left a portion of the advertising community in the dark about tape's ease and speed of production, relatively low

production costs, its "live" look and widespread use at stations from coast to coast.

"Of the 572 licensed on-the-air commercial television stations in the United States," Madden noted, "almost 400 have broadcast video tape recorders to enable them to produce and play back 'live on tape' quality commercials for broadcast."

According to 3M, tape has found tremendous favor for coverage of news, sports and entertainment, but has lagged somewhat in the advertising area. Hence, the company's current drive pinpointed at agencies and their clients

# Phonevision Official Insists Pay Tv Won't Supplant Commercial

Pay tv viewing called a supplement to commercial tv, a form of outside entertainment

Atlanta — "We anticipate that home pay tv in whatever form it takes will compete with outside boxoffice attractions far more than with commercial television," John H. Pinto, vice president of RKO General Phonevision Co. told an audience of broadcasters at the Southeast Radio-Tv Seminar.

Citing RKO's involvement in all areas of broadcast, Pinto said: "Because we are prevented from buying additional stations, we looked for other ways to expand. We believe pay tv may be the answer."

Pinto said that there are over 51 million television homes today. "Tonight the sets in half of them will be dark principally because their owners don't care for what is being offered. Pay tv may be a way to bring these people back by offering them additional viewing opportunities."

But, he continued, we don't think "those opportunities will supplant commercial tv viewing." He said that the average weekly viewing is now over 40 hours per family. "In Hartford," he pointed out, "our subscription tv families spend about three hours a week watching our pay programs. It is therefore obvious that their viewing is purely supplemental to commercial tv view-

ing in exactly the same way they might supplement tv entertainment by going out once a week to the theater or concert hall."

Pinto added: "But if pay tv won't steal viewers, will it steal programs and talent? The way to sure failure is to schedule at a fee what is now seen free . . . We don't believe that talent will desert commercial tv as some fear but rather expand to fill the needs of the new medium."

As it was with radio and television, Pinto said, the public will cast the vote. If the vote is "no," there is no threat to the broadcast business as we know it. If the vote is "yes," we at RKO General hope to be prepared to take advantage of the opportunity.

## Samsonite Tv Blitz

New York — Samsonite Luggage has announced plans for an extensive advertising campaign that includes network television. Campaign will aim at back-to-school, fall travel, pre-Christmas and holiday gift buying markets.

Ads are scheduled for top national magazines and, on television, will be on NBC's *Today Show* from Dec. 8 to Christmas. Grey Advertising, Inc., is the agency.

## TelePrompter Records First Half Earnings Gain

New York — TelePrompter Corp. has moved into the black with the report of record earnings for the first six months of 1964. Earnings of \$180,489 (or 24 cents per share) contrast with first half operating losses in each of the three preceding years.

Irving B. Kahn, chairman and president of TelePrompter, credited the improvement in first half results to "divestment of unprofitable activities, continued growth of the CATV Div. and the more efficient operation of Group Communications Div."

One of the nation's largest owner-operators of community antenna systems, CATV accounts for about 70 percent of the firm's revenues.

Gross first-half revenues were \$2,295,218. In the comparable period of 1963, the company posted an operating loss of \$73,370 on a gross of \$2,715,040.

Second quarter earnings this year were \$123,373 on revenues of \$1,388,489, as against a profit of \$7317 and total sales of \$1,472,045.

## Detroit Stations See Local Sales Hike

Detroit — The newspaper strike couldn't have come at a better time as far as the local radio and television stations are concerned.

The traditional mid-summer slack-off in sales means lots of availabilities in both fringe and prime time. And whereas most stations now expect only a 10 to 15 percent boost in July-August local sales volume as a direct result of the shutdown by the city's only two dailies, all agree that if the strike stretches into a second and third month it'll be a different story. Many local businessmen will sit out a two or three week advertising blackout, notes one Detroit tv station sales manager, but then alternatives must be found.

Most of those advertisers who have already switched over to broadcast or stepped-up limited air activity are doing so on a week-by-week basis (causing some considerable scheduling headaches for the

larger tv stations particularly). On the local level, new business directly traceable to the strike comes primarily from retail outlets and movies exhibitors. National and regional advertisers have extended schedules due to expire, with most of the automotives falling into this category. Notably, Chevrolet corporate money, usually scarce for spot tv, has been allocated to three Detroit stations.

Biggest call across the board is for announcements. Because the strike is still relatively young (it started July 13), there has been little in the way of special programming.

Some of the smaller stations have stepped up their news coverage, but so far there is nothing like the entertainment news and local features which dominated New York and Cleveland air waves during their extended newspaper blackouts last year.

# UHF Operator Says CATV Destroys Free Tv

Putnam calls for same rules to govern both cable tv and broadcast; blames many failures on CATV

Atlanta, Ga. — In a no-holds-barred attack on CATV, William Lowell Putnam, president of Springfield (Mass.) Tv Broadcasting Corp., demanded an end to the double standard in broadcasting, arguing that the "rules governing one form of electronic transmission should be the same as those governing the other."

Addressing the Southeast Radio-Tv Seminar, the UHF operator declared that the "legal fiction" that the air waves belong to the public "falls apart as a means of segregating cable tv from free tv when one considers the many uses of public rights of way by cables" and the interstate transmission of CATV via service cables.

"If a broadcaster is required to account for his actions, or lack of actions, before a federal commission," Putnam told his audience, "so should the other communicator."

Putnam continued: "It is high time we gave up this silly fiction that a community antenna operator is a mere passive part of the television picture, for he is anything but. His actions can and in fact have brought on the death of many television broadcasters throughout this nation."

Referring to the seminar, he said, "Our debate is between the merits of wire tv for which the viewer must pay, or free television for which the advertiser will pay. And please don't let us be confused into believing that if the advertiser doesn't pay, he will then lower his prices. An advertiser must advertise. He may not advertise on television, but that is not going to stop him from advertising through some other medium, and his sales costs are ultimately paid by the same consumer. Thus, today's cable viewer has to pay both these costs and is going to continue to pay double for a long, long time."

Returning to his earlier theme, Putnam said, "Let us tell the truth. Let's admit that the community antennas are good money making

properties. Let's admit that community antennas are also destroying local free television service."

Putnam added: "They could be good money makers and have no conflict with local free television operations, but somehow, and for reasons I honestly don't understand, community antenna operators have a distinct and unexplain-

able dislike for local stations, not just stations run by troublesome persons like myself, but all smaller and locally oriented services."

Concluding with a discussion of the economics involved in CATV, Putnam said, "I find that visible operating costs in one community of 10,000 souls runs to somewhat under \$40,000 per year including all overhead, and operating income runs to somewhat over \$100,000" (For a detailed discussion of UHF by William L. Putnam, see p. 40).

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## Cronkite Says He's Not Resigning; Will Air Convention Newscasts

New York—Convention anchor-man or not, CBS newsman Walter Cronkite says he has no intention of quitting the network. Also, he'll be very much in evidence at the Democratic national convention in Atlantic City with his nightly multi-sponsored tv newscast.

Cronkite, a victim of what he himself called the "Madison Avenue ratings game" (see SPONSOR, Aug. 3, p. 3), was ousted from the anchor spot in favor of the two-man team of Robert Trout and Roger Mudd.

Back from vacation, the veteran newscaster said at a press conference that network officials assured him that he was still number one. "I wouldn't expect them to say anything else," he commented.

Whether or not Cronkite will be anchor-man on election night is still a question mark, hinging largely on the ratings picture at the Atlantic City convention.

Although Cronkite, whose annual income from CBS has been estimated as high as \$250,000, has denied that he planned to quit the network, he left the door open for any future move. He said he had received some "fifth hand feelers" which he wasn't entertaining now. But, he added, "I've never shut the door to those things either."

Asked why he thought NBC won the ratings sweepstakes, Cronkite credited the entertainment value of the Huntley-Brinkley team —

"something we have not directly eschewed and something that we must be seeking."

Cronkite indicated that he preferred working alone, but said he might have gone along with any proposal to operate as part of a team, if the offer had been made.

## ABC Radio West Posts Record Billings

Hollywood — ABC Radio West, an 11-station regional web with editorial and programing concepts aimed directly at western news and tastes, reports more than \$300,000 in new and repeat business in the past five weeks, higher than any other billing period.

Commenting on the boost in business, Jack H. Mann, vice president of ABC Radio's Western Div., said, "ABC Radio West was created in 1961 to meet the challenge of western growth and to provide advertisers with strong news personalities and a medium dedicated to regional news and features. Large eastern manufacturers are beginning to realize that the west is a different and important market requiring special attention."

Major advertisers using the regional network for the first time include Bristol-Myers Co., S & W Fine Foods Inc., the Fisher Flouring Mills Co. and Uncle Sam's Breakfast Food Co.

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## Tight fall spot tv market looms

National spot buyers may be facing the tightest market for choice availabilities in years. Judging from the hectic rush reps were undergoing the past two weeks, it looks as though advertisers will be picking over the leavings by the middle of this month, at least in the top 30 markets. Reason: they're starting their schedules earlier than usual. Last year the bulk of fall starting dates were for the first week in September. This time many advertisers are starting off the third or fourth week in August. One resulting implication: enough added business to overcome the anticipated losses from preemptions during the four days of the Democratic convention.

## Is this the way to do a survey?

BBDO has produced quite a dust-up among sellers of radio over the way the agency phrased the questions in a survey aimed at networks, stations, reps, advertisers and agencies. The essence of protests from sellers to BBDO: the questions are negatively slanted and can't help bring a response unfavorable to radio as a medium. The questionnaire starts off with the assurance that the purpose is strictly objective and is not to be considered for or against anything. Then comes this type of query: (1) What do you think is good about either network or local radio? (2) What do you think is wrong with present day network or local radio? (3) What is network or local radio doing that they shouldn't be doing? (4) What ought the radio people be doing that they aren't doing? Quipped one rep: "There's something about the BBDO questionnaire that smacks of the one about 'Are you still beating your wife?'"

## Antifreezes warm up for radio

Spot radio's two harbingers of cold weather, Union Carbide's Prestone and DuPont's Zerex, last week took the availability call route. Prestone's radio plan: over 150 radio stations on six-week schedules. Zerex's radio blueprint: three weeks of saturation before the estimated first freeze date and four days of blitzing after the

actual first freeze date, on about 100 stations. Prestone will also have a scatter plan going for it on network tv, while Zerex has no tv commitment, which brings up another seasonal delegate to spot radio, namely, Menley & James' Contac. It's going in for the August-September hay fever spell. Stations are being asked to insert the latest pollen count in the Contac spot

## Shell seeks 120-second commercials

Now comes Shell's consumer division with a plan which would use 120-second commercials for a spot tv campaign. Stations in proposed markets are being asked via Ogilvy, Benson & Mather (1) whether they'll take two-minute commercials, (2) what's the rate. It may be of interest to Shell to know what happened when P&G embarked on similar projects. About six years ago it was on behalf of Tide and a year and a half later for Crest. The response as to desired rate was quite diverse. Some cited the 10-minute program rate, others quoted a rate of 15 percent of the minute rate, a few thought the five-minute program ought to apply and a handful wanted 200 percent of the minute rate. P&G's experience wasn't so forte. It found itself in undesirable time periods, hit-and-miss scheduling and a much-above-average cost efficiency. Shell, according to Shell ad executive J. C. Anderson, will make a decision on the plan within the next two weeks. As he phrased it, the company was first trying to "get a fix." It's already had complete rejections of the format from a few stations.

## Business as usual for piggybacks?

The flare-up over the status of piggyback commercials in spot tv could turn out to be a tempest in a teapot. Major users of piggybacks report they're not encountering any serious obstacles in scheduling such commercials. They say the way has been eased, as far as contending with premium rates is concerned, by a group, or rep, here and there adopting the preemptible concept. That is, exercising the privilege of cancelling if another piggybacker agrees to pay a premium. As a couple of the leading piggyback users see it, the sellers have been split into two camps on the

# SPONSOR SCOPE

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issue. One camp seeks to live up to the provisions of the revised NAB code against clutter by finding acceptable ways of fitting in piggybacks. The other camp tries to balance revenue loss from an anticipated reduction in available spots by setting up sundry ground rule and premium devices. In any event, it looks as though the piggyback flap will pass by, without leaving behind any too-ruffled feelings or pocketbooks. P.S.: Unlike the CBS-TV o&o's, the ABC and NBC o&o stations are not establishing surcharges on piggybacks.

## Palmolive back in spot radio

Colgate continues to resort to spot radio for special promotions. The latest is in behalf of Palmolive soap, out of Bates. The schedule: eight weeks, through August and September and into October. Other Colgate spot radio campaigns over the past year have been for the dental cream, Fab, the Ajax line and men's products.

## More last quarter net tv for P&G

P&G, through Benton & Bowles, has picked up a raft of additional nighttime commercial minutes on ABC-TV and CBS-TV. It's the usual separate last quarter buy, with the pot coming from all brands. Burnett made the summer supplementary buy and Compton the spring rake-up. P&G is also looking for additional daytime. Going from network to spot tv, a report out of Cincinnati had it that P&G was giving hard thought to introducing some of its network piggyback commercials into its spot empire. If that should happen, it would be a whole new ball game in the realm of piggybacks from the stations' viewpoint.

## Frigidaire: quickie into spot radio

Frigidaire is buying spot radio after a layoff from the medium of at least 10 years. Schedules are for two weeks, with immediate starting dates. Basic quest in availabilities? When driving time is at its maximum on weekends. Buy involves around 25 markets. The General Motors

division in 1963, according to TvB, spent \$2.6 million on daytime network tv and \$458,000 on spot tv.

## Beech-Nut acts on tv commitments

Beech-Nut Life Savers, Inc., has put into effect its tv plans for the last 1964 quarter. It'll have 35 nighttime commercial minutes scatterwise on ABC-TV, with billings slightly under \$1 million. The spot schedules will entail about 75 markets. Last year Beech-Nut's network expenditure was about \$5.5 million and spot about \$2.5 million. The account's at Benton & Bowles.

## Revlon, Beck on trail of spot radio

Supposed to be very hush-hush: Revlon is taking a look at spot radio for some products under its corporate umbrellas. The cosmetic division will lean quite strongly to spot tv for the 1964-65 season.

Off in a sector far removed from cosmetics, namely shoes, there's an advertiser about to test spot radio. The account is A. S. Beck. The target: teenagers. The agency: Rockmore, Garfield and Shaub.

## Reduce convention spot losses?

Some of the key tv reps have set out to salvage as much as they can of the anticipated preemptions accruing from the Democratic convention (August 23-27). In an unprecedented gesture, the reps are telling agencies what spots are likely to be preempted and urging that they accept make-goods in advance of the convention. Sound thinking in this, as far as the stations are concerned. It'll be much tougher for them to accommodate the make-goods in September because of heavily loaded schedules. It is estimated that the medium lost out on at least 50 percent of the preemptions that came out of the Republican convention. Among sophisticated sellers there's an impression that the bigger spot users prefer under such circumstances to take credits rather than make-goods. It gives them an opportunity to balance things off if they're running over budget, and still

benefit from the maximum discount due under the original order. It's a custom of the business not to penalize the advertiser on discount where the cancellation is made by the station.

### Spot sellers hit multi-pricing plans

A current area of controversy among key reps: the possible dangers of the multi-pricing ratecard. Cases in point: Petry's P-Rates and H-R's Grid-Rates. The critics of these selective pricing plans grant that in theory the intent of the plans are economically sound. Because of their flexibility, they create a market for the low-budget advertisers. But in practice what's actually brought about is this: many advertisers in the upper budget levels estimate their budgets according to the lower prices in the selective "ladder." From the seller's position: volume has a tough time catching up with the lower rates in the plans. Stations are placed in the position of not knowing what the competition sells for. The net results, according to rep critics of the selective pricing plans, is confusion for those stations seeking to simplify their ratecards. What they worry about most, say these reps: the damaging effects that the welter of pricing could have on the spot sellers' economic stability.

### 'Captain Kangaroo' now 'mayor'

Once again a tv performer has proved that a network's will can be bent if the billings at stake are big enough. Latest principals in one of such tugs-of-war are CBS-TV and Bob Keeshin, who does the *Captain Kangaroo* series. The network had decided on a Saturday version of the show for the 1964-65 and proposed to use the *Captain Kangaroo* title for it. But Keeshin, presumably for tax and other purposes, wanted a title that would give him exclusive rights to the Saturday segment. Hence, on that day of the week it will be known as *Mr. Mayor*. The price per quarter hour on Saturday: \$8200. During the week a 15-minute slice is \$7750. All that Keeshin has to show now is that his services as *Mr. Mayor* can hold up in audience pull, relatively, as efficiently as *Captain Kangaroo* — estimated to be worth \$7.5 million in billings a year to CBS-TV.

### TvB for '63 nearer FCC computation

It's perennially interesting to see how close, or far off, TvB's estimates come when compared to the data reported by the FCC. For 1963, TvB got closer to the FCC mark in national-regional spot than it did on network billings. In spot, TvB estimated \$871,072,000 and the FCC reported \$600,725,000. The difference: 31 percent. For network, the TvB came up with \$832,736,000 and the FCC calculated \$537 million. The TvB in this instance was off 34 percent. In both cases the TvB got within closer range than normally.

### Cigarette czar meets network tv

Former Gov. Robert B. Meyner as administrator of the cigarette industry's advertising code has been making the rounds of the tv networks to acquaint himself with the medium and the people in key positions. One thing he has said bugs him is the trade jargon encountered in his rounds. To make the governor and other relative newcomers a little more hep, SPONSOR SCOPE offers herewith a limited glossary of commerce terms they will find in frequent use:

**Prime time:** 7:30-11 p.m., when the medium has its maximum viewers (and the networks have it all to themselves).

**Fringe time:** 5:30-7 p.m. and 11 p.m.-1 a.m., when the stations do all the programming.

**Plan:** Technique for sponsorship on a multiplicity of programs in small segments: like scatter plan.

**Island position:** No commercial adjacent to yours.

**Chainbreak:** The 70 seconds between nighttime network programs in which stations have the privilege of selling tiny segments of time to spot advertisers. A spot advertiser is one who buys stations of his own choice and does not deal through the network.

**Preemptions:** Time arrogated by a station or network from a regular program sequence.

**Product protection:** Margin of time assurance against the too close advertising of a competitive product or company.

**Piggyback:** Two products sharing the same film or tape commercial for the price of one.

**Triplespotting:** Three products advertised on the heels of one another.

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

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## Burnett, FSR Republican tom-toms

Look for Fuller & Smith & Ross to remain in the Republican presidential campaign picture, despite the fact Leo Burnett will be lading it out for the Republican National Committee. Burnett will have a kitty of around \$3.5 million, while F&S&R will, it is expected, handle between \$2.5 and \$3 million for the Citizens Committee for Goldwater. Burnett is working on a contract which has a year to go.

## Where are young generation leaders

Has new leadership been conspicuously slow in emerging from among the newer generation of broadcasters? It's a question you hear more and more often from observers of the industry. And with this there comes the corollary query: is much of the leadership blood getting too old and tired, too smug and blase to engender approaches and concepts indigenous to the times?

The observers report, among other things, a growing resentment among tv stations in the secondary market for the anticipated effects of the NAB revised tv code which becomes effective in September. Many secondary markets, note the observers, have come to view the revisions as having been whipped through without ample allowance for their special problems and competitive disadvantages on the economic front. Their qualm: whether the present leadership hasn't been indulging in too much brinkmanship for the general good.

## How agencies get themselves trapped

Agencies have their moments of irony but perhaps the most bitter come from things into which they led clients—like pre-testing commercials. The pre-test idea, as a rule, started out as a confidence building byplay—a gesture by which the agencies hoped to show their creative judgment reinforced by research. Now the same agencies find that they have baited their own trap. Ad managers have become more interested in the "scores" gained in the commercial's test than in the ingenuity and sales effectiveness in the agency's commercial creation. Many an ad manager wants to know what his competitor's prod-

uct scored on a test, and then arbitrarily demands a score which is two or three times the tally obtained by the competitor. In brief, numbers, regardless of the validity of their sources, have replaced judgment and experience.

## Ground coffee and FM go together?

Did you know that the consumer profile on ground coffee is quite different from instant coffee? The main difference: the instant kind has a much broader consumer appeal. SPONSOR SCOPE came upon this nuance while checking a report about Maxwell House Coffee's ground division and use of FM. The report: the ground brand did so well with a 13-week campaign on WABC-FM New York in connection with the World's Fair that there was a good likelihood of Maxwell House ground coffee making more use of the FM medium. Response out of White Plains, home of the General Foods executive domain: "we're seriously weighing the idea."

## Bigger families heavier tv users

What has contributed much to tv's potency as a seller of package goods is the consistently sturdy use of the medium during prime hours by the larger families. To put the larger family versus the viewing family in perspective, here's an excerpt from the NT report for March-April.

TIME SPAN	SETS-IN-USE	1-2 FAMILIES	5-PLUS FAMILIES
7-8 p.m.	56.4%	49.2%	62.5%
8-9 p.m.	63.9	54.7	71.7
9-10 p.m.	64.1	53.8	71.2
10-11 p.m.	53.1	42.8	59.0
AVERAGE	59.4	50.0	66.1

## Reunion of U.S. Steel and net tv?

Don't be surprised if U.S. Steel (BBDO) returns to the precincts of regular network tv for the 1965-66 season. There's something reported to be in the works. The steel giant withdrew from its network franchise in June, 1963, after sponsoring the *U.S. Steel Hour* unbrokenly for about 25 years, moving from radio to tv. This year U.S. Steel spent quite a wad for a World's Fair network special. The '63 pullout was said to have been motivated by a profits situation.

# WWDC radio salutes Washington's finest

From a background in utility financing, R. Roy Dunn came to the Potomac Electric Power Company (PEPCO) in 1942. Following service as Assistant to the President, then as Vice President and Treasurer, he was elected President in 1951. Under his presidency many improvements have been effected in PEPCO's financing and building program. In 1960 PEPCO completed a huge 570,000 kilowatt capacity generating plant at Dickerson, Md. Another generating plant, which will have almost one and one-half times this kilowatt capacity, begins operation of its first unit at Chalk Point, Md., on the Patuxent River, soon. Mr. Dunn can also point to an average growth rate in sales and revenue of 8% since 1953. A heavy schedule in broadcast media, promoting electricity and electrical appliances, is being used by PEPCO in order to maintain and, if possible, to increase this average. WWDC thanks Mr. Dunn, PEPCO, and their agency, Henry J. Kaufman and Associates, for the privilege of playing an important role in this promotion.

*Represented nationally by John Blair & Company*



Photograph by Schonbrunn

WWDC RADIO WASHINGTON, D.C.





## how do you fit a hippo into a hat box?

You can! . . . if you take just his foot. It's like ranking TV markets. You can take a small portion of the market by using the metro approach . . . but if you want the whole hippo, you've got to rank by total market! **Ponder.** More than **80%** of the Charlotte WBTV Market is located outside the metro area, and the **Charlotte TV Market contains 550,000 TV homes . . . ranking 22nd in the nation . . . 1st in the Southeast!\*** Toss your hat into our coverage ring . . . **it's a whopper!**

\* 1964 Sales Management Survey of Television Markets

**WBTV**  
**CHARLOTTE**

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.



## **UHF—sponsor panacea or pitfall?**

Supporters see a new vista of boundless advertiser and viewer possibilities; others see trouble looming in the form of smaller audiences and higher ad costs

**I**N FOUR TO SEVEN YEARS, UHF stations throughout the nation will compete on an equal footing with VHF outlets for sponsor dollars, according to the best "guesstimates" of the industry.

How will this change the nature of broadcast advertising and the medium itself?

Proponents of UHF see the additional stations meeting the enormous needs of a fast-growing viewer population. They see new networks, new program experimentation and a burgeoning of specialty shows providing advertisers with vehicles for reaching "specialized" audiences. In short, they envision a vastly expanded and successful system of television, enriched by UHF.

On the other hand, there is a less optimistic group that looks with

some apprehension upon a possible proliferation of UHF outlets.

These individuals are less certain that the growth of UHF will result in a rosy future. They wonder if more stations may not mean a drastically reduced number of viewers for each outlet. If this is so, they ask, will it not mean charging the sponsor even more, although his message is reaching fewer homes?

The answer to all of tv's future probably lies somewhere between these two views. But, hopeful as the situation may seem, it is many-faceted and fraught with uncertainties and possible pitfalls.

It is a situation that saw UHF suffer through the pangs of a premature birth in the early '50s. At that time, U operators found themselves caught in a vicious cycle.

There were few tv sets equipped to receive UHF signals. With a limited number of viewers, operators were unable to get quality programming. Lacking sufficient viewers and programs, stations were unable to attract sponsors. Result: nearly 100 UHF outlets went dark, most during these early years.

And these problems, together with a host of others, still plague the industry.

Eleven years after its inception, there are fewer than 90 commercial Us in operation today, compared to nearly 500 VHF stations.

To lay the groundwork for a successful nurturing of the UHF medium, Congress enacted the all-channel bill. Effective as of April 30, it provides that all tv receivers manufactured after this date must be equipped with a tuner able to receive channels 14 through 83.

Even this step has opened a Pandora's box of problems that has disturbed set manufacturers and their distributors.

Nor has the bill touched off a rush of applications for U channels. Broadcasters are cautious. Those who do have CPs are proceeding slowly: only one UHF station has opened so far this year.

This whole situation is temporary, however, and will pick up speed with the passage of time, say UHF supporters.

FCC commissioner Robert E. Lee notes that "somebody has to start the ball rolling," and the all-channel bill is the first step.

Lee is an example of the powerful forces behind UHF. Led by the FCC, the departments of Commerce, Health, Education and Welfare, and industry organizations such as the Assn. of Maximum Service Telecasters, the Electronic Industries Assn. and the Assn. for Competitive Television, are now championing UHF's growth.

"All-channel telecasting is here to stay," states Lee, "and will bring more jobs, more advertising and a greater contribution to the national product by increasing the consumer consumption of the national production."

The commissioner has flatly called for cooperation from all segments of the tv industry in moving UHF through its present transitional stage.

"UHF is on the march and noth-

ing will stem the tide," Lee has declared.

The Assn. of Maximum Service Telecasters, an organization composed mainly of VHF broadcasters, is in the forefront of the pro-UHF movement.

AMST's executive director, Lester Lindow, tells SPONSOR that the reason for this support is simple: "enlightened self-interest."

"The growing needs of the public will require side by side use of both U and V bands," he says.

Lindow notes that the alternative—squeezing in more V stations via "drop-ins at less than mileage separation"—would mean signal interference and a deterioration of service. Concurrent "remedies," such as use of directional antennas and operating on lower power, still would cause interference, he declares.

Broadcasters are also well aware of the proposal made several years ago to convert all tv to UHF. To them, this specter could always be revived by the FCC should UHF fail to develop along hoped-for lines.

On the other hand, Kenyon & Eckhardt's Stephens Dietz, executive vice president, has expressed the anxiety that some industry people believe surrounds the UHF situation.

Concerned with rising ad expenses, he observes that it now costs "twice as much as it did 10 years ago" for a tv advertiser to maintain the share of the market he had then.

Dietz suggests that there may be trouble ahead for the broadcast industry if UHF's growth means only a great many more stations, each reaching a much smaller share of the same audience.

"We know that in such a situation," he says, "there will be an effort to charge us the same or more for delivering less.

"Throughout the entire advertising world, there is great concern about cost efficiency of all advertising, especially in broadcasting. And if the rise of UHF only serves to depress this efficiency factor, the result will not be fun for any of us," he declares.

Roughly, a look at the complexities of UHF involves four broad areas. They are: the history of the medium, its present status, its problems and their possible solutions. ♦



FCC commissioner Frederick Ford: An alignment of UHF and CATV may well be the way to encourage growth of all-channel operations



FCC commissioner Robert E. Lee: UHF's growth will bring an "important upsurge" in local advertising, "particularly in larger markets."



Assn. of Maximum Service Telecasters' Lester Lindow: "Growing need of public will require the side by side use of both U and V bands."



Kenyon & Eckhardt's Stephens Dietz: Will more UHF stations mean smaller viewing audiences per station, and higher costs for the sponsor?

# UHF:

## Its past and its present



■ Television's rapid growth through the late 1940s brought about a virtual packing of the VHF bands to the point where there was little room for expansion in most markets.

To cope with this problem, the FCC, in 1952, found it necessary to institute a freeze on new VHF stations.

The commission next adopted a Table of Allocations designed to

provide city-by-city assignments for 1436 UHF stations. The move was calculated to provide a fully competitive national tv system, for the FCC believed that both U and V stations could co-exist in most markets.

Following the UHF allocations, many outlets were opened, but some 100 later went dark, unable to cope with advertiser, programing and set problems. Since then, the upper bands have been largely avoided and unused.

During the 10 years that followed, the FCC considered many approaches to fostering UHF's growth, dropping several after they were found to be overly difficult to implement.

For instance, in 1955, the FCC considered abandoning the deintermix of U and V stations in four communities. But later that year, it declared the problem to be national in scope, and set aside a "Notice of Proposed Rule Making" that had been previously adopted to terminate deintermixture in these four cities.

In 1956, the FCC went on record with a statement declaring that the likely long-range answer to the allocations problem lay in a complete movement of all tv outlets to UHF channels.

Three years later, an unsuccessful attempt was made to obtain a 50-channel VHF system, with the additional spectrum space to have come from the military.

This was followed by two suggestions in 1961 the deintermix of eight markets by converting a single V station in each city to

Kaiser's Richard C. Block, vice president and general manager of the group's three UHF outlets now under construction in Detroit, Los Angeles and San Francisco.



## Former dirigible site now "anchors" UHF

■ New York's renowned Empire State Building, now transmitting site for all the city's stations, including channel 31, will also be used by other UHF outlets in the area.

Channel 47, Linden, N.J., will telecast from the building's mooring site (originally built as a dirigible anchor point) when the station opens in early 1965. Three applicants for channel 66 in Paterson, N.J., also have filed proposals to transmit from the same location. (The FCC will consider applications for channel 66 in September.) Presently, only WNYC-TV, channel 31, is located at this point, 1180 feet above average terrain. An RCA engineering study found this to be a feasible area for UHF transmission.

Until recently, however, all's not been so rosy. Contract negotiation problems had arisen between the stations and the building's owners. The outlets joined hands and formed an Empire State Tv

Committee to carry on discussions with the landlord.

Result: a 15-year lease, with three options of renewal, running up to 2013, at "very favorable" terms, according to a spokesman for the committee. Rental and all other charges will be the same for all stations.

Previously, this had not been the case. WNYC-TV, the latest station to use the site, had not received the exact contract terms as the other stations. Most important differentiation had been a higher electricity charge, which is now rectified under the new contract.

There had been talk, prior to negotiations, that WNYC-TV would construct its own tower (on the World Trade Building), when the former contract expired in 1969.

The building has made arrangements to provide extra power facilities to meet the needs of WNYC-TV, and all other UHF stations that will use the site.



Empire State tower — from mooring site to UHF transmitter

UHF; and all-channel receiver legislation.

Although the FCC had previously deintermixed Fresno and Bakersfield, its proposal to make an additional eight markets all U: Madison, Wis.; Rockford, Ill.; Hartford, Conn.; Erie, Pa.; Binghamton, N.Y.; Champaign, Ill.; Columbia, S.C.; Montgomery, Ala. was made "unnecessary" by the adoption of all-channel legislation.

With the passage of this bill, the commission agreed to shelve its proposal that all video be converted to the UHF bands.

At the same time, the FCC abandoned another proposal to drop in a third VHF channel in eight cities: Johnstown, Pa.; Baton Rouge, La.; Dayton, Ohio; Jacksonville, Fla.; Birmingham, Ala.; Knoxville, Tenn.; Charlotte, N.C.; Oklahoma City, Okla.

This proposal involved controversial drop-ins "at less than the minimum mileage separation requirements," and was opposed strongly by various broadcast organizations, such as AMST.

Since these drop-in proceedings had been instituted before the all-channel law enactment, the FCC dropped its proposal (with the exception of Oklahoma City) so that UHF's growth in these markets could be encouraged. (In Oklahoma City, channel five was assigned from Enid because there were already three VHF stations in the former city.)

At the end of 1963, the FCC Table of Allocations for existing UHF assignments listed 1345 commercial channels. But no more than 86—roughly six percent of the total channels—are in use. And of these 86 UHFers, 10 are satellite stations, retransmitting the signal of the parent outlet. (Commercial time on these satellite operations is usually sold in conjunction with the parent station's time.)

The 86 stations can be categorized into the following types of markets:

1. *One-station communities such as Muncie, Ind.; Salisbury, Md.; Lima and Zanesville, Ohio; Anderson, S.C. The U operation in such cities usually has a network affiliation, and in a number of cases affiliates with two or all three networks.*

Lack of competition in such com-

munities is not necessarily an indication that these stations, and others like them, are thriving. The signal of one or more V operations in nearby cities may reach the metro area of such a UHF outlet. In some cases, this has resulted in revenue losses causing the U outlet to leave the air.

2. *All-UHF markets composed of either two or three stations.*

These cities pose no problems for advertisers or viewers. The outlets have network affiliations. Normally, there is no designation that these are U stations, as opposed to V's, since there is little or no competition from V's with strong signals from other cities.

Perhaps the only limitation is a lower rate card for each station, since the U signal doesn't have "the numbers" (homes reached) outside the metro area.

Two-station UHF communities are: Huntsville, Ala.; Lexington, Ky.; Harrisburg, Pa.; Yakima, Wash.; Springfield, Mass.

Three-station markets are: Bakersfield, Calif.; Evansville, Fort Wayne and South Bend, Ind.; Youngstown, Ohio; Scranton-Wilkes-Barre, Pa.

The lone exception to the two or three station pattern is Fresno, Calif., which boasts four outlets, with a fifth licensed to Visalia-Fresno.

3. *Intermixed markets of either two or three stations, usually two or three stations, usually two UHF outlets competing against one VHF facility.*

In these cities, the situation is similar to the all-U market operation: the stations have network affiliations and a proper share of the market.

However, there is one substantial difference between outlets in these markets as opposed to stations in all-UHF communities. In all cases, the VHF stations "have the numbers" because of greater signal reach outside the metro area. Result: a higher rate card for the VHF stations, and a direct distinction between the two types of broadcasting facilities.

Since buying by "the numbers" is held to be the usual timebuyer criterion for spot purchases, the smaller UHF audience is reflected in the spot buy approach.

A SPONSOR check of buyers at

leading agencies disclosed a unanimity of opinion:

"We buy the V station or stations in the intermixed market," they say, "and if we decide we want some more coverage in the metro area, we place a few spots on the U. But the majority of the budget goes to the VHF stations."

In an attempt to offset the larger V audiences outside the metro area, the U operator offers such selling points as greater efficiency, unduplicated homes, no overlap, etc.

Two U's competing with one VHF station is the predominant situation in the two categories of intermixed markets.

These communities are: Montgomery, Ala.; Hartford, Conn.; Champaign and Rockford, Ill.; Binghamton, N. Y.; Erie, Johnstown and Lancaster, Pa.; Columbia, S.C.; Madison, Wis. (Prior to passage of the all-channel bill, the FCC had proposed to deintermix eight of these markets.)

There are fewer intermixed markets with two VHF and one UHF station. They are: St. Petersburg-Tampa, Fla.; Louisville, Ky.; Knoxville, Tenn.

4. *Independent UHF stations attempting to carve out their own audience niche by offering "selective viewing," i.e., minority or ethnic programming, comprise the remaining type of UHF market operation.*

Perhaps the keenest U versus V competition exists in markets where such stations are operating. But this competition, as yet, is on a relatively minor scale. In these cities, fledgling U broadcasters have opened against some of the top VHF stations in the nation. For example:

Under the same ownership, KMEX-TV Los Angeles and KWEX-TV San Antonio both operate as all-Spanish-language stations. They have been quite successful in reaching the Mexican-American populations of Southern California and East Texas, and have attracted much sponsor interest.

In Washington, WOOK-TV, offering a 100 percent Negro-oriented program schedule, has been telecasting since early 1963.

And the latest U entry, Chicago's WCIU, also aims its programming at various ethnic groups.

Spanish International Sales, rep for the two Spanish-language sta-

### UHF and VHF Stations Reporting Profit or Loss By the Amount of Profit or Loss

	UHF	VHF
Total Number of Stations Reporting	75	448
Number of Stations Reporting profits	43	362
Number of Stations Reporting Profits of:		
Profitable Stations as Percent of Total	57.3	80.8
\$3,000,000 and over		21
1,500,000-3,000,000		33
1,000,000-1,500,000		35
600,000-1,000,000		33
400,000- 600,000		25
200,000- 400,000	3	49
100,000- 200,000	16	73
50,000- 100,000	9	48
25,000- 50,000	5	17
Less than 25,000	10	28
Number of Stations Reporting Losses	32	86
Unprofitable Stations as Percent of Total	42.7	19.2
Number of Stations Reporting Losses of:		
Less than \$10,000	3	16
10,000- 25,000	9	14
25,000- 50,000	4	20
50,000- 100,000	10	17
100,000- 200,000	1	8
200,000- 400,000	5	9
400,000 and over	0	2

Source: FCC tv financial report, 1963

tions, points to a host of top national sponsors currently on the outlets: Armour, Standard Brands, Lever Bros., R. J. Reynolds, Warner-Lambert, Coca Cola, S. C. Johnson, Quaker Oats, as well as others.

The stations air tape or live programs produced in Mexico City. Bullfight telecasts, in particular, have attracted large audiences, even among the non-Spanish-speaking.

"We started in Los Angeles when there were almost no converted sets among the more than 1.2 million Spanish-speaking population," says a spokesman for the rep firm. "Now there are 300,000 such sets, and at least 100,000 of them are in non-Spanish homes." ARB is now trying to sample the Los Angeles and San Antonio markets.

Owners of the two stations have applied for channel 66 in Paterson, N.J. They plan an operation that would reach the New York metro area's Spanish-speaking population of nearly one million. However, two others have applications pending.

Washington's WOOK-TV, the nation's only Negro-oriented tv outlet, has been operating on channel 14 for little over one year. The station has carved out its share of the market against four VHF stations. But "the going was rough" at first, according to Vic Piano Associates, the station's rep.

The Piano firm reports that there are now over 225,000 UHF receivers in the market, and that the station has attracted sponsors such as Beech-Nut, Procter & Gamble, Coca Cola and Dodge.

WOOK-TV is owned by United Broadcasting, a major operator of Negro-oriented stations. The group is building a channel 18 (WTLF) facility in Baltimore, has bought off-air WJMY, channel 20, in Allen Park (Detroit) and holds the license for off-air WACH-TV, channel 33, Newport News, Va. United plans to operate all three as Negro-oriented stations.

Telecasting on channel 26, WCIU Chicago, has been on the air since February, 1964. In a market with four commercial VHF's, the outlet is offering Spanish, Polish, Swedish, Greek, Italian, Irish and German language programming, has some Negro-oriented shows and also airs soccer, boxing, wrestling and bullfights.

The bullfight tapes (provided by

the owners of the San Antonio and Los Angeles stations) have created quite a stir in Chicago. Spot Time Sales, rep for WCIU, reports several thousand letters of protest have been received to date, and finds that the interest generated an aid in audience promotion.

The channel's daytime hours now belong to Sears, Roebuck & Co., which has bought 36 hours per week for 52 weeks. The huge department store and mail order operator is

using the time to present shopper specials. To date, the channel has also signed American Home Products, Ford, Anheuser-Busch and Schaefer, for spots.

According to Spot Time Sales, when the station opened there were an estimated 50,000 to 70,000 sets in the area capable of receiving UHF signals. The figure has grown to over 200,000 sets to date. Sears and Montgomery Ward report that they are each selling 1500 to 2000

### Typical Statement of Income for a

<u>INCOME</u>	
Network	\$ 224,015.00
National	566,361.64
Regional	108,172.00
Local	571,310.22
Other	82,616.56
<u>Total</u>	<u>1,552,475.42</u>
Less agencies' and representatives' commissions	205,789.96
Income after commission expense	<u>1,346,685.46</u>
<u>OPERATING EXPENSE</u>	
Technical	239,606.52
Program	350,372.99
Sales	220,243.94
General and administrative	263,547.15
<u>Total</u>	<u>1,073,770.60</u>
Net Operating Income (Loss)	<u>272,914.86</u>
<u>OTHER INCOME</u>	
Purchases discount	1,526.38
Rental Income	3,205.33
Miscellaneous	1,907.09
Townsend Associates	1,987.28
<u>Total other income</u>	<u>8,626.08</u>
<u>OTHER EXPENSE</u>	
Interest	127.78
<u>Total Other Income Net of Other Expense</u>	<u>8,498.30</u>
<b>NET INCOME (LOSS) BEFORE PROVISION</b>	
<u>FOR FEDERAL AND STATE TAXES</u>	<u>\$ 281,413.16</u>
<b>Station's Schedule of Operating Expenses</b>	
<u>TECHNICAL EXPENSE</u>	
Salaries and wages	\$ 149,504.18
Maintenance and supplies	28,469.75
Depreciation	40,853.51
Power	16,391.02
Rentals	1,850.00
Miscellaneous	2,538.06
<u>Total</u>	<u>239,606.52</u>

per week. It is estimated that over 500,000 sets will be in consumer hands by year-end.

Milwaukee is perhaps the sole market where a UHF station is competing as an independent offering programming without ethnic appeal. The station has as its opposition three VHF stations.

The last entrant into the market, WUHF has broadcast on channel 18 since 1959.

Five years ago, there were almost

no homes in Milwaukee equipped to receive the upper frequencies. Today, nearly all sets have converters, or are all-channel.

Despite the passage of the all-channel legislation, there is little activity in new UHF stations preparing to go on the air this year.

According to target dates, the next station scheduled to open is WTSJ, San Juan's first U facility. An NBC affiliate, the Puerto Rico station is planning for a mid-August

debut, and will also be the island's first English-language operation.

Antilles Broadcasting, owners of the channel 18 station, is also constructing two satellites to carry WTSJ's programming to Mayaguez (WGMZ, channel 16) and Ponce (WPSJ, channel 14). These two satellites are targeted for late 1964.

If all goes as planned, following the San Juan station will be Boston's first UHFer, plus a previously off-air facility in Dayton, Ohio. Boston's independent WHS-TV will operate on channel 38, starting in September. Scheduled for the same month is WKEF, channel 22, in Dayton. The formerly dark station was purchased by Springfield TV Corp., and president Bill Putnam notes: "We have been assured of an adequate supply of network programming." A substantial number of sponsors have already been signed by the station.

Additionally, several facilities, such as Kaiser's WKBD Detroit and WNJU-TV Linden, N.J., are looking forward to starting broadcast operations early in 1965.

Sponsors will be carefully watching CP and application activity in some of the larger markets where a number of U's are being built, and where competing applicants are awaiting action. Such cities are:

Chicago—construction permits are outstanding for channels 32 and 44; four applications for channel 38 are pending FCC decision.

Cleveland—two applications for channel 19, and three for channel 65 are awaiting FCC action.

Detroit—channel 50, now under construction, is expected to be on the air no later than early 1965.

New York—channel 47 (Linden, N.J.) is under construction; there are three applicants for channel 66 (Paterson, N.J.).

Philadelphia—construction permits have been issued for channels 23 and 29; and for channel 41 (Burlington, N.J.).

San Francisco—construction permits have been issued for channels 20 and 44; two applicants have applied for channel 26.

Washington—a construction permit has been issued for channel 20.

Among these and other licensees and applicants are such familiar names as Taft, Rust Craft, Kaiser, United Artists, MacFadden Bartell and Warner Bros. ♦

## Successful UHF Station: 1963

### PROGRAM EXPENSE

Salaries and wages	112,403.36
Talent salaries	69,053.66
Music license	31,093.70
News service	21,341.37
Film expense	47,549.80
Depreciation	8,050.24
Motor vehicle expense	6,976.17
Outside production charges & talent	22,686.96
Miscellaneous	31,217.73
<u>Total</u>	<u>350,372.99</u>

### SALES EXPENSE

Salaries and wages	145,039.41
Advertising and promotion	46,171.47
Travel and entertainment	10,952.16
Bad debts	1,572.83
Depreciation	3,414.30
Miscellaneous	13,093.77
<u>Total</u>	<u>220,243.94</u>

### GENERAL AND ADMINISTRATIVE EXPENSE

Officers' salaries and bonus	67,137.93
Office salaries	34,600.99
Social security taxes	18,549.50
State and local taxes	9,139.57
Repairs and maintenance	27,892.17
Professional services	17,709.44
Office supplies	6,842.70
Employees' bonus	4,671.53
Telephone	10,116.84
Dues and subscriptions	7,819.09
Freight and postage	10,976.75
Insurance	15,239.02
Travel and entertainment	13,919.08
Depreciation	9,609.87
Motor vehicle license	5,639.77
Miscellaneous	3,682.90
<u>Total</u>	<u>263,547.15</u>

TOTAL OPERATING EXPENSE \$1,073,770.60



# UHF: problems

■ The major problem that has plagued UHF has been a lack of tv sets able to receive all channels.

The EIA's Jack Wayman puts the number of U capability sets at only six and one-half to seven million. This represents 10 to 12 percent of the approximately 65 million receivers in the U.S.

The all-channel bill, prior to and after its effective date, caused a number of marketing problems.

The FCC estimates that 88 percent of the nation's tv set owners are not within range of a commercial UHF outlet, and that 156 cities with populations of over 100,000, in a total of 28 states, have no access to U telecasting.

As a result, set distributors were fearful that consumers would resist paying an extra \$20 to \$30 for a UHF tuner that they could not use. Manufacturers, however, through cost-cutting, have now reduced fall model prices to no more than \$10 (at the highest) above former VHF-only models.

But prior to the April 30 date, many dealers built up large inventories of VHF-only sets.

The EIA estimates that about 750,000 of these receivers are still on hand, and will not pass through the pipeline until November. Therefore, the big advertising push for UHF models should occur in conjunction with the Christmas season. It will then be January before the first sales results of the all-channel bill can be measured.

To provide additional relief to the situation, the FCC and other groups are pressing for a temporary end to the federal 10 percent excise tax. This would offset the price rise due to the inclusion of the UHF tuner. If relief is not granted, the FCC notes, "within the next five years an estimated \$434 million will be spent by consumers who cannot use the extra UHF tuner."

The House Ways and Means Committee is expected to consider removing the excise tax. But despite a great deal of support, industry sources report that passage of such relief appears to be dim.

Since only 10 to 12 percent of the nation's receivers now have a U capability, this total will be boosted sharply each year as all-channel sets move into viewers' homes.

Based on the eight million figure of tv sets manufactured in 1963, the EIA estimates set production will increase by one million each year for the next three years. This would mean 30 million all-channel receivers produced between 1964 and 1966.

The FCC's commissioner Lec, however, is glowingly optimistic. He predicts 15 million tv receivers will be sold this year alone!

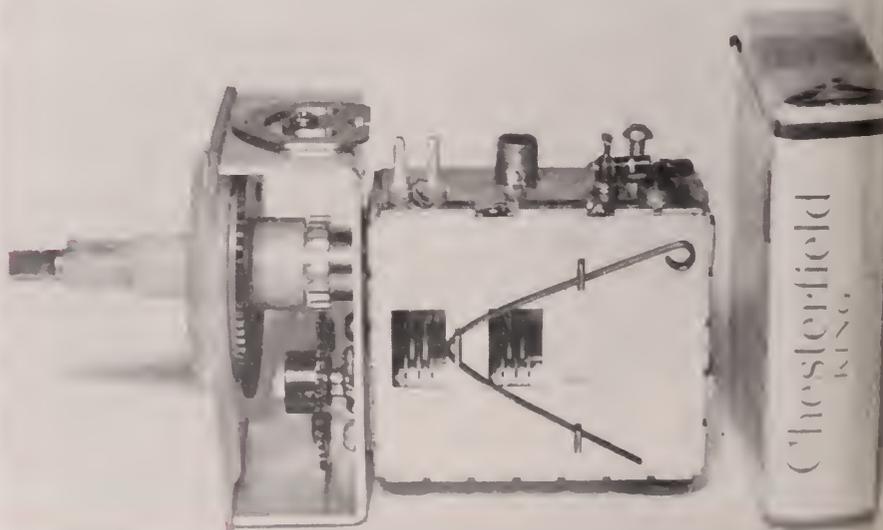
## UHF Programing

A second problem has been programing. The independent UHF operator faces the very real question of how to fill air time without benefit of a network affiliation.

This difficulty was a significant factor in the demise of many U facilities during the 1950s. Although some factors have changed for the better since then, programing still poses an acute problem.

The FCC noted the importance of this question when it "invited" representatives of the three networks to discuss making programs available to UHF outlets in intermixed markets. The commission is especially concerned with such availability for new U stations.

The FCC's proposals were twofold: a suggestion that networks share their programing or affiliation



A new detent tuner, designed by the Sickles division of General Instruments, mechanically "locks in" a station's signal, and makes UHF tuning similar to VHF channel selection. The tiny detent device has not been available for UHF sets since the early 1950s.

# and prospects

in certain markets, and that network shows not cleared by affiliates be made available to independent stations in the same markets.

Under the first proposal, which is opposed by the networks, there seems little that the FCC can do to compel the networks to share their affiliations or programs.

The second proposal has actually been practiced for some time by a number of stations. It works this way: if a particular series is not cleared by an affiliate, an independent operator can get permission from the show's sponsor to telecast the programs. Of course, such factors as payment have to be agreed upon.

The networks at least tacitly approve of this course of action, probably because there is little non-cleared programming available in any given market.

Today, unlike the early '50s, there is a great reservoir of off-network series and film packages available to stations. These, together with inexpensive live programs and specialized appeal shows aimed at ethnic groups, will probably constitute the independent UHF fare.

SPONSOR's contributing editor, Dr. John Thayer, assistant manager of market reports for American Research Bureau, suggests that "the real answer may lie in the stations' hiring of creative people."

Certainly, U operators are giving a great deal of thought to the programming problem, and a number of outlets see sports as the answer.

As previously mentioned, WUHF Milwaukee broadcasts live sports as its primary type of programming.

The nation's next new independent U, WIHS-TV Boston, plans a unique combination of educational and commercial programming, and sees sports in its future.

Licensed to the non-profit Catho-

lic Television Center Corp., the station is targeted to open on channel 38 in September.

Plans call for its operation as a commercial facility from 3 p.m. to late evening signoff, while presenting shows of a religious and educational nature between 9 a.m. and 3 p.m. A daily total of 15 hours of programming is scheduled.

The Hub City's first U has already bought a hefty package of 750 films from Warner Bros., plus numerous off-network syndicated series from United Artists and MCA.

Three films, sandwiched around several syndicated programs, are planned during the commercial period each day.

As the station develops its program format and builds its audience, it plans to add sports, drama and discussion shows to its lineup.

"We're starting small," says Austin Harrison, general manager of the station, ". . . but we have quite a number of irons in the fire, and I feel sports eventually will be one of our big activities."

Another broadcaster taking a long, hard look at the program situation is Kaiser Broadcasting.

The group has a big stake in the future of UHF (SPONSOR, May 11, p. 38) for it is building stations in

Detroit, Corona (Los Angeles) and San Francisco. Kaiser was recently granted a CP for channel 41, Burlington, N.J., (Philadelphia) and also has an application pending for a station in the Chicago market.

The organization is carefully studying the needs of each of its communities. At WKBD Detroit, targeted for early 1965, Kaiser sees sports as the hallmark of the station. It is still making evaluations in its other markets.

Typified by the Spanish-language outlets in Los Angeles and San Antonio, Washington's Negro-oriented station and the multiple ethnic appeal of Chicago's channel 26, "specialized programming" will play an increasingly important role in UHF's future. And this is an area that sponsors will view closely.

"We in advertising are going to be looking for such specialized audiences with increasing keenness in the years ahead," states Kenyon & Eckhardt's Stephens Dietz.

A concurring opinion is that of John Cook of Spot Time Sales, rep for the Chicago ethnic outlet. He declares: "National, regional and local advertisers, aware of the type of viewer who buys a specific product, can now literally speak to him in his own language."

## Total Revenues, Expenses, and Income For 83 UHF Stations

(In Millions of Dollars)

	1962	1961	Percent change 1961-1962
Broadcast Revenues	\$34.4	\$31.4	+ 13.8
Broadcast Expenses	33.5	32.0	+ 7.9
Broadcast Income (before Federal income tax)	.9	(.6)	+250.0

Source: FCC financial tv report, 1963.

( ) denotes loss for 1961



Another exponent of ethnic UHF is Edwin Cooperstein, president of WNJU-TV Linden, N.J., which is set to go on the air in early 1965.

Planning "quality ethnic" shows aimed at the New York area's large Spanish, Negro, Italian and Jewish populations, Cooperstein says, "We have found good reception at major agencies for our concepts, and have already signed contracts with several national sponsors. We feel a major portion of our nighttime programing will be sold before we open."

During the day, WNJU's programs will be largely New Jersey news available for sponsorship by regional and local advertisers.

A mixture of Negro-oriented and foreign-language programing will be the fare offered by WJMY Allen Park, Mich., when it returns to the air "around the first of next year," according to John Porterfield, recently named manager of the station. Specific details are now being worked out.

Porterfield also told SPONSOR that United Broadcasting (the station's new owner) will seek FCC approval to move the channel 20 facility to a Detroit location.

## Other UHF Problems

*Sales.* Attracting sponsorship to the smaller UHF viewing audience poses several problems to the U broadcaster. Stations may find it necessary to offer various package and discount plan inducements.

A cheaper rate card will certainly be one of UHF's prime attractions. For example, the regional or local firm with a limited budget may find U outlets an attractive buy.

Commissioner Lee sees an "important upsurge" in local advertising, "particularly in the larger markets."

"More competition," he adds, "will undoubtedly reduce rates in those markets where there has been a limited number of facilities."

For example, Cooperstein of WNJU points out that his station's

rates are about 75 percent less than the least-expensive time that can be bought on a VHF facility in the New York market.

Also, his station will be equipped with color slide, tape and film broadcast facilities and, adds Cooperstein, "we do not envision extra charges for color."

It is estimated that it takes a period of five years for a UHF station to reach a profitable level of operation. Therefore, new U operators must be able to survive several years of red ink operations before they can hope to turn the profit corner.

*Transmitting and receiving equipment.* Until very recently, there has been little incentive for manufacturers to beef up UHF broadcast equipment, which in some respects was not up to VHF quality.

Costs, with the possible exception of transmitters, were comparatively the same for both U and V equipment. But at the NAB convention, RCA introduced a new vapor-cooled klystron transmitter that, according to the manufacturer, simplifies the device's complex tube cooling system. The cost of this transmitter is in the same price range as its VHF counterpart.

Prior to its enactment, most set manufacturers opposed passage of the all-channel bill. But after its adoption, they have cooperated fully through the EIA in preparing for an orderly transition in the production of UHF-VHF equipped sets.

They are now also carefully scrutinizing home receiver equipment. Meanwhile, parts manufacturers have been at work to improve home receiver reception, especially the UHF tuner and antenna.

The standard VHF detent tuner, which mechanically "locks in" a channel, has been absent from UHF equipment since the very early days of U telecasting. Instead, a viewer has had to use a continuous turn tuner to locate a U station's signal.

An improved detent tuning mechanism, that makes UHF tuning similar to VHF, has been designed by the Sickles division of General Instruments, and by Oak manufacturing.

Sickles, the nation's leading producer of tuners (over 80 percent of

the market at year-end 1963), has found mixed reception from set producers for the detent device. Receiver manufacturers are interested in the tuner for the more expensive models. But with cost-cutting the predominant philosophy in the more competitive, less expensive lines, producers are less enthusiastic.

Sickles has also designed two new tuners: an improved version of their transistorized model (less ghosting, more frequency stability); and the "Rembrandt," designed for easier tuning for UHF color.

Industry sources look for further developments in the loop (indoor) antenna, which as yet does not have the reception capabilities of the rabbit ear VHF antenna.

*Propagation characteristics.* A "natural problem" is the way engineers term the shorter reach of the UHF signal, which travels, they say, only as far as the horizon (30 to 35 miles). Comparatively, the VHF signal reaches about 60 miles from its transmitter site.

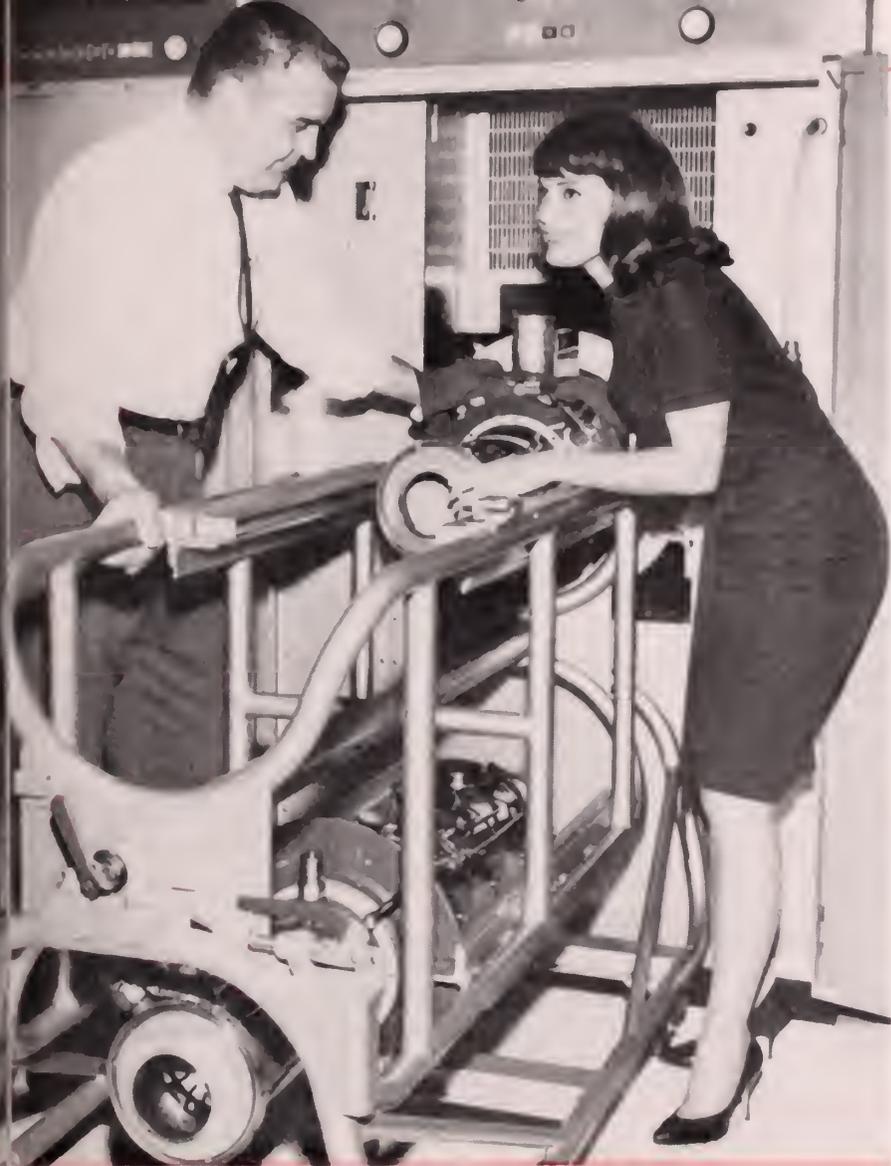
As a result, a flagrant piece of misinformation was spread about UHF to the effect that it was not capable of serving a particular metro area effectively.

A two-year study into this subject was made by the FCC in the "cavernous" New York City area. Operating on channel 31, the commission made more than 5000 measurements of the station's signal. The FCC reached the unanimous conclusion that there is no significant difference in the signal quality of the V and the U within a 25-mile radius — which was the extent of the test.

There are some UHF operators who point out that their broadcast signals travel far beyond the 35-mile figure.

*CATV.* During the past few years, community antenna systems, with little fanfare, have mushroomed into a \$50 million a year business.

There are now 1295 CATV systems, largely located in mountainous, or otherwise inaccessible "grass roots" areas. Growth has been so rapid, that there is serious concern that continued expansion poses a threat to UHF's growth in smaller markets.



RCA's recently introduced vapor-cooled klystron UHF transmitter is demonstrated by Tom Mullowney (l), of the broadcast and communications products division, and Anita Eurbank of Northwestern University. The 250-pound tube slides out onto a specially-designed carriage that revolves to permit a fresh tube to be placed into position.

At the recent convention of the National Community Television Assn., an unexpected development was the encouragement given to cable system owners to enter the broadcast field. Speaker after speaker suggested that CATV owners apply for UHF licenses in communities presently without local video service.

High point was the speech by FCC commissioner Frederick Ford. He noted that, contrary to the considerable stress that has been placed on the limitation or containment of CATV to allow full development of UHF, a possible alignment of the two to aid all-channel operations may be feasible.

"Let me pose to you what very well may be a solution to one of

the basic problems we face of giving urban areas the choice of service with no loss of service to rural areas," he said.

"How many of you," the commissioner asked rhetorically, "would establish UHF stations and carry them on your CATV systems, if the commission rules permitted it?"

Commissioner Ford pointed to the possible modification of FCC rules and a liberalization of the number of U stations permitted one owner. Such revision could result in the "immediate construction of hundreds of UHF stations," he declared.

*Special FCC committee.* To further delve into UHF's problems and their possible solutions, the FCC, in 1963, authorized the formation of

an industry advisory committee known as the Committee for the Full Development of All-Channel Broadcasting.

Membership includes representatives of the three major networks, ad agencies, the EIA, NAP, AMST, engineers, etc. The committee is divided into three groups: a subcommittee concerned with equipment and technical rules, a second looking into station operations and program availability, the last one concerned with consumer information.

During the anticipated life of the committee (two years from inception), it will continue to conduct meetings and make recommendations to the commission.

From a strictly dollars-and-cents standpoint, UHF outlets have never been healthier. The latest FCC financial report, issued in late 1963, stated that "UHF stations as a group reported the highest revenues in their history," despite the fact that there were many more UHF stations on the air in earlier years.

In 1962, 83 UHF stations reported total revenues of \$34.4 million, or an average per station of about \$415,000. (In 1954, with 125 UHF stations reporting a total of \$25.4 million, the average per station was \$203,000.) This was only the second year in which UHF stations as a group showed a profit — \$900,000 (\$300,000 in 1960).

The report notes that 57 percent of U stations reported profitable operations, but no station reported profits of more than \$300,000. This contrasts with the previous year when only 40 percent of UHF outlets reported profits.

But the fact remains that caution is the byword in the industry. Sponsors and potential UHF operators are closely watching the newer Us as more and more all-channel receivers enter homes.

Industry sources estimate that perhaps 120 new UHF outlets will open during the next five years. This is not a substantial total in view of the many frequency allocations still available. But it does represent a 150 percent improvement over the present number of UHF stations, 11 years after the medium first began. ♦

A pioneer looks back to the early '50s when nearly insurmountable problems plagued U operators. A lot of misunderstanding still exists, he notes

■ In attempting to write about UHF television, I shall, of necessity, have to approach it from a personal basis, condensing more than a decade of day-to-day living with various tv channels into relatively few paragraphs.

The problems that UHF is overcoming today are in many ways similar to problems faced in the early days of radio and VHF.

For example, radio's pioneers slotted the frequencies they used into low, medium and high categories. They assumed that the bands above three megacycles were impossible to use. Later, this radio space was utilized and the arbitrary line of demarcation was moved up to 30 megacycles (the start of the VHF bands).

The engineering difficulties involved here have, of course, also long been overcome, as was the gap that existed between channels 6 and 7. This gap in the megacycle range was so wide that for a time the best technical brains in the industry believed that channel 7 could not be used.

Today, with the benefit of hindsight, any competent electronic engineer will tell you that the difference in propagation characteristics between channels

found that our NBC network lineup, our first run feature films and our four hours daily of local, live programs are an indispensable part of our local scene. We note that even ARB and Njelsen seem to concur, although congressman Harris hasn't published his audience measurements of our area, yet.

This one handicap — the political or economic problem of lack of receiver circulation — has afflicted UHF stations all over the country.

Perhaps all of us are familiar with the fate of the show that gets a low rating. The same thing can happen to a station. When the FCC opened up channels 14 through 83, there were already some 15 million sets in public hands that could not tune in to these frequencies. Naturally, this placed an operator on these channels at a serious disadvantage, particularly when the operator had to pay the going price in his market for film, power, equipment, wages, etc. In short, he had to have a lot of unusual things going for him before he could hope to turn the corner to profitability. The wonder is not that many UHF stations failed, but that some outlets survived.

So don't let anyone tell you that there are insurmountable *technical* problems with UHF.

Yes, propagation is less effective at the higher frequencies, just as in the VHF band. But the FCC has allowed UHF channels to radiate more power, in order to compensate for this deficiency.

The latest transmitting equipment is as efficient as anything made for the lower channels, and receiver sensitivity is, at long last, getting enough attention from manufacturers so that substantial improvements in front-end tuning are being made.

## Day-to-day living

6 and 7 is much more dramatic than the difference between channels 13 and 14.

With the development of better technology, we then crossed another man-made barrier: the line at the top of the very high frequencies — 300 megacycles — which brings us to UHF.

Obviously, the boundaries of radio spectrum usage are only as great and unyielding as are the limitations on human skill and need. When we have really wanted to use more space, we have done it.

There is nothing strange or mysterious about UHF, any more than there was about the so-called high band channels a dozen years ago. The only real difference is that most tv sets made in this country have not been equipped with the tuners necessary to receive our frequencies. It's as simple as that, although this little difference has been the cause of much discussion, heartache and misinformation.

For example, I have witnessed men of integrity parroting the most fantastic and unfounded illusions about UHF; I have seen engineering brains in this field state that my station was not capable of serving our area.

But the people of western New England have

While much had been made of the supposedly dramatic "technical deficiencies" of the higher frequencies; no one has come forth with the story on the many technical *advantages* of using these channels.

The famous TASO report is perhaps the most damaging of all the documented misinformation that has been circulated, but this report contains the admission that it did not attempt to study the advantages of UHF.

These advantages include a complete freedom from the annoyance of 'airplane flutter,' almost complete freedom from 'ignition noise' and no disturbance by diathermy machines. Perhaps most important, the report mentions nothing about the great difference in what is called multipath between the VHF channels and the UHF channels. This is the matter of ghosting caused by reflected signals from buildings or terrain. The UHF signal, being of shorter wave length, tends to bounce more clearly. This happy state actually makes UHF better in 'canyon' cities than the VHF channels that have long been in use in such areas.

These are all advantages from the point of view of the public; but there are some merits that the broadcaster himself can envision. Towers for UHF antennas

can be less expensive than for the massively heavy antennas required for VHF channels. And present design of transmitters points to the possibility of vastly cheaper amplifying equipment for UHF than the older channels.

The ultimate criterion of UHF's technical acceptability performance can be measured only in the market place of public recognition.

Those UHF broadcasters who have had a fighting chance by virtue of program availability have all been successful. But where good programming was unavailable, or already offered by an established V channel in the same area, the public had little incentive to tune to the U station. And this is a problem that all stations face, regardless of their channel numbers.

It should be pointed out that Lady Luck can contribute immeasurably to the success of a fledging UHF broadcaster. Luck played an important role when we began operations back in 1953, when we managed to overcome a number of severe economic problems.

We were lucky in that there was only one VHF station on the air in our region when we started. Thus, we were able to obtain, right at the outset, a substantial number of excellent network programs on an exclusive basis. We were fortunate in that any viewer interested in watching either CBS' or NBC's programming had to tune in to a UHF station.

We were also lucky in that our stockholders viewed our station not as a get-rich-quick proposition, but as a means of serving and developing our community. And they were willing to put more money into our operation to keep us alive during lean periods. Fortunately, these stockholders will not have to wait until

the next world for their reward. We have paid regular quarterly dividends and year-end extras for the past six years.

Nor have we spared any expense in equipping our plant with the best available equipment. We were one of the first videotape-equipped stations in the country, and we were one of the nation's earliest users of color, locally. And back in the days of *Wide, Wide World*, we did more network originations than any comparable station that I know of. We are one of the very few local stations to have originated simultaneous pickups for all three networks, and we've done it more than once.

We have worked for the recognition given to us by our community (Springfield is our city of license) and the support we have received from national, regional and local advertisers. Every major retail concern in our area is a regular, year 'round patron of our facilities. No national advertising schedule is complete without our station.

I suppose I could go on for some time appearing to "blow my own horn." But I want to put across the point that a UHF station can be successful. However, you must offer what people want to see; you must be willing to persist against the real handicap of "no set circulation" at the outset; and you must be lucky enough to have good people working for you. ♦

## with UHF

By William L. Putnam

President  
Springfield Television Broadcasting Corp.  
(WWLP Springfield, WRLE Greenfield  
and WJZB Worcester, Mass; WKEF  
Dayton, Ohio)

*As working president of Springfield Tv, Bill Putnam not only oversees the policies of four UHF stations, but personally works both before and behind the cameras, makes sales calls and performs such chores as changing his stations' beacon lights. A strong believer in community involvement, he has written and delivered some 4000 editorials during the past five years. His stations have also been in the forefront of tv broadcast innovation: among the first to use videotape, local color-origination equipment, etc. The WWLP Springfield outlet was one of the first U facilities to open in 1953.*





## DIRECTORY

# UHF stations on the air

State-by-state listing of all UHF stations on the air as of August 1, 1964

### ALABAMA

Decatur—WMSL-TV, ch. 23, AP: 102 kw. VP: 189 kw. owner: Tenn. Valley Radio-Tv Corp. (also owns WMSL-AM); reps: Gill-Perna, Clarke-Brown; network: NBC; began operation 1954.

Florence—WOWL-TV, ch. 15, AP: 11.7 kw. VP: 20.9 kw.; owner: Tv Muscle Shoals (also owns WOWL-AM); reps: Gill-Perna, Ochs; network: NBC; began operation 1957.

Huntsville—WAAY-TV, ch. 31, AP: 112 kw. VP: 204 kw.; owner: Rocket City Tv (also owns WAAY-AM); reps: Masla, Dora-Clayton; networks: ABC-CBS; began operation 1959.

Huntsville—WHNT-TV, ch. 19, AP: 324 kw. VP: 600 kw.; owner: No. Ala. Broadcasters; reps: Venard, Torbet & McConnell, Beaver; network: CBS; began operation 1963.

Montgomery—WCOV-TV, ch. 20, AP: 100 kw. VP: 200 kw.; owner: Capital Broadcasting (Sale to WLEX-TV, Inc., pending FCC approval); reps: Venard, Torbet & McConnell, Ayers, Clarke CBS; began operation 1953.

### CALIFORNIA

Bakersfield—KBAK-TV, ch. 29, AP: 48 kw. VP: 117 kw.; owner: Harriscop, Inc.; rep: Young Tv; network: CBS; began operation 1953.

Bakersfield—KERO-TV, ch. 23, AP: 36.2 kw. VP: 72.4 kw.; owner: Time-Life Broadcast; (also owns five AM, four FM, and four other tv stations); rep: Petry; network: NBC; began operation 1953.

Bakersfield—KLYD-TV, ch. 17, AP: 124 kw. VP: 234 kw.; owner: Kern County Broadcasting (also owns KLYD-AM); rep: Blair Tv; network: ABC; began operation 1959.

Fresno—KAIL, ch. 53, AP: 8.7 kw. VP: 16.1 kw.; owner: B. L. Golden; rep: Piano, network: none (independent); began operation 1961.

Fresno—KFRE-TV, ch. 30, AP: 144 kw. VP: 288 kw. owner: Triangle Publications, Radio-Tv Div. (also owns five AM, five FM, and five additional tv stations); rep: Blair-Tv, network: CBS; began operation 1956.

Fresno—KJEO, ch. 47, AP: 100 kw. VP: 200 kw.; owner: Shasta Telecasting (also owns KVIQ-TV Eureka); rep: H-R; network: ABC; began operation 1953.

Fresno—KMJ-TV, ch. 24, AP: 96.8 kw. VP: 192 kw. owner: McClatchy Newspapers (also owns three AM stations and has bought a fourth station subject to FCC approval); rep: Katz, network: NBC; began operation 1953.

Hanford-Fresno—KDAS, ch. 21, AP: 13.07 kw. VP: 20.3 kw.; owner: L. Naron & C. B. Sweeney, rep: none; network: none (independent); began operation 1962.

Los Angeles—KMEX-TV, ch. 34, AP: 60.5 kw. VP: 121 kw.; owner: Spanish International Broadcasting (also owns KWEX-TV San Antonio; has application pending for ch. 66, Paterson, N.J.); rep: Spanish International Network Sales; network: none (independent); began operation 1962.

San Bernardino—KCHU, ch. 18, AP: 4.6 kw. VP: 9.1 kw.; owner: Sun Co. rep: Savalli, Gates; network: none (independent); began operation 1962.

Visalia (Fresno)—KICU-TV, ch. 43, AP: 87.1 kw. VP: 162 kw.; owner: Sierra Broadcasting (also owns KSAN San Francisco, KBIF Fresno); rep: Avery-Knodel; network: none (independent); began operation 1961.

### CONNECTICUT

Hartford—WHCT, ch. 18, AP: 87 kw. VP: 158 kw.; owner: Hartford Phovision (RKO General); (also owns five AM, four FM, and four tv stations); rep: RKO General; network: none (independent); began operation 1960.

New Britain-Hartford—WHNB-TV, ch. 30, AP: 114 kw. VP: 210 kw.; owner: Plains Tv Corp. (also owns WICS Springfield, WCHU Champaign); reps: Young Tv, Kettell-Carter; network: NBC; began operation 1953.

Waterbury—WATR-TV, ch. 20, AP: .94 kw. VP: 9.4 kw.; owner: WATR, Inc. (also owns WATR-AM-FM); reps: Masla, Kettell-Carter; network: ABC; began operation 1953.

### DISTRICT OF COLUMBIA

Washington—WOOK-TV, ch. 14, AP: 162 kw. VP: 274 kw.; owner: United Tv (also owns seven AM, three FM, and one tv station; additionally owns off-air WACH-TV Newport News, is buying off-air WJMY (TV) Allen Park, Mich., and holds CP for WTLF (TV) Baltimore); reps: UBC Sales, Piano; network: none (independent); began operation 1963.

### FLORIDA

St. Petersburg-Tampa—WSUN-TV, ch. 38, AP: 138 kw. VP: 257 kw.; owner: City of St. Petersburg (also owns WSUN-AM); reps: Venard Torbet & McConnell, Ayres; network: ABC; began operation 1953.

### ILLINOIS

Champaign—WCHU, ch. 33, satellite of WICS Springfield.

Chicago—WCIU, ch. 26, AP: 102.5 kw. VP: 190.5 kw.; owner: Weigel Broadcasting; rep: Spot Time Sales; network: none (independent); began operation 1964.

Danville—WICD, ch. 24, satellite of WICS Springfield.

Decatur—WTVP, ch. 17, AP: 110 kw. VP: 200 kw.; owner: Metromedia (also owns

four AM, four FM, and five additional tv stations); rep: Metro Tv Sales; network: ABC; began operation 1953.

La Salle—WEEQ-TV, ch. 35, satellite of WEEK-TV Peoria.

Peoria—WEEK-TV, ch. 43, AP: 186 kw. VP: 371 kw.; owner: West Central Broadcasting (also owns satellite WEEQ-TV La Salle); rep: Katz; network: NBC; began operation 1953.

Peoria—WMBD-TV, ch. 31, AP: 500 kw. VP: 1,000 kw.; owner: Midwest Tv (also owns WMBD-AM-FM); rep: Peters, Griffin, Woodward; network: CBS; began operation 1958.

Peoria—WTVH, ch. 19, AP: 100 kw. VP: 186 kw.; owner: Metromedia (also owns four AM, four FM, and five additional tv stations); rep: Metro Tv Sales; network: ABC; began operation 1953.

Rockford—WTVQ, ch. 39, AP: 77.6 kw. VP: 110 kw.; owner: Winnebago Tv Corp. (Balaban Stations, also owns three AM and four additional tv stations); rep: Blair Tv; network: NBC; began operation 1953.

Springfield—WICS, ch. 20, AP: 155 kw. VP: 309 kw.; owner: Plains Tv Corp. (Balaban Stations, also owns three AM and four additional tv stations); rep: Young Tv; network: NBC; began operation 1953.

### INDIANA

Evansville—WEHT, ch. 50, AP: 108 kw. VP: 200 kw.; owner: Gilmore Broadcasting; rep: Young Tv; network: CBS; began operation 1953.

Evansville—WFIE-TV, ch. 14, AP: 104.8 kw. VP: 200 kw.; owner: WFIE, Inc.; rep: Katz; network: NBC; began operation 1953.

Fort Wayne—WANE-TV, ch. 15, AP: 218 kw. VP: 436 kw.; owner: Indiana Broadcasting (Corinthian Broadcasting); rep: H-R; network: CBS; began operation 1954.

Fort Wayne—WKJG-TV, ch. 33, AP: 144 kw. VP: 263 kw.; owner: WKJG, Inc. (Truth Publishing Co.); rep: Advertising Time Sales; network: NBC; began operation 1953.

Fort Wayne—WPTA, ch. 21, AP: 27 kw. VP: 175 kw.; owner: Sarkes Tarzian; rep: Young Tv; network: ABC; began operation 1957.

Lafayette—WFAM-TV, ch. 18, AP: 26.3 kw. VP: 186 kw.; owner: Sarkes Tarzian; rep: Young Tv; network: CBS; began operation 1958.

Marion—WTAF-TV, ch. 31, AP: 11.8 kw. VP: 21.9 kw.; owner: Northern Indiana Broadcasters; rep: Piano; network: none (independent); began operation 1962.

Muncie—WLBC-TV, ch. 49, AP: 7.08 kw. VP: 14.1 kw.; owner: Tri-City Radio Corp.; rep:

Hahn network ABC CBS NBC began operation 1953

South Bend—WNDU-TV ch 16 AP 141 kw VP 282 kw owner Michiana Telecasting Corp rep Young Tv network NBC began operation 1955

South Bend—WSBT-TV ch 22 AP 249 kw VP 498 kw owner South Bend Tribune rep Raymer network CBS began operation 1952

South Bend-Elkhart—WSJV, ch 28 AP 116 kw 231 kw owner Truth Publishing Co rep Advertising Time Sales network ABC began operation 1954

## IOWA

Fort Dodge—KQTV, ch 21, AP 174.4 kw VP 330.1 kw owner Northwestern Tv Co rep Howard network NBC began operation 1953

## KENTUCKY

Lexington—WKYT-TV ch 27, AP 108 kw 215 kw owner Taft Broadcasting reps Venard Torbet & McConnell Avers network ABC CBS began operation 1954

Lexington—WLEX-TV ch 18, AP 160 kw VP 300 kw owner WLEX-TV rep Raymer network CBS-NBC began operation 1955

Louisville—WLKY, ch 32, AP 120 kw VP 234 kw owner Kentuckiana Tv rep Venard, Torbet & McConnell network ABC began operation 1961

## MARYLAND

Salisbury—WBOC-TV ch 16, AP 100 kw VP 200 kw owner WBOC, Inc rep Venard Torbet & McConnell network ABC CBS NBC began operation 1954

## MASSACHUSETTS

Adams—WCDC ch 19 satellite of WTEN-TV Albany N.Y.

Greenfield—WRLP, ch 32 satellite of WWLP Springfield Mass.

Springfield Holyoke—WHYN-TV, ch 40, AP 120 kw VP 224 kw owner Hampden-Hampshire Corp rep Advertising Time Sales network ABC began operation 1953

Springfield—WWLP ch 22, AP 188.5 kw VP 376 kw owner Springfield Tv Broadcasting reps Hollingsbery, Kettell-Carter network NBC began operation 1953

Worcester—WJZB ch 14 satellite of WWLP Springfield

## MICHIGAN

Saginaw-Bay City—WKNX-TV, ch. 57, AP 95.5 kw VP 174 kw owner Lake Huron Broadcasting rep Gill-Perma network CBS began operation 1953

## MISSOURI

Poplar Bluff—KPOB-TV ch 15, satellite of WSIL-TV, Harrisburg Ill.

## NEW YORK

Binghamton—WBJA-TV, ch 34, AP 102 kw VP 204 kw owner WBJA-TV Inc rep Savalli Gates network ABC began operation 1962

Binghamton—WINR-TV ch 4 AP 63.5 kw VP 288 kw owner Binghamton Press (Gannett) rep H.R. network NBC began operation 1957

Elmira-Corning—WVEY-TV ch 18 satellite of W3YR-TV Syracuse

## NORTH CAROLINA

Asheville—WISE-TV, ch 62 AP 12 kw VP 24 kw owner WISE-TV Inc (Thomas Radio-Tv Enterprises) rep none network NBC began operation 1953

## OHIO

Akron—WAKR-TV, ch 49 AP 107 kw VP 213 kw owner Summit Radio (Belmont Journal Publishing—John S Knight) rep Raymer network ABC began operation 1953

Lima—WIMA-TV ch 35, AP 117 kw VP 219 kw owner WLOK Inc rep Meeker network ABC NBC began operation 1953

Youngstown—WFMJ-TV ch 21 AP 89.5 kw VP 178 kw owner Vindicator Printing Co rep Blair Tv network NBC began operation 1953

Youngstown—WKBN-TV ch 27 AP 234 kw VP 462 kw owner WKBN Broadcasting rep Raymer network CBS began operation 1953

Youngstown—WYTV ch 33 AP 105 kw VP 209 kw owner Youngstown Tv (Communications Industries Corp) rep Young Tv network ABC began operation 1961

Zanesville—WHIZ-TV ch 18 AP 81 kw VP 148 kw owner Southeastern Ohio Tv rep Savalli Gates network ABC NBC began operation 1953

## PENNSYLVANIA

Erie—WSEE ch 35 AP 95.5 kw VP 191 kw owner Great Lakes Tv rep Meeker network CBS began operation 1954

Harrisburg—WHP-TV ch 21 AP 224 kw VP 447 kw owner WHP Inc rep Blair Tv network CBS began operation 1953

Harrisburg-York-Lebanon—WTPA, ch 27 AP 213 kw VP 426 kw owner Newhouse Broadcasting rep Harrington Righter & Parsons network ABC began operation 1953

Johnstown—WARD-TV ch 56 AP 98 kw VP 178 kw owner Rivoli Realty Co rep Weed Tv network CBS began operation 1953

Lancaster-Lebanon—WLYH-TV ch 15 AP 69 kw VP 130 kw owner Triangle Publications (Radio-Tv Div) rep Blair Tv network CBS began operation 1953

Scranton - Wilkes-Barre—WDAU-TV, ch 22, AP 53.7 kw VP 53.7 kw owner Taft Broadcasting rep Pety network ABC began operation 1954

Scranton - Wilkes-Barre—WNEP-TV ch 16 AP 53.7 kw VP 53.7 kw owner Taft Broadcasting rep Pety network ABC began operation 1954

Wilkes-Barre - Scranton—WBRE-TV ch 23 AP 302 kw VP 589 kw owner WBRE-TV Inc rep Katz network NBC began operation 1953

York—WSBA-TV ch 43 AP 66.1 kw VP

117 kw owner Susquehanna Broadcasting rep Blair Tv network CBS began operation 1953

## SOUTH CAROLINA

Anderson—WAIM-TV ch 41 AP 71.1 kw VP 170 kw owner Wilcox E Hall rep DeVey Darrallay network ABC CBS began operation 1953

Columbia—WISN-TV ch 16 AP 17.1 kw VP 174 kw owner First Carolina Corp rep Raymer network ABC began operation 1961

Columbia—WCHK-TV, ch 19 AP 122 kw VP 244 kw owner Palmetto Radio Corp rep Meeker Avers network CBS began operation 1953

## TENNESSEE

Knoxville—WTVF ch 26 AP 150 kw VP 316 kw owner South Central Broadcasting rep Savalli/Gates network ABC began operation 1953

## TEXAS

San Antonio—KWEX-TV ch 41 AP 6 kw VP 11 kw owner Spanish International Broadcasting Co owns KMEZ-TV, Los Angeles rep Spanish International Network Sales network none (independent) began operation 1955

## WASHINGTON

Pasco-Kennewick-Richland—KEPR-TV ch 19 satellite of KIMA-TV Yakima

Richland—KNDU ch 25 satellite of KNDU Yakima

Yakima—KIMA-TV, ch 29 AP 10.5 kw VP 105 kw owner Cascade Broadcasting Co reps Young Tv Moore network CBS-NBC began operation 1953

Yakima—KNDU ch 23, AP 134.9 kw VP 250 kw owner Columbia Empire Broadcasting rep Avery Knudsen network ABC began operation 1959

West Virginia Parkersburg—WTAP-TV ch 15 AP 10.5 kw VP 19.5 kw owner Zanesville Publishing Co rep Savalli/Gates network CBS ABC NBC began operation 1953

## WISCONSIN

Madison—WKWT-TV ch 27 AP 187.1 kw VP 200 kw owner Midcontinent Broadcasting Co rep Young Tv network ABC began operation 1953

Madison—WMTV, ch 15 AP 113.5 kw VP 230 kw owner Wisconsin Valley Tv Corp (Lee Stations) reps Meeker Hyatt network NBC began operation 1953

Milwaukee—WUHF, ch 18, AP 128 kw VP 256 kw owner WXIX Inc rep Palmetto network none (independent) began operation 1959

**UHF stations that have suspended operations, but have not turned in their licenses**

## ALABAMA

Montgomery—WABT-TV ch 12 kw owner Montgomery Independent Television Co N. Baskett



## DIRECTORY

### CALIFORNIA

Los Angeles—KIIIX, ch. 22, owner: Central Broadcasting Corp.

Sacramento—KVUE, ch. 40, owner: Capitol Tv Co.

San Francisco—KSN, ch. 32, owner: S. H. Patterson.

### CONNECTICUT

Bridgeport—WICC-TV, ch. 43, owner: Conn.-New York Broadcasters.

### FLORIDA

Miami—WGBS-TV, ch. 23, owner: Storer Broadcasting Corp.

Pensacola—WPFA-TV, ch. 15, owner: estate of Charles W. Lamar.

### GEORGIA

Atlanta—WATL-TV, ch. 36, owner: Rounsaville Stations.

### ILLINOIS

Bloomington—WBLN, ch. 15, owner: WBLN, Inc.

### KANSAS

Salina—KSLN-TV, ch. 34, owner: Prairie States Broadcasting.

### KENTUCKY

Louisville—WEZI, ch. 21, owner: Mid-America Broadcasting.

### MASSACHUSETTS

Cambridge—WTAO-TV, ch. 56, owner: Harvey Radio Labs.

### MICHIGAN

Allen Park (Detroit)—WJMY, ch. 20, owner: United Broadcasting.

### MISSISSIPPI

Meridian—WCOC-TV, ch. 30, owner: Mississippi Broadcasting.

### NEW JERSEY

Asbury Park—WRTV, ch. 58, owner: Rust Craft Broadcasting.

### NORTH CAROLINA

Charlotte—WUTV, ch. 36, owner: Century Advertising.

### OHIO

Ashtabula—WICA-TV, ch. 15, owner: Radio Enterprises of Ohio.

Dayton—WKEF, ch. 22, owner: Springfield Tv. Target date September, 1964.

### OKLAHOMA

Tulsa—KCEB, ch. 23, owner: Elfred Beck.

### OREGON

Portland—KHTV, ch. 27, owner: Bernard B. Cantor, trustee.

### PENNSYLVANIA

Allentown—WFMZ-TV, ch. 67, owner: Penn-Allen Broadcasting.

Bethlehem—WLEV, ch. 51, owner: Steinman Stations.

Harrisburg—WDTV, ch. 71, owner: James A. McKenna Jr. Stations.

Lock Haven—WBPZ-TV, ch. 32, owner: Lock Haven Broadcasting.

Philadelphia—WPCA-TV, ch. 17, owner: Aaron J. Katz.

Pittsburgh—WAND-TV, ch. 53, owner: Greer Stations.

Pittsburgh—WENS, ch. 22, owner: Telecasting, Inc.

Scranton—WTVU, ch. 44, owner: Appalachian Co.

### RHODE ISLAND

Providence—WNET, ch. 16, owner: Channel 16 of Rhode Island.

### TEXAS

Corpus Christi—KIII, ch. 22, owner: South Texas Telecasting.

Houston—KNUZ-TV, ch. 39, owner: KNUZ Tv Co.

Midland—KDCD-TV, ch. 18, owner: Midland Telecasting.

### VIRGINIA

Danville—WBTM-TV, ch. 24, owner: Piedmont Broadcasting.

Newport News—WACH-TV, ch. 33, owner: United Broadcasting.

### WEST VIRGINIA

Charleston—WKNA-TV, ch. 49, owner: J. L. Smith, Jr.

Milwaukee—WCAN-TV, ch. 24, owner: Lou Poller.

## CPs granted by FCC for UHF stations — to Dec. 31, 1963

### ALABAMA

Birmingham—WBMG, ch. 42, AP: 8.9 kw. VP: 16.6 kw.; owner: Winston-Salem Broadcasting; target date unknown.

Tuscumbia—WVNA-TV, ch. 47, AP: 110 kw. VP: 220 kw.; owner: E. H. Darby; target date unknown.

### CALIFORNIA

Corona (Los Angeles)—KICB, ch. 52, AP: 95 kw. VP: 190 kw.; owner: Kaiser Broadcasting; target date unknown.

San Francisco—KBAY-TV, ch. 20, AP: 81.8 kw.; VP: 151 kw.; owner: Bay Tv; target date unknown.

San Francisco—KFOG-TV, ch. 44, AP: 7.5 kw. VP: 12.6 kw.; owner: Kaiser Broadcasting; target date unknown.

### CONNECTICUT

New Haven—WELI-TV, ch. 59, AP: 10.2 kw. VP: 19.5 kw.; owner: Connecticut Radio; target date unknown.

### ILLINOIS

Chicago—WOGO-TV, ch. 32, AP: 100 kw. VP: 200 kw.; owner: Television Chicago (Balaban Stations & Transcontinental Properties); target date unknown.

Chicago—WSNS, ch. 44, VP: 167 kw. VP: 250 kw.; owner: Essabess Tv Associates; target date unknown.

### KENTUCKY

Ashland—WALN-TV, ch. 59, AP: 130 kw. VP: 250 kw.; owner: Polan Industries; target date unknown.

Newport—WNOP-TV, ch. 74, AP: 8.7 kw. VP: 17.4 kw.; owner: Tri-City Broadcasting; target date unknown.

### MARYLAND

Baltimore—WTLF, ch. 18, AP: 12.6 kw. VP: 21.4 kw.; owner: United Broadcasting; target date unknown.

### MASSACHUSETTS

Boston—WIHS-TV, ch. 38, AP: 123 kw. VP: 245 kw.; owner: Archdiocese of Boston; target date fall, 1964.

### MICHIGAN

Detroit—WKBD, ch. 50, AP: 112.5 kw. VP: 225 kw.; owner: Kaiser Broadcasting; target date Jan. 1, 1965.

### MISSISSIPPI

Jackson—WJAQ-TV, ch. 25, AP: 120 kw. VP: 240 kw.; owner: McLendon Telecasting; target date unknown.

### NEW JERSEY

Linden (Newark)—WNJU-TV, ch. 47, AP: 100 kw. VP: 200 kw.; owner: New Jersey Tv Broadcasting; target date early 1965.

### PENNSYLVANIA

Erie—WEPA-TV, ch. 66, AP: 97.7 kw. VP: 195 kw.; owner: WEPA-TV Inc.; target date unknown.

Philadelphia—WGTI, ch. 23, AP: 138 kw. VP: 276 kw.; owner: Bernard Rappaport; target date unknown.

Philadelphia—WIBF-TV, ch. 29, VP: 1150 kw.; owner: William L. Fox; target date unknown.

### TEXAS

Austin—KVET-TV, ch. 24, AP: 9.3 kw. VP: 18.6 kw.; owner: Austin Broadcasting Co. target date unknown.

Austin—KXTN, ch. 67, VP: 77.5 kw.; owner: Texas Longhorn Broadcasting Corp.; target date unknown.

Dallas—KAEI, ch. 29, AP: 53.7 kw. VP: 107

kw owner Automated Electronic timing date unknown

Nacogdoches KTES ch 19, AP 9 12 kw VP 18.6 kw owner G P Siggins target date unknown

#### PUERTO RICO

San Juan—WTSJ ch 18, AP 100 kw VP 200 kw owner Antilles Broadcasting Corp, target date August, 1964 (English language programming)

### CPs granted by the FCC since Jan. 1, 1964

#### CALIFORNIA

San Diego—ch 39 owner San Diego Telecasters, target date unknown

Santa Rosa—ch 50 owner Santa Rosa Enterprises, target date unknown

#### DISTRICT OF COLUMBIA

Washington—WDCATV, ch 20, AP 300.1 kw VP 600.2 kw owner Capital Broadcasting, target date unknown

#### FLORIDA

Jacksonville—WJKS-TV, ch 36, AP 250 kw VP 500 kw owner Rust Craft Broadcasting, target date unknown

#### NEW JERSEY

Burlington (Philadelphia)—ch 41, owner Kaiser Broadcasting, target date unknown

Wildwood—WCMC-TV, ch 40, AP 1.4 kw VP 8 kw owner Francis J. Matrangola, target date unknown

#### PUERTO RICO

Mayaguez—WGMZ, ch 16, owner Antilles Broadcasting Corp, target date late 1964 (satellite of WTSJ San Juan)

Ponce—WPSJ, ch 14, owner Antilles Broadcasting Corp, target date late 1964 (satellite of WTSJ San Juan)

### 1963 tv applications for new UHF stations still pending FCC action

#### ALABAMA

Birmingham—ch 48, applicant Chapman Radio & Tv Co (owner of WCRT-AM-FM Birmingham)

Fairfield (Birmingham)—ch 54, applicant Symphony Network Association

Huntsville—ch 19, applicant Smith Broadcasting Inc

Huntsville—ch 19, applicant North Alabama Broadcasters (principal Charles F. Grisham is vice president of WAPI-AM-FM-TV Birmingham)

Tuscaloosa—ch 45, applicant Television Broadcasting Circuits

#### CALIFORNIA

Fontana (Los Angeles)—ch 40, applicant International Panorama Tv

Gausti (Los Angeles)—ch 40, applicant Broadcasting Service of America

Sacramento—ch 40, applicant Camellia City Telecasters

San Bernardino—ch 46, applicant The Mobile Chapel

San Francisco—ch 26, applicant Automated Electronic

#### FLORIDA

Gainesville—ch 20, applicant Platinum Coast Broadcasters

Melbourne—ch 37, applicant Mel Eau Broadcasting (owner of WDFD-Div. City and WMEG Eau Claire, Fla.)

Miami—ch 33, applicant Gem Broadcasting

Miami—ch 33, applicant Supreme Broadcasting (owner of WJMR-AM-TV and WRCM-FM New Orleans, and has interest in WORA-TV Mayaguez, WFQM-FM and WKYN San Juan, and WIVI-TV St. Croix, V.I.)

#### GEORGIA

Atlanta—ch 36, applicant Supreme Broadcasting (owner of WJRM-TV and WRCM-FM New Orleans, and has interest in WORA-TV Mayaguez, WFQM-FM and WKYN San Juan, and WSVI-TV St. Croix, V.I.)

#### ILLINOIS

Chicago—ch 38, applicant Chicagoland Tv (50 percent principal Thomas L. Davis is general manager of WAAF Chicago and has an interest in WBOW Terre Haute and WHUT Anderson, Ind.)

Chicago—ch 38, applicant Kaiser Broadcasting (owner of KHVH-AM-TV Honolulu, KHJK-TV Hilo, KICB-TV Corona, Los Angeles, KFOG-TV FM San Francisco and WKBD-TV Detroit)

Chicago—ch 38, applicant Warner Bros. Pictures

Springfield—ch 26, applicant Midwest Tv (owner of WMBD-AM-FM-TV Peoria and WCIA-TV Champaign)

Springfield—ch 26, applicant Springfield Telecasting (has interest in KVOR Colorado Springs, and KTUR Turlock)

#### INDIANA

Anderson—ch 26, applicant B. J. Wheat

Indianapolis—ch 39, applicant American Tv & Public Information Service

#### KENTUCKY

Lexington—ch 40, applicant Bluegrass Broadcasting (owner of WCMI-AM-FM Ashland, WFKY Frankfort, WVLK-AM-FM Lexington, and WHOO-AM-FM Orlando)

#### LOUISIANA

Baton Rouge—ch 28, applicant J. A. Fortenberry (owner of WFFF Columbia and WFOR Hattiesburg, Miss.)

#### MARYLAND

Baltimore—ch 72, applicant Erway Tv

#### MASSACHUSETTS

Boston—ch 44, applicant Integrated Communications Systems

Boston—ch 44, applicant Grand Artists Broadcasting

#### MISSISSIPPI

Hattiesburg—ch 17, applicant Newmark, Inc (owner of WFFF Columbia and WFER Hattiesburg, Miss.)

#### MISSOURI

St. Louis—ch 30, applicant Central Broadcasting (owner of WJLY, Albany, N.Y., and WJNO Marion, Tenn.)

#### NEW HAMPSHIRE

West Lebanon—ch 26, applicant Green Valley Television

#### NEW JERSEY

Burlington (Philadelphia)—ch 41, applicant Kaiser Broadcasting (owner of KHVH-AM-TV Honolulu, KHJK-TV Hilo, KICB-TV Corona, Los Angeles, KFOG-TV FM San Francisco, and WKBD-TV Detroit)

Paterson—ch 66, applicant W. F. Fisher, Bartel Terp (owner of KCBQ San Diego, WADO New York, and WIKY Milwaukee)

Paterson—ch 66, applicant American International Broadcasting (owner of KMLN-TV Los Angeles, and KIVEX-TV San Antonio)

Paterson—ch 66, applicant Train Tel Corp

#### NEW YORK

Bayshore—ch 75, applicant Long Island Video (owner of WBIS-TV, N.Y.)

Buffalo—ch 24, applicant Ultravision Broadcasting

Buffalo—ch 29, applicant WEBR, Inc (owner of WEBR-AM-FM Buffalo)

Utica—ch 54, applicant P. H. Inc (owner of WMFM Utica)

#### OHIO

Cleveland—ch 19, applicant Cleveland Broadcasting (owner of WERE-AM-FM Cleveland, WLED-AM-FM Sandusky, and KFAC-AM-FM Los Angeles)

Cleveland—ch 65, applicant Cleveland Telecasting (has interest in WDBN Barberstown and KJWB Houston)

Cleveland—ch 65, applicant Superior Broadcasting

Cleveland—ch 65, applicant Grand Artists Broadcasting

Dlyto—ch 44, applicant Taffi Broadcasting (owner of WKRC-AM-FM-TV Cincinnati, WTVN-AM-FM-TV Columbus, WBRC-AM-FM-TV Birmingham, WXYT-Lexington, WJRW-AM-FM-TV Buffalo, WDAF-AM-FM-TV Kansas City, and WNEP-TV Charlotte, Wilkes-Barre)

Lima—ch 73, applicant Citizens Communications Co

Pittsburgh—ch 30, applicant R. L. Osborne

Toronto—ch 19, applicant D. H. Wampler

Toledo—ch 19, applicant Producers, Inc (has interest in Prostar Corp, which owns WTVW-TV Evansville, KTHI-TV Fargo, KNIX-TV Grand Forks, and KQAD-TV Portland)

Toronto—ch 19, applicant Paramount Tv Broadcasting (owner of WJLW-TV San Francisco, WJLB-TV Worcester, WRAK-TV Portland)

#### OKLAHOMA

Oklahoma City—ch 18, applicant KLFM-TV, Inc (has interest in WTOD-TV, Dallas, Ark.)

# THE MOST IMPORTANT 1/4" IN TIMEBUYING TODAY



The Monday stack may hide many needles. SPONSOR's not one of them. To a buyer, SPONSOR pops out of the pile as the most important 1/4" in his buying mix—that tureen of soup in the back of his mind that needs the constant stirring in of SPONSOR's top-of-the-news; of SPONSOR's significance-of-the-news; of SPONSOR's spotting of trends; of SPONSOR's scouting of the future. It's all about broadcasting and it's geared entirely to buying. SPONSOR, the "extra margin" in the profession of buying time, and the selling to time-buyers. 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080.

## OREGON

Eugene—ch. 20, applicant: New Horizon Studios.

## TENNESSEE

Kingsport—ch. 28, applicant: American Tv Service.

## TEXAS

Austin—ch. 24, applicant: Austin Broadcasting (owner of KVET Austin).

El Paso—ch. 26, applicant: Southwestern Broadcasting.

Ft. Worth—ch. 20, applicant: Trinity Broadcasting (owner of KJIM-AM-FM Ft. Worth).

Ft. Worth—ch. 20, applicant: Warner Bros. Pictures.

Houston—ch. 29, applicant: Automated Electronics.

Houston—ch. 29, applicant: KXYZ, Inc. (owner of KXYZ-AM-FM Houston).

Houston—ch. 23, applicant: TVUE Associates (has interest in KARD Wichita, KCKT Gerat Bend, KGLD Garden City, KOMC McCook, and KRYS Corpus Christi)

Houston—ch. 23, applicant: United Artists Broadcasting.

Lubbock—ch. 20, applicant: Southwestern Broadcasting.

Odessa—ch. 24, applicant: Southwestern Broadcasting.

Victoria—ch. 19, applicant: Guadalupe Valley Telecasting.

Victoria—ch. 19, applicant: Victoria Tv.

Wichita Falls—ch. 22, applicant: R. B. Knight.

## VIRGINIA

Charlottesville—ch. 64, applicant: Virginia Broadcasting.

Staunton—ch. 36, applicant; Shenandoah Valley Broadcasting (owner of WSVA-AM-FM-TV Harrisonburg; principal Evening Star Broadcasting is owner of WMAL-AM-FM-TV Washington).

## WISCONSIN

Eau Claire—ch. 25, applicant: Chippewa Cable Co.

## Applications for UHF stations filed with FCC since Jan. 1, 1964

### ALABAMA

Anniston—ch. 70, applicant: Anniston Broadcasting Co.; owners of WHMA-AM-FM Anniston.

Anniston—ch. 70, applicant: Chapman Radio & Tv; owners of WCRT-AM-FM Birmingham.

Gadsden—ch. 37, applicant: Chapman Radio & Tv; owners of WCRT-AM-FM Birmingham.

Homewood (Birmingham)—ch. 54, applicant: Chapman Radio & Tv; owners of WCRT-AM-FM Birmingham.

### CALIFORNIA

Carmel—ch. 35, applicant: Carmel Broadcast-

ing; owners of KRML Carmel

Modesto—ch. 17, applicant: Redchester Broadcasting Co.; owners of KLOC Ceres, Calif.

San Diego—ch. 51, applicant: Jack O. Gross Broadcasting Co.

San Francisco—ch. 26, applicant: Tv San Francisco.

San Jose—ch. 48, applicant: Urban Tv Corp. Walnut Creek (Rheem)—ch. 26, applicant: Jerry Bassett, Inc.

### FLORIDA

Clearwater—ch. 32, applicant: Bay Broadcasting Co.

Miami—ch. 44, applicant: Gateway Tv Corp.

### ILLINOIS

Chicago—ch. 38, applicant: Field Communications Corp.

Freeport—ch. 23, applicant: Rock River Tv.

Springfield—ch. 36, applicant: WPFA Radio, Inc.; owners of WCVS Springfield.

### LOUISIANA

New Orleans—ch. 26, applicant: Channel 26, Inc.; owners of WWOM New Orleans.

### MARYLAND

Cumberland—ch. 17, applicant: Potomac Valley Tv.

### MINNESOTA

Minneapolis—ch. 23, applicant: Associated Tv Corp.

Rochester—ch. 55, applicant: Cable, Inc.

Rochester—ch. 55, applicant: Rochester Telecasting Co.

St. Paul—ch. 23, applicant: Capitol City Tv Co.

### NEW HAMPSHIRE

West Lebanon—ch. 49, applicant: Upper Valley Tv.

### OHIO

Columbus—ch. 40, applicant: Farragut Tv Corp.; part owner of KMIN Grants Pass, N.M.

Port Clinton—ch. 31, applicant: Ohio Radio

### PENNSYLVANIA

Erie—ch. 24, applicant: Jet Broadcasting, owner of WJET Erie.

### TEXAS

Houston—ch. 29, applicant: Crest Broadcasting Co.

### PUERTO RICO

Mayaguez—ch. 22, applicant: Electronic Enterprises.

Ponce—ch. 20, applicant: Electronic Enterprises.

San Juan—ch. 30, applicant: Electronic Enterprises.

**You can  
plan your  
own group  
meeting**

**or you can  
call a Sheraton  
Divisional  
Sales Manager**



*(and relax)*

**NOW PHONE SHERATON COLLECT** and really get your group meeting off right. Sheraton takes over all the arrangement headaches — whether you're planning a single meeting or a series of them . . . in hotels, motor inns, resorts . . . locally, out of town, or out of the country.

Here's a list of Sheraton Divisional Sales Managers. Just call or write the one nearest you. In **Detroit**, Phone the Sheraton-Cadillac (WO 1-8000) In **Washington, D.C.**—Sheraton-Park (CO 5-2000) In **New York** — Park-Sheraton (CI 7-8000) In **Chicago** — Sheraton-Chicago (WH 4-4100) In

**San Francisco**— Sheraton Palace (EX 2-8500) In **Miami** — Sheraton Reservation Office (377 0275) Or contact District Sales Manager of any Sheraton Hotel or Motor Inn, coast to coast in U.S., in Hawaii, Canada, Jamaica, Puerto Rico, Venezuela, Nassau, Mexico, Israel.

**90 Sheraton Hotels & Motor Inns**

# THE CHANGING SCENE

## FC&B's First-Half Figures Show Substantial Increase

Financial reports continue to roll in — with Foote, Cone & Belding showing substantial increases in both gross and net income. Gross billings for the first half of 1964 totaled \$97.8 million, up from the 1963 first half level of \$76.9 million.

Net income for the agency was \$1,283,000 (75 cents per share) in the first six months, compared with \$973,000 (56 cents per share) in 1963.

FC&B billed \$85.4 million in radio and television combined in 1963 and ranked number eight in broadcast users. A total of \$61.3 million went into network tv and \$17.9 million into spot.

Robert F. Carney, chairman of the publicly owned FC&B, emphasized that although the agency expects volume and earnings for 1964 to be substantially above those for 1963, it is impossible to project firm annual earnings on the basis of operations for a six-month period only.

"The reason for this," he explained, "is that although advertising is not a seasonal business in

terms of products advertised, our income and the income of most agencies drop sharply during the third quarter because television volume drops appreciably during the summer and is not replaced by expenditures in other media."

Carney added: "In light of these aspects, the management anticipates that earnings for the second half of 1964 will be appreciably lower than those shown for the first half of 1964."

The FC&B chairman also reported additional ad assignments from two clients, plus the acquisition of three new clients: Hammond Organs, Booth Fisheries and Capitol Records.

## Cox Broadcasting Joins Earnings Bandwagon

Still another broadcast group reports a substantial boost in revenues over 1963. The net income of Cox Broadcasting Corp. and its subsidiaries for the first half of 1964 was 34 percent greater than the previous year.

Consolidated net income for Cox,

which was just admitted to trading on the New York Stock Exchange, totaled \$1,477,140 (equal to 67 cents per share) for the first six months of 1964. Last year's figure was \$1,099,495 (or 55 cents per share).

Revenues for the first half were \$10,112,200 as compared with \$6,685,240 the previous year.

J. Leonard Reinsch, president of the broadcasting company, said the favorable earnings report reflects continued strength in the company's television and radio operations.

Cox Broadcasting owns and operates television and/or radio stations in Atlanta, Ga.; Dayton, Ohio; San Francisco-Oakland, Calif.; Charlotte, N.C., and Miami, Fla. Subsidiaries of the company own CATV systems in Pennsylvania, Oregon and Washington.

## Clark Ups Ad Activity

D. L. Clark Co. has scheduled the largest tv advertising program in its history for the fall-winter quarter, according to Robert L. Carmichael, director of sales for the 77-year-old candy firm.

The company has programed a saturation schedule of one-minute and 20-second spots in 65 major markets beginning in early September. The spots, produced by Cascade, Hollywood, Calif., will stress the quick-energy and fun values of Clark candy bars. Most of the spots will run during after-school hours and on Saturdays.

The campaign will embrace both back-to-school and Halloween seasons as well as the fall and winter sports and recreation periods. Don Kemper Co., Chicago, is Clark's agency.

## Golf Series Syndicated

Long-time tv sports show, *All-Star Golf*, will be available for syndication by Screen Entertainment Corp. This series of 39 one-hour programs, all of which are available in color, enjoyed a six-year run on NBC and ABC.

Commentator for the series is Jimmy Demaret, a three-time winner of golf's masters tournament prize. To sharpen competition, *All-Star Golf* awards the winner of each match a cash prize of \$2000, while the loser takes home \$1000.

## RADIO RECORD CONTEST

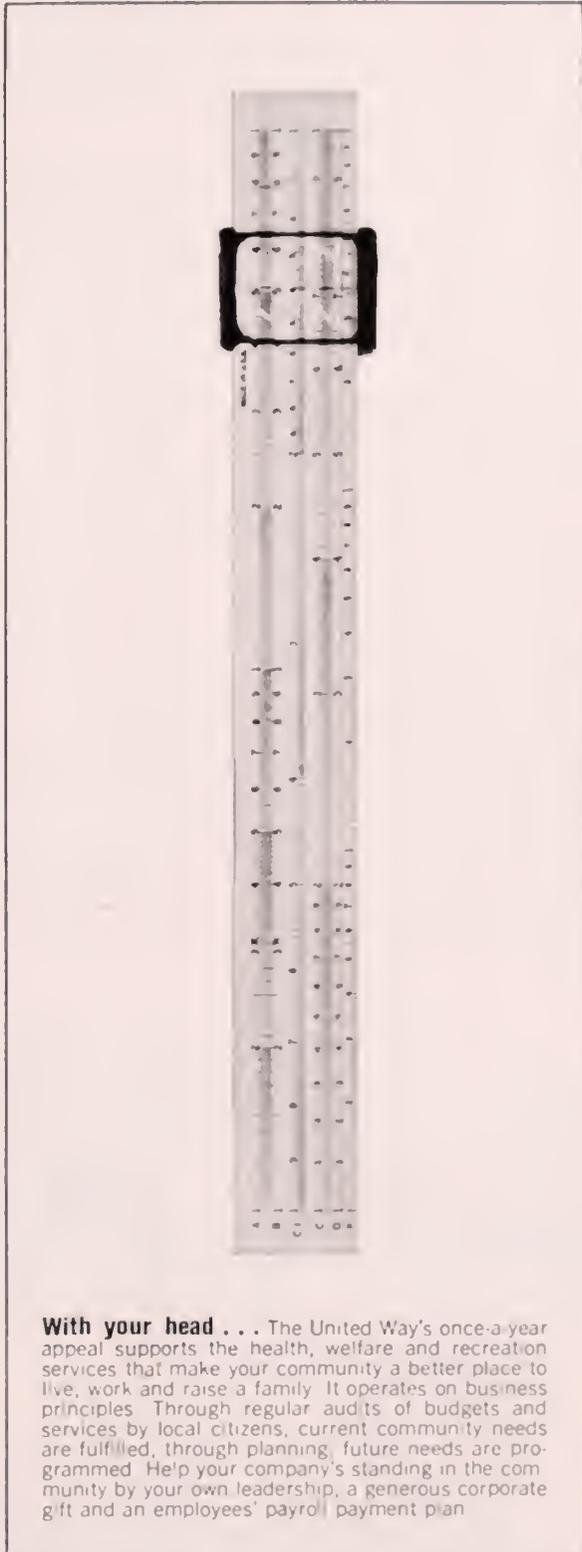


Bob O'Connel, Kenyon & Eckhardt, won first prize in the recent WFIL Philadelphia Radio Record Contest in which timebuyers answered questions based on an LP sent by the Philadelphia station. Picking the winner is Ned Rogers (c) of Gray & Rogers, flanked by WFIL manager George Koehler (l) and commercial manager Lud Richards. Station drew 44 percent response from the national mailing.

## No matter how you figure it:



**With your heart . . .** Consider that the objective of your United Fund or Community Chest is not just to raise money—but also to raise human hopes. That the objective is not simply to get a red line to the top of a cardboard thermometer, but to get people back on their feet. That the objective is really not to meet quotas, but to meet your responsibilities as a member of the community. It's this simple: the children you give health and hope to today could be the ones who will give vitality to your town and your firm—tomorrow.



**With your head . . .** The United Way's once-a-year appeal supports the health, welfare and recreation services that make your community a better place to live, work and raise a family. It operates on business principles. Through regular audits of budgets and services by local citizens, current community needs are fulfilled, through planning, future needs are programmed. Help your company's standing in the community by your own leadership, a generous corporate gift and an employees' payroll payment plan.

# Your company should give full support to this year's United Way Campaign!

## THE CHANGING SCENE

### Ad Agency Gals Wanted: 'Miss Sky Ride' Contest

Since there are so many pretty girls employed in the advertising agency-radio-tv industries, the operators of the Swiss Sky Ride at the World's Fair are making a special point of inviting these young ladies to enter the "Miss Sky Ride Contest" to represent this attraction in various promotional activities.

The winner receives cash and merchandise prizes, as well as an MGM screen talent interview. Girls are asked to send their picture to the contest, c/o Swiss Sky Ride, New York World's Fair, Flushing 52, N. Y.

### Zenith Has Record Sales

Sales and earnings records were established by Zenith Radio Corp. for the second quarter and first half of 1964, announced Hugh Robertson, chairman, and Joseph S. Wright, president.

Net consolidated earnings for the six month period ending June 30, 1964, rose to an all-time high of \$8,895,000, or 96 cents a share, after taxes. This represented a 16 percent increase over 1963's level. Sales

were reported 8 percent ahead of the record previous six months.

Color television contributed to Zenith's record sales volume, with color television tube output at the Rauland Corp., a wholly-owned subsidiary, expanding. Other sales gains were reported in stereo FM, AM-FM radios and record players.

### Philip Morris Posts Slight Earnings Drop

Despite record operating revenues, and in the face of profit gains by other cigaret companies, Philip Morris, Inc., reports a slight drop in net income for the second quarter of 1964.

Reason cited for the decline was neither the surgeon general's report on smoking nor proposed cancer-labeling legislation, but expenses involved in the introduction of new Philip Morris charcoal multifilter cigalets in plastic packs.

Second quarter net income for Philip Morris totaled \$5,660,000 as compared with \$5,847,000 the previous year. At the same time, operating revenues for the quarter jumped from \$148,164,000 to \$162,206,000.

First half figures show a profit of \$10,384,000 as compared with the slightly higher \$10,886,000 the previous year. Again, operating

## PATRIOTISM PAYS



California Gov. Edmund (Pat) Brown holds first tickets to "Summer Spectacular" July 4 fireworks show in Sacramento. Shown with Gov. Brown is John Bayliss, general manager of KXOA-AM-FM, who co-sponsored the celebration with the Sacramento Junior Chamber of Commerce. The event included a mounted drill team, marching bands, a hootenanny sing and, of course, plenty of fireworks.

revenues were substantially higher, \$296,833,000 in the first half of this year as compared with \$297,715,000 the previous year.

In discussing the new product, Joseph F. Cullman, III, president of the firm, said consumer reaction was most encouraging. He also noted that June cigaret production was the highest in Philip Morris history.

### Gillette Goes All Out Supporting World Series

The Gillette Safety Razor Co. is sparing neither the horses nor the promotional budget in its support of the "most valuable franchise in the world" — the World Series — this year. The company will spend more than \$4.9 million dollars on the project.

The budget, one of the largest the company has allocated for its 26-year-old world series promotion, covers the actual sponsorship of the series on NBC tv and radio, plus support on other Cavalcade of Sports programs, as well as on ABC's *Wagon Train* and Gillette's newest feature, NBC's *Wednesday Night Movies*.

"For 26 years, the World Series promotion has been Gillette's largest annual selling effort," said Thomas Casey, vice president in charge of sales. "Results from every campaign always have been impressive." He added that with the tremendous volume of advertising this

## MERKEL TO SELL VIA DIXIELAND



Merkel Meats will be featured in a new series of Dixieland musical spots on metropolitan New York radio starting this month. Shown above at taping session, from left, Hilda Morse, radio programmer for Co-Ordinated Advertising agency; Sheldon Lokeitz of Merkel, Inc.; Darla Hood, the commercials' singing voice; Ralph Cummings, producer; Lewis Lanyi, account executive for Merkel at Co-Ordinated.

year, "we are confident that sales results will be among the greatest we have ever known for a World Series promotion."

The series begins Oct. 7.

### Different Ad Techniques Bring Nearly Same Results

What kind of commercial pulls best? According to a six-month survey by the Schwerin Research Corp., "no technique has an inherent advantage riding with it."

Schwerin breaks down commercial approaches into four basic categories: the dramatized slice-of-life, straight sell, testimonials and the creative reserved for off-beat, unusual or highly imaginative tv spots).

Judging by the Schwerin study, all four approaches "turned in approximately the same proportion of winners, and none had a disproportion of losers."

One of the highlights of the survey was what appeared to be an increase in slice of life commercials. Nearly one-fourth of the total volume qualified in this category. Best guess at Schwerin is that five years ago, the dramatized variety of tv spots accounted only for about 10 percent of spots aired.

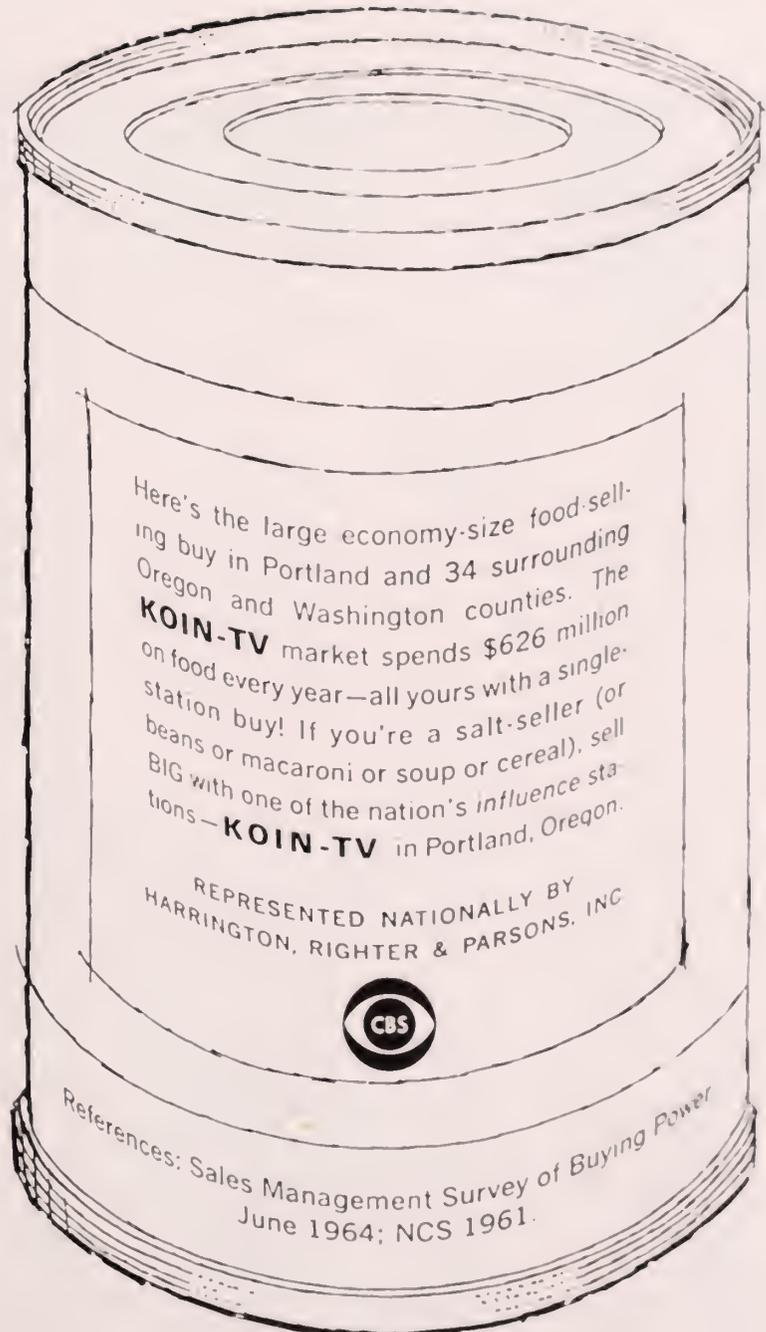
Straight sell, as might be expected, was the most-used technique by advertisers, with 60 percent of the volume. Creative commercials — despite their current status in ad circles — accounted for only 10 percent. And testimonials were lowest on the commercial totem pole with seven percent.

### W. D. Lyon Changes Name

The W. D. Lyon Co. announces a change in its corporate name to Creswell, Munsell, Schubert & Zirbel, Inc. Agency has moved its quarters to the Merchants National Bank Building, Cedar Rapids, Iowa.

### U.S. Borax Renews Death Valley Days 12th Time

Robert Stabler, executive producer, *Death Valley Days*, announced series renewal for 12th season by sponsor, U. S. Borax. Seven of the ten initial episodes will be filmed on location at Kanab, Utah, by Filmaster, Inc.



## THE CHANGING SCENE

### Hallmark Exhibits at Fair

One of the newest additions to the New York World's Fair is a triangle of arched panels surrounding a large revolving crown forming the Hallmark Cards exhibit. The Kansas City, Mo., greeting card firm's association with the world of art and its sponsorship of television's *Hallmark Hall of Fame* are represented in various illustrations on arched panels 18 feet high and seven feet long. An added feature is the voice of Hallmark's television announcer, Lee Vines, in a recorded narration citing the values of teaching the habit of exchanging greeting cards to children. Hallmark's exhibit is in the Missouri Pavilion.

### NBC Film Sales Mount

NBC Film sales for the first two quarters of 1964 have been substantially ahead of the same period in 1963, with more than 7500 hours of programming already on the books, announced Morris Rittenberg, president of NBC Films, Inc.

The final figure of NBC Films programs sold to stations during the first half of 1964 is expected

to be over 15 percent above the same period last year. The biggest seller has been the half-hour comedy series, *Car 54, Where Are You?* which went into syndication in January and has been sold in 27 markets. *The Richard Boone Show*, which is now in syndication, recorded its first sales to five tv stations. *Astro Boy*, animated children's series, has been sold in seven more markets during the second quarter.

### Broadcasters Have Niche In Hollywood Museum

Among five new members elected to the board of directors of the Hollywood Museum were broadcasting executives from the New York area — James T. Aubrey and Arthur Hull Hayes, presidents of CBS Television and Radio divisions, and Paul Morency, president, WTIC - AM - FM - TV Hartford, Conn.

Local directors elected were Charles A. Palmer, executive producer, Parthenon Pictures, and Harold C. McClellan, chairman of the board, Old Colony Paint & Chemical Co. Their election raised the total board membership to 41, representing all segments of the audio and visual arts.

## 10,000TH NEWSCAST



Hugh B. Terry, president and general manager of KLZ-AM-FM-TV Denver, presents a silver dish to Mrs. Jane C. Little during banquet celebrating 10,000 consecutive newscasts sponsored by Cottrell's Clothing Store. Mrs. Little is the daughter of George C. Cottrell, store founder. Store marked also 33 years of advertising on KLZ Radio.

### ABC International New Rep for Arab Film

ABC International has been appointed exclusive purchasing representative in obtaining films for Cinetel International Registered Trust, Geneva, for United Arab Republic Television.

Under contract terms, producers of specified tv programs that go into previously inaccessible Arab markets will receive their royalties in advance. ABC International has arranged for the purchase of 1000 hours of tv programs, including *Peter Gunn*, *Tab Hunter* and *Lassie*.

In the past, American tv products were denied access to such Arab markets as Sudan, Katar, El Dabuie and Tripoli. Now through option arrangements with distributors, these markets will be open. ABC International already serves, through TeleOrient of Lebanon, Kuwait, Iraq and Syria.

### New Betty Crocker Mixes To Use Network Television

General Mills' new Betty Crocker Washington Square Cherry Fudge cake and frosting mixes will begin advertising September 20 on daytime NBC and CBS television news programs. Both mixes combine a chocolate flavor with a hint of cherry flavor. Advertising is handled through Needham, Louis and Brorby.

## CANADIAN AGENCY ON FOOTBALL KICK



Television rights for the 1965-66 Big Four league games of the Eastern Football Conference were purchased by Bouchard, Champagne, Pelletier, Limitée advertising agency for nearly one million dollars for the two-year contract. Happy signers are: Jacques Bouchard (l), president of BCP, Jean-Paul Champagne and Pierre Pelletier, both vice presidents of the agency. Champagne's football is well-autographed by officers of the E. F. C. and the agency.

## Providence FM Station To Resume Operation

WXCN-FM Providence will return to the air in September under new ownership and with new call letters, announced Theodore Jones, president of Charles River Broadcasting Co., operator of WCRB-AM-FM Boston. Jones said the station would program live concerts of the Boston Symphony and Boston Pops orchestras in FM stereo.

John Donofrio, formerly general manager of WPFM-FM Providence, has been appointed general manager of the new station. Donofrio indicated the new station would broadcast much of WCRB's feature programming through the CRB Network, as well as specialized Rhode Island features.

## New Oster Products Featured on NBC-TV

John Oster Manufacturing Co., Milwaukee, will advertise its new Osterizer blender and Oster can opener-knife sharpener in 15 spots on both the *Today* and *Tonight* shows on NBC-TV.

The schedule starts the latter part of November and runs through the middle of December. In addition local tv spot campaigns are being scheduled for metropolitan markets. All advertising will be placed by Baker, Johnson & Dickinson, Milwaukee.

## Film Company Evolves

Effective today (Aug. 10), the Dashiell Film Library begins operations at 725 N. Seward, Hollywood. Firm will provide a variety of services to motion picture, television, commercial and industrial film makers and advertising agencies, announced partners Doris Dashiell and Mary Hawkins.

In addition to offering stock library material, DFL will provide a custom film service to secure new film material by means of roving cameramen operating out of key cities around the world.

Doris Dashiell is a veteran motion picture and television film librarian. She was an editor of the Hopalong Cassidy tv films and, later, worked on features at Columbia Studios and Desilu.

Mary Hawkins was publicity di-

rector of the Jam Handy Organization in Detroit, a writer for Doug George Associates and has been a vice president of Freshway Products, manufacturer of citrus processing equipment, for the past five years.

## Hanover Canning Wins With World's Fair Contest

More than 12,000 consumer responses were reported in the World's Fair contest conducted by

Hanover Canning Co., Hanover, Pa. The contest offered expense-paid weekends at the fair and 1000 tickets to the fair. George Lawrence, Hanover vice president-sales, said more than 100 retail outlets participated in the contest, which he described as far exceeding the company's expectations.

Contestants were asked to submit their names and addresses on the back of two labels from any Hanover canned or frozen vegetables.

**HOW TO SUCCEED  
IN THE QUAD-CITIES  
BUY  
WHBF  
RADIO 1270  
CBS NETWORK**

**40th SUCCESSFUL SEASON!**

Long-term local advertisers know WHBF radio's consistent success stories at the retail level—success stories, at that, for a wide variety of products and services. That's why our national spot business is in good luck. To write your own success story in the Quad Cities (Rock Island, Moline, East Moline, and Davisport, Iowa), call Advertising Director Maurice Corbin at WHBF, Code 308-786-5444.

JOE REID GETS SENDOFF AT CBS



CBS brass gave retiring Joe Reid the kind of sendoff reserved for 33 year veterans. Starting as an account executive for CBS radio in 1931, Reid left WCBS-AM-FM New York last week as coordinator of national sales and merchandising director. Attending the reception were Arthur Hull Hayes, president of CBS Radio, Mrs. Reid, Frank Stanton, president of CBS, and Ralph W. Goshen, vice president of CBS and general manager of WCBS radio.

AI and Singer Produce Cartoon Series for Tv

Long term contract for production of several animated color cartoon series for television has been set by American International Television with Sam Singers Productions, AI announced.

The first project comprises 130

five-minute cartoons, titled "Sinbad Junior" and planned for five-a-week scheduling. It features a young teenager who has a magic belt which enables him to travel through time and perform amazing feats. This project will be produced by Sam Singer, veteran animator and producer.

DODGE BOYS GET AROUND IN PITTSBURGH



Karl Hardman (1), president of Hardman Associates, Pittsburgh production studio, delivers recordings of "The Dodge Boys — Summertime Series" radio commercials, created and produced by the firm, to Ken Heatherly, Dodge regional manager, while assistant regional manager Ray Skillington and BBDO account executive Elmer Schaefer look on. In background are Frank Doak, Hardman sales vice president, and Marilyn Eastman, head of Hardman commercial department. Hardman has inaugurated delivery service, using 1937 V-12 packard for promotion.

CBC Sells 26 Dramas To Australian Stations

CBC recently concluded its first sale to independent stations in Australia, when 26 one-hour dramas were bought by TCN-TV Sydney and GTV-TV Melbourne. Sale of dramas from CBC's Playdates series was negotiated through Global Television Services, Ltd.

The Canadian productions will be seen weekly on the two Australian stations in prime time. The CBC previously made several major sales to the non-commercial network operated by the Australian Broadcasting Commission.

Humble Sponsors Repeat Of Grant and Lee on Tv

Two Civil War portraits — *U.S. Grant, an Improbable Hero* and *Lee, the Virginian* — will be repeated as a full-hour double bill on NBC-TV Sept. 1 (10-11 p.m. EDT). Sponsor will be the Humble Oil & Refining Co. through its agency, McCann-Erickson of Houston.

The portraits, both produced by NBC special projects, were first telecast during the 1961-62 season as separate half-hour shows. The late Thomas Mitchell narrates both programs.

Carling Adopts Rip Cap

The Carling Brewing Co. has adopted Rip Cap for its Black Label 12-ounce bottles. Marketed by Carling under the name Tab Cap, the new bottle package is being supported by concentrated radio and television advertising in the initial marketing area of Maryland and Washington, D.C.

The cap is manufactured by American Flange & Manufacturing Co.

Purex Sponsors 'Letters From Viet Nam' on ABC

*Letters from Viet Nam*, a special documentary about the precarious existence of American helicopter pilots in Saigon, will be presented by the Purex corporation Sept. 10, 9:30-10:30 p.m. (EDT) on ABC-TV.

Produced by Robert Drew Associates and shot earlier this year

## DOG SWEEPSTAKES



Announcement of Purina's Santa Dog Sweepstakes will begin Sept. 7 on Purina network television programs. The sweepstakes, to be entered by dogs only, will offer 10 grand prizes, ranging from a Lincoln Continental automobile to a dog bed stuffed with \$5000 in cash.

under hazardous conditions, the program is the first of two specials in a series called "The Daring American" to be sponsored by Purex.

Agency for Purex is the Edward H. Weiss Co. Later this season it will present seven Dinah Shore specials on ABC-TV. The company daily sponsors *Purex Presents Lisa Howard* and *News With the Women's Touch* as well as Miss Howard's political specials.

## Few Flunk FCC Third Class Test; NAB Credited

The National Assn. of Broadcasters, through its study guide, has been credited with the success of the FCC's recent examinations for third-class radio engineering licenses. According to the FCC, this was the highest percentage of passing grades in the history of administering commercial license exams. NAB was also instrumental in obtaining 100 additional examination centers around the country so that applicants could more easily take the tests. Because of an FCC edict, more than 20,000 holders of restricted permits were required to obtain the third class license.

## Young Gets Youngstown

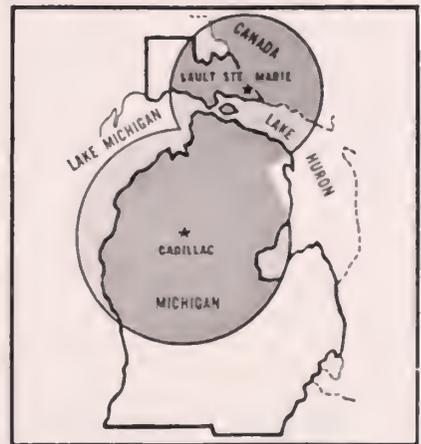
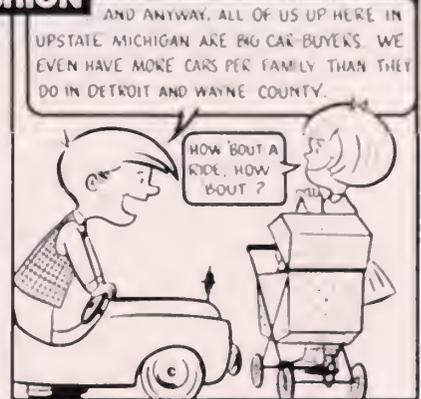
WYTV Youngstown, Ohio, has been sold, subject to FCC approval, to Adam Young, Inc., station representative firm. Seller is CIC, of which Lazar Emanuel is president. Sale price was given as \$1,500,000 through Edwin Tornberg & Co., brokers. CIC recently sold WFME-FM Newark to United Broadcasting (see SPONSOR, July 27, p. 47). With the sale of WYTV, channel 33, its holdings have been reduced to WJRZ-AM Newark. This was

the first broadcast acquisition by the Young firm.

## Admen Get Preview Of Fall Tv Schedule

As guests of KHJ-TV Los Angeles, 400 agency/advertiser executives attended a review of the station's fall program schedule, titled "The Making of a Precedent." The review was a videotaped presentation of new and successful older shows.

## WORFORD WARD & TILLIE VISHION



## BIG MARKET—BIG OPPORTUNITY

Upstate Michigan, dear reader, is the greatest "new" opportunity in the U.S.

Take autos and automotive products for example:

—There are actually more cars per household in the 39 counties that make up WWTW/WWUP-TV's viewing area than in Detroit and Wayne County (1.35 vs. 1.26).

Regardless of your product or service, the nearly MILLION people of Upstate Michigan represent a big market to you. Annual retail sales, nearly a BILLION dollars.

Consult your jobbers and distributors in this important, growing area as to the influence of WWTW/WWUP-TV in these 39 counties—or ask Avery Knodel for the whole story.

**The Felger Stations**

**RADIO**

WJZO KALAMAZOO-BATTLE CREEK  
 WISD GRAND RAPIDS  
 WJPM GRAND RAPIDS-KALAMAZOO  
 WWTW-FM CADILLAC

**TELEVISION**

WJZO-TV GRAND RAPIDS-KALAMAZOO  
 WWTW CADILLAC-TRAVERSE CITY  
 WWUP-TV SAULT STE. MARIE  
 WOLV-TV LANSING, MICHIGAN  
 WJIM-TV GRAND ISLAND, MICH.

# WWTW/WWUP-TV

CADILLAC TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10  
 ANTENNA 1440 & A.T. / ANTENNA 1214 & A.T.  
 CBS • ABC / CBS • ABC

Avery Knodel, Inc. Exclusive National Representatives

**Smith: AFA Consultant**

Shirley D. Smith has joined the executive staff of the Advertising Federation of America as a consultant on public relations and membership, announced Mark F. Cooper, president. Smith, a native of Jamestown, N. Y., headed his own consulting firm in Memphis for 13 years.

Cooper said that Smith's appointment was part of a stepped-up program of activity on the part of AFA in the interest of advertising in general. It counts among its supporting members major advertisers, advertising agencies and media.

**New York Ad Strategy Sparks Sales for Piel**

Crediting new advertising strategy, strong promotion and bold packaging concepts, Thomas Hawkes, president of Piel Bros., reports a sharp boost in sales for the first six months of 1964.

Sales in this period were 12.2 percent ahead of 1963, while total package sales for June surpassed any month in Piel's history. Sales for June, 1964, were 23.4 percent higher than the previous year.

Among the factors sparking the

rising sales curve in June was the introduction of new approach to the Piel's tv campaign. The spots use a close-up interview technique featuring columnist Jimmy Breslin as the Piel's honest beer emcee. Breslin's guests on the spots include such personalities as Bill Hartack, Walt Kelly, Rocky Marciano and Mickey Spillane. Sixty-five percent of the budget goes to spot tv, while 10 percent is on radio.

**Rate Increases Announced**

New hourly network rates for two NBC affiliates have been announced, effective Feb. 1, 1965. KFSA-TV Ft. Smith, Ark., increases from \$225 to \$275, while WJHG-TV Panama City, Fla., goes from \$200 to \$225.

**'Rifleman' Runs Bought**

Thirteen stations have bought two additional runs of the 'Rifleman' series, reports Four Star Distribution Corp. Series was originally released for two runs by Four Star in March, 1963. So far, the series has been sold in 125 markets.

The half-hour series is made up of 168 episodes and when programmed five times a week the original two runs can be played off in 67 weeks. Most stations report scheduling it from twice a week to six times per week.

**Rubin Heads New Tv Firm**

A new personal management and television packaging firm has been established by Dick Rubin, who resigned as vice president in charge of television talent for General Artists Corp. The new company, with headquarters in New York, is Dick Rubin, Ltd.

**Brach Debuts in Net Tv**

The first network television advertising campaign in the history of E. J. Brach & Sons for Brach Candy has been scheduled for ABC-TV daytime. Brach has bought time in four shows — *The Price is Right*, *The Tennessee Ernie Ford Show*, *Get the Message* and *Queen for a Day*.

The agency handling the campaign, which begins in September, is Post-Keyes-Gardner, Chicago.

**Mickey Mouse Nudges 100**

Addition of four markets in the *Mickey Mouse Club* has brought distribution of this Disney syndication close to the point where 100 stations will be televising this five-day-a-week program during the 1964-65 season, announced Irving H. Ludwig, president, Disney distribution.

Newest stations are WHEN-TV Syracuse, KOB-TV Albuquerque, WLBZ-TV Bangor and KROC-TV Rochester, Minn.

**KELLOGG'S 'OCTUPLETS' SECRET BARED**



Mystery of the octuplet beauties was solved in Hollywood when Hanna-Barbera revealed how it produced eight look-alikes for Kellogg's 60-second Variety-Pak commercial. Employing twins Betty and Barbara Beall (fifth and sixth from left, effect was achieved with six additional models wearing plastic life-masks of Betty Beall.

**New Signers, Renewals Add Up for Mutual**

Thirteen national advertisers have signed sponsorship agreements with the Mutual Broadcasting System recently. This business, plus renewal contracts, brings to 48 the number of advertisers using Mutual in 1964 — an 11 percent increase over the same period of last year.

Newly signed clients are: American Express (Ogilvy, Benson & Mather), American Motors (Geyer, Morey & Ballard), Bristol-Myers (Young & Rubicam), Campbell Beans (Nedham, Louis & Brorby), Curtis Publishing (BBDO), General Motors-Frigidaire (DFS), Hartford Insurance (McCann - Marschalk), Monroe Auto Equipment Co. (Aitkin-Kynett, Philadelphia), P. Lorillard-Kent (Lennen & Newell), Pepsi Cola (BBDO), Quaker State Oil

enyon & Eckhardt) and Schick safety Razor Co. (Compton, Los Angeles).

These sponsors will advertise their products on Mutual's daily newscasts, sports programs and on *The World Today*.

### Detroit Marathon Stations Fill Tv Listing Void

Marathon Oil Co., Findlay, Ohio, has begun distribution of free program listings of tv stations during the Detroit newspaper strike. With the strike continuing, and *Tv Guide* unable to increase its print run for some six or seven weeks, the company and its advertising agency, Campbell-Ewald, decided to distribute the listing as a public service through all Detroit-area Marathon stations. Distribution of 100,000 copies through 254 stations was completed July 26.

The availability of the listings has been announced on Marathon sponsored Detroit Tiger baseball games, spot commercials and news shows on both radio and tv. Signs have been set up at all the Marathon stations reading "Free Tv Listings Here." Marathon plans to distribute the program listing each Saturday as long as the strike continues.

### NBC To Telecast Comedy

"The Magnificent Montagues," comedy created by Nat Hiken and starring Myrna Loy, Dennis King and Pert Kelton, will be telecast on NBC Aug. 16 at 8:30 p.m. (EDT) during the time spot of *Grindl*, which will resume its repeat schedule Aug. 23.

The comedy, which Hiken wrote, produced and directed, will be sponsored by Proctor & Gamble, sponsor of *Grindl* through Leo Burnett Co., its advertising agency.

### CBS Radio Will Carry Soap Box Derby Aug. 15

CBS radio announced its coverage of the 27th annual Soap Box Derby, Aug. 15, 4:45-5 p.m. (EDT) from Akron, Ohio. CBS news correspondent Allan Jackson will announce the event, which is to be sponsored by the Chevrolet Division of General Motors through Campbell-Ewald.

### BUYERS TREATED TO FALL PREVIEW



Three San Francisco timebuyers who were among 300 advertising and press members at KGO-TV's "Preview Revue," announcing the new fall shows on ABC-TV, are (l to r) Eleanor Nelson, timebuyer for Japan Air Lines, KGO-TV general sales manager Russ Coughlan, Kay Blackburn, F & P Foods and Beverly Krikac for Gallo Wines. Station also announced an all night policy on Fridays, with addition of "All Night Movies," 2 15 to 8 a.m. Saturday mornings, and sponsored by Mercury dealer Gil Hile.

### GE and AMF Join in Ads

An integrated sales promotion and advertising campaign between two unrelated companies—General Electric and American Machinery and Foundry — has been announced. The tie-in program, to run in September and October, is based on the premise that use of GE appliances creates leisure time for women — and AMF has been a leader in making howling a significant leisure-time activity for women.

The joint promotion was conceived by Peter Theg, vice president of CCM Inc., Stamford, Conn., and will be handled by this sales promotion company. General Electric and its dealers will spend \$250,000 in national, local and in-store advertising. Local spot radio and television will be among the media used.

### Triangle Program Sales Adds Offices, Salesmen

Triangle Program Sales, syndication arm of Triangle Broadcasting, will establish regional offices in Los Angeles, Chicago, Philadelphia and Baltimore, announced Roger W. Clipp, president. Edward H. Benedict, director of sales, has been named to head Triangle Program Sales, with Clyde R. Spitzer, gen-

eral sales manager, as overall supervisor. A number of sales representatives will shortly be added to the various regional offices, Clipp added.

Triangle is engaged in a variety of types of syndication, with daily programming for AM and FM stations, tv feature films and a special network for auto races. Triangle stations are WFIL-AM-FM-TV Philadelphia, WNHC-AM-FM-TV New Haven, WNBF-AM-FM-TV Binghamton, N.Y., WFBG-AM-FM-TV Altoona, Pa., KFRE-AM-FM-TV Fresno and WLYH-TV Lancaster-Lebanon, Pa.

### CBS Analyzes Network Radio Advertisers

A special study of radio network advertisers in 1963 has been released by CBS. A total of 204 different sponsors were represented on the four radio networks, of which 110 were on CBS Radio, with 39 as exclusive CBS advertisers, reported Arthur Hull Hayes, CBS Radio president. Hayes noted that these 110 advertisers compared with 65 accounts on the network's pre-tv schedule in 1948.

On a dollar volume basis 20.4 percent was in "food and beverages," 22.7 percent in "drugs, toilet goods, cosmetics" and 12 percent in "automotive and accessories," compared with respective 1948 percentages of 24, 28 and 4.7. A greater diversity of accounts was noted in the 1963 survey than was true in 1948.

### UA Series Overseas

United Artists' television program, *The Outer Limits*, now on ABC, has been sold in 20 foreign markets to date, announced Herbert R. Banquer, vice president in charge of foreign operations.

Series has been purchased in Australia, Japan, Okinawa, Philippines, Thailand, Lebanon, United Kingdom, Argentina, Uruguay, Brazil, Costa Rica, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Puerto Rico and Venezuela. It has been renewed by ABC on Saturdays at 7:30 p.m.

**WRDW-TV**  
AUGUSTA  
where the action is!  
A Rust Craft Station

### MEET QUAKER CITY'S NEW AGENCY



A new approach to the advertising and marketing of Quaker City Chocolate & Confectionery Co. takes place this fall, according to Melvin Helitzer, left, president of Helitzer, Waring & Wayne, Inc., New York, new agency for Quaker City. Also on hand: Edward Libov, account executive; Lester Roskam, Jr., president of Quaker City; Saul Waring, HW&W account supervisor.

### New Jersey AM-FM Moves

WTC-AM-FM New Brunswick, N. J., has announced plans to move its studios and offices from New Brunswick to East Brunswick. New location will be more convenient for serving listeners and advertisers, according to Anthony Marano, assistant station manager. There will be more space for the station's staff, which has grown from 14 to 40 since 1946, as well as for future expansion.

WTC operates fulltime with 1000 watts days and 250 watts nights on 1450 kc. WTC-FM has 1000 watts on 98.3 megacycles.

### Agency Appoints

Sullivan, Stauffer, Colwell & Bayles, Inc. named advertising agency for Half and Half cigarettes, which begins a large-scale national advertising campaign within the month. SSC&B also handles Pall Mall cigarettes of the American Tobacco Co. Gardner Advertising has been named agency for Montclair cigarettes, replacing SSC&B. Gardner continues as agency for Carlton cigarettes and American's cigar brands. BBDO is the agency for Tareyton and Lucky Strike cigarettes.

Ralph Schiff and Partners, Inc., Boston, named ad agency by the

J. C. Best Carpet Stores to launch their new campaign, which will involve complete New England radio coverage to start before fall. Agency will also handle advertising and marketing of International Industries' new Safety "Reminder" Switch for use with automobile seat belts.

Fuller & Smith & Ross, Los Angeles, retained by J. Briski Product Development for its new product, Satin Mist Bath Oil, now being introduced in the Los Angeles area. Whitehall Laboratories named West, Weir & Barte Inc. for its Duragard cold capsules.

Batten, Barton, Durstine & Osborn appointed agency for a corporate advertising program for Minnesota Mining and Manufacturing. Television will be medium used for this effort. BBDO also is the agency for 3M's electrical products, coated abrasives and international divisions, as well as National Advertising Co. and Mutual Broadcasting System, 3M subsidiaries.

Programatic Broadcasting Service named Jameson Advertising Inc. to handle its advertising. A new trade campaign, planned to begin next month, will promote the company's O-Vation music and its automatic, integrated programming system for AM and FM stations.

# SPONSOR SPOTLIGHT

## ADVERTISERS

**Dr. John A. Cella** and **Marshall Sorkin** promoted to research directors of the proprietary and pharmaceutical domestic division and the toiletries domestic division, respectively, of Alberto-Culver. Dr. Cella has been with Alberto-Culver two years, after having lectured in chemistry at DePaul and Loyola universities. Sorkin, a member of the American Chemical Society, has been with Alberto-Culver three years.

**John L. Kelly** named advertising manager, apparel and home-furnishings for American Viscose Div., FMC Corporation, New York. Kelly has been in the textile business since 1951.

**Marc J. Parsons** promoted to executive assistant to the president of Philco Corp., and **Richard L. Young, Jr.**, to director of public relations. Parsons replaces **Joseph I. Gillies**, who is retiring. Parsons had been director of public relations. Young has been assistant director of public relations since 1962.

**Robert R. Owen**, former regional manager for Ampex Corp., has been named national sales manager.

**Bernhardt Denmark** appointed vice president-marketing of International Latex Corp. He joined the company in 1949 and was most recently vice president and general manager of the family products division.

**L. Robert Peterson** named regional sales manager of the household products division of Johnson's Wax. Peterson, former product manager for shoe polishes and air fresheners, replaces **Harold L. Tubman**, recently named household products sales manager. **Nelson N. Parker** was named to the new post of sales development manager; he was Chicago district manager.

**Alvin W. Proudfoot** named assistant general sales manager, Best Foods Div., Corn Products Co. **Don E. Bachman** promoted to manager of household products, position vacated by Proudfoot. Bachman has been a San Francisco district manager since 1962.

**John J. Keenan** has been named divisional sales manager of Grocery Store Products Co., succeeding **Ernest Lundell**, promoted to vice president in charge of advertising and merchandising. Keenan joined the company in 1957 as a salesman in Albany, N.Y.

## AGENCIES

**Sam Tarricone**, vice president and assistant media director at Doherty, Clifford, Steers & Shenfield, promoted to media director.

**Vivian Sutlin** and **James Miller** named vice presidents at North Advertising. Miss Sutlin recently joined North after several years at Grey and Young & Rubicam. Miller, account director at the agency, came to the firm in 1962 from Reach McClinton.

**James Kliebhan** named account executive at Connor-Sager Associates, Aurora, Ill.

**Charles Henrich** named account executive at Doyle Dane Bernbach, Chicago. He was formerly with Edward H. Weiss & Co.

**W. Raymond Wingfield** joined Clinton E. Frank, Inc. as an account executive. He was two years with Needham, Louns & Brorby and, previously, copy chief in the Chicago office of Reach, McClinton.

**Donald L. Daigh** joined the copy department of N. W. Ayer & Son. He was previously a tv writer and producer with D'Arcy Advertising.

**Wendell Eastling** named account manager at Knox Reeves Advertising, Minneapolis. He has been media director for the past two years.

**John Singleton** promoted to director of client service, Tatham-Laird, Chicago. He has been with the agency for 10 years and was formerly manager of the media department.

**Perry L. Brand** joined Griswold-Eshleman as vice president and chairman of the plans board. He joins Griswold-Eshleman, Chicago, from the Polaris Corp. where he was vice president.

**Joseph P. Cuff** elected executive vice president of Robert E. Eastman Co. Cuff is a charter member of the six-year-old rep firm and has been vice president in charge of sales since 1963.

**Leslie Silvas**, formerly vice president of creative planning at Warwick & Legler, appointed vice president and creative director of Carson Roberts, Los Angeles.



Robert R. Owen

Bernhardt Denmark

Sam Tarricone

Vivian Sutlin

James Miller

Leslie Silvas

## SPONSOR SPOTLIGHT

**James S. Williams** joined Compton Advertising as account executive on Desitin powder, ointment and lotion. He was an account executive at BBDO.

**M. M. Craig Spits**, western manager for Pritchard, Wood, Inc., San Francisco, elected a vice president of the agency.

**Jack Gold** joined the New York office of Foote, Cone & Belding as a group manager in the research department. He had been director of research of Rayette, Inc. and market research manager of the Mennen Co.

**Charles T. Young** joined Ketchum, MacLeod & Grove as vice president and associate manager of the New York office. He comes from Young & Rubicam, where he had been, for 14 years, the last five as a vice president and account group supervisor.

**Peggy L. Prag** named vice president of Johnstone, Inc. Miss Prag, copy chief, came to Johnstone in 1963 from BBDO.

**Charles Culp** named copy chief at Lavenson Bureau of Advertising, Philadelphia. He had been a member of the LBA creative department three years.

**Paul L. Tuteur** joined the marketing staff of MacManus, John & Adams, Chicago. He was formerly with Simoniz Co.

**Allan Clamage** named account executive at W. B. Doner & Co., Detroit. He was previously with Grant Advertising and Brooke, Smith, French and Dorrance.

**Fred Bernard** named vice president of Symonds, Drimilla & Co., Chicago. He was formerly account executive at Kreieker & Meloan.

**William C. Pullman** named account supervisor and **Robert D. MacDonald** and **William E. York, Jr.**, named account executives at Needham, Louis and Brorby. Pull-

man was formerly an account executive and MacDonald an assistant account executive. York joined the agency after nine years with Maxon, Inc.

**Patricia Dacy** appointed personnel director and office manager at Carson/Roberts, Los Angeles. Mrs. Dacy was previously with W. B. Avery & Associates, Chouinard Art Institute and the Ford Foundation.

**Robert Nelson** joined Bronner & Hass, Chicago, as copywriter. He was formerly with Erwin Wasey, Ruthrauff & Ryan.

**Kenneth E. Lane** joined the media staff of Leo Burnett Co. He was previously vice president and media director of MacFarland, Aveyard & Co.

**Donald E. McClintock** joined North Advertising's publicity and station relations section. He was formerly director of public relations for U.S. Bowling Lanes, Inc., and director of the Mass Media Center, University of Chicago.

**Carl Peterson** joined the copy staff of Garfield-Linn and Co., Chicago.

**Irwin M. Barnett** named account executive at Tatham-Laird, New York. Prior to joining the firm he was advertising manager at Ziff-Davis Publishing and at *Esquire* magazine.

**Paul M. Visser**, vice president of Gardner Advertising, elected to the agency's board of directors. He joined Gardner in 1953 as an account executive.

**Charles Lee Hutchins** appointed vice president-creative director of Wade Advertising, Los Angeles. He was formerly copy director at Young & Rubicam and has held posts at agencies in New York, London and Toronto.

**Ronald S. Klein** appointed tv-radio producer at Edward H. Weiss & Co., Chicago.

**David C. Viall** named account executive for Fensholt Advertising Agency, Chicago.

**Edward R. Pietras** joined North Advertising, Chicago, as a radio tv producer. He was production supervisor for household, drug and toiletry products at Procter & Gamble Co. of Canada.

**Robert Zane Smith** joined the copy department of Kelly, Nasor Inc. as a senior writer. He had similar position at Grey Advertising.

**Lester Loeb**, who was general manager of Byrde, Richard & Pound for seven years, has returned to that New York agency in the same capacity.

**Leo W. Flanagan** joined the staff of Bozell & Jacobs, Inc., Chicago. He was formerly with the Illinois Bell Telephone Co.

**Eugene J. McCarthy** named vice president-director of media planning at McCann-Erickson, Los Angeles. He joined the agency in 1961 after nine years at Young & Rubicam.

**Robert P. Gray**, president of O'Grady-Anderson-Gray, to join D'Arely Advertising's Chicago office as account supervisor.

**Jack Howard** joined the Los Angeles office of D. P. Brother & Co. as production coordinator for broadcast advertising.

**John M. Keil** joined the New York office of Dancer-Fitzgerald-Sample as a copy supervisor. He was formerly with Needham & Grohmann and was also with Wendell P. Colton.

**Rita Venn** appointed media manager at the New York office of the Rumrill Co. Miss Venn joined the firm in January from Doherty, Clifford, Steers and Shenfield.

**Richard Stansfield** named account executive of Griswold-Eshleman. He was formerly with Waldie & Briggs.

## TIME/Buying and Selling

**Alfred M. Masini**, group sales manager, and **William H. Steese**, promotion manager-radio division.

named vice presidents of Edward Petry & Co. Masini joined Petry in 1957 as an account executive. Seese began with the firm in 1950 as research director of the radio promotion department.

**Richard M. Delaney** joined the radio sales staff of Advertising Time Sales. He was formerly a spot broadcast buyer with Ogilvy, Benson & Mather.

## TV MEDIA

**Wendell Dodds** appointed sales coordinator, KHJ-TV Los Angeles. Dodds has had similar positions at KABC-TV and at Metromedia's Sacramento station, KOVR-TV.

**Joe Dawson**, sales presentation writer for the Jefferson Standard Broadcasting Co., named promotion manager of WBTW Florence, S.C.

**William T. Knight, Jr.**, former president of Savannah Broadcasting Co., elected chairman of the board of directors. **F. Schley Knight** has been named president of the company.

**Frank J. Haney** named chief video facilities engineer for ABC. He joined ABC in 1962 as senior staff engineer.

**I. Martin Pompadur** promoted to director of sales contracts and **Alan R. Morris** to director of program business affairs for the ABC legal department. Both have been attorneys with ABC since 1961. Appointed assistant director of sales contracts was **Donal Flynn**, who has been with ABC since 1959.

## RADIO MEDIA

**Hal Meyer**, sales manager of WABR Orlando and prior to that sales manager at WBRD Bradenton, Fla., joined WGTO Cypress Gardens, Fla. as an account executive at large.

**Joe Brooks** named public relations director WNEW-AM-FM New York. He was assistant to the vice president of public relations at Metromedia's corporate headquarters.



Ray H. Rosenblum



Nick Corvello

**Ray H. Rosenblum** named general sales manager and **Nick Corvello**, local sales manager of WKPA-AM and WYDD-FM New Kensington, Pa. Rosenblum had been commercial manager of WTIG Massillon, Ohio, seven years. Corvello, with WKPA for five years, had been commercial manager for WBOY-AM-TV Clarksburg, W. Va.

**Ray Holtz** named chief engineer of KPIX San Francisco, replacing **Ben Wolfe**, who was named national engineering manager, Westinghouse Broadcasting Co., New York. Holtz joined KSFO in 1947 and, in 1948, moved to KPIX to aid in construction of the station. **Reginald Bisgrove** named assistant station auditor, making move from CBS-TV.

**Leslie Goldberg** joined sales staff of WVOX-AM-FM New Rochelle, N.Y.

**Phillip W. Trammel** appointed general manager WDGY Minneapolis, succeeding **Richard H. Harris**, who resigned to assume a similar position with WBZ-AM-FM Boston. Trammel had been sales manager of KOMA Oklahoma City.

**Sy Levy** appointed general sales manager and **Dave Binder** named assistant sales manager at WJRZ Newark. **Louis Warren** named production manager.



Phillip W. Trammel



Sy Levy

## SYNDICATION & SERVICES

**Leo Silber** has rejoined Official Films and will again serve as home counsel, following two years in private law practice.

**Clifton W. Houseley** joined the market research firm of Marplan as a consultant on travel research. He has been an economist with the U. S. Tariff Commission.

**Charles E. Thomas** named vice president of Sindlinger & Co., Norwood, Pa. Thomas will headquarter in the firm's new Detroit office. He was director of research of the J. Walter Thompson agency in Detroit.

**Lou Selener** appointed sales director for FFF Productions, New York. He had been with Farkas Film, Inc. and Grey Advertising.

**Enid Gottlieb** joined Schwerin Research Corp. as a writer-analyst in the client service department. She was a consumer research analyst with the Macfadden-Bartell Corp. Prior to that she was an editorial and research assistant with the Jewish Family Service and a research writer for the American Management Assn.

**Richard Carlton** and **Renville H. McMann** elected vice presidents of Trans-Lux Corp. Carlton is presently vice president - general sales manager.

**Phil Williams** joined the special projects division of United Artists Television, Inc. He formerly was associated with Time, Inc. Appointed an account executive for the New York office was **Eugene J. Hynes, Jr.** He had been an account executive for WCBS-AM-FM New York.



Phil Williams



Eugene Hynes

# CALENDAR

## AUGUST

**South Carolina Broadcasters Assn.**, summer convention, Ocean Forest Hotel, Myrtle Beach, S. C. (16-18).

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau and Television Bureau of Advertising**, sales management seminar, Stanford University, Stanford, Calif. (16-22).

**New Mexico Broadcasters Assn.** meeting, Kachina Lodge, Taos, New Mex. (21-22).

**Oklahoma Broadcasters Assn.** meeting, Lawton, Okla. (21-22).

**National Assn. of Radio Announcers**, tenth annual convention, Ascot House, Chicago, Ill. (20-23).

**Wyoming CATV Assn.** annual meeting, IXL Ranch, Dayton, Wyo., (23-25).

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau and the Television Bureau of Advertising**, sales management seminar, Harvard University, Cambridge, Mass. (23-29).

**Western Electric Show and Convention**, Statler-Hilton, Los Angeles, Calif. (25-28).

**Western Assn. of Broadcasters and British Columbia Assn. of Broadcasters** annual meeting, Jasper Park Lodge, Jasper, Alta. (27-29).

**Arkansas Broadcasters Assn.** annual meeting, Coachman's Inn, Little Rock (28-29).

**West Virginia Broadcasters Assn.**, fall meeting, The Greenbrier, White Sulphur Springs, W. Va. (27-30).

**Radio Advertising Bureau's** fall management conferences: Tarrytown, House, Tarrytown, N.Y. (17-18); Homestead, Hot Springs, Va. (21-22); Far Horizons, Sarasota, Fla. (28-29).

**1964 National Radio and Television Exhibition**, under the management of the **British Radio Equipment Manufacturers' Assn.**, Earl's Court, London, England (24-Sept. 5).

## SEPTEMBER

**Michigan Assn. of Broadcasters** annual fall meeting, Hidden Valley, Gaylord, Mich. (10-11).

**Louisiana Assn. of Broadcasters**, Capitol House, Baton Rouge, La. (13-15).

**Rollins Broadcasting Inc.** annual shareholders' meeting, Bank of Delaware Building, Wilmington, Del. (15).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Riekey's Hyatt House, Palo Alto, Calif. (18).

**Maine Assn. of Broadcasters** meeting, Poland Spring, Me. (18-19).

**National Academy of Television Arts and Sciences** board of trustees meeting, Beverly Hills, Calif. (18-20).

**American Women in Radio & Television** southwest area conference, Tropicana Hotel, San Antonio, Tex. (18-20).

**Nebraska Broadcasters Assn.** meeting, Holiday Inn, Grand Island, Neb. (20-22).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Chicago Plaza Motor Hotel, Memphis, Tenn. (21).

**Nevada Broadcasters Assn.** meeting, Lake Tahoe, Nev. (21-22).

**Pacific Northwest CATV Assn.** meeting, Doric Hotel, Portland, Oreg. (21-22).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Palm Town House Motor Inn, Omaha, Neb. (23).

**CBS Radio Affiliates Assn.** convention, New York Hilton Hotel, New York, N. Y. (23-24).

**Electronic Industries Assn.** fall meeting, Statler-Hilton Hotel, Boston, Mass. (23-25).

**Minnesota Broadcasters Assn.**, fall meeting, Sheraton-Ritz Hotel, Minneapolis, Minn. (24-26).

**Advertising Federation of America**, fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indiana University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Hilton Inn, Tarrytown, N.Y. (25).

**North Central CATV Assn.** meeting, Holiday Inn, Rochester, Minn. (25).

**Utah Broadcasters Assn.**, convention, Royal Inn, Provo, Utah (25-26).

**American Women in Radio & Television** southern area conference, Outrigger Hotel, St. Petersburg, Fla.; west central area conference, Muehlebach Hotel, Kansas City, Mo.; New England Chapter conference, Woodstock, Vt. (25-27).

**Society of Motion Picture & Television Engineers**, 96th annual technical conference, Commodore Hotel, New York, N.Y. (27-Oct. 2).

**National Assn. of Broadcasters** radio code board meeting, Gramercy Inn, Washington, D. C. (29-30).

## OCTOBER

**Radio Advertising Bureau's** fall management conferences: Hyatt House, San Francisco, Calif. (1-2).

**American Women in Radio and Television**, New York State Conference, Top O' The World, Lake George, N. Y. (3-4).

**Texas Assn. of Broadcasters** fall meeting, Hotel Texas, Fort Worth, Tex. (4-5).

**North Carolina Assn. of Broadcasters** meeting, Grove Park Inn, Asheville, N. C. (4-6).

**New Jersey Broadcasters Assn.** fall convention, Nassau Inn, Princeton, N. J. (5-6).

**Advertising Research Foundation**, annual conference, Commodore Hotel, New York (6).

**Tennessee Assn. of Broadcasters** meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

**Alabama Broadcasters Assn.** meeting, Tuscaloosa, Ala. (8-10).

**American Women in Radio & Television** mideastern area conference, Marriott Motor Hotel, Philadelphia, Pa. (9-11).

**Indiana Broadcasters Assn.** meeting, Marott Hotel, Indianapolis, Ind. (15-16).

**Kentucky Broadcasters Assn.** fall meeting, Jennie Wiley State Park, near Prestonburg, Ky. (19-21).

**National Electronics Conference** twentieth annual meeting, McCormick Place, Chicago, Ill. (19-21).

**Massachusetts Broadcasters Assn.** meeting, Hotel Somersct, Boston, Mass. (25-25).

**National Assn. of Educational Broadcasters** national convention, Austin, Tex. (25-28).

**American Assn. of Advertising Agencies**, Central Region meeting, Hotel Continental, Chicago (21-22); western meeting, Beverly Hilton Hotel, Beverly Hills (27-30).

**Institute of Broadcasting Financial Management**, annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

**Missouri Broadcasters Assn.** meeting, Ramada Inn, Jefferson City, Mo. (22-23).

*If you lived in San Francisco . . .*



*. . . you'd be sold on KRON-TV*



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THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

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NEWSPAPER • NEWSPAPER

**Air media and the U.S. Negro market—1964**

**... see page 31**

## **Why WLAC-TV bought Volumes 1, 2, 3, 4, 5 and 7 of Seven Arts' "Films of the 50's"**

**Says Harold C. Crump:**

### **"WLAC-TV CONTINUES TO COMPLETELY DOMINATE TV FEATURE FILM PROGRAMMING IN NASHVILLE"**

with Seven Arts' Volumes 1, 2, 3, 4, 5 and 7, WLAC TV was the first station in the Nashville market to telecast feature movies every night. There is no question that they help in maintaining WLAC TV as the top station in the market. Our acquisition of the great Seven Arts' Volumes has completed what we believe to be the finest motion picture television film library in the South. In fact, we think so much of these features that we program them exclusively in our Friday and Saturday night "Films of the 50's" feature showcase at 10:30 PM. The ratings and sales speak for themselves. "Great"

**Harold C. Crump**  
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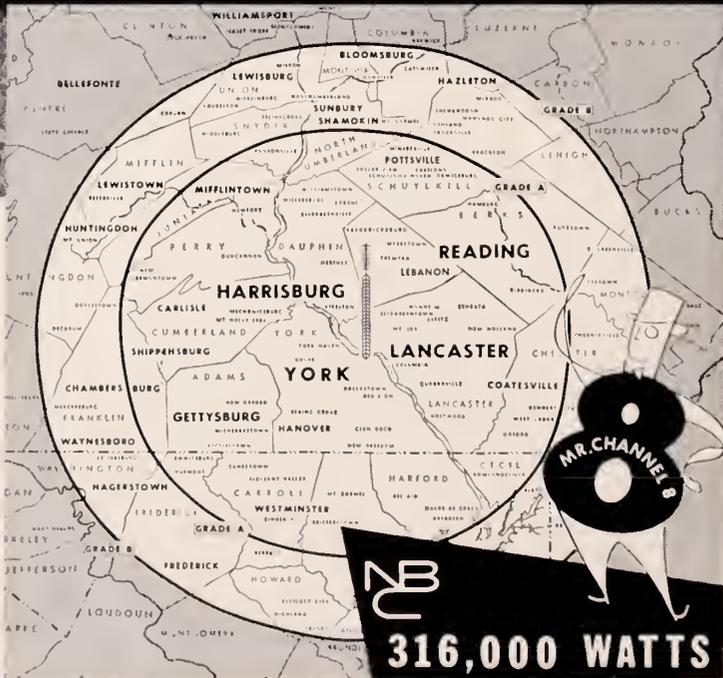


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**MULTI-CITY TV MARKET**



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New York Chicago Los Angeles San Francisco

## Shell Oil Co. Alters Spot Tv Strategy; New Schedule Is Two-Minute Islands

length, color, positioning chosen to avoid "clutter" and sandwiching; campaign involves 310 stations in 185 markets

New York — Shell Oil Co. has just made a significant switch in its spot tv strategy. Basic ingredients are two-minute color commercials and island positioning of all spots.

The campaign, which began Sunday (see "Sponsor Scope," Aug. 10), will involve 310 stations in 185 markets

and is aimed at disassociating Shell from tv clutter. As a company spokesman put it, "We don't want Shell to be a party to viewer irritation and we don't like to be sandwiched in with other spots."

No budget for the campaign was announced, but it is known that Shell spent more than \$7 million last year on spot tv.

Prior to launching the new drive, Shell, through its agency, Ogilvy, Benson & Mather, made field-trips to 15 major markets to determine whether the two-minute spots and island positioning were feasible. The company reported some initial resistance from stations. Principle worries were suspicions that the spots might be rate-cutting devices or might be used as piggybacks. The company said that screenings of commercials, plus explanation, satisfied station managements. One station group, a company spokesman said, changed its policy banning two-minute spots to accommodate the new Shell commercials.

Roughly 35 percent of the spots will be of the two-minute variety. Company thinking is that the longer commercials will enable Shell's story to be told more slowly and convincingly.

### Triangle Sets Piggyback Policy

New York — Triangle stations have made their position clear on piggyback announcements. In a statement sent to agencies, the six-station group said that piggyback spots were "acceptable in 60-second length only and may contain copy for no more than two products of the same sponsor."

The statement added that piggybacks will be sold at existing rates but will be "subject to seven days preemption for a single product or integrated announcement purchased in the same or higher rate classification."

### ABC's Les Crane Show Will Go Network in Fall

New York — In a strong bid for late-night viewers, ABC-TV will premiere *The Les Crane Show* over the network on November 9. Decision to make the Crane conversation show a network feature came after a test-run in the company's owned stations two weeks ago.

Declared Edgar J. Scherick, vice president in charge of tv programing: "The fantastic audience acceptance *The Les Crane Show* won during its try-out week on the owned stations, the great reviews, the mail response, convinced us that this was what we had been looking for to make our entry into late-night programing."

### CTV in Deal for Its First O&O Station in Canada

Toronto — After six months of negotiation, CTV, Canada's independent television network, is about to acquire its first O&O outlet. CTV, in cooperation with Maclean-Hunter, the largest publisher of periodicals in Canada, will purchase 55 percent of CJCH Halifax, Nova Scotia.

Spencer W. Caldwell, president of CTV, told SPONSOR that this was the first such move on the part of the network. This would indicate plans for similar acquisitions in the future.

The new company, which will operate CJCH pending expected approval by the Board of Broadcast Governors, is CTV Atlantic, Ltd. Finlay Macdonald, former owner of the station, will remain as president of the Halifax tv outlet and as a director of CTV.

### Salinger Joins in Call To Bar Election Computer Seers

Washington—Somewhat ironically, former White House press chief and brand new senator, Pierre Salinger (D., Calif.) has joined the Congressional groundswell against fast computer predictions of election wins on network tv. The particular fear of Western legislators is that an Eastern time zone landslide prediction can hit Western tv screens long before local polls close and kill voter incentive.

Senators Karl Mundt (R., S.D.) and Winston L. Prouty (R., Vt.) have introduced bills to bar broadcast of both returns and computer-based predictions of election outcome until all polls have closed across the nation.

### CBS Buys Long-Run Sports Show

New York — CBS made it official Friday afternoon. After the story was leaked by Charles O. Finley, owner of the Kansas City Athletics, the broadcasting company formally announced that it had acquired an 80 percent interest in the New York Yankees for \$11.2 million. Rights ownership of this great sports organization undoubtedly figured heavily in the decision. CBS has an option to purchase the former controlling owners' 20 percent under terms of a five-year agreement.

CBS' purchase includes franchise and players of parent club and farm teams but not Yankee Stadium, leased from Rice University.

Speculation is that the CBS buy will put the company in a strong position to combat pay television's acquisition of major ballgames and to exercise a powerful rights ownership in whichever direction future developments dictate. Currently, WCBS Radio New York, airs Yankee games and the Yankees are often seen on the network's *Tv Game of the Week*.

At least two quip questions remain: will the FCC allocate baseball teams to the networks on the same basis as O&O stations? And if the Yankees acquire additional American League teams, how many National League clubs will they be permitted?

CONTINUED ON NEXT PAGE

# New Hampshire Republican Bids Senate Act On Equal Time Bill before Adjournment

**Senator Cotton threatens to call up conference report; Democrats say more consultation necessary before action**

Washington — Irate New Hampshire Republican Senator Norris Cotton last week threatened to defy protocol and call up the conference report on the Sec. 315 Equal Time exemption to permit network appearances by top candidates, if democratic leadership does not get the bill up for approval before the waning "twilight" of this congressional session flickers out. House and Senate have each passed a version of the bill to block claims of "splinter" party candidates for broadcast time and confer-

ence report now must be approved by the Senate before it can go over for House passage.

Senate Majority Leader Mike Mansfield (D., Mont.), backed by Sen. John O. Pastore (D., R.I.), chairman of the Senate Subcommittee on Communications, said there would have to be more consultation with the Democratic Policy Committee before action on a measure that might involve the President of the country in public debate on radio and TV. In the floor discussion, Mansfield reminded the GOP leaders that in the 1960 debates, neither Kennedy nor Nixon had the responsibilities of being president, entrusted with the security of the country.

Sen. Cotton said there would be no question of "rough and tumble debate" — the candidates, both presidential and vice presidential, of major parties could simply give separate talks. But he doubted if President Johnson would ignore the "challenge" to debate if it were offered. With a touch of guile, he suggested that if either Mansfield or Pastore were chosen as vice presidential candidates, they'd give good account of themselves in debate.

Sen. Pastore drily set aside the "nomination" to vice presidency, and suggested that network coverage of the GOP convention showed there would be no lack of coverage for the candidates on tv. More seriously, Pastore said he hoped the Democratic Policy Committee would decide the issue "in the public interest."

## Exit Garry Moore — Enter Lucy Ball on CBS Radio

New York — With Garry Moore leaving the airwaves, CBS radio has signed comedienne-company president Lucille Ball for a daily 10-minute talk show premiering September 7.

Since Miss Ball is under exclusive contract to General Foods and Lever Bros., clearance had to be obtained from the two companies before a contract could be signed. This limits CBS radio salesmen in pursuing sponsors, because the stipulation is that she cannot sell in competition with either General Foods or Lever.

Taped Garry Moore re-runs will be aired until "Let's Talk to Lucy" premieres.

## Erwin Wasey Tapped for GOP

New York — In a surprise move, the Republican party has designated Erwin Wasey, Ruthrauff & Ryan, Inc., a division of Interpublic, as its agency for the 1964 presidential campaign.

It had been assumed previously that Leo Burnett Co. had the estimated \$3 million-plus account wrapped up. Burnett had served as the GOP's agency since 1963.

A sidlight to the development is that Fuller & Smith & Ross, which was handling the Goldwater pre-convention advertising, has apparently been by-passed.

## Westinghouse Signs Contract with CBS-TV

New York — Television continues as a major element in the Westinghouse Electric Corporation's advertising plans, with announcement that the company has signed a major contract for participation in a variety of CBS-TV programs effective February, 1965. (Money involved reported in excess of \$6 million.)

Last spring, SPONSOR explored the company's "\$6 Million Television Comeback" (see May 18 issue) after a period of minimal use of the medium.

The new contract calls for renewal of existing Westinghouse participations, principally in the area of news and public affairs, plus additional nighttime participations in *Slattery, People, The Nurses, The Defenders, Rawhide, Mr. Broadway* and a number of others yet to be determined.

## All-Out Local Radio Keys Motion Picture Campaign

New York — Describing local radio as the "catalyst" in a massive campaign to promote the movie, "When Love Has Gone," Joseph E. Levine, president of Embassy Pictures, declared, "everything begins at the grass roots and everything ends at the grass roots."

Levine added: "To our best knowledge, this is a showmanship first. We are using local radio as it has never been used before."

Campaign is for 32 days in 20 markets, featuring 14,700 commercials on 128 stations. Over that period of time, the radio campaign is expected to reach 95 percent of the families in the selected markets, making a total number of impressions estimated at well over one billion.

## LBJ Backs Smoking and Health Research in HEW

Washington—The President has requested nearly \$2 million for the National Clearing House for Smoking and Health, a recently established office in the Public Health Service, which focuses on public education in HEW's anti-smoking crusade. The item was one of a number of proposed supplementary appropriations recommended for different agencies for fiscal 1965.

The White House announcement

said the HEW information fund would "complement research in the Department of Agriculture on methods of reducing harmful effects in tobacco for which funds are provided in the agriculture appropriation bill."

Also last week, HEW announced its first move in the long-range project to educate the American public against smoking. Grants totaling \$260,000 were made to various medical and research institutes.



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### 31 Air media and the U.S. Negro market — 1964

*In the past decade the number of Negro-appeal stations has grown 25 percent, but the real growth of programing to Negro listeners is best measured in advertising dollars*

### 32 Is there a U.S. Negro market? Yes

*Can it be reached as easily as any other market? No*

### 36 Radio: major medium for reaching Negroes

*Increasingly, advertising directed to the "general" market fails to motivate Negro consumer purchases. It's partly pride, partly resentment against whites, partly a matter of tastes — but the Negro is a loyal listener to "his" radio*

### 44 Tv: a 'new voice' in selling to U.S. Negroes

*The integrated commercial is no longer a novelty and major advertisers are changing the "all-white" complexion of tv*

### 50 Two views of Negroes in tv: the adman's, the activist's

*Lever Bros.' Hal Webber believes use of Negroes in television advertising is normal, natural; Carol Taylor, president of Negro Women on the March, claims tokenism*

### 53 Full-time Negro tv outlet continues to prosper

*Washington's WOOK-TV paves the way for possible Negro tv station proliferation*

### 54 Directory of major Negro-appeal radio stations

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## WHEN IT COMES TO WOMEN...we've got all the good numbers

Dive right in and come up with extra sales to your hottest sales prospects . . . the live-wire, big-spending, 18 to 39 year old gals who always count on WJBK-TV for spirit-lifting fare. Summer, winter, spring and fall, they love us best of all! And why not? We entertain them royally with top-notch movies, great variety shows, the best of CBS and a full hour of dinnertime news. Get in the swim in the booming 5th market! Call your STS man for avails.

# WJBK-TV



MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	<i>IMPORTANT STATIONS IN IMPORTANT MARKETS</i>  <b>STORER</b> <i>BROADCASTING COMPANY</i>
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	

STORER TELEVISION SALES, INC. Representatives for all Storer television stations.



## NEXT?

A new generation of management is on the way . . . in our colleges and universities right now.

Soon these young minds will be contributing new ideas to business and industry throughout the nation. And as they move up the ladder, more will follow.

The college-educated mind is perceptive and searching . . . equipped to tackle and solve the complex problems of modern business. A recent executive survey of 100 manufacturing businesses showed that 86%

of the top executives were college-educated.

But the cost of educating manpower is getting higher. If our colleges are to continue to inject vital new life into American business, they need help.

We must make sure our colleges have the necessary equipment to maintain superior standards. Otherwise we all lose.

**College is the best friend business has. Support the college of your choice.**

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

August 14, 1964

As if the cosmetics firms haven't been in enough trouble over FDA attacks on wrinkle-smoothers, the cosmetics manufacturers are battling new FDA rules for clearance on color used in lipstick, rouge, eye makeup, et al. FDA says it will stay application of new rules on safe color additives for cosmetics until January 1, 1965, because of industry's court challenge. The rules are in effect for food and drugs.

FDA wants broad leeway in crackdowns on color additives in cosmetics. The agency's new rule would require clearance for both the color ingredient and the form in which it is applied. In fact, present wording of the color additive rule could snag the entire cosmetic product because of color clearance requirements. The industry is fighting to hold the clearance to the color component only.

One bit of good news for cosmetics manufacturers was FTC's dropping of an old complaint of discriminatory promotional allowances brought against Max Factor, Shulton, Nestle-Lemur and Lanolin Plus. All cases were dropped for the same reason the Trade Commission gave on the 1958-59 Factor and Shulton cases: blame lay more with the retail chain that induced the allowances than with the pressured manufacturers.

The FTC found the cosmetics allowance case typical of the increasing chain store pressure case, where the manufacturer is "invited" to take part in a local promotion and to grant the chain outlet special advertising allowances in connection with it.

FTC says it has found it a fact of present business life that a product can vanish from a chain store shelf if the manufacturer says "no." The manufacturer may know it means clear discrimination against other retail outlets, and in violation of the Robinson-Patman Act -- but the FTC recognizes that in the practical sense, the law is ineffectual to deal with this practice.

FTC's action to drop the charges against the cosmetics firms is in line with its new approach to the advertising allowance problem. The idea was explained during a Senate Small Business Committee hearing held here last week and won strong committee approval.

FTC's plan is to investigate and deal en masse with an industry's advertising allowance practices -- and the idea is being tried out in the clothing apparel industry where typical chain store and department store abuse of advertising allowances have produced the most flagrant price discrimination.

Some 275 clothing manufacturers were invited in 1963 to desist from the discriminatory practices by "voluntary" agreement -- with formal consent orders to be put through when the agreement was 100 percent. A minority of

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

about 50 of the clothing manufacturers have gone to court to resist and FTC is holding final order -- and with it the new approach -- pending the outcome.

The present trend is for the advertising allowance money to go into underselling competitors by lowering price -- it does not go into legitimate advertising channels. This was the aspect Small Business Administrator Eugene P. Foley wanted to go after.

Chain and department stores "confront their suppliers with periodic demands for increases in current allowances -- or else." Or else means loss of shelf prominence for the product. Administrator Foley recalled the horrible example in which a giant department store solicited \$1000 from each of 750 of its suppliers, the total take going into the store's own institutional advertising.

Smaller retailers who would like a share of the manufacturer's advertising allowance for local broadcast or newspaper advertising are virtually shut out of it all -- or given a small pittance to shut them up.

Committee Chairman Sen. Sparkman said the practice has become almost purely one of circumventing antitrust laws against discriminatory pricing. He asked Justice Department spokesmen present what they were doing about it. They passed the buck to the Federal Trade Commission.

Robert L. Wright, antitrust division assistant to William Orrick, said Justice had only one big case on record where promotional advertising allowances were heavily involved -- this was the 1949 A&P case. They habitually leave this aspect of advertising allowances to FTC.

The Senate committee will keep watch on the FCC's proposed rules to stop "double billing" to manufacturers from local advertisers who pocket the difference between the larger manufacturer allowance and the actual costs "billed" to local firms for broadcast advertising.

It was pointed out that the problem of "vertical" advertising allowance being criticized has nothing to do with the "horizontal" co-op advertising practice of small retailers. The banding together of the small outlets to get advertising allowance money, even where prices are given in the advertising, has been given clean bill of health by the FTC, after some prompting by the Small Business Committee on the hill. Justice Department has gone along, but at the hearing last week Justice spokesmen backed away from any positive endorsement of the practice or even a statement of the department policy.

A statement from the National Federation of Independent Business incorporated into the hearing record gave the meatiest indictment of the pressures and the discriminatory pricing results, among the big retailers who demand advertising allowances on the grand scale.

The association proposed some routes to reform present abuses, to get the advertising allowances back on the track of legitimate advertising expenditures (see "SPONSOR WEEK").



## We keep commercials alive!

Our video tape makes its living that way. Preserves the *live* look and sound of tv commercials — something film just can't do! Only video tape (SCOTCH® BRAND, of course) records the "presence," sharpness and believability of the live tv camera — yet eliminates the danger of an on-the-air goof. And let's face it — a better looking picture makes for better sales!

Convenient, too. Special effects on tape are push-button-fast. Instant playback shows you results immediately. Never a time-out for lab processing. You may save weeks over film, with lower cost usually part of the bargain. Fact is, very few commercials today can't be done *better* on tape than on film or live. Surprised? Then at



least call your nearby tv station or tape studio for costing and counsel on your next commercials.

Already, over 100 tv stations have signed up for 3M's comprehensive new assistance program — with the number growing every day. *These stations now offer valuable reference materials, as well as production service to help you take full advantage of video tape for commercials. Call your local stations. (If we haven't scheduled them yet, write 3M Magnetic Products, Dept. N1C 8-5, St. Paul, Minn. 55119.)*

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## HAVE YOU SEEN WHO'S CHECKING IN AT ABC?

*Bing Crosby, Mickey Rooney, George Burns, Connie Stevens, Dorothy Malone, Richard Basehart, Kathleen Nolan, Walter Brennan, Tony Franciosa and Elizabeth Montgomery are all going to unpack great new shows this Fall on the ABC Television Network. Here's what to look for.*

ing will be a family man. Mickey will own a marina. George  
llown an apartment house, with Connie his favorite tenant.  
rothy will live in Peyton Place. Richard will live in a sub-  
urine. Kathleen will be a Wave. Walter will be a tycoon.  
ny will be a playboy. Elizabeth will be a witch. Carolyn  
nes will be a not-so-typical housewife in "The Addams  
mily." Robert Lansing will fly B-17's in "12 O'Clock  
igh." And ABC will be the better for *all* of them.

Not to mention John McIntire, Vincent Edwards, Vic Mor-  
w, Rick Jason, Ernest Borgnine, Patty Duke, Gene Barry,  
nmy Dean, and the two stars viewers chose as their favorite  
w television performers, David Janssen and Inger Stevens.

But the "regularly scheduled" stars are only part of the  
ory. ABC is also going to present a number of big stars in  
ocial programs. Dinah Shore will do seven—four in prime  
ne and three, especially for the ladies, in daytime. Sophia  
oren will conduct a tour of Rome with Vittorio de Sica and

Marcello Mastroianni. Gordon and Sheila MacRae will do  
three 60-minute variety specials. "Hollywood Palace" will  
continue to book a glittering array of emcees like Borge and  
Chevalier.

Of course, you're also going to see some people on ABC  
this Fall who aren't so well known—yet. Like Sammy Jack-  
son, who'll star in "No Time for Sergeants," and Mia Farrow,  
who'll play Allison MacKenzie in "Peyton Place."

But if ABC has a way of helping make new stars, it has a  
way of keeping its established stars happy, too. Ozzie and  
Harriet Nelson have raised their family on ABC. Lawrence  
Welk has been with us for nine years. Donna Reed for six.  
Fred MacMurray for four. And they'll all be part of ABC's  
lineup again this Fall, a diversified schedule that includes  
comedy, drama, adventure, variety—and lots and lots of stars.

ABC Television Network 

## Publisher's Report



### He'll grow on you ...

"Sunny" is a family man ... his children go around singing "you've been more than a Daddy to me ..." because ... well, you see ... it's like this ... the male Hippocampus is the producer in his family.

Sunny's audience includes the entire herd! (That's what you call a seahorse family.) He's got something for everyone, the only criterion being that *it must be the best.*

He produces SALES too. Maybe it's time you dropped something in his pouch ... he'll grow on you!

# WSUN

TELEVISION  RADIO  
TAMPA - ST. PETERSBURG

Gone out for seahorse food. See:

Nat. Rep.: Venard, Torbet & McConnell  
S.E. Rep.: Bomar Lowrance & Associates

### MST: enlightened self-interest

Some years ago P. A. (Buddy) Sugg, then head of the broadcast stations of the Oklahoma Publishing Co., told me that if he could belong to only one trade association his choice would be the association of Maximum Service Telecasters. For pinpointed objectives and useful accomplishment, he said, MST couldn't be beat.

A few years later, when Buddy was an executive vice president of NBC, I asked him the same question. He answered the same way, even though he no longer was permitted to participate.

MST is designed to safeguard and advance the interests of commercial television stations, particularly on the Washington front. Any station, whether V or U, which operates with maximum power is eligible for membership, although as a practical matter it's almost entirely a UHF club.

Buddy isn't the only broadcaster who goes all-out in MST praise. I've heard similar comment from coast to coast. And I might add that watching MST at work hasn't inclined me to disagree.

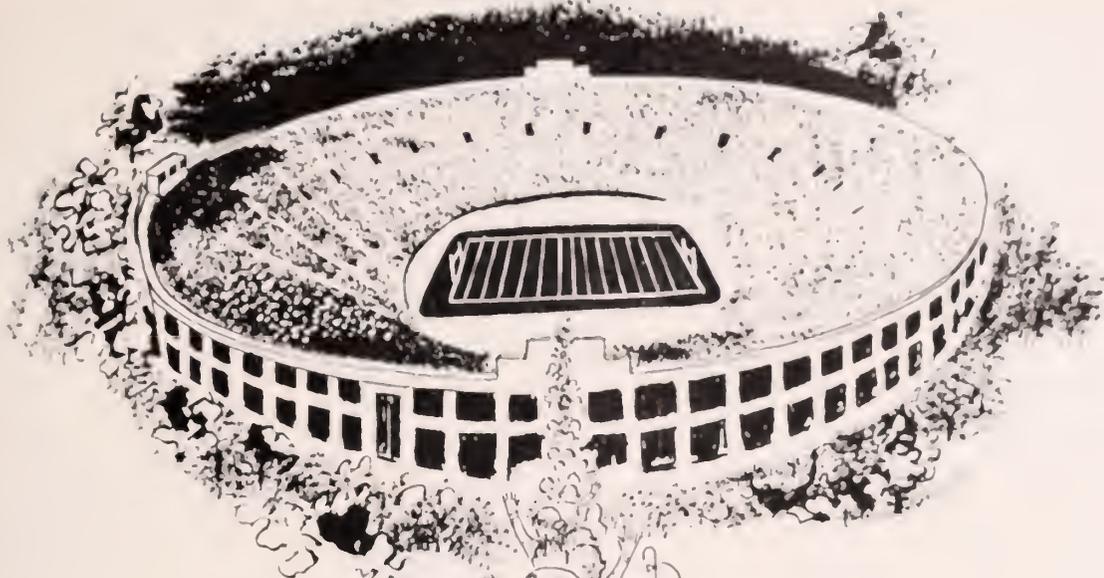
I've watched it working in behalf of UHF betterment for quite some time. From downright disbelief in its expressed desire to improve the lot of the downtrodden U station I've slowly come around to the point where I accept as gospel what it says it is trying to do.

Maybe what gets me is the forthright manner in which MST meets the challenge of coming up with sensible solutions to the UHF dilemma.

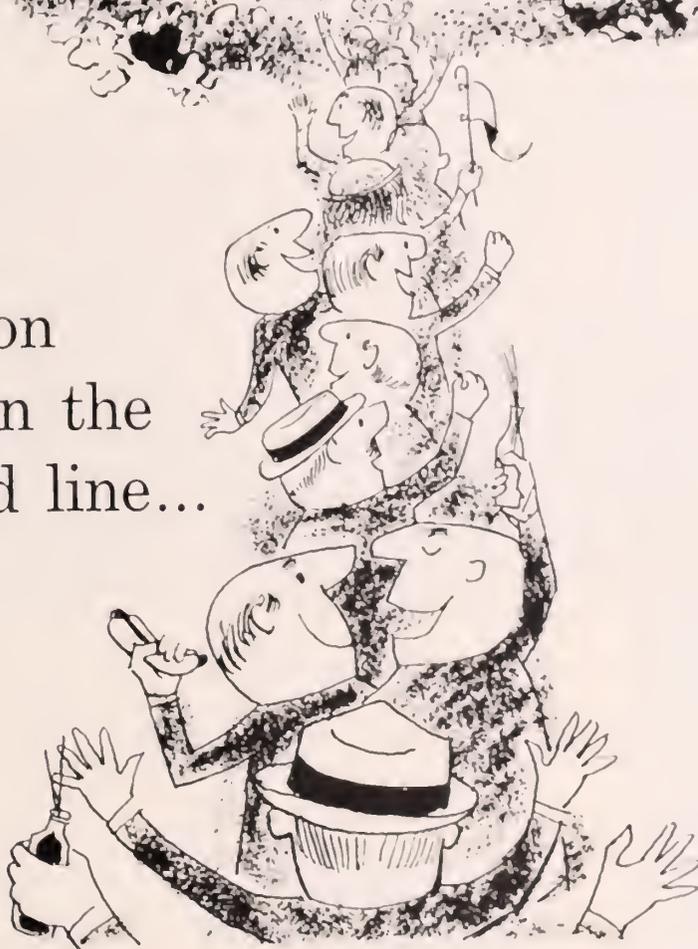
Pussyfooting has never been Jack Harris' style. For many years he's been president of MST. And in Les Lindow the association has an executive director who knows how to implement the objectives in official Washington.

Here are some of MST's activities in support of UHF: (1) active support for the federal all-channel receiver legislation; (2) opposition to VHF short separation drop-in proposals which would not only impair VHF service through interference but also preclude successful establishment of UHF stations in many prime markets; (3) support of FCC revision of UHF table of assignments to maintain opportunities for UHF growth; (4) representation on and active participation in the work of the Committee for Full Development of All-Channel Broadcasting; (5) weekly analysis of UHF as well as VHF station applications to guard against violations of FCC engineering standards; (6) opposition to a request by NAM Communications Committee to reassign UHF channels 14 and 15 (among the most desirable U channels from the broadcaster's standpoint) to use by land mobile radio users; (7) opposition to efforts by non-broadcast users to share use of tv frequencies, whether UHF or VHF; (8) opposition to proposals of the Midwest Program for Airborne Television Instruction for exclusive use of a number of UHF channels for airborne transmission; (9) completion of extensive field engineering studies dealing with UHF propagation characteristics; (10) support of legislative efforts to reduce the federal excise tax and thus encourage sale of new sets.

*Yoram Glenn*



6 million  
seats on the  
50 yard line...



Who's kidding who? ... A stadium that would accommodate KCMO Radio's potential audience (6,393,097 population within the 213 county  $\frac{1}{2}$  millivolt area) would be bigger than the Grand Canyon...and the K. C. Chiefs' playing field seats 40,000.

So what do the rest of the Chiefs' fans do? They tune to KCMO-810-Radio.

Kansas City sports fans are among the most loyal in the nation. Famous for their support of the pro-football Chiefs, the K. C. Athletics and Big Eight football and basketball...all thoroughly covered by Kansas City's No. 1 sports station, KCMO-Radio.

Bruce Rice, Sports Director at KCMO, supervises all sports coverage and personally wraps up the local,

national and international sports news on his daily Sports Book Show.

Tom Hedrick, new voice of the Chiefs, will do the play-by-play broadcasts for Kansas City's AFL pro-football entry. Hedrick was picked as Kansas Sportscaster of the year for 3 years; will continue as Director of the K. U. Sports Network.

Bill Grigsby, Tom Hedrick's broadcast team mate, will provide the color at all the K. C. Chiefs' games again in 1964.

To put these loyal KCMO fans to work for your product (or your client) call Katz or KCMO-Radio today for availabilities.

Broadcasting House, Kansas City, Mo. 64108

Represented nationally by the Katz Agency

## KCMO-810-radio

Kansas City's No. 1 Sports Station



## INSTANT WORLD

Negro radio, while it often echoes and sometimes spearheads the demand for integration, is a part of the fabric of segregation.

This dichotomy, as well as the pressure for equal standards for the white and the Negro, swelled to current proportions with the spread of tv.

With the exception of very few markets, tv has thus far been too expensive a medium to organize on behalf of — and to be supported by — a minority. Radio, on the other hand, continues to be inexpensive enough for the organization of stations largely or entirely programed with Negro news, entertainment and advertising by Negro talent.

Academicians in the semantics of communication largely credit tv — programed for the *whole* community — with the stimulation of the current pressure for social change, and advertising with the demand by the Negro for a better standard of living.

We have been aware that the emerging countries of the world are bypassing a Gutenberg era via broadcast media and plummeting hundreds of millions into a world they never knew — and into social upheaval.

But we have been seemingly unaware that, for the American Negro, the creation of wants and the stimulation of demands by television advertising which is designed for the whole community has been contributing to social change by educating and democratizing in spite of the illiteracy roadblock.

The what, where and why of Negro broadcast communications today, and some of the lessons being learned by advertisers and agencies, are in a SPONSOR report beginning on page 31.

*Sam Elber*

# LETTERS

## A Federated NAB

I liked your "Publisher's Report" in the July 6th issue.

The NAB can indeed accomplish a great image for our free enterprise system if it selects a leader who both understands the broadcaster's and the advertiser's approach to the listening and viewing public. A federated NAB is certainly the only sure way to make all ends meet in common pursuit of this goal. Keep hammering away at it.

ARTHUR E. DURAM

*Senior Vice President  
Television-Radio  
Fuller & Smith & Ross, Inc.  
New York, N.Y.*

## True Picture

We were certainly more than pleased with the very fine article on Peter Eckrich & Sons, ("Flavoring the Meat with Know-How") in the July 20th issue.

Our sincere compliments on the writing and selection of pictures. Both helped to illustrate this very interesting story and gave a very true picture of the type of commercial that we have been doing for Peter Eckrich & Sons and how they use these spots.

Our sincere appreciation for the complimentary things that you had to say about our organization.

EDWARD E. KATZ

*Board Chairman and General  
Manager  
The Film-Makers, Inc.  
Chicago, Ill.*

## Request for Copies

I certainly appreciated the outstanding coverage you gave our audience-market study in your July 20 issue, (Radio's 'Unanswered' Questions).

As I told Bill Ruehti and Sam Elber, we thought it was an outstanding job.

You will be interested to know, by the way, that we have had many requests for copies of the report which we can directly attribute to SPONSOR readership. This response is more gratifying and confirms the extent of your

magazine's readership which, of course, we have all known all along. Thanks again.

W. L. ARMSTRONG

*Managing Director  
KOSI Radio  
Denver, Colo.*

## Pleased with Coverage

May I thank you for the extremely fine coverage given my remarks at the recent Idaho Broadcasters Assn. meeting, as reflected in the July 27 issue of SPONSOR.

To date, the most consistent effect has been a plea from my associates to up-date the photograph. I have promised to do so upon receipt of the first new code subscriber from Idaho.

CHARLES M. STONE

*Manager Radio Code  
The Code Authority  
National Assn. of Broadcasters  
Washington, D.C.*

## Came the Deluge

Ignore first wire!

The reason is that at this time it seems so inadequate. What the long range effect of the series, (Youth — the neglected \$50 billion market. July 13 and 20) will be, only time will tell, but the immediate reaction has been one of great interest.

We have received a number of letters from companies requesting personal interviews . . . we are deluged from every children's expert who was "once a child myself" . . . and the agency has been given a stamp of authority and respect which would have taken years to develop.

Obviously, the series will be one of our first exhibits on every new business pitch.

I do repeat from the wire, however, that we will try very hard to live up to the faith that you have put in us. We also assume a double responsibility in that we cannot let you down now as well as ourselves.

Our gratitude is inexhaustible.

MELVIN HELITZER

*President  
Helitzer, Waring & Wayne, Inc.  
New York, N.Y.*



## It takes a lot of people to make a five-time winner

For an unprecedented *fifth year*, WGN Radio has won the annual Alfred P. Sloan Award for "distinguished public service in highway safety."



WGN Radio is grateful for the generous and continuous cooperation on the part of hundreds of people in the following organizations that made this award possible.

*Chicago Fire Department • Chicago Police Department • Citizens Traffic Safety Board of Metropolitan Chicago • Cook County Sheriff's Police • Illinois Highway Traffic Engineering Center • Illinois State Patrol • Indiana State Police • Michigan State Police • National Safety Council • Northwestern University • Toll Road Minutemen • Wisconsin State Patrol*

**WGN  
IS  
CHICAGO**

*the most respected call letters in broadcasting*



HARRISBURG'S NO 1 STATION

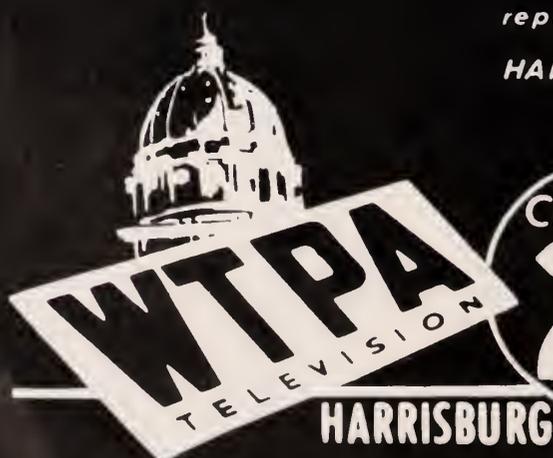
**BEATS EVERYBODY**

(IN THE HARRISBURG ARB METRO AREA)

(MONDAY THRU SUNDAY, 5:00 P.M. TO 11:00 P.M.)\*

*represented by*

*HARRINGTON, RIGHTER & PARSONS*



\* ARB MARCH 1964

## ANA Counsel Warns of Extended FTC Powers

Speaking at Bar Association meeting, Weil hits the doctrine of "affirmative disclosure"; says that FTC censorship of proper claims hinders competition

**New York** — In a symposium on advertising and the antitrust laws, Gilbert H. Weil, counsel for the Association of National Advertisers, voiced concern over the burgeoning powers of the Federal Trade Commission. "I would simply point out," he said, "that every time a proper advertising claim is censored, a valuable competitive tool has been blunted and an anti-antitrust factor has been enhanced."

Speaking before members of the American Bar Association meeting last week, Weil declared that the Commission's "rapidly developing doctrine of affirmative disclosure" starts with the fundamental and sound principle that deception may be accomplished by half-truths and innuendos as well as by express falsehood. "No one," he said, "would dispute that an advertisement should set forth 'whole,' not partial truths."

It is the application of the concept that is difficult, Weil added. "Advertisements are necessarily brief. Whether they be print or broadcast, they must convey their messages within quite limited areas of space or periods of time. They simply do not have room for a catalog of specifications, and to require it would make the advertising impossible. Indeed, from the viewpoint of competition, prejudice would fall heaviest upon the advertiser who has the smaller budget, since his time and space restrictions would be the tightest of all."

Broad as the Commission's present powers may be, he continued, "its search to extend them has not stopped."

Referring to the Federal Trade Commission Act, which outlaws "unfair methods of competition and unfair or deceptive acts or practices," Weil said that until now it has been commonly assumed that

"deceptive" is the key adjective as far as advertising is concerned. "Without overtly repudiating that," he added, "the Commission may be shifting gears, to draw upon the word 'unfair' as the yardstick to measure advertising.

"Such a transposition can make a vast difference in the law," declared the ANA counsel. "Standards for determining deceptiveness are in the main pretty well understood and are also fairly objective in nature. Unfairness, however, like beauty, may lie chiefly in the eyes of the beholder, and it is but a short step to hold that it is unfair to use *any* advertising in *any* way which the law enforcer considers to be improper or objectionable."

Referring to the Procter & Gamble-Clorox merger, Weil asked, "Is the Commission coming close to saying that it has the power to enjoin, as unfair, whatever advertising it deems to be unfair, regardless of whether it is deceptive?"



Gilbert Weil — "I would point out!"

Even if this is "too subtle" a campaign to be attributing to the Commission at this time, Weil added, "how far is it from the same goal via the affirmative disclosure route?"

Weil also asked, "How conducive may it be to the health of competition if the views of five, or three, or at times just two non-elective officials as to what is unfair, or oppressive or exploitative will determine what the whole of interstate American business may or may not do to compete?"

### NAACP Bids Agencies Ban Mississippi Media Ads

**New York**—In a letter sent to the heads of 100 top advertising agencies, Roy Wilkins, executive secretary of the National Association for the Advancement of Colored People, called for a re-examination of media being used by clients in Mississippi.

Declared Wilkins: "20 million Negro Americans plus millions of other civil rights advocates can only view utilization of un-American and militantly segregationist media as support of Mississippi lawlessness."

The NAACP leader also said that the organization is "inaugurating a careful check of media in Mississippi and will report to its chapters and affiliated

organizations on usage by national advertisers of media opposing law and order, the right to vote, elimination of second-class citizenship and efforts to assure the personal safety of American citizens."

Wilkins letter asked the cooperation of the agencies in the support of "fundamental American principles" by withholding "accounts from media that do not uphold these principles."

There was no immediate public comment by agencies. The NAACP office in New York reported acknowledgment of the letter by a number of agencies but no indication of future action.

# Automotive Heads List of Spot Radio Advertisers

RAB's first quarterly report of the top 50 puts Ford at the front, GM in fifth place; total spot radio spending was \$35,126,000 — all of 1963 was \$133,653,000

New York — With automotive and tobacco companies leading the list, Radio Advertising Bureau has just released the top 50 spot radio advertisers for the first quarter of 1964. This marks the first time RAB has issued a quarterly report (see list this page).

Ford Motor Co. was the big spender with an estimated expenditure in radio spot of more than \$3 million. General Motors, which ranked first for the full year of 1963, finds itself in the No. 5 slot.

According to RAB figures, prepared by an independent accounting firm, total spot radio spending for the first quarter of this year came to \$35,126,000. Total expenditure for the full year 1963 amounted to \$133,653,000. Also, a check against the nation's overall 100 leading advertisers shows that 26 are among spot radio's top 50. Fourteen of radio's top 50 were represented in tv spot's first quarter list.

In commenting on the list of top 50, Edmund C. Bunker, president of RAB, pointed out that it took "a major industry effort to produce these figures." Altogether, he said, it took more than 100 sources, including reports from 89 stations in the top 12 markets and from 16 station representatives whose reports cover stations in the markets below the top 12.

Added Bunker: "Radio has never before in its history had a central source of data covering both spot and network expenditures. This left

us at a disadvantage when media were compared because it was often assumed there was no radio activity since there were no published reports."

Looking to the future, Miles David, RAB administrative vice president, said, "Probably 125 leading advertisers will be shown in the annual report to be issued covering the full year 1964."

David also said, "We estimate that our present sources account for over 75 percent of nationally placed spot radio business and, of course, the figure for network radio will be 100 percent. The spot radio figures have been projected, conservatively we believe, since we do not have reports from every source."

## TOP 50 NATIONAL-REGIONAL SPOT RADIO ADVERTISERS

Rank	Company	Estimated Expenditure	Rank	Company	Estimated Expenditure
1	Ford Motor Co.	\$3,382,000	10	American Telephone & Telegraph Co.	1,100,000
2	Chrysler Corp.	2,484,000	11	American Motors Corp.	809,000
3	American Tobacco Co.	1,941,000	12	American Oil Co.	722,000
4	R. J. Reynolds Tobacco Co.	1,867,000	13	Duffy Mott Co.	681,000
5	General Motors Corp.	1,728,000	14	Delta Air Lines	625,000
6	Anheuser-Busch	1,430,000	15	Carling Brewing Co.	617,000
7	P. Lorillard Co.	1,152,000	16	Texaco, Inc.	585,000
8	Coca-Cola/Bottlers	1,125,000	17	National Dairy Products Co.	582,000
9	The Nestle Co.	1,040,000	18	Int'l. Mineral & Chemical (Accent)	555,000
			19	National Biscuit Co.	520,000
			19	Monarch Wine Co.	520,000
			21	Equitable Life	512,000
			22	Household Finance Corp.	505,000
			23	Pepsi Cola/Bottlers	501,000
			24	Falstaff Brewing Co.	500,000
			25	Beneficial Finance Corp.	490,000
			26	Colgate-Palmolive Co.	481,000
			27	P. Ballantine & Son	473,000
			28	Campbell Soup Co.	460,000
			29	B. C. Remedy	455,000
			29	Plough, Inc.	455,000
			31	American Home Products	450,000
			32	Trans-World Airlines	439,000
			33	Northwest Orient Airlines	436,000
			34	Kellogg Co.	429,000
			35	F & M Schaefer Brewing Co.	423,000
			35	Seven-Up Co.	423,000
			37	Alberto-Culver	412,000
			38	Liebmann Breweries	395,000
			39	United Airlines	356,000
			40	Mars, Inc.	354,000
			41	Humble Oil Co.	351,000
			42	Wm. Wrigley Jr. Co.	346,000
			43	Quaker Oats Co.	338,000
			44	Sterling Drug Co.	334,000
			45	American Air Lines	325,000
			46	Time, Inc.	323,000
			47	Eastern Air Lines	306,000
			48	Corn Products Co.	304,000
			49	Liggett & Myers Tobacco Co.	286,000
			50	Top Value Enterprises (Trading Stamps)	280,000

Source: Radio Advertising Bureau

## Hurleigh Praises FCC's Public Service Stand

New York — The president of the Mutual Broadcasting System has some kind words for a Federal Communications Commission more often accustomed to brickbats. Robert F. Hurleigh complimented the commission for permitting stations to log public service "regardless of the point of origin." In the past, emphasis was on local service.

In the network's monthly newsletter, Hurleigh declared, "In Mutual's opinion it was ill advised for the FCC to place so great an emphasis on locally originated programming in a world where people are far more affected by events that happen outside their individual hamlets than by occurrences within."

Hurleigh added that "it was also a bit unjust not to allow stations to log public service as such if the material happened to be originated by the networks rather than by the individual stations themselves."

Citing the FCC's new "awareness that the world no longer is as it was," Hurleigh said, "We remember when the original Communications Act was written in 1934 . . . 1964 is centuries away from a generation ago."

The MBS president concluded: "[FCC's] ability to reappraise a situation on the merits of evidence speaks well for the reasonableness of the members who will guide some of broadcasting's destinies in the foreseeable future."

# Schachte Opposes Gov't Ad Curbs As Leading to Unfair Competition

J. Walter Thompson executive cites West Germany as example; says money alone not enough in advertising

**New York** — Describing advertising as the "upsetter of the market place," Henry Schachte, executive vice president, New York office, of J. Walter Thompson, told members of the American Bar Association, "If I owned a commanding share of any market, an action to outlaw advertising in that market would be almost a guarantee, at least short term, of a continuation of my position."

Speaking at an ABA symposium on advertising and antitrust actions, Schachte declared, "In West Germany, television is a most powerful selling tool — yet government controls keep commercial messages out of the peak viewing hours, presumably on the theory that advertising is too lethal to have broad exposure but is not fatal if administered to some of the people some of the time."

The result of this action, Schachte said, is that, "even piling up commercials in the early evening almost consecutively, there are still competitive messages that can't be seen at all. There isn't enough commercial time available. Thus, government action is leading to unfair competition."

Money spent does not necessarily insure market dominance, Schachte explained, turning to another aspect of advertising. Citing small clients of his own agency, he declared that he found it interesting "that a small advertiser, facing better-heeled competitors, can still command the services of a professional organization that, in other business categories, serves the giant spenders with those same resources."

The "fattest bankroll in the business," he continued, can't possibly promise the "discovery of the best, the strongest, the most persuasive advertising idea. In spite of the progress of computers, ideas still come from people and the direct influence of money in this competition has never been subject to exact calculation."

Discussing the big spender versus the small spender, Schachte said, "If, for example, a large spender is putting his money broadly against the total market, it is always possible for a smaller competitor to so direct and pinpoint his messages that he actually outspends his larger competitor, not against the total market but in some segment in which he chooses to concentrate."

If such a media-purchase formula brings him success, Schachte



Schachte — "a guarantee of my position"

added, and it has for some smaller advertisers, "he can gradually move out to assault other segmented parts of the total audience with the additional income from his initial success."

## STV Acquires Top MGM & Columbia Films, Signs Pact for Lakers' Home Basketball

**Los Angeles** — Rarely does the week go by when Subscription Television, Inc., which made its bow in San Francisco last Friday, doesn't reach into its bag of tricks and come up with a highly promotable attraction. Last week (see "Friday at Five," Aug. 10) it was a slew of big boxoffice films from Paramount. This week MGM and Columbia got into the act with MGM making 20 top feature films available to STV and Columbia releasing 11.

In addition, announcement was made that STV has signed a contract with the Los Angeles Lakers basketball team to bring their home games to viewers. In disclosing the deal, Robert E. Short, president of the Lakers, emphasized that the games to be shown are currently blacked out on commercial tv.

In expressing satisfaction over the deal, Tom S. Gallery, vice president and director of sports programming for STV, predicted that by the end of the 1964-65 season, STV will have from "forty to fifty thousand viewers hooked up in the greater Los Angeles area."

For his part, the owner of the basketball team cited a survey conducted last October which showed

that 71.5 percent of the persons interviewed in Los Angeles preferred to watch sports on television, yet 86.3 percent had not attended a professional basketball game during the previous 12 months.

"Apparently toll television represents an entirely new and untapped boxoffice potential," said Short. "I have to be impressed by such a significant percentage of people who will watch professional basketball on television, yet do not attend the games in person."

The film pack concluded between STV and MGM will include such movies as "The V.I.P.s," "The Wheeler Dealers," "The Prize" and "Sunday in New York." The first of the new films is scheduled for showing early in September.

Films licensed by Columbia range from major boxoffice hits such as "Bye Bye Birdie" and "Under the Yum Yum Tree" to the award-winning French import "Sundays and Cybele."

Columbia officials stressed the fact that, while they had great faith in the medium of subscription television, they believed there was still much to learn through experience and experimentation.

## NFIB Demands End to Cooperative Ad Abuses

National business organization charges some big-volume retailers use co-op ad allowance to secure extra funds; suggests legislation aimed to prevent "fraud"

Washington, D.C. — Charging a difference between theory and practice in cooperative advertising, the National Federation of Independent Business urged correction of special discount "abuses."

In a statement filed with the Senate Small Business Committee, currently looking into the matter, Niel Heard, assistant to NFIB's president, declared, "Many manufacturers deplore present cooperative advertising practices and seek to minimize the abuse, even to the extent of refusing to condone it. However, the economic pressures of big volume outlets make a factor that few can ignore."

The statement explained how advertising rate differentials, necessary in the conduct of the advertising industry, are employed by retailing complexes to secure extra funds. Heard said that when these funds are employed to offer an unfair competitive price advantage to the consumer, injury is sustained by the smaller retailer and impetus is given to a trend to monopolize the distributive industry.

Citing a broadcast case-in-point, Heard said that "retailers often contract for a long term, low cost, hour-long show, which provides usually for six minutes of commercial time.

"The rate structure in broadcasting often provides that a 20-second spot is sold at the same rate as a minute spot," he continued. "Thus, a retailer with a show of this nature will have at his disposal 18 spots to sell, using the short time rate or 'high card' as the term is used. Often the charge against cooperative advertising allowances will run two to four times, and sometimes more, the cost of the advertising to the retailer."

The national business organization suggested that regulations and/or legislation be adopted which would make enforcement more automatic in nature. The statement



Heard . . . "few can ignore"

cited two bills introduced by Representative Wright Patman (Dem., Texas). One would make it mandatory for a manufacturer to notify all of his customers within five

days of any special deal or allowances made to any one account. The other would make it illegal for anyone knowingly to seek to extract a special deal from a manufacturer.

Heard had two additional suggestions: "One would be that there be provided either by new legislation or FTC order, whichever is indicated, a provision that cooperative advertising only be reimbursed for at the actual rate paid by the distributive factor, and that the FTC have the authority to call on any media for the actual rate charged any advertiser, and that any persistent charging to the manufacturer of a higher rate be treated under the laws regarding fraud."

Heard also recommended that it be made illegal to grant ad allowances for unmeasured media, such as display advertising. "This is a common device to buy distribution," he said, "or to force competition out of distribution."

## CBS Reports Highest First-Half Earnings

New York — A banner first-half for CBS. With net income of \$23,047,783 and net sales of \$303,595,550, the firm recorded its best six months in history.

In the first six months of 1963, comparable figures were \$19,370,017 and \$273,276,969 respectively.

Per share earnings for the first six months of 1964 were \$1.19 as compared with \$1.02 (adjusted for stock dividend and stock split) the previous year.

At last week's meeting, the CBS board of directors voted a cash dividend of 25 cents per share on the firm's common stock, payable September 11, 1964, to stockholders of record at the close of business on August 28, 1964.

In a statement to stockholders, William S. Paley, chairman, and Frank Stanton, president, pointed out that in the first half of 1964 CBS-TV "attracted more advertising revenue than during any six-

month period in its history. It also extended its commanding audience leadership over its nearest competitor and presented more of the top 10 and more of the top 20 programs — both day and night — than the ABC and NBC television networks combined."

Also, increases in sales for both the CBS Television Sales Division and the CBS Radio Division were reported.

Discussing media in general, the statement pointed out that total national advertising revenues advanced sharply in the 12 months ending with the first quarter of 1964 and that national advertising revenues of the major media in the first quarter of 1964 were almost eight percent above those of the same period in 1963.

The statement added: "While the print media averaged about seven percent higher in this year's first quarter, national television advertising advanced 10 percent."



“WGAR  
is  
icky”

Sorry, Honey—but we believe radio should offer something for somebody besides kids. Evidently lots of people agree. Because we’ve snared the listeningest (and respondingest) audience in Cleveland and northeastern Ohio. Take our Betty Ott’s “Ladies’ Day”

listeners. When we suggested they enter a contest to name three Cleveland Zoo tiger cubs, 1,500 cards and letters poured in before you could say Liz, Kim and Zsa-Zsa.

We hate to be catty, but you can’t get action like this from just any radio station.

GOOD SOUND RADIO  
**wgar**  
NB

50,000 WATTS

PEOPLES BROADCASTING CORPORATION • CLEVELAND, OHIO • REPRESENTED BY BLAIR RADIO

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## July network sponsored time tops '63

The first week in July offers a good index as to how summer billings are shaping up for the three tv networks compared to the year before. NBC Corporate Planning did a count on sponsored hours for the week ending July 7 and came up with these collective findings: (1) nighttime was up almost 5½ sponsored hours, (2) weekday daytime sponsored time was off two hours and (3) weekend sponsored time was down an hour. The arithmetic favors the plus side by three hours. Summarized by network: ABC-TV was weaker in prime time, but stronger in the daytime; CBS-TV showed more strength in the daytime than it did in the evening; NBC-TV held up nicely for the evening, was rather limp in the daytime. (NBC had just introduced four new daytime shows). However, all networks had more sponsored hours this first July week than in the same week a year ago. As to each network's share of the total sponsored hours, ABC had 27 percent, NBC, 33 percent, CBS, 40 percent.

## Nets edging out newsprint for auto \$s

Network tv is more than breathing down the necks of newspapers in national automotive advertising. It's pretty much of a safe bet that the networks jointly will outstrip newspapers for that category of expenditure in 1964, even if the comparison is limited to the three Detroit giants, General Motors, Ford and Chrysler. Here's how the two media stacked up in relation to those three companies in 1963:

CORPORATION	NETWORK TV	NEWSPAPERS
General Motors	\$37,077,900	\$30,912,795
Ford	19,107,800	22,909,286
Chrysler	14,138,800	17,492,417
<b>TOTAL</b>	<b>\$70,324,500</b>	<b>\$71,314,498</b>

*Note:* The above network figures represent net time and estimated program costs. In 1962 the billings for network time only vs. newspaper space gave the newspapers an edge of 30 percent over network tv. If national spot tv were included for 1963 the ratio would be \$93.1 million for tv and \$71.3 million for newspapers.

## Tv reps rate buzzing spot agencies

Key reps note a marked drift away from spot tv by a number of old-line, top-rung agencies.

Like J. Walter Thompson, BBDO, McCann-Erickson, FC&B and Ayer. An outstanding exception in this clan is Benton & Bowles. In fact, its spot contributions keep getting fatter. The reading comes from a "Sponsor Scope" check among key reps. According to the consensus, Dancer-Fitzgerald-Sample is still quite a factor in spot, Bates tends to get more and more network-oriented and Young and Rubicam has turned out to be an ups-and-downsy. The slack created by the giants has been taken up by such agencies as Grey — it does five times the spot that it dished out three years ago — SSC&B, Ogilvy, Benson & Mather, Doyle Dane Bernbach and Maxon. Esty remains a stalwart in the spot camp, but Compton, which built its reputation on spot, is rated as a sharp fluctuator. One rep's theory: there's a correlation between an agency on the *qui vive* picking up new business and the level of activity in spot.

## Supp-Hose again boosts tv investment

Kaysers Roth's Supp-Hose (Daniel & Charles) is pushing its tv commitment for the last 1964 quarter a couple notches over last year. The span in spot goes from 10 to 13 weeks and the station list from 30 to 50. Instead of participations on *Tonight*, the network alignment will be extensive scatter plans on both ABC-TV and CBS-TV, also at night but in prime time. Last year Supp-Hose accounted for \$1.2 million in spot and \$250,000 in network. At the rate Supp-Hose is putting out this year, combined billings should be not far from the \$2 million mark. Seven years ago this specialized stocking for women who walk and stand a lot took a flier in the medium with \$30,000. Tv has not only built a sturdy market for the product, but insured its extensive placement on department store and specialty shop shelves. Burlington Hosiery (Doyle Dane Bernbach) has a competitive brand. Its tv expenditure is comparatively piddling.

## Lever out-CMPs competitors at night

One of the Lever Bros. agencies charted a comparison of Lever's tv network nighttime cost-per-thousand with those of P&G and Colgate. The period of calculation was October through April. The CPMs for each: Lever, \$3.60; Colgate,

\$3.90; P&G, \$4.20. P&G has reduced the number of prime time commercial minutes for the coming last quarter, as compared to the year before. It's quite possible that P&G's assumed rising nighttime CPM was an influential factor. In daytime the CPM is about the same — \$1.10 — for all three advertisers.

### Where weather tempers radio spot

Wheeling Steel (Cunningham & Walsh) is placing eight-week schedules on farm radio stations, effective either August 24 or 31. The starting date depends on forecasts of the start of the fall rainy spell by local weather bureaus. In some respects it's one of those schedules over which the station exercises discretion. The schedule sells roofing and siding, and the local station is expected to know when best to get to the farmer about his repairs. The choicest times to remind him are just before heavy rainy weather is in the offing and just after some hard rains, providing the forecast say it's going to be clear a while. These discretionary arrangements are not uncommon in farm radio. The station is given the budget and is expected to gear the number of spots broadcast to weather conditions. U.S. Rubber does it for its rubber boots and so does Morton Salt (freezing forecasts). But the biggest one of them all that permits the station to base the scale of daily spots on the changing weather is Cream of Wheat. It's been doing so for some years with a list of 150 stations.

### It's option time in network daytime

The two latter weeks in August are rather edgy for the daytime sales side of the tv networks. That's when advertisers make their decisions for the final 1964 quarter: whether to cancel or continue their commitments. By this time the networks have determined what selective price increases they want for daytime fare. One such increase applies to NBC-TV's *The Doctors*. The quarter-hour package rate goes from \$12,000 to \$13,500, effective September. Colgate is exempt from this hike, since, as owner of the strip, it's protected by an annual rate. Reason: Colgate shared expense of build-up period. Incidentally, according to Nielsen, *The Doctors* delivers an average 4,000,000 homes.

### Ajax powder detergent going strong

Colgate's Ajax line appears to have come up with another click: its detergent powder — the one identified with a knight on a white charger. The brand can now claim at least four percent of the market. Trade estimates put the ad spending on the brand — bulk of it in tv — at an annual rate of around \$7 million. The budget obviously has gone over the pre-graphed mark — so say the experts. It is also their sidelight view that, if a cutback is exercised at the right time, the Ajax line will wind up with another first-year profitable brand. The previous hit was Ajax all-purpose liquid — the one identified with the "white tornado" and which now rates as a grooved competitor to Mr. Clean. The shares of the entire market for the detergent powder leaders: Tide, 19 percent; Cheer, 6; All, 5; Dash, 4; Ajax, 4, and Fab, 3.

### Half-hours have 18% more audience

The sheer abundance of half-hour situation comedies on nighttime tv network schedules suffices to keep whittling down the average audience for the 60-minute program as against the average audience for the 30-minute show. Using the March-April Nielsen data as a base, the following table gives you an idea of what's been happening in that area over the past three seasons:

Year	60-MINUTE SHOWS		30-MINUTE SHOWS	
	Avg. %	Homes	Avg. %	Homes
1962	18.3	8,967,000	18.1	8,869,000
1963	18.3	9,110,000	18.8	9,360,000
1964	17.2	8,820,000	20.3	10,410,000

Note: The 1964 advantage in audience delivery for half-hour fare averages 18 percent.

### Cold remedy upset affecting agencies

The sales surge of the delayed-action tribe of cold remedies (like Contac) is beginning to clobber agencies which have substantial stakes in the older line of cold relievers. It's the old story of what happens at the cash register to yesterday's innovation during the first flush of today's new success. Two old-line cold remedy accounts are looking askance at their agencies. The report is that the bigger budget of the two — easily over the \$5 million mark — is at the point of listening to solicitations.

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## Media-tv department merger for DDB?

Chalk this up as not far off: the merging of the media and tv departments at Doyle Dane Bernbach. Top man of the merged operation, when it becomes fact, will be Bob Liddel, who was brought in last year to head up DDB's tv department. Liddel previously spent 10 years in Compton's media department. His title when he left was associate media director. Former media specialists who hold the No. 1 position after such mergers are Ed Grey, McCann-Erickson, and Lee Rich, Benton & Bowles. It was just the other way around when Bates did the melding. Tv department chief Dick Pinkham got the nod.

## Nielsen scoffs at lack of color amity

Nothing to it, says A. C. Nielsen about the report current on Madison Avenue that color set owners are shying away from audiometer attachments. According to agency research people, color homes prefer to keep their newly acquired pride and joy from being encumbered by alien gadgets. Out of fear, perhaps, that they'll affect color composition. Nielsen's rebuttal: field experience shows as high a rate of color home cooperation as has prevailed for black and white. Anyway, there's the inducement of Nielsen paying, among other things, half the repair bills, and in the case of color that's no hay.

## Is the male viewer taking a hiatus?

Is the adult male viewer cutting down on his interest in the leading program categories? You'd be inclined to think so when you compare the audience composition by program types for this season with that of two seasons ago. The male drift-away applies to every one of the nighttime entertainment classifications but westerns. Odd as it may seem, the biggest drop has been in the adventure type. In the two-year interim the male adult has lost almost as much interest in suspense mysteries and general drama. As for the women, they're still, along with youngsters, "the" afficiandos of situation comedies. As ever, quizzes attract them like a choice morsel of over-the-fence gossip. The women have taken more to westerns, which could be due to the subdued emphasis on gunslinging and mayhem. You can see what's

been happening to audience composition — by program type — 1962 vs. 1964 in the following NTI breakdown covering each year's January-February period, with the 1962 percentages in parentheses:

CATEGORY	VIEWERS PER HOME	% MEN	% WOMEN	% TEEN-AGERS	% CHILDREN
General Drama	2.1	30 (36)	43 (46)	12 (9)	15 (9)
Suspense-mystery	2.2	30 (36)	39 (41)	12 (11)	19 (12)
Situation comedy	2.4	25 (28)	34 (37)	13 (13)	28 (22)
Westerns	2.3	34 (35)	41 (37)	9 (12)	16 (16)
Adventure	2.5	30 (39)	41 (33)	10 (12)	27 (8)
Variety	2.1	32 (35)	44 (43)	9 (10)	15 (12)
Quiz	2.1	31 (36)	45 (46)	9 (8)	15 (10)
<b>AVERAGES</b>	<b>2.2</b>	<b>30 (35)</b>	<b>40 (41)</b>	<b>10 (10)</b>	<b>19 (11)</b>

Note: Compared to 1962, the male adult's over-all average in 1964 dropped 15 percent whereas the children's jumped 72 percent.

## NBC outbilled CBS for April nighttime

Eyebrows at CBS-TV must have perked up when the LNA-BAR time billings for April were released. There was NBC-TV for the first time in quite a spell with a nighttime total that exceeded CBS-TV's. These weekday-daytime vs. nighttime billings have become a sort of seesaw. In March, NBC-TV was No. 1 over CBS-TV in daytime, but for April, CBS-TV regained its regular top daytime spot and NBC-TV returned to No. 2 slot. The chances are that the May report will bring the situation to normal and show CBS-TV leading both night and day. Following is a spectrum breakdown of the LNA-BAR April figures as channeled through the TvB:

NETWORK	NIGHTTIME	DAYTIME M-F	SAT. & SUN
ABC-TV	\$13,201,900	\$3,619,300	\$1,267,300
CBS-TV	18,612,500	8,180,800	2,050,600
NBC-TV	18,787,200	7,766,500	925,600

## Grocery leaders not on nighttime net

Did you know that there are quite a number of best-seller grocery package goods that are not on nighttime network tv? Expensiveness of nighttime network is not the basic reason, though it figures in the calculations. The main motivation: a feeling that the product can do a lot better cost-wise in daytime and still reach the prospects it wants. Or, if some nighttime is imperative, there's always spot and its allowance for selected markets. Among the best sellers that are alien to nighttime network are Mr. Clean, Comet, Crisco, Spic 'n' Span, Duncan Hines, Cascade, Clorox.

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

# Sponsor

## NEGRO MARKET

the  
MEMPHIS  
MARKET  
has  
TWO EARS



40%

WDIA ALONE  
REACHES  
the  
OTHER ONE!

OF THE MEMPHIS  
AREA IS

# NEGRO

WITH AN ANNUAL  
INCOME OF OVER  
A BILLION DOLLARS!

MEMPHIS'  
ONLY  
**50,000**

WATT STATION  
Represented Nationally By  
BERNARD HOWARD & CO., INC.

# WDIA

COVERS THE LARGEST SINGLE  
NEGRO MARKET IN THE U. S.

**TOP-RATED 12 STRAIGHT YEARS**

Other Soderling Stations

WWRL New York

KDIA Oakland/San Francisco

WOPA Oak Park/Chicago

KFOX Long Beach/Los Angeles

# PUT A TIGER IN YOUR SELLING



**YOUR PRRRRODUCT!**

*Meet some of our tigers*

FRANKLIN McCARTHY  
"SUGAR DADDY"



"MAGNIFICENT"  
MONTAGUE

E. RODNEY JONES  
"THE MAD LAD"



ED COOK  
"NASSAU DADDY"

PERVIS SPANN  
"THE BLUES MAN"



HERB KENT  
"THE KOOL GENT"

BILL "DOC" LEE



**LET'S FACE IT**



**IS STILL  
Chicagoland's**

**\* No. 1,**

**Negro-Oriented,  
24 hr. a day  
Radio Station**

*NEGRO	MONDAY THRU FRIDAY
PULSE	6 A.M. - 12 Nn 12 Nn - 6 P.M.
MAY '64	.... 44 .... 48

BERNARD HOWARD & CO., INC.  
Nat'l Representative

With thanks - or apologies (?) to - Humble Oil & Refining Company.



Soul King Crown Prince



Duke of Earl Mother Frances

serving **FLORIDA'S**  
**FIRST NEGRO MARKET**  
**170,000**  
 IN SEVEN COUNTIES IN SOUTH FLORIDA

**MORE**  
**PEOPLE**  
**LISTEN MORE**  
**OFTEN TO**  
**ROCKIN' BIG**  
**DADDY RADIO**  
**WRBD**



**ALL**  
**NEGRO PROGRAMING**  
**FT LAUDERDALE**  
**AND**  
**WEST PALM BEACH**  
 3000 Watts 1470 KC

Than to any other rhythm and blues station in South Florida... from Vero Beach to Key West. Who says so?

**\* PULSE... THAT'S WHO!**

BROWARD — PALM BEACH COUNTIES NEGRO PULSE

2 COUNTY AREA Monday to Friday				BROWARD COUNTY Monday to Friday			
Stations	6am-12Nn	12Nn-6pm		Stations	6am-12Nn	12Nn-6pm	
"A"	10	5		A	2	11	
"B"	6	4		B			
"C"	5	3		C			
WRBD	67	75		WRBD	72	11	
Misc	12	13		Misc	8	18	
Total	100	100		Total	180	140	
H U R , Ave				H U R , Ave			
1/4 Hr	30 R	23 0		1/4 Hr	30 6	20 9	

Featuring Willie Martin as the Soul King, McKinley Williams as the Crown Prince, Al Garnier as the Duke of Earl, and Mother Frances. WRBD serves 170,000 negroes in seven counties of South Florida and the Bahama Islands. Represented by: SOUTH: Dora Clayton NORTH and WEST COAST: Bib Dore and Associates

**THE MOST POWERFUL NEGRO STATION ON THE SOUTHEAST COAST OF THE NATION!**



CONSOLIDATED  
COMMUNICATIONS  
CORPORATION

*WMBM Miami is the voice of Dade and for good reason. No other station in the area so tailors its programming, its community service, its promotions, to meet the needs of the community.*

**REPRESENTATIVES**  
Bernard Howard & Co., Inc.  
Southern—Bernard I. Ochs Company.



# Air media and the U.S. Negro market—1964

**J**UST a decade ago, SPONSOR reported that 400 U.S. radio stations were directing an average of 28 percent of their programming squarely at Negro listeners, and that national and regional advertisers were beginning to take the new medium seriously.

A decade ago, too, the U.S. Supreme Court, in a historic decision, ruled against school segregation. The decision represented a milestone for civil rights for Negroes in a social revolution that it still going on, sometimes peacefully, sometimes not.

Today, the number of Negro-appeal radio outlets has grown to nearly 500 and there is a Negro tv station, with others planned. But this is not the *real* growth of air media, primarily radio, directed to Negroes.

Such growth is best measured in advertising dollars, with national and regional advertisers likely to spend as much as \$25 million in Negro-appeal radio this year.

It can also be measured in terms of "professionalism." Negro-appeal radio today, as one veteran broadcaster proudly told SPONSOR, "is as good as any radio anywhere." One Negro-appeal station, in Memphis, was recently approached by ABC Radio, which wished to discuss a possible affiliation deal. Another station, in San Francisco, originates sportscasts fed to a 15-station network in two states. Still another, located in New York's Harlem area, covered the recent riots for out of town stations as far away as Paris, France, and has had its documentaries aired by as many as 50 stations, many non-Negro.

A prosperity circle is spinning for Negro-appeal radio, in which more revenue makes possible better programming and more skillful operations, which attract and hold still more Negro listeners. This eventually brings more revenue.

Futhermore, the drive by Negroes for greater civil rights, greater freedom, better employment opportunities and "a world as good as the white

man's" has even created Negro air media where, essentially, none existed before. Giant advertisers like P&G, Lever Brothers, Colgate-Palmolive, S. C. Johnson, TWA and RCA-Victor, among others, have begun to use Negroes in their tv commercials.

But no advertiser can really expect an integrated tv spot or magazine ad or outdoor poster to do the full job needed today in the U.S. Negro market. There, 20 million Negroes with a \$25 billion income represent an important, largely urban market with their own tastes, preferences, purchasing habits, hopes, dreams and media activities.

Nobody knows all the answers to reaching, and selling, the U.S. Negro market. Many of them, however, are here in this special report. ♦

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# Is there a U.S. Negro

## Can it be reached as easily

■ That there is a clearly defined U. S. Negro market is something any perceptive adman in a major U. S. city can discover for himself simply by keeping his eyes open.

No other U. S. population segment is as clearly visible to the white majority as are the nearly 20 million Negroes who are U. S. citizens.

Regional accents may disappear, new education may bring new income levels, civil rights measures may bring new job opportunities, but the "high social visibility" — traditional basis for most discrimination levelled against Negroes in the past century — remains.

Thus, the advertising executive in 1964 faces a peculiar quandary when U. S. Negroes are discussed as part of an advertising/marketing campaign:

A full-fledged, deep-seated, long-lasting revolt is taking place in the Negro community. It can be seen wearing many faces — the savage, bitter resentment for past injuries, real or imagined, on the faces of Negroes during last month's riots and demonstrations in New York's Harlem . . . the look of pride on the face of a Negro factory worker in Detroit whose oldest son has just been accepted for college admission . . . the serene look on the face of a young Negro housewife in a Houston supermarket as she glances at the display of baby foods . . . the mixture of pride and personal drive glimpsed in the faces of some Negro leaders as they launch attacks against yet another social barrier.

Negro purchasing power in the U. S. is both a lure and a club, and in both senses is gaining steadily in importance.

Back in 1940, the total value of the Negro market in the U. S. was \$3 billion annually, according to the Department of Commerce. By 1950 — a year after SPONSOR



Negro-appeal radio's close relationship with its listeners and with retailing of sponsors' products is typified in this scene, in which KDIA Oakland-San Francisco merchandising manager George Oxford (far left) and air personality Roland Porter (far right) participate in in-store merchandising efforts aimed at customers for Continental Baking Company's Wonder Bread.

made its first, historic report on Negro-appeal radio ("The forgotten 15,000,000," SPONSOR, Oct. 10, 1949)—the figure had climbed to \$11 billion.

The never-ending drive for better jobs, more education and greater opportunities in the Negro community has pushed the figure steadily higher. By 1961, the value of the market had reached \$20 billion. Today, it is around \$23 billion. Projections by the Department of Commerce for 1965 are that it will be \$27 billion — a whopping seven percent of the nation's total disposable income.

Furthermore, it's a buying income that's city-concentrated, since somewhat more than seven out of every 10 Negroes live in urban areas and represent about one out of every four people in the country's top 78 markets. And, as any sociologist can tell you, Negro birth rates are higher than those of whites while infant mortality rates—thanks to medical advances, clinics, higher incomes, education and other factors — have dropped.

By 1980 — if the present high

birth rate, coupled with white-family exodus to the suburbs, continues — the inner cities of many metropolitan areas will be heavy Negro concentrations. New York, for example, will be about 25 percent Negro, Chicago more than 40 percent, Detroit more than 50 percent, and Washington D. C. about 80 percent!

That's the lure for advertisers — a market growing rapidly in numbers and economic strength, and grouped conveniently for advertising/marketing purposes involving local-level media and retailing.

But what of the other side of the marketing coin? What of the "club" aspects of Negro buying power?

Negro leaders have become increasingly aware of the use of the "economic boycott" as a tactic in their drive toward greater freedoms, greater employment opportunities or greater organizational strength.

There have always been Negro boycotts of one kind or another. But it was not until the tension flare-ups in the South, when a boycott by Negroes against a city bus company in a major Alabama mar-

market? Yes

as any other market? No

ket succeeded so well it shook civic officials, that the real power of the Negro boycott became apparent.

The most significant research in this area is undoubtedly the study by Center for Research in Marketing conducted in 15 states among 180,000 Negroes. CFRM researchers learned that 89 percent—nearly nine out of ten Negroes—would boycott companies or products if asked to do so by leaders of the top Negro organizations (NAACP, Urban League, CORE, the Student Nonviolent Coordinating Committee, Southern Christian Leadership

Conference and Negro American Labor Council).

This is a nightmare to some marketers, particularly those to whom the Negro market represents a larger-than-average share of their total market.

Negroes who have become market consultants to advertisers, agencies and media — such as Negro Marketing Institute's Norman Skinner, public relations executive D. Parke Gibson, *Ebony* publisher John H. Johnson — like to point out that Negroes "over-consume" products (i.e., buy a larger share

of the total consumption of a product than the Negro incidence in the U. S. population would seem to warrant).

Samples: In New York City, Negroes are about 14 percent of the metropolitan area's population. However, they consume about 30 percent of the beer drunk in the city's five boroughs, and buy about a third more "convenience foods" than comparable ethnic groups. Nationally Negroes represent about 11 percent of the total population, but they account for 17 percent of all the soft drinks sold in this country,

## How family income is spent, Negroes vs. whites

Chart below is well worth study by far-sighted marketers. It shows, among other things, that as income

levels rise in Negro households more money is spent far food, at home and away, but represents a smaller percentage of average household income. More money is spent to run upgraded households (fuel, equipment, rent, etc.), and larger percentages now go for autos, medical care, personal care, and education in 1950-1960 comparisons.

Item	Negro Families				White Families				
	Amount		Percentage Distribution		Amount		Percentage Distribution		
	1950	1960-61	1950	1960-61	1950	1960-61	1950	1960-61	
Expenditures for Current Consumption:									
Total	\$2,614	\$3,707	100.0	100.0	\$3,938	\$5,610	100.0	100.0	
Food, total	834	929	31.9	25.1	1,162	1,357	29.5	24.2	
Food prepared at home	720	760	27.5	20.5	963	1,070	23.7	19.1	
Food away from home	114	169	4.4	4.6	227	287	5.8	5.1	
Clothing, materials, services	356	464	13.6	12.5	446	571	11.3	10.2	
Housing: total	723	1,163	27.7	31.4	1,069	1,647	27.1	29.3	
Shelter	296	554	11.3	14.9	453	775	11.5	13.8	
Rented Dwelling	213	389	8.1	10.5	230	316	5.8	5.6	
Owned Dwelling	77	159	2.9	4.3	198	416	5.0	7.4	
Other Shelter	6	6	0.2	0.2	26	43	0.7	0.8	
Fuel, light, refrigeration, water	132	178	5.0	4.8	161	253	4.1	4.5	
Household operations	107	228	4.1	6.1	186	332	4.7	5.9	
Household furnishings and equipment	188	203	7.2	5.5	269	287	6.8	5.1	
Transportation	253	435	9.7	11.7	538	839	13.7	15.0	
Automobile purchase and operation	184	352	7.0	9.5	470	745	11.9	13.3	
Other travel and transportation	69	83	2.6	2.2	67	94	1.7	1.7	
Medical and personal care	175	319	6.7	8.6	294	537	7.5	9.5	
Medical care	96	178	3.7	4.8	208	378	5.3	6.7	
Personal care	79	141	3.0	3.8	86	157	2.2	2.8	
Alcoholic beverages and tobacco	117	155	4.4	4.2	135	189	3.5	3.3	
Alcoholic beverages	61	75	2.3	2.0	66	92	1.7	1.6	
Tobacco	56	80	2.1	2.2	69	97	1.8	1.7	
Recreation	95	130	3.6	3.5	176	228	4.5	4.1	
Reading and Education	29	55	1.1	1.4	61	117	1.5	2.1	
Reading	21	31	0.8	0.8	36	52	0.9	0.9	
Education	8	24	0.3	0.6	25	65	0.6	1.2	
Other expenditures	30	57	1.1	1.5	58	127	1.5	2.3	

SOURCE: Data for 1950 are from Study of Consumer Expenditures, Incomes and Savings, Statistical Tables, Urban-1950 (University of Pennsylvania), 1956-57. Data for 1960-61 are from Consumer Expenditures and Income, Urban United States, 1960-61 (U.S. Department of Labor, Bureau of Labor Statistics), Supplement 1 to BLS Report No. 237-38, April, 1964.

## Top 10 Negro markets in the South

Largest urban concentration of Negroes in the South is in New Orleans area, where Negro population is about the same as that of Cleveland (although family buying power, with lesser wage standard, is lower). Negroes, however, are generally a larger percentage of a Southern city's total population than would be found in non-South area.

	Nonwhite Families		Nonwhite Family Buying Power	
	Number	% of All Nonwhite Families	Amount (000's)	% of Total Nonwhite Buying Power
1. New Orleans	58,000	1.36%	\$ 173,000	1.29%
2. Houston	57,000	1.34	193,000	1.43
3. Atlanta	50,000	1.17	152,000	1.13
4. Dallas-Fort Worth	49,000	1.15	148,000	1.10
5. Memphis	48,000	1.13	128,000	.95
6. Birmingham	47,000	1.10	138,000	1.03
7. Norfolk-Portsmouth	32,000	.75	101,000	.75
8. Miami	30,000	.70	101,000	.75
9. Richmond	23,000	.54	79,000	.59
10. Jacksonville	22,000	.52	68,000	.51
<b>Top 10 Southern Markets</b>	<b>416,000</b>	<b>9.76%</b>	<b>\$1,281,000</b>	<b>9.53%</b>

Source: 1960 Census

23 percent of shoe sales, 50 percent of all the canned Maine sardines.

They also "under-consume." Examination of comparisons of Negro and white family expenditures (see page 33) quickly shows that white families spend more (and a larger percentage of income) for recreation, education, reading matter, medical care. The average Negro

—as a study last year by *Newsweek* made clear — wants a world as good as the white man's, and clearly wants to spend more for appliances, washing machines and other "luxury" purchases—if he had it to spend. Meanwhile, Negro social life tends to concentrate more in home and church than in the white community, and some of this is reflected in purchases made by Negroes.

How, then, are the forces at work in the U. S. Negro market to be harnessed by an advertiser so that they will work in his favor, and not against him?

Part of the answer lies within an advertiser's company policies of employment and retailing practices, use of Negro models in "integrated" general advertising, community relations with Negroes and other ethnic groups, and similar socioeconomic activities.

Even this is not a complete answer. Says Opinion Research Corporation, in an analysis of a recent study of Negro attitudes nationally:

"Obviously, a stated policy of nondiscrimination is no longer enough to ward off organized pressures. Negroes want visible evidence that this policy is vigorously pursued."

It is at this point that advertising media enter the picture for the marketer.

"The new Negro consumer is demanding that his hopes, fears, needs and dreams be considered. He is increasingly responsive to advertisements oriented to him. He cannot be sold by advertisements and

articles which take him for granted," says John H. Johnson, publisher of several successful Negro-slanted magazines.

Aiming ad campaigns squarely at the Negro presents an advertiser with a choice. He can add Negroes to his advertisements in visible, general media — notably general tv and print — as many advertisers have done, even though this usually doesn't do much more than reassure Negroes that the advertiser's heart is in the right place. Or, he can reinforce his general media advertising with special, Negro-directed campaigns.

The latter course is increasingly favored by advertisers, although — unlike the pattern of national advertising generally — it is frequently the local and regional advertisers which set the fastest pace in using Negro media while the largest national firms move slowly.

Media specifically Negro-slanted fall into some basic categories:

*Air Media* — there are nearly 500 radio stations in the U. S. with some degree of Negro-appeal programming. Of these, about one out of five stations has 75 percent or more of its programming aimed at Negro radio listeners (see special SPONSOR station list, p. 54). There is one comparable Negro-appeal tv station, Washington's WOOK-TV, although more are planned. Television is popular with Negroes, although little or no network and only some local television is aimed at them.

*Print media*—Several Negro-directed magazines have been success-

## What 'motivates' Negroes when making purchases

Consumer purchases are made by Negroes not merely because of simple needs, or the compelling quality of radio or tv commercials or print ads. There are deep-seated psychological reasons as well, as Center for Research in Marketing discovered during 1963 nationwide checkup. Negroes are actually conservative in attitudes toward many products, seldom buy to be "flashy" or attention-getting. Asked which non-economic goals were most important when making purchases, Negroes profiled their values in chart below.

VALUES	%
Improving yourself	53
Moving up in the world	18
Independence	12
Making life easier	25
Impressing friends	7
Impressing the boss	8
Making life richer	26
Getting what one deserves	19
Trying new things	12

\* Multiple answers — will not add to 100%.

## Top 10 Negro markets outside the South

The myth still persists that, somehow, most Negroes live in the South. They don't. Better than one out of five Negro families lives in New York, Chicago, Philadelphia, or Los Angeles. The only city in top 10 Negro markets that is actually close to the South is Washington, with St. Louis as a runner-up. Remainder are North, Central or West Coast.

	Nonwhite Families		Nonwhite Family Buying Power	
	Number	% of All Nonwhite Families	Amount ('000's)	% of Total Nonwhite Buying Power
1. New York-N.E. New Jersey	367,000	8.62%	\$1,668,000	12.40%
2. Chicago-N.W. Indiana	219,000	5.15	1,046,000	7.78
3. Philadelphia	149,000	3.50	639,000	4.75
4. Los Angeles-Long Beach	137,000	3.22	707,000	5.26
5. Detroit	126,000	2.96	553,000	4.11
6. Washington, D.C.	105,000	2.47	500,000	3.72
7. Baltimore	78,000	1.82	322,000	2.39
8. San Francisco-Oakland	76,000	1.79	394,000	2.93
9. St. Louis	66,000	1.55	239,000	1.78
10. Cleveland	58,000	1.36	277,000	2.06
<b>Top 10 Negro Markets</b>	<b>1,381,000</b>	<b>32.45%</b>	<b>\$6,345,000</b>	<b>47.18%</b>

Source: 1960 Census

ful. There are seven principal Negro magazines, led by *ENONY*, with a circulation of over 1.5 million. There are 133 Negro newspapers (two are dailies).

*Other media* — Negro-directed business publications (for the beauty shop trade, etc.) represent a new media making its appearance. Outdoor advertising in Negro areas is available.

Of this media picture, radio emerges as the most dynamic force — for an extremely practical reason.

The top-ranking media vice president of one of the country's leading soap-drug-food firms summed up his thoughts on Negro-directed media thusly to SPONSOR recently:

"Ethnic' media generally have a high cpm factor, even though we realize there are other elements to be measured in the equation. However, we have to be pretty hard-headed about media, since we are trying to sell merchandise. Specialized media, such as Negro-appeal media, have to bring their virtues to the fore. If they measure up on the yardstick we apply to all media, we would see no reason not to buy them to maintain our competitive position."

This philosophy, which represents the thinking of many large advertisers contacted by SPONSOR, helps to explain the resounding growth of Negro radio in recent years.

Disregarding the emotional factors involved, Negro-slanted radio does compete favorably, as witness these cpm efficiency figures

for Negro-appeal media compiled by BBDO:

Radio (minutes) .....	\$1.75-\$2.00
Magazines (B&W page)	\$4.28
Newspapers (B&W half page) .....	\$10.80

Thus, Negro-appeal radio is a major marketing force on the strength of its basic size and cpm levels. Even so, there is yet another dimension to it.

During the preparation of this special report on Negro air media, SPONSOR heard many people — broadcasters, admen, performers, station-group owners, among others — voice their opinions of just why, exactly, Negro-appeal radio works as well as it does.

Few put it more succinctly than Bob Dore, veteran station rep whose firm now makes sales calls for more than three dozen Negro-appeal stations, many of them directing the bulk of their schedule at Negro listeners:

"When a Negro hears a commercial in general-market radio, he's not sure it's meant for him. When he hears one on a Negro station, he *knows* it's meant for him. Sure, there may come a day when there's no need for 'Negro radio' as we know it now. But that day, despite all the progress that has been made by U. S. Negroes and all the progress they will make in the near future, is still a long way off." ♦

## Seven out of 10 Negroes live in cities or suburbs

Long-term population shift among U. S. Negroes has been from rural areas to towns and cities. As of

the last Census, half of all Negroes lived in central cities of urban areas, and 73.2 percent were classified as "urban" vs. "rural." This is noticeably higher than 69.9 percent figure for total U. S. population, higher than white urban concentration.

	Total U.S. Population		Negro Population		
	No. (000)	% of Total	No. (000)	% of Total	% of Total U.S.
Total-U.S.	179,323	100.0%	18,871	100.0%	10.5%
Urban	125,268	69.9%	13,807	73.2%	11.0%
Central Cities	57,975	32.4	9,702	51.4	16.7
Suburbs	37,873	21.1	1,555	8.2	4.1
Other Urban	29,420	16.4	2,555	13.5	8.7
Rural	54,054	30.1%	5,064	26.8%	9.4%

Source: 1960 Census

# Radio: major medium for reaching U.S. Negroes

Increasingly, advertising directed to the "general" market fails to motivate Negro consumer purchases. It's partly pride, partly resentment against whites, partly a matter of tastes — but the Negro is a loyal listener to "his" radio

■ In a year when the words "civil rights" are spelling a profound change in the way of life of most Americans, there are clear signs that radio stations specifically aiming for the country's 20 million Negroes are "trading up" professionally, culturally and commercially.

Negro-angled news coverage of the recent Republican convention in San Francisco was aired by KDIA Oakland, one of the Sonderling Negro-appeal outlets, with professional skill in a schedule that called for 40 capsuled reports and 12 long-length newscasts during the event. Many other Negro-appeal stations, preparing their own local newscasts or working through stringers, are giving extra coverage to the 1964 political contests, concentrating on civil rights issues and Negroes in the news.

National advertisers, more conscious than ever of the Negro's buying power as a market and of his force in an organized consumer boycott, are more receptive to the basic media story of Negro radio. So, naturally, are major agencies. Station reps like Bob Dore Associates and Bernard Howard & Co. have been making elaborate, documented presentations to agencies like Ted Bates, Grey, Lynn Baker, DDB, Warwick & Legler, McCann-Erickson, Y&R, FCB, J. Walter Thompson and OBM. Stations like WEBB Baltimore, which staged a luncheon presentation last winter for over 100 national, regional and local admen, have done a lot toward telling the story of Negro radio in their markets.

Bigger audiences and more powerful statistics have changed the pattern of spot advertising in Negro

radio in only a few short seasons. "Ten years ago, our national business represented some 5 percent of our total station sales. Today it is better than 85 percent. If you want a better success story, I'm afraid you'll have to dream one up," says Harry Novik of New York's WLIB. National advertisers (see box, page 37) are common enough today in Negro radio, but many still operate on the theory that their general-media advertising does all the job that's needed in the Negro market.

New sources of revenue are coming to Negro radio in Southern cities in the wake of civil rights measures, which, as WPAL Charleston's Bob Chrystie told SPONSOR, "will inevitably open up areas of business formerly closed to the salesmen of Negro-appeal stations." As Chrystie describes such business: "This will include shopping centers situated away from the downtown areas. Eventually, it will include eating establishments. The first groups to fall into line — and this has already started — are the hamburger joints, the drive-ins, the places that serve takeout food orders. Then will come the drive-in theatres. Here again there have been some subtle inquiries." What is true of WPAL, one of the five Speidel Negro-appeal stations, is going to be true of other Negro-directed stations in Atlanta, Birmingham, Miami, New Orleans, Houston and other markets, by all indications.

Negro-appeal stations still rely on their lineup of Negro disk jockeys and local radio personalities to provide the music shows which are the backbone of Negro radio. But there's been a "trading up" process here, too, as Negro recording artists

in the pop, country-&-western, jazz, rhythm-&-blues and serious music fields continue to grow in stature. "The tastes among Negroes in music have changed considerably since 1948," says veteran broadcaster Bert Ferguson of Memphis' pioneering WDIA. "We know that educational levels are rising, but we also know that the country's 'general' taste in pop music just isn't the same as the Negro taste."

New cultural, political and social horizons are being explored daily by Negro-appeal stations — many of which can afford to do so only now that solid commercial schedules provide the funds for program development. Norfolk's WRAP, for example, is awaiting FCC go-ahead on an FM sister station that will concentrate on "good music" and, according to general manager William L. Eure, Jr., "will have general as well as specialized appeal, if treated in good taste." WVOL Nashville features an image-building classical music show hosted by Dr. W. O. Smith, a serious music expert from Tennessee A&I University. The show, *Symphony Hall*, recently won a "Connie" award from a key state organization, regularly draws a large Negro audience.

Top Negro stations are extremely active in their communities, and are in the forefront of organizations, movements, etc. which seek to improve Negro welfare. Winston-Salem's WAAA, typically, has sought to get jobs for qualified Negroes in retail establishments, auto showrooms, banks and other locations; the station sponsors an annual Negro Amateur Golf Tournament, operates a WAAA Women's Council

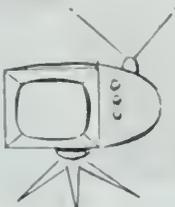
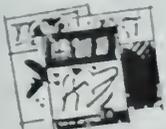


Sports are a popular part of Negro radio program fare, sparked by success of Negro athletes. KDIA Oakland-San Francisco carries games of Oakland Raiders, an AFL team, in exclusive three-year pact, counts Falstaff Beer as a sponsor and feeds 15-station network in two states. The station has pulled over 30 percent share of general audience during pro grid team sportscasts.

## Negroes have more interest in radio than whites

Figures below are the result of a nationwide study conducted among Negroes and whites, in which the question was asked: "What do you do quite a bit in your free time?" Results showed that Negroes were interested in both radio and tv, but had level of interest for radio notably higher than whites, with less interest in print media and magazines.

Source: Opinion Research Corporation

		Negroes	Whites
Listen to radio		71%	57%
Watch TV		73%	77%
Read daily newspapers		56%	67%
Read magazines like Life, Look, etc.		32%	45%
Read news magazines		18%	29%

of over 3,000 Negro women who work to combat everything from high school dropouts and juvenile delinquency to inactivity of "senior citizens," and even was instrumental in getting a Negro nominated on the Democratic ticket to represent the county in the North Carolina state legislature. Virtually every Negro-appeal station — particularly those who have 50 percent or more of their programming aimed at Negroes — has at least comparable activity in community, civic, religious, political, educational and job-training affairs.

Negro-appeal stations are also extremely active — as they have been for many seasons — in developing promotions for advertisers and the station within the community. National advertisers have been made aware of this simply on the basis of results. (As Joe Bassett, vice president and national sales manager of Dynamic Broadcasting and WAMO Pittsburgh, puts it: "Gone forever are the days when a Negro-appeal radio station was considered a second-class audio citizen. Today, the forward-thinking national and local consumer advertiser realizes it is impossible to reach and sell his entire market without investigating and using specialized media.")

Even though the manager of one of the South's leading Negro-directed radio outlets told SPONSOR recently that "success stories are poor tools in selling an agency when used as a substitute for big numbers," the success stories that stem from the promotions in Negro radio are sometimes eye-opening.

One which, like a leitmotif, kept appearing in the research material gathered by SPONSOR for this report, is a recent promotion for Ward Baking Company's Tip Top Bread, a major user of Negro radio for years.

Basically, the promotion was a contest among local gospel singing groups with church participation, taking the form of a "sing-off" over a period of several weeks. Prizes were electric organs, bonds, radios and cash to the winning group's church, as well as a chance at recording contracts. Radio listeners could vote for their favorite group by sending in a Tip Top bread wrapper. The contest promotions were coordinated by Althea Gibson, Negro tennis star, whom Ward

Favorite gimmick of Negro radio outlets is "cooking school" featuring sponsors' products. Joe Bassett, vice president of Pittsburgh's WAMO, here samples some of the results.



hired as a special community relations representative.

Negro-appeal radio stations were used as the key media outlet for the Ward promotion, and — judging by results achieved — it was a big success. Negro church leaders urged their members to back their local singing groups. (In some

cases, churches bought truckloads of bread and resold them to members, who voted with the wrappers).

Here are some of the wrapper-pulling results, as reported to SPONSOR by Negro-appeal stations in various U.S. markets:

WEBB Baltimore — 217,000 wrappers; WCHB Detroit — 160,-

000 wrappers; KATZ St. Louis — 75,000 wrappers; WAMO Pittsburgh — 72,123 wrappers; WAAA Winston-Salem — 60,000 wrappers.

True, Negro-appeal stations have often had to rely on mail-pull devices, box-top contests and similar devices to prove their media worth, in the face of hitherto-scanty re-

## Negro radio wraps up a real sales result

Multi-market spot radio campaigns seldom lend themselves to direct tracing of sales results. But special pull of Negro radio was amply demonstrated in recent promotion contest staged in several major markets by Ward Baking on behalf of its "Mr. Big" Tip Top loaf. Contest offered electric organs and other prizes to churches, urged listeners to vote for gospel singing group of their choice with Tip Top wrappers. Result: an avalanche of "votes" began to arrive at Negro-appeal stations carrying the promotion. Pictured here are some of the truckloads of wrappers delivered to Negro stations.



WCHB Detroit



KATZ St. Louis



WEBB Baltimore

## The 24-hour Negro station—new trend?

There's a different kind of housing shortage on some of the country's top Negro-appeal radio outlets. A growing track record of ratings and sales success has brought increasing amounts of spot business, creating log jams in some hours, as many agency timebuyers have learned.

To relieve this congestion, some Negro-programmed stations are expanding, with FCC permission, into 24-hour service. In large industrial areas, where many Negroes work on night shifts, this is being greeted with favor by listeners as

well as advertisers, since many Negro-appeal outlets are daytime-only stations.

One of the latest making this shift is Detroit-area WCHB, which bows out at local sunset (although its FM sister station continues to 1 a.m. with a modern jazz policy and a large white listening audience). Current target for all-night operations: Nov. 15.

There are others on the all-night scene. A few: WCLS Columbus, Ga.; WBOK New Orleans, which goes all-night this fall; WLOK Memphis.

search data. They are, at least, tangible evidence of listening and sales-producing ability.

But Negro radio outlets no longer have to rely only on such tactics to make the grade. Major national research organizations and top-grade business publications are beginning to prove a great deal of

Negro radio's basic story on their own.

For example:

- A study by *Harvard Business Review* revealed that of Negro consumers 39 percent spent "most" of their media time with radio, 28 percent with tv, 26 percent with newspapers, and seven percent with magazines.

- A study by Center for Research in Marketing revealed that among Negroes interviewed 59 percent said they listened to Negro radio "more than to general radio," 31 percent said they listened to Negro radio and general radio about equally, and only 10 percent listened to Negro radio less than to general radio. Negroes also could recall about twice as many commercials (particularly from Negro radio) as could whites.

- A review of available research caused BBDO vice president and media manager Michael J. Donovan to report to a 4A's Eastern Conference last fall: "Certainly, Negro radio with its flexibility of schedule by period and market represents a sound Negro advertising medium."

Why then does Negro radio, and its national reps, still find buyer resistance from media strategists at the national level?

On the seller's side of the air media fence, the men who manage Negro-appeal radio stations indicate two major hurdles in selling their medium to large agencies and advertisers. Basically, these hurdles could be summarized as:

1. A lack of recognition, on the part of Madison Avenue, of the pe-

culiar "separateness" of the U.S. Negro market, and of the ability of Negro-directed media such as radio to penetrate the market, and

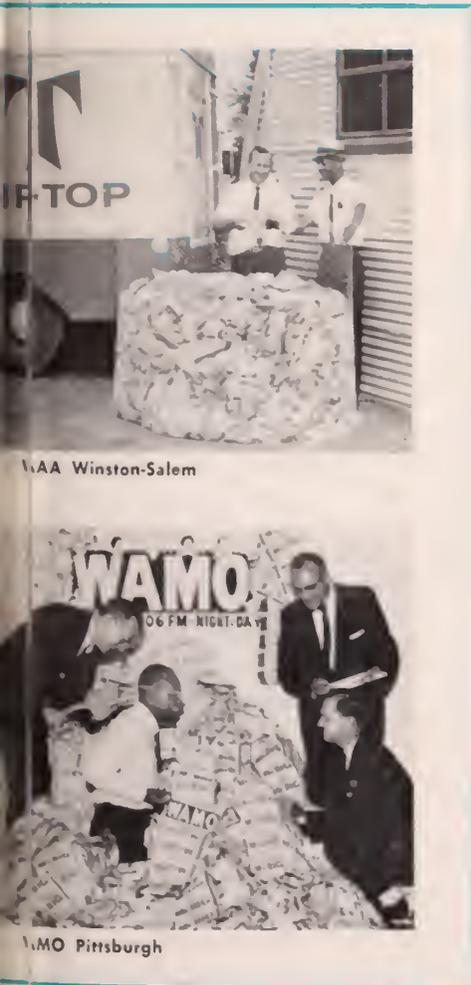
2. A lack of solid research data to backstop the emotional and intangible arguments for using Negro radio, particularly among agencies and clients who prefer to base media decisions primarily on general cpms, ratings, market statistics and the like.

Of the two problems, the first drew about twice as many mentions as the second from stations as "the largest single problem facing Negro-appeal radio-tv in its efforts to sell itself to major advertising agencies."

Following are samples of station comment on where they felt they had their key problems with agencies:

"There is no doubt that the largest single problem is convincing the agency and client that there is a separate Negro market and that it is best reached and sold via Negro-appeal media," says Fred J. Webb, general manager of WNOO, an all-Negro-program station in Chattanooga. "To this day there are those who claim that general stations have Negroes listening to them, and this is true. Negroes do listen to other stations in any market. But their numbers are small in comparison with the Negro-appeal broadcasting station in that same market."

Says Molly Low, sales manager of KGFJ Los Angeles: "Lack of knowledge of the Negro market and how to approach it is the biggest obstacle. Some accounts do not real-



## Improving "image" of Negro-appeal radio

Negro consumers don't want "second best" in products they buy, and certainly not in the programming offered by radio stations seeking Negro listeners. Thus there is constant pressure to upgrade the level of Negro radio and to expand its programming and commercial horizons. This sampling of efforts throughout the United States helps show pattern.



Special 'round-the-world trip to visit foreign broadcasters was made recently by Francis M. Fitzgerald, left, president of WGIV Charlotte, N.C., a station which has had integrated air personnel since it went on the air in 1947. Fitzgerald made arrangements for program exchange during visits to Hong Kong, Cairo, Bangkok, New Delhi, Tel Aviv, Athens, Rome, Berlin and other cities, is shown with Donald E. Brooks, director of broadcasting, Crown Colony of Hong Kong.



Musical "culture" is beginning to make itself apparent in Negro radio. Dr. W. O. Smith, a Tennessee State professor, conducts classical-music show on Nashville's WVOL. Other radio stations plan good-music FM showcases for Negroes.



Strategy for 1964 Chicago convention of National Assn. of Radio Announcers, non-profit group which aims to "raise the level of ethics" of Negro radio, is mapped by group's executive committee. Stations represented by committee include WBEE Chicago; KATZ St. Louis; WJLB Detroit; WRHC Jacksonville; WAMO Pittsburgh. NARA membership: 250.

ize that ethnic tastes, buying habits and characteristics are different and require a different approach."

Says Jack Everbach, president and manager of WOKB Orlando, Fla.: "Convincing agencies of the vastly different tastes Negroes have in musical programming, plus the magnitude of Negro purchasing power, is no easy job."

"The stations' major problem," says WGIV Charlotte, N.C.'s Frances Crowell, "is that they do not have sufficient time or personnel to call on manufacturers and present their sales story so that the client will ask the agency to place schedules with them."

"The fact that the Negro is a proud, loyal, brand-conscious consumer with money to spend when properly approached, seems to elude many buyers. A personal, direct appeal is necessary, and this fact is hard to drive home in many in-

stances," states Martin Browne, manager-v.p. of KATZ, Negro-appeal outlet in St. Louis.

Further problems and obstacles: "Establishing our ability to do an effective and efficient job of processing and implementing schedules with adequate resources and facilities," says Richard M. Scott, administrative assistant of Detroit's WCHB.

"Lack of recognition of the potential market," is the terse comment of W. I. Dove, general manager of WTUG Tuscaloosa.

"Getting agencies to believe the true facts on market data, population and earning power of the Negro," adds Ed Henry, general manager of KJET Beaumont, Tex.

"The lack of agency recognition that this 42 percent population (the Negro segment of the homes in the station's coverage area) now buys most all products available with an

increasing income," says M. J. Warner, general manager of WCEC Rocky Mount, N.C.

Agencies' unawareness "... that they aren't reaching these people effectively on mass-audience stations," says Selvin Donneson, sales manager of New York's WWRL.

"Convincing agencies to buy Negro market area and NOT Negro Metro area," adds Russell George, executive v.p. and general manager of WOIC Columbia, S.C.

And finally, as stated by Edward W. Phelan, general manager of Little Rock's KOKY: "The establishment of a consumer image apart from the social image of the Negro market ... and the awareness that general market media *do not* reach the total market when there is a minority area served by specialized media. Negro homes ... want recognition as a consumer element, and fair treatment as a consumer."



Regional advertiser in Florida, Dirr's Gold Seal Meats, is one of many new advertisers in U.S. seeking to enlarge share of Negro market. A regular sponsor on WRBD Fort Lauderdale, former ABC Radio outlet which switched to Negro programming last fall, Dirr's receives merchandising back-up, such as window display at local power firm



Negro d.j.'s believe in showmanship. This bearded "Santa" is one of the air personalities of WUFO Buffalo during holiday promotion for the station's advertisers, including O'Keefe Ale

Even if agency and client are convinced of the basic values of the Negro market, and of Negro-appeal media's ability to reach it, there's still another major problem, as broadcasters see it. This problem is one of research data.

Should agencies and clients subsidize further research into Negro air media? Should stations and reps carry the burden? Should the work be done by a government agency?

The broadcasters don't say, but many agree that something should be done. Is it a stumbling block in their sales efforts at the time-buyer level? Here's a sampling of broadcaster comment:

"Agencies do not know anything about the Negro and his habits or peculiarities; they need more information and research," says J. L. Solomon, general manager of WAUG Augusta, Georgia. And, in the nearby market of Columbus,

Philip Meltzer, president of WOKS, puts it this way: "Agencies lack regional data on ethnic radio, now being solved by research being done by stations and reps."

Other broadcasters put it more tersely, but the over-all pattern is similar. "Lack of sources for good, solid statistics," is how Jerry Norman, manager of Daytona Beach's WELE, describes Negro air media's biggest problem in selling itself to agencies. "Inability to get full market statistics," says Bob Chrystie, general manager of Charleston's WPAL. "Lack of understanding of the value of the Negro specialty market by the agencies," says Nelson B. Noble, general manager of WILD Boston. "Lack of knowledge and experience on the part of media departments, combined with low return to agency for effort expended," notes Harry Wilber, general manager of Chicago's WBEE.

Not all broadcasters feel that agency-client unfamiliarity with the Negro market or Negro media is the primary hurdle to be overcome by Negro-appeal radio-tv in gaining greater recognition at the agency level.

The problem, as voiced by Len Mirelson, general manager of WNJR Newark, one of the Negro-appeal stations in the New York area, is "to upgrade programming to meet the Negro's ever-increasing desires for better opportunities in culture, education, jobs, etc., and to avoid 'selling down' to Negroes."

Other broadcasters see the key problem in areas ranging from the fact that their market is too small to attract national advertisers without special effort (a problem voiced by Miller Abraham, co-manager of WESY Greenville, Miss.) to strained caused by Negro demonstrations for more civil rights (a theory proposed



Participation in community activities is a "must" for Negro-appeal stations. KGFJ Los Angeles helped raise money to enter a Negro-sponsored float in the New Year's Day Rose Bowl parade.

by Clarence Jones, president of WQIZ St. George, S.C.) to worries about holding the many non-Negro listeners, especially whites, who like to listen to the record fare offered by Negro d.j.'s (an interesting sidelight suggested by A. Lincoln Faulk, manager of WCKB Dunn-Benson, N.C.).

What, then, will the future hold for Negro-appeal radio? Will a greater measure of civil rights for Negroes spell smaller audience shares for Negro radio? Can the medium hold its audiences? Will it continue to be a major advertising force?

SPONSOR asked broadcasters with long experience in Negro programming to make their own forecasts of the medium's future. These were among the most thoughtful:

Said Harry Novik of New York's WLIB "The future looks strong — if the situation is understood. But the philosophy of 'escape program-

## New research shows impact of Negro radio

One of the principal milestones in qualitative research conducted among Negro radio listeners was the 1963 study made by The Center For Research in Marketing, a Peekskill, N.Y., concern. As these tables, drawn from the study, demonstrate clearly, Negro radio motivates twice as many purchases among Negroes because of its commercials as compared to general radio. Negroes also listen to radio "more" than whites, the study showed, and consider it "important" more than 80 percent of the time in its relationship to Negroes.

### NUMBER OF RADIO STATIONS LISTENED TO

Figures in %

	NEGRO TOTAL STATIONS	NEGRO STATIONS	WHITE TOTAL STATIONS
One .....	12	20	22
Two .....	33	32	36
Three .....	21	12	19
Four .....	20	8	6
Five .....	7	2	2
Six .....	1	—	1
Seven .....	1	1	—
Eight and over .....	1	1	—
N.A. ....	4	24	14
Total .....	100	100	100

### PURCHASES ATTRIBUTED TO COMMERCIALS

Figures in average number of products per respondent

	NEGRO GENERAL RADIO	NEGRO RADIO	WHITE GENERA RADIO
Total Sample .....	.26	.45	.25
Male .....	.26	.29	.20
Female .....	.29	.44	.21
North .....	.29	.38	.24
South .....	.24	.41	.12
Under 30 .....	.27	.48	.27
30 to 50 .....	.34	.40	.23
50 and over .....	.16	.33	.02

### RECALL OF COMMERCIALS

Figures in average number of responses per respondent

	NEGRO GENERAL RADIO	NEGRO RADIO	WHITE GENERAL RADIO
Total Sample .....	1.95	2.12	1.40
Male .....	2.22	2.12	1.52
Female .....	1.94	2.20	1.50
North .....	1.77	2.08	1.77
South .....	2.35	2.41	1.00
Under 30 .....	2.43	2.31	1.52
30 to 50 .....	1.85	2.04	1.59
50 and over .....	1.67	2.15	1.33

### TYPES OF RADIO PROGRAMS LISTENED TO REGULARLY

Figures in %

	NEGRO	WHITE
Drama .....	8	8
Comedy .....	6	8
Commentators .....	20	17
Mystery .....	9	5
News .....	66	57
Weather .....	45	44
Interviews .....	18	20
Music .....	87	76

Multiple answers—will not add to 100%

ing' alone will no longer suffice. The Negro won't buy it. He may actually begin buying radio stations himself to combat some of the very pap he hears. Syndicates will be formed, in my opinion, to make this a reality. The Negro community . . . will look to media that profess to be in its interest."

Said Walter Conway of Oakland's KDIA: "I believe that Negro-appeal broadcasting is just beginning to realize its potential. The fact that the Negro occupies the attention of the country more than ever before has positive aspects, even in the advertising sense. Events are forcing awareness of the Negro as citizen and consumer as well, causing advertisers finally to realize that there are definite differences in the outlook and position of Negro citizens. Negro radio not only is playing a more important part in the Negro community, but Negroes are more aware of its value."

## What a Southern station learned about Negro radio

Negro-appeal outlet KZEY Beaumont commissioned a study by a Texas college of the Negro market in the Eastern part of the state. Results underline the strong recall among Negroes of commercials on Negro stations:

**Question:** Do you have a working radio in the home?

**Answer:** Yes—90%

**Question:** Do you have a working tv set in the home?

**Answer:** Yes—85%

**Question:** Which of the following current-issue magazines are in the home?

**Answer:** Ebony - 13%; Life - 11%; Look - 8%; Post - 6%

**Question:** Have you (housewife) listened to radio today?

**Answer:** Yes—78%

**Question:** Do you recall the station?

**Answer:** Negro-appeal station—78%; all other—13%; "Can't recall"—9%

**Question:** Would you most likely buy a product or service if it were advertised over one of the following broadcast stations? (All area stations were named)

**Answer:** Negro-appeal station—80%; Tv station "A"—20%; Radio station "A"—8%; Radio station "B"—6%; Radio station "C"—5%

And finally, from Frank Harris, WOIC Columbia, S.C.: "Negro-appeal radio will be with us for a long time to come. Perhaps as the Negro is assimilated more into the mainstream of American life his tastes might undergo a change and he will conform more to the likes and dislikes of the majority non-Negro population.

"But until this happens the Negro will continue to lean toward those media, particularly radio, that appeal to his ethnic background and

tastes. We say radio because of the large amount of music programming in which the Negro figures prominently not only as a listener but also as a performer.

"As the Negro's economic and educational standards improve (and they are doing so daily), he will loom more and more importantly as a consumer to be wooed by the advertiser who is anxious to increase his potential market. Negro-appeal radio will play an important part in this quest." ♦



Researcher William Capitman is president of Center for Research in Marketing, which considers Negro radio as "a powerful, influential marketing medium, separate from and additional to general radio" in wake of extensive study of purchase behavior in major cities throughout the U.S.



New tv and radio programs, commercials, etc. are tested by CFRM on groups of consumers. Here, a new television show is tried out on an integrated group of youngsters in Westchester, N.Y.



Mobile merchandising for many Negro-appeal stations is provided by the use of one or more broadcast-equipped mobile radio units which are a familiar sight at many Negro events. Here is shown the "Fun Van" of Negro-beamed WOBS Jacksonville, Florida

Baseball star Monty Irvin shakes hands with white host Leon Janney, veteran radio-tv performer, at the bar of the "Rheingold Rest." This beer firm is a big user of Negro talent.



There's an upbeat in casting Negroes in tv dramatic roles, too, in "East Side, West Side," "Defenders," "Ben Casey," etc. Here, Ena Hartman, NBC protégée, appears in "Bonanza."



## Tv: a 'new force' in selling to U.S. Negroes

The integrated commercial is no longer a novelty and major advertisers are changing the 'all-white' complexion of tv



Appearing with noted Negro actor P.J. Sidney in commercials this fall for Ajax floor cleaner is young Negro actor-singer Tom Scott. Commercial is variation of "slice-of-life" spots.

Popular cosmetic model LaJeune Hundley has done print ads for Mum, tv commercials for a new line of beauty products, works regularly as a tv model on "The Price Is Right."



Actress-model Madelyn Sanders has scored her own break-throughs, appearing in tv commercials for Feen-a-Mint, Chock Full O' Nuts Coffee, and more recently Trans World Airlines.



■ U. S. viewers will see a new set of tv film commercials this fall designed to launch a new floor cleaner bearing the name of Colgate's Ajax. The premise of the commercial is a familiar one: a young housewife is in a near-frantic state trying to get her floors sparkling clean. To the rescue comes "Wax-'em Jackson," a professional flooring expert, and his assistant, to demonstrate how the new Ajax cleaner saves the day. The housewife is delighted. Fade Out.

There's one important difference between this commercial and previous Ajax tv spots. The knowledgeable flooring expert is played by P. J. Sidney. The assistant is played by Tom Scott. Both are Negro actors.

Just as U. S. viewers have grown accustomed, when away from their tv sets, to seeing the faces of Negroes about them in daily life, viewers are going to become accustomed to seeing Negroes, more and more, in tv commercials.

It's far from a casting flood, but the wave is definitely rolling in on tv's electronic shore. In the works, or in the can, or on the air, are integrated commercials for:

- Lever Bros. — the pioneer among major tv advertisers in using

Negroes in background and/or foreground situations in commercials for All, Wisk, Silver Dust, Pepsodent, Cold Water All, Shield (a new product), Rinso, Breeze and Lux Liquid. (For more about new Lever philosophy, see page 50).

- Proctor & Gamble — tv's biggest buyer, which somewhat gingerly used Negroes in commercials for Tide, a heavy-duty detergent with strong sales in the Negro market, found no adverse reaction from white viewers and an upheat in good will from Negroes.

- Vitalis, Gillette, Desenex — a trio of male-angled products in the product lines of three tv-using advertisers, promoted on tv this summer with commercials featuring Negro athletes.

- Schaefer Beer — one of the country's top regional beer brands, sold from Maine to Virginia, has used pretty Marva Revis, "Miss Beaux Arts of 1964," in a pair of tv commercials and in point-of-sale material. She is a Negro. Similarly, other regional and national beer brands — Rheingold, Piel's, Schmidt's, among others — are using Negroes in the airselling to win identification in a market which can spell profit or loss for a brewery.

- B. F. Goodrich — viewers will soon see a tire commercial in which one of the principal actors is a Negro. Other tire, gasoline and auto accessory commercials with Negro cast members are in the blueprint stage at other firms.

- Kent Cigaretts — a breakthrough in this area was made by the Lorillard filter brand, which has used Negro male model Al Holiman in a new commercial. Other cigaret brands, many of which are active in Negro-appeal radio (Camel, Winston, Old Gold, etc.), are likely to follow such a lead.

And so it goes.

Negro-talent commercials are scheduled for such diversified accounts as Johnson's Wax, TWA, Handi-Wrap and RCA-Victor. Pharmaco's Artra line of cosmetics is expected to be seen more often on tv in commercials aimed at Artra customers: Negro women. Similarly, Alberto-Culver—a major tv advertiser known for its ability to spot new market opportunities and to pursue them via tv — is ready-

ing a line of cosmetics tailored to Negro skin tones.

The barriers aren't all down, but that they're crumbling is obvious.

What has caused the change?

Broadly speaking, the appearance of Negroes in tv commercials in growing numbers is part of the militant social revolution taking place in the U. S. Negro community. Negroes want for themselves a world as good as the white man's world — and this includes representation in what has hitherto largely been a white man's advertising medium, tv.

The handful of Negro actors and models in New York, Hollywood, Chicago and other production centers by themselves would have about as much effect in cracking open tv as a picket line of Azerbaijan shepherders would in persuading duPont to stop making Nylon thread for carpets.

What has begun to turn the all-white tide in tv is the pressure brought on large advertisers by such civic-minded groups as The Mayor's Committee on Job Advancement in New York (whose chairman, Theodore W. Kheel, is a noted white attorney), and by Negro activist groups such as NAACP, CORE, Urban League and Negro Women on the March, many with delicate threats of consumer boycott.

Far-sighted opinion-makers have recognized this problem for some time. Speaking before the ANA annual meeting last fall, *Newsweek* editor Osborn Elliott reported to admen:

"Every time you buy a spot on television . . . you advertise the benefits of the white society. When the Negro looks at your tv commercial for a detergent, for example, he has one eye on your product, but his other eye is on the background against which that product is displayed. The dishwasher, the freezer, the manicured lawn in Westport, the crystal clear swimming pool, the power mower and all the other paraphernalia of what is considered the good white life today. Negroes want to share this life."

Oddly enough, Elliot didn't mention that Negroes have tended to put the casting of tv commercials

Early user of Negroes in tv commercials was Lever Brothers, in spot for All, with Art Linkletter interviewing Negro housewife from studio audience. Time: fall of 1963.



Schmidt's Beer, a Philadelphia brand trying to crack other big Eastern markets, is one of several beer companies which use Negroes in commercials to woo valuable Negro market.



Moppet model Candy Simpson is featured in new Handi-wrap tv commercial. One trend in use of Negroes in tv selling: white and Negro children in playgrounds, parks and schools.

in something of the same category as segregated employment. Through their own organizations, Negroes made their position clear: Negroes should at least be "represented" in commercial situations in a manner reflecting U. S. life today.

Again, this brand of feeling was not lost on some veteran media planners. In another advertising meeting last fall, this time a 4A Eastern Conference, BBDO vice president and media manager Michael J. Donovan advised:

"There is one tv station devoted to Negro programing on the air today. There is practically no other Negro tv programing on the air except for special programs and news items programed on the Negro problem. However, approximately 90 percent of Negro households have tv sets today. It appears as if the current answer to effective use of tv against the Negro market is *in the creative area, and adroit programing and casting.*"

The growing use of Negroes in tv commercials designed for general-market tv airing has not escaped the eye of industry observers, nor has it gone unseen by those likely to be involved with it.

"There's a definite attempt to use Negroes in commercials, although it's mostly a matter of casting them in 'background' roles," says Wallace A. Ross, director of the American Tv Commercials Festival. "Negroes were 'visible' in commercials submitted for the last festival. These commercials were used between January and December, 1963. We expect more for the next tv commercial festival.

On the production front, reaction from tv commercial producers varied widely.

Samples:

"There's a marked increase in the use of Negroes, particularly sports figures, in our latest taped commercials," says a spokesman for Videosepe Productions.

"It's my impression that we're doing more 'integrated' commercials, but it's hard to remember any specifically," says an MPO source.

"We've yet to shoot a commercial with a Negro in it. Agencies talk about such commercials, but it's more discussion than action," says Lew Schwartz of Ferro, Mohammed & Schwartz.

That the situation is shifting in favor of at least limited use of Negroes in tv commercials is confirmed by two other industry sources. Says Harold Klein, secretary of the Film Producers Assn., (whose members shoot the majority of all tv film commercials made in New York): "There's been a marked improvement in the use of Negroes in commercials. The FPA is all in favor of the trend, incidentally." Comments a source at the New York office of Screen Actors Guild: "We haven't kept any specific records here, but there's certainly more employment of Negro talent in commercials."

One segment of the entertainment industry which knows for a fact whether advertisers are using more Negroes in their tv commercials is the talent agencies which specialize in providing "ethnic" models or actors.

"We're doing 75 percent of our



An "integrated" commercial for Parkson client J.B. Williams stressed universality of American shave products as gifts for Father's Day. The commercial was shot at the Videotape Center.



Pace-setter for utilities is Illinois Bell, which used this commercial in Chicago area to promote long-distance calls. Other regional phone companies have used Negroes in print ads.



Another pioneer effort: Manufacturers Hanover Trust, a New York bank, used Broadway "No Strings" star Diahann Carroll in tv taped spot stressing "fashionable" new checkbooks

casting in tv commercials, and some of our models are doing between three and eight commercials this year," Helena Brooks, chic former model who heads the American Model Agency, told SPONSOR. "The earliest calls were for girls 'without really Negro features.' You know what I mean — medium skin tones and a Caucasian look. As advertisers got smarter and bolder, the calls were for 'appealing types with whom Negroes can identify.' "

The new tv calls are an important new source of revenue for talent and agent alike, says talent agent Brooks, herself a Negro. "There will probably be at least six Negro models who will make up to \$10,000 or more this year in television.

Total value of all the commercial bookings in New York which involve Negroes will easily be over the \$100,000 mark," she estimates.

But the upbeat business — like most other forms of integration — is not enough, in the eyes of many Negroes themselves. There is still a feeling that they are the "have-nots" in a world in which white actors and models have preference.

"A lot of those new commercials are 'integrated' — but not really," says a spokesman for the Grace Del Marco agency, another key source for agencies and clients seeking Negro models. "Negroes are most often used as 'extras,' seldom as 'principals.' Negroes will get, maybe, \$50. The *real* money goes to a white spokesman or model."

Will advertisers, spurred by a mixture of social conscience and

fear of consumer boycott, continue to integrate their tv commercials?

Admen involved in the new trend largely say "yes."

However, the comment of a leading Negro talent agent, Lois T. Williams, is revealing. "Advertisers only do what they have to do," she says. "I feel most advertisers will stop when they have integrated some commercials with a Negro extra."

Advertisers who feel that a heavy national tv schedule is bound to hit a lot of Negro homes without any special effort are at least partially right.

Home-oriented in their entertainment activities for a variety of social and economic reasons, Negroes took to tv right from the start. In fact, it was almost a made-to-order entertainment medium.

For one thing, tv's growth and its principal impact has been in the large urban areas — exactly the same kind of areas which have been a magnet for Negro population shifts agricultural-to-urban, South-to-North-and-West. More than a third of Negroes live in the central cities of the 25 largest U. S. markets. The great majority of Negroes live in areas under the tv umbrellas of two or more stations.

For another, tv originally represented a kind of status symbol that was at least within reach of most Negro families, and thus most of them ultimately bought a tv set — usually the most expensive name-brand set they could afford. Finally, there was no "colored section" in tv's playhouse; anybody could watch anything he wished on the air.

So grew tv in the U. S. Negro community, although it was almost never considered a part of the media designed to reach Negroes (see separate story on Washington's WOOK-TV). Late-model figures on tv set saturation in Negro homes are spotty, but they are at least indicative of the tremendous reach of the visual air medium in non-white households. As far back as 1958, a Far West Survey study for San Francisco's Negro-oriented KSN turned up the interesting fact that 91.4 percent of the city's Negro homes owned a tv set (preferred brand: Admiral). In 1962, another Negro-directed radio outlet, Boston's WILD, checked tv set saturation in its market, discovered that 92.5 percent of Boston-area Negro homes had a tv set and that 85.1 percent of Negroes in that city watched television "at least once a day."

More recently, Young & Rubicam gathered available data on tv saturation in Negro homes, discovered it seldom went below 60 to 70 percent (small Southern cities) and jumped to the 90 percent bracket, or better, in the largest urban areas. Other studies by audience research firms, electric companies, radio stations, department and appliance stores, magazines, newspapers, station reps and agencies have simply confirmed this general pattern.

What did advertisers and program planners do about the Negro tv audience — an audience numbering roughly the same as the entire population of Holland and Denmark combined?

Until recently, the answer could

be summed up in two words: practically nothing.

On the surface, there seemed little need to do anything "special."

Negroes watched tv in saturation doses, even though it was essentially a white man's medium apart from news coverage and guest shots by artists like Lena Horne and Sammy Davis, Jr. A checkup a couple of seasons ago by Opinion Research discovered that:

- 57 percent of Negroes see more than 20 hours weekly of tv fare. The same high level of tv is watched by only 44 percent of white tv families.

- 42 percent of Negroes watch tv more than five hours daily. Comparable white family: 25 percent.

On some yardsticks, tv clearly out-measured radio listening in Negro households. Young & Rubicam learned in a survey a season or so

ago that 61 percent of young Negro housewives watched tv at some time during the average weekday, as compared to a "listened to radio" figure of 54 percent.

Does this mean that tv will move in to supplant radio as a primary air medium for reaching the U. S. Negro?

The answer, by all present indications, is "no," apart from those few special-appeal tv stations, existing or blueprinted, which will aim programing specifically at Negroes and thus compete locally with radio.

What media observers are most likely to see is simply more use of Negroes in general tv commercials, and in tv programs and dramas as well, to provide a "representation" of Negroes in normal, everyday U. S. life. This is what most Negro groups have asked of tv, as well

as a chance for more jobs for Negroes backstage in the medium.

Least likely is the development of large-scale tv facilities, network or otherwise, for the development and airing of Negro-appeal programs in the leading U. S. metropolitan markets.

As veteran broadcaster Egmon Sonderling, president of WDIA Memphis and the Sonderling Station Group, put it to SPONSOR:

"There are a great many reasons why Negro tv won't be successful on a large scale. Principally, it's because the Negro wants the very best, and doesn't like to settle for second-rate. There isn't enough advertising revenue around to support the kind of Negro tv shows that would compete with regular network tv shows. Negro-appeal radio today competes with any radio anywhere." ♦

## Research underlines large Negro "consumption" of tv

■ Advertisers do reach Negro households with tv. But whether their commercials motivate consumer purchases, or are merely tolerated, or arouse active resentment is something else again. Present trend among large advertisers is use of "integrated" commercials with Negroes and whites in ordinary, everyday circumstances such as supermarket shopping or job environments. So far, these have brought varied reaction from Negro organizations (including charges of "tokenism") but general reaction has been favorable.

Research studies, however, show that tv viewing tastes, as well as amounts, do not differ remarkably between Negro and white households. Differences do exist, however.

Negroes generally like action-adventure, detective, medical and legal drama as much or more than do whites. They tend to watch newscasts and commentaries more regularly, probably due to interest in civil rights issues, political contests relating to racial matters, etc. Their taste for situation comedy and comedians — probably because of past "stereotypes" of Negroes and because of the few Negro comedians in tv — is notably below the white household level. But their viewing of tv sportscasts — probably because of the successes of Negro athletes in major sports — is double.

### TV PROGRAM PREFERENCES NEGRO AND WHITE HOMES

Chart below, from study by Center for Research in Marketing, is comparison of taste in "tv programs watched regularly" on a percentage basis. Note: figures do not add to 100% due to multiple answers.

	Negro	White
Adventure-War Type	20	19
Afternoon Serial	15	12
Situation Comedy, Cartoon Comedy, General Comedy	33	47
Comedian	24	41
Detective Type	28	14
Children's Cartoons	3	2
Children's Programs	4	2
Children's Comedy and Mystery	2	2
Educational and Non-Fiction	5	4
Lawyer Type	26	24
Medical Type	33	36
Mystery and Science Fiction	19	11
Movies	28	30
Music	19	22
News, Weather & News Types	92	22
Quiz Programs	23	22
Religious Programs	2	1
Sports Programs	20	10
Variety Programs	39	39
Theatre Type Programs	8	16
General Programs	10	23
Westerns	42	46
Others	9	8
N. A.	4	5



Singer Emily Yancy drew a featured role in television commercials for RCA-Victor and for Wrigley's Double-Mint Gum, is a new favorite for print ads via Grace Del Marco agency.



Negro fashion models are starting to show up in tv commercials, in the wake of a breakthrough in print media. Tall slant-eyed Barbara Banks has done a television spot for Playtex.



Maxwell House Coffee (General Foods) used Lee Henderson as housewife in commercial about Negro couple visiting restaurant at New York World's Fair. Filming done on location.

### TV "AVERAGE WEEK" VIEWING CONSUMPTION IN NEGRO HOMES

Notional study conducted by Opinion Research Corporation shows percentages of Negro men and women, on various demographic yardsticks, watching tv more or less than 20 hours a week. As in white U.S. homes, tv watching has some tendency to peak in middle-income, middle-education households, but its general popularity is strong.

	20 Hours or Less	More than 20 Hours
<b>ADULT NEGRO POPULATION (Tv Households)</b>		
Men	43	57
Women	52	48
21 - 29 years of age	36	64
30 - 39 years	38	62
40 - 49 years	40	60
50 - 59 years	43	57
60 years or over	53	47
Grade school or less	48	52
High school incomplete	42	58
High school graduate	36	64
Some college	42	58
Under \$3,000 income	59	41
\$3,000 - \$5,000	40	60
\$5,000 and over	36	64
Northeast	53	47
North Central	48	52
South	27	73
West	55	45
	60	40

### DAYTIME TV VIEWING PATTERN OF ADULT NEGROES

Same study by Opinion Research Corporation also probed viewing habits of Negro men and women in daytime hours, with results shown below. Figures are percentages, related to various amounts of viewing and demographic data.

	5 Hours or Less	6-10 Hours	10-20 Hours	21 Hours or More	None or Don't Know
<b>ADULT NEGRO POPULATION (Tv Households)</b>					
Men	29	16	15	11	29
Women	34	14	11	4	37
21 - 29 years of age	27	17	18	16	22
30 - 39 years	34	7	19	13	27
40 - 49 years	27	22	12	10	29
50 - 59 years	33	20	16	7	24
60 years and over	25	15	13	6	41
Grade school or less	22	10	17	26	25
High school incomplete	27	11	16	13	33
High school graduates	28	22	9	11	30
Some college	31	21	19	11	18
Under \$3,000 income	38	8	16	4	34
\$3,000 - \$5,000	34	14	16	17	19
\$5,000 and over	25	17	17	7	34
Northeast	32	18	14	8	28
North Central	29	18	10	10	33
South	21	19	22	13	25
West	39	9	11	11	30
	48	20	8	8	16

# Two views of Negroes in tv:

Lever Bros.' Hal Webber believes use of Negroes in television advertising is normal, natural; Carol Taylor, president of Negro Women on the March, claims tokenism

■ In social revolutions, it's traditional that those against whom the revolution is directed, even liberals, seek to create reform without rocking the boat too violently, while those in the forefront of the revolt, even moderates, seldom feel that whatever reform is achieved is enough.

This is true of the revolution still going on in tv in which Negroes — actors, models, personalities — are being seen in tv commercials for a growing number of national or regional tv-sold products.

Actually, this difference between

the viewpoints of liberal advertisers and moderate Negro leaders provides a clue to what is happening on both sides of the tv set and a benchmark for advertisers mapping integrated tv commercials for fall.

Two of the many interviews conducted by SPONSOR in preparing this 1964 report on air media's role in the U. S. Negro market put a particularly sharp focus on the problem.

One was conducted with H. H. (Hal) Webber, veteran adman now consumer relations vice president for Lever Brothers, one of the country's top broadcast advertisers.

The other was conducted with Carol Taylor, chic, elegant Negro career woman who was the first of her race to become a hostess for a U. S. airline (Mohawk), and who is now the president of a moderate activist group, Negro Women on the March.

Here's what Lever adman Webber told SPONSOR concerning his company's current marketing philosophy:

"We are not sociologists, and we try to be good businessmen. We make 'general' products, and we use 'general' ad media to sell them. Negroes, and other ethnic groups use our products, and we sell them as much and as hard as any other segment of our customers. We feel no obligation for a 'directed' media effort for the bulk of Lever products.

Meanwhile, Lever's integrated commercials roll on for a host of firm's products,

including Breeze . . .



. . . and Rinso . . .



# the adman, the activist



THE ADMAN: H. H. "Hal" Webber is top consumer relations vice president of Lever Brothers, feels Negroes should be used in tv commercials where "natural," but not where controversial.

"However, in August of last year we awoke to the fact that, although we had been careful in many areas, we had been largely blind to our basic obligations to American Negroes. When this was pointed out to us, we realized the complaint was a just one.

"Since then, we have made a special and determined effort to encourage our agencies, and the producers and networks whose tv shows we buy, to use Negro models and actors in normal, natural situations. That's the key to the whole thing — 'normal, natural.' We are not trying to create change, we're trying to reflect it."

The changeover in Lever commercials (an effort approved, incidentally, by top Lever management) is extensive. According to Webber, in the latest crop of Lever



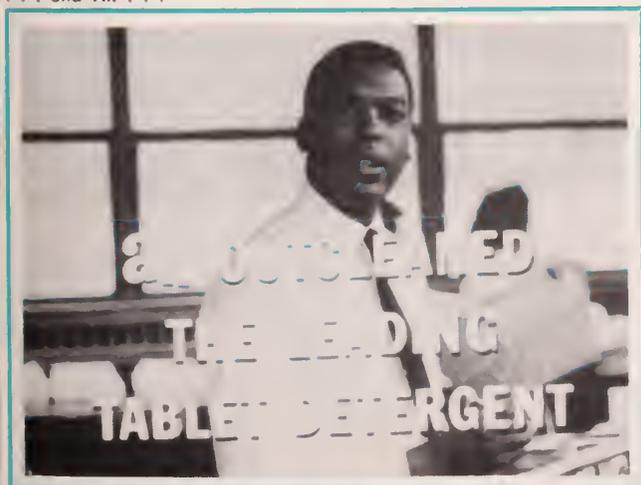
THE ACTIVIST: President of new group, Negro Women on the March, is articulate Carol Taylor, registered nurse, former airline hostess for Mohawk. Tv should set a pace, she feels.

tv commercials there are 38 commercials for 13 different Lever products in which Negroes are seen. Of these, 26 are in active use in network and spot tv. "There's no effort to 'regionalize' the use of our integrated commercials," says Webber. "They're in a tv pool without any distinguishing code numbers." Products range from soaps and cleaners (All, Breeze, Wisk) to toothpaste (Pepsodent, Stripe, Shield).

By contrast, here's what spokeswoman Taylor told SPONSOR concerning the reactions of herself and other Negroes to the new trend toward integrated commercials from Lever and other big tv users:

"Yes, these commercials represent a breakthrough. But don't point to 'breakthroughs' and expect a show of pride from me. When I'm

... and All ...



... and Lux Liquid ...





... and Stripe ...

still behind the eight-ball, don't expect me to appreciate it. What's gone on the air so far in tv commercials is tokenism.

"Advertisers aren't going to get anywhere, or remove any threat of economic boycott, by being self-consciously nice. Negroes resent charity, just as they would resent the total exclusion of their race from tv commercials which are supposed to picture typical situations.

"The average Negro housewife isn't too concerned with whether a company discriminates in its tv commercials or employment practices. At least, not most of the time. She is more concerned with the price of a loaf of bread. But apathy in the face of discrimination is wrong, and Negroes are beginning to realize this.

"As far as I'm concerned, big business will have to take the stand that they should help lead the country, even in tv commercials. Sure, they may find themselves portraying social situations with Negroes in commercials that are not quite normal, but they should take a chance and do so."

Proof that tv commercials *are* a reflection of life, despite the product messages some wise old granies in slice-of-life commercials are called on to voice, can be seen in the tv treatment of a touchy subject: integrated housing. Negro leaders almost universally have demanded that Negroes be allowed to live where they choose. A *Newsweek* poll of rank-and-file Negroes revealed that more than six out of 10 would like to move to a mixed

neighborhood if they could find the right house. Other surveys, including a follow-up by *Newsweek*, have shown that most U. S. whites approve of a variety of equalities for Negroes (jobs, schooling, restaurants, etc.), but many draw a sharp line at living next door to them.

Although Negro spokeswoman Taylor believes that business firms should point the way in portraying among other things, integrated housing in tv commercials, large corporations are likely to walk softly in this area, to judge from the reaction of Lever adman Webber.

"We probably wouldn't show side-by-side housing with Negroes and whites, or social situations that arise from it. So far, this is the exception rather than a 'natural part' of American community life. Showing a Negro housewife and a white housewife chatting over the back fence about the family wash just isn't a natural situation in most of the country."

In the last analysis, integrated commercials have to appeal to a vast tv audience, not just a handful of Negro leaders or white corporation executives. How does the audience feel about such commercials, particularly those produced for pioneering Lever Brothers?

Reported Webber: "We've had millions of tv exposures with our integrated commercials. We've had less than 100 letters from viewers—and believe me, they write if they have something to say—and only a third of those were unfavorable." ♦

... and Wisk ...



... and Pepsodent.



# Full-time Negro tv outlet continues to prosper

Washington's WOOK-TV paves the way for possible Negro tv station proliferation



Programming for youngsters in Washington Negro community is Saturday afternoon feature of WOOK-TV schedule. Here, Negro camera crew focuses on youngsters attending the in-studio "Aunt Mary's Birthday Party," a potpourri of games, prizes, cartoons sponsored by food-shop chain.

■ Although "general market" tv has considerable popularity among Negroes, Negro-appeal tv has barely gotten off the ground.

A year ago, SPONSOR reported on WOOK-TV Washington. It was then the only operating tv station which aimed its programming at Negro viewers. A year later, it's still the only such station, although its owner—United Broadcasting Company — hopes to activate Negro-appeal tv outlets in the Baltimore, Detroit and Norfolk areas.

The failure of Negro-appeal tv

to emerge with anything like the strength of Negro-directed radio is due to several ironic factors. A late starter on the tv scene, Negro tv will probably be confined to the UHF band. Despite the ruling which requires all new sets to be all-channel, it's been a long, slow process getting Negro set owners to buy converters or new sets in a quantity that will interest major-agency timebuyers; other purchases usually make prior demands on the Negro's disposable dollar income.

Negroes have proved, again and

again, that they will seek out and associate themselves with Negro air personalities. What has usually happened in such cases is that Negro listeners have found one or more radio stations which program specifically for Negroes with all the skill and polish of any general market station. In tv, this presents an obvious problem. It would be difficult and expensive, to say the least, to program a Negro-appeal tv station which would be as good, vis-a-vis the general market tv stations in the market, as Negro-appeal radio outlets are against the general-market radio stations.

This, in turn, throttles back the drive among Negroes to find and support a brand of tv that is their own. Coupled with the growing integration practices of general tv commercials and programs, it's surprising that there is any specifically Negro-appeal tv at all.

But exist it does, in the form of WOOK-TV, which now claims a potential of nearly 250,000 sets capable of receiving its channel 14 signal in the Washington area.

WOOK-TV, operated by a staff that is 75 percent Negro "in all departments" (news, engineering, etc.), operates during tv's peak viewing hours — 5:00-11:00 p.m. six days a week, and 2:45-11 p.m. on Saturdays. Half of the station's programming is live; the remainder is film or tape.

"To date," UBC officials told SPONSOR, "United Broadcasting has invested an estimated \$1 million in WOOK-TV. While not offering the facilities of its multi-million-dollar VHF competitors, WOOK-TV is a model of compactness and efficiency with such features as Ampex VTR machines, RCA cameras, a large multi-purpose studio, plus numerous other specially tailored telecasting facilities.

"Such national advertisers as Sinclair Oil, Wonder Bread, Beech-Nut Baby Foods and Coffee, Proctor-Silex and others have utilized the WOOK-TV studios to produce Negro talent commercials."

Latest cumulative audience figure, according to Pulse! During its evening programming periods, WOOK-TV reaches a total of 85,000 to 90,000 Negro homes at some time. ♦

Researchers have found that "self-improvement" is a major drive in adult Negro community. In Monday night lineup on Washington's Negro-appeal WOOK-TV is feminine-angled show hosted by Washington charm school owner Precola DeVore(r), aided by Dee Porter.



# Directory of major Negro-appeal radio stations in the United States

To compile this directory, SPONSOR sent questionnaires to close to 500 radio stations which had been listed in various sources as Negro-appeal programmers. This list, however, is not intended as a directory of all stations which program to Negro listeners. It is a directory of stations which, according to available information, broadcast a minimum of 12 hours of Negro-appeal programming a week.

A dagger after a station's call letters indicates that its programming is 100 percent Negro-appeal. On page 58 is a directory of stations

which replied to the questionnaire showing their classification by the percentage of negro-appeal programming they carry.

An asterisk after a station's power information indicates that it is a daytime-only station. FM affiliates are shown only if their programming is at least 50 percent duplication of the AM station. Stations are listed by the cities they serve, as indicated in returned questionnaires.

Programming and personnel information is given only for those stations which returned SPONSOR's questionnaire.

## ALABAMA

Negro Population ..... 980,271  
White Population ..... 2,283,609

Andalusia  
WCTA 920 kc 5 kw (d) 500 w (n)  
Negro-Appeal Programming Percent  
(Information not supplied)

Anniston  
WANA 1490 kc 250 w  
Negro-Appeal Programming Percent  
(Information not supplied)

Auburn  
WAUD 1230 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming Percent  
(Information not supplied)  
Manager Elmer G. Salter

Birmingham  
WENN (Homewood)‡ 1320 kc 5 kw\*  
Negro-Appeal Programming Percent  
Music 53  
News 6  
Interview 1  
Sports 1  
Religion 34  
Public service 5  
Manager Joe Lackey  
Representative Bernard Howard

WJLD‡ 1400 kc 1 kw (d) 250 w (n)  
WJLD-FM 104.7 mc 20 kw  
Negro-Appeal Programming Percent  
Music 68  
News 11  
Sports 2  
Religion 14  
Public service 4  
Other 1  
Manager Otis Dodge  
Sales Manager Tom Hopson  
Representative Bolling

Brewton  
WEBJ 1240 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming Percent  
(Information not supplied)  
Manager J. W. Gardner  
Representative Keystone

Butler  
WPRN 1240 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming Percent  
(Information not supplied)

Clanton  
WKLF 980 kc 1 kw (d) 250 w (n)  
WKLF-FM 100.9 mc 370 w  
Negro-Appeal Programming Percent  
Music 70  
News 5  
Sports 5  
Religion 10  
Public service 5  
Other 5  
Manager James H. Dennis  
Representative Continental Radio Sales

Decatur  
WMSL 1400 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming Percent  
(Information not supplied)

Demopolis  
WXAL 1400 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming Percent  
(Information not supplied)

Enterprise  
WIRB 600 kc 1 kw\*  
Negro-Appeal Programming Percent  
(Information not supplied)

Eufaula  
WULA 1240 kc 250 w  
Negro-Appeal Programming Percent  
Music 80  
News 10  
Interview 5  
Religion 5  
Manager Larry E. Callaway  
Sales Manager John T. Lingo  
Representative Keystone

Evergreen  
WBLO 1470 kc 1 kw\*  
Negro-Appeal Programming Percent  
(Information not supplied)

Florence  
WJOI 1340 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming Percent  
(Information not supplied)

Huntsville  
WEUP‡ 1600 kc 5 kw\*  
Negro-Appeal Programming Percent  
Music 39  
News 12  
Interview 1  
Sports 1  
Religion 45  
Public service 2  
Manager Leroy Garrett  
Representative Continental Radio Sales

Marion  
WJAM 1310 kc 5 kw\*  
Negro-Appeal Programming Percent  
Music 66  
News 1  
Interview 1  
Sports 2  
Religion 30  
Manager Robert G. Morris  
Representatives Vic Piano, Keystone

Mobile  
WGOK‡ 900 kc 1 kw\*  
Negro-Appeal Programming Percent  
Music 55  
News 5  
Interview 3  
Sports 2  
Religion 30  
Public service 5  
Manager Bob Grimes  
Representative Bob Dore

WMOZ‡ 960 kc 1 kw\*  
Negro-Appeal Programming Percent  
Music 50  
News 5  
Sports 1  
Religion 44  
Manager W. H. Dutton  
Sales Manager Robert B. Pope  
Representatives Gill-Perna, Dora-Clayton

Montgomery  
WRMA‡ 950 kc 1 kw\*  
Negro-Appeal Programming Percent  
Music 80  
News 7  
Interview 2  
Religion 6  
Public service 5  
Manager Judd Sparling  
Sales Manager Ed Creech  
Representative Bernard Howard

Opelika  
WJHO 1400 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming Percent  
(Information not supplied)

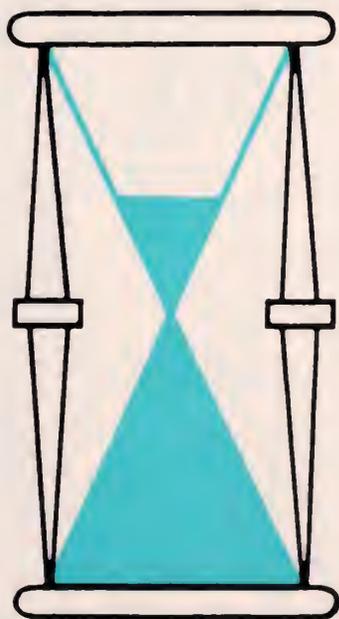
Selma  
WGWC 1340 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming Percent  
Music 15  
News 15  
Interview 5  
Sports 15  
Religion 50  
Manager Bob Martin  
Representative Hal Holman

WHBB 1490 kc 250 w  
Negro-Appeal Programming Percent  
(Information not supplied)

Tuscaloosa  
WTUG‡ 790 kc 500 w\*  
Negro-Appeal Programming Percent  
Music 45



# FROM COAST TO COAST...



We offer *quality Negro radio* with greater coverage of major Negro markets than any other representative in the country. Bernard Howard & Company is identified with the top Negro programmed radio stations across the nation.

**BERNARD HOWARD & CO., INC.**

*radio and television station representatives*

270 PARK AVENUE NEW YORK 17, N. Y. • OXFORD 7 3750

NEW YORK • CHICAGO • ATLANTA • LOS ANGELES • SAN FRANCISCO

AS MUCH A PART OF WASHINGTON  
AS THE CAPITOL...

# WOOK RADIO

*serving the Washington community for*

# 18 YEARS



**CLIFF HOLLAND**  
A right-winded member of the Wash  
community for 18 years



**BOB KING**

*24 Hours A Day Washingtonians Know*

## WOOK-1340

*Is The Place On The Radio Dial For:*

**ENTERTAINMENT  
NEWS • SPORTS  
NEWEST TOP TUNES  
TIMELY DISCUSSIONS**

*HOSTED 24 HOURS A DAY BY WASHINGTON'S OWN PERSONALITIES*



**HAZEL SMITH**  
A right-winded member of the Wash  
community for 18 years



**SAMMY JAY**  
A right-winded member of the Wash  
community for 18 years



**AL CLARK**  
A right-winded member of the Wash  
community for 18 years

ALSO . . . SEE YOUR FAVORITE  
WOOK PERSONALITY ON  
**WOOK-TV**  
Channel 14 UHF  
America's newest concept  
in television enjoyment

## WOOK-RADIO & WOOK-TV

A DIVISION OF UNITED BROADCASTING COMPANY  
5321 1st Place N.E.



Represented Nationally by NEW YORK U.B.C. Sales, Bob Wittig, 7 East 43rd St. CHICAGO U.B.C. Sales, Warren Daniels, 410 N. Michigan Ave. Wrigley Bldg. ATLANTA-SOUTH Dora Clayton Agency, 720 Carnegie Bldg. Atlanta 3. Georgia HOLLYWOOD Jim Gates, Savall-Gates, 6331 Hollywood Blvd.

# OVER 246,000\* TV SETS CAN NOW RECEIVE WOOK-TV UHF CHANNEL 14 IN GREATER WASHINGTON, D.C.

*We thank you...*

THE WASHINGTON PUBLIC  
FOR YOUR ENTHUSIASTIC  
RESPONSE DURING THE

**SECOND  
YEAR  
OF  
WOOK-TV**

*For something different in  
TV enjoyment look to WOOK-TV  
every evening*

## 7 DAYS A WEEK



**Mahalia Jackson  
Sings**

The great gospel singer  
will sing a new album  
every Sunday, 8:30-9:30 P.M.



**Local News with  
Ed Dorsey**

Monday through Friday, 11:30-12:30 P.M.



**Feature  
Movie**

hosted by  
**Sammy Jay**

The new feature movie of  
Sammy Jay, Monday, Tuesday, Wednesday,  
Thursday, Friday, 8:30-10:30 P.M.



**Aunt Mary's  
Birthday Party**

Monday through Friday, 10:30-11:30 P.M.



**Teenarama  
Dance Party**

with  
**Bob King**

Monday through Friday, 10:30-11:30 P.M.



**Jazz Scene  
U.S.A.**

hosted by  
**Oscar Brown**

Monday through Friday, 11:30-12:30 P.M.



**The Bishop Sheen  
show**

Monday through Friday, 12:30-1:30 P.M.



**Professional  
Wrestling**

Monday through Friday, 1:30-2:30 P.M.

\* SOURCE: The Electric Institute of Washington © 1964

**WOOK-TV CHANNEL 14 • WOOK 1340 RADIO**  
**5321-1st Place Northeast**



SOON WJMY-TV ALLEN PARK (DETROIT)



# FIRST IN ST. LOUIS IN RESPONSIBILITY! IN RATINGS!

KATZ sponsors the cause of civic progress for all St. Louis and East St. Louis.

Unchallenged leadership in an urban area where one person in three is Negro, imposes special responsibilities that KATZ accepts and fulfills.

Every St. Louis budget should include KATZ, where prestige is a no-cost plus!



## GIVES YOU DOUBLE EXPOSURE IN ST. LOUIS

**FULL TIME — 5,000 WATTS**

Martin O'R. Browne, General Manager  
Represented Nationally by  
**SAVALLI/GATES, INC.**

News	8
Interview	2
Sports	1
Religion	42
Public service	1
Other types	1
Manager	W. I. Dove
Sales Manager	U. Jay Gilbert
Representatives	National Time Sales, Sandeberg, Bernard I. Ochs

	Phoenix	
KCAC#	1010 kc	500 w*
Negro-Appeal Programing		Percent
(Information not supplied)		

**ARKANSAS**  
**Negro Population** ..... 388,787  
**White Population** ..... 1,395,703

**ARIZONA**  
**Negro Population** ..... 51,800  
**White Population** ..... 1,169,591

	Benton	
KBBA	690 kc	250 w*
Negro-Appeal Programing		Percent
(Information not supplied)		

## How much Negro-appeal programing?

This directory groups radio stations by the percent of their programing which is directed to Negro listeners. It does not include stations which, according to available information, broadcast less than 12 hours a week of Negro-appeal programing.

The list is compiled primarily of stations which responded to SPONSOR'S Negro programing survey. It is not a directory of all stations scheduling a minimum of 12 Negro-appeal hours weekly (for that, see page 54).

<b>LESS THAN 25% NEGRO-APPEAL PROGRAMING</b>		<b>LOUISIANA</b>	
		Lafayette	KVOL
<b>ALABAMA</b>		<b>MISSISSIPPI</b>	
Auburn	WAUD	Belzoni	WELZ
		Canton	WMGO
<b>FLORIDA</b>		Clarksdale	WROX
Fort Lauderdale	WFTL	<b>NEW JERSEY</b>	
<b>ILLINOIS</b>		Newark	WHBI-FM
Chicago	WOPA	<b>NORTH CAROLINA</b>	
<b>LOUISIANA</b>		Shelby	WADA
Lake Charles	KAOK	<b>SOUTH CAROLINA</b>	
<b>MARYLAND</b>		St. George	WQIZ
Baltimore	WITH	Sumter	WSSC
<b>MISSISSIPPI</b>		<b>TENNESSEE</b>	
Greenville	WGVM	Nashville	WLAC
West Point	WROB	<b>TEXAS</b>	
<b>NORTH CAROLINA</b>		Marshall	KMHT
Wilson	WGTM	<b>VIRGINIA</b>	
<b>TEXAS</b>		Petersburg	WSSV
San Antonio	KCOR	<b>50 TO 75% NEGRO-APPEAL PROGRAMING</b>	
<b>VIRGINIA</b>		<b>CALIFORNIA</b>	
Gloucester	WDDY	Bakersfield	KWAC
<b>25 TO 50% NEGRO-APPEAL PROGRAMING</b>		<b>FLORIDA</b>	
<b>ALABAMA</b>		Jacksonville	WRHC
Brewton	WEBJ	<b>GEORGIA</b>	
Clanton	WKLF	Augusta	WTHB
Eufaula	WULA	Griffin	WRIX
Marion	WJAM	<b>INDIANA</b>	
Selma	WGWC	Indianapolis	WGEE
<b>FLORIDA</b>		<b>VIRGINIA</b>	
Quincy	WCNH	Tasley	WESR
<b>KENTUCKY</b>			
Lebanon	WLBN		

Little Rock  
**KOKY** 1440 kc 5 kw\*  
 Negro Appeal Programming Percent  
 Mus 32  
 News 18  
 Interview 1  
 Sports 2  
 Religion 1  
 Public service 20  
 Manager Edward W. Phelan  
 Sales Manager W. C. Benson  
 Representatives Bob Dore Bernard I. Ochs

Pine Bluff  
**KCAT** 1530 kc 250 w\*  
 Negro Appeal Programming Percent

(Information not supplied)  
 Manager J. B. Scanlon  
 Representative Bob Dore Dora Clayton

KOTN 1490 kc 250 w  
 KOTN-FM 92.3 mc 3.2 kw  
 Negro Appeal Programming Percent  
 (Information not supplied)

Searcy  
 KWCB 1300 kc 1 kw\*  
 Negro Appeal Programming Percent  
 (Information not supplied)

# WIBB

Macon  
 and Middle Georgia

**NOW 5000  
 watts**

**EXCLUSIVE  
 100%  
 NEGRO  
 PROGRAMMING**

INCLUDING Georgia's largest  
 single industry - - Warner Robins  
 air materiel area, with the largest  
 payroll in the state - - \$124,132,-  
 000 annually.

Reach this rich market through  
 Macon's most powerful in-  
 dependent station - - -

# WIBB

**1280 KC**

Represented By:  
 Bernard Howard & Co.—National  
 Dora-Clayton Agency-Southeast.

**AT LEAST 75% NEGRO-APPEAL PRO-  
 GRAMING**

**ALABAMA**  
 Birmingham WENN  
 Birmingham WJLD  
 Huntsville WEUP  
 Mobile WGOK  
 Mobile WMOZ  
 Montgomery WRMA  
 Tuscaloosa WTUG

**ARIZONA**  
 Phoenix KCAC

**ARKANSAS**  
 Little Rock KOKY  
 Pine Bluff KCAT

**CALIFORNIA**  
 Los Angeles KDAY  
 Los Angeles KGFJ  
 Oakland KDIA  
 San Francisco KSAN

**DISTRICT OF COLUMBIA**  
 Washington WOOK  
 Washington WUST

**FLORIDA**  
 Daytona Beach WELE  
 Ft. Lauderdale WRBD  
 Jacksonville WQBS  
 Miami WAME  
 Miami Beach WM8M  
 Ocala WKOS  
 Orlando WOKB  
 Pensacola WBOP  
 Tampa WTMP  
 Tampa WYOU

**GEORGIA**  
 Atlanta WAOK  
 Atlanta WERD  
 Augusta WAUG  
 Columbus WCLS  
 Columbus WOKS  
 Macon WIBB  
 Savannah WSOB

**ILLINOIS**  
 Chicago WBEE  
 Chicago WJUN  
 Chicago WYNR

**KENTUCKY**  
 Louisville WLOU

**LOUISIANA**  
 Baton Rouge WXOK  
 New Orleans WBOK  
 Shreveport KANB

**MARYLAND**  
 Baltimore WEBB  
 Baltimore WSID  
 Baltimore WWIN

**MASSACHUSETTS**  
 Boston WILD

**MICHIGAN**  
 Detroit WCHB  
 Flint WAMM

**MISSISSIPPI**  
 Greenville WESY  
 Jackson WOKJ

**MISSOURI**  
 Kansas City KPRS  
 St. Louis KATZ  
 St. Louis KXLW

**NEW JERSEY**  
 Newark WNJR

**NEW YORK**  
 Buffalo WUFO  
 New York WLIB  
 New York WWRL

**NORTH CAROLINA**  
 Charlotte WGIV  
 Charlotte WRPL  
 Durham WSRC  
 Greensboro WEAL  
 Raleigh WLLS  
 Winston-Salem WAAA

**OHIO**  
 Cleveland WABQ  
 Cleveland WJMO  
 Columbus WVKO

**PENNSYLVANIA**  
 Philadelphia WDAS  
 Philadelphia WHAT  
 Pittsburgh WAMO  
 Pittsburgh WZUM

**SOUTH CAROLINA**  
 Charleston WPAL  
 Columbia WOIC  
 Florence WYNN  
 Kingstree WDKD

**TENNESSEE**  
 Chattanooga WN00  
 Memphis WDIA  
 Memphis WLOK  
 Nashville WVOL

**TEXAS**  
 Beaumont KJET  
 Dallas-Ft. Worth KWOK  
 Houston KOTH  
 Houston KYOK  
 Tyler KZEY

**VIRGINIA**  
 Danville WILA  
 Norfolk WHIH  
 Norfolk WRAP  
 Richmond WANT  
 Richmond WIKI

**WISCONSIN**  
 Milwaukee WAWA

Some Negroes have money-  
Others don't.  
Some are well educated-  
Others are not.  
Some like sports-  
Others can live  
Without it.

Simply put:  
People are people.  
And most people  
Buy from people  
Who understand them  
Best.

That's the real reason  
To buy Negro radio.

Negroes are closer  
To Negroes.  
So- they communicate  
Better with Negroes.  
They trust them more.  
It's as elementary  
As that.

One station in the  
Greater New York  
Negro Community  
That everybody trusts  
is  
WLIB.

This symbol of faith  
Is its measure  
Of strength.  
It's the true power  
Of any station:  
Better than wattage-  
Better than numbers-  
Better than anything.

Think about it.  
One doesn't buy time  
Just to reach  
An audience, but  
To persuade them, too.  
And for that-  
You need people  
Who speak best  
To the people  
You hope to sell.

**WLIB**

*Harlem Radio Center*

310 LENOX AVENUE, AT 125th ST. NEW YORK 27,

**PROGRAMMING TO THE NEGRO COMMUNITY  
7 DAYS A WEEK - - 365 DAYS A YEAR.**

Wynne  
KWYN 1400 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programing  
(Information not supplied) Percent

**CALIFORNIA**

Negro Population ..... 883,861  
White Population ..... 14,455,230

Bakersfield  
KGEE 1230 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programing  
(Information not supplied) Percent

KWAC‡ 1490 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programing Percent  
Music 55  
News 10  
Interview 10  
Sports 5  
Religion 10  
Public service 5  
Other 5  
Manager Robert J. Duffy, Sr.  
Sales Manager Jack Lou  
Representative National Time Sales

Inglewood  
KTYM 1460 kc 5 kw<sup>a</sup>  
Negro-Appeal Programing Percent  
(Information not supplied)

Long Beach  
KGER 1390 kc 5 kw  
Negro-Appeal Programing Percent  
(Information not supplied)

Los Angeles  
KDAY (Santa Monica)‡ 1580 kc 50 kw<sup>a</sup>  
Negro-Appeal Programing Percent  
Music 69  
News 5  
Interview 8  
Sports 3  
Religion 15  
Manager Norm Posen  
Representative Continental

KGJF‡ 1230 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programing Percent  
Music 55  
News 10  
Sports 5  
Religion 8  
Public service 22  
Manager Thelma Kirchner  
Sales Manager Molly Low  
Representative Bernard Howard

Oakland  
KDIA‡ 1310 kc 1 kw  
Negro-Appeal Programing Percent  
Music 59  
News 6  
Sports 5  
Religion 20  
Public service 10  
Manager Walter Conway  
Representative Bernard Howard

San Francisco  
KSAN‡ 1450 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programing Percent  
Music 55  
News 10  
Sports 5  
Religion 10  
Public service 20  
Manager Hank Guzik  
Representatives Bob Dore, Dora-Clayton,  
Savalli/Gates

**DELAWARE**

Negro Population ..... 60,688  
White Population ..... 384,327

Wilmington  
WILM 1450 kc 1 kw 250 w  
Negro-Appeal Programing Percent  
(Information not supplied)

**DISTRICT OF COLUMBIA**

Negro Population ..... 411,737  
White Population ..... 345,263

Washington  
W00K‡ 1340 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programing  
(Information not supplied) Percent

WUST (Bethesda, Md.)‡ 1120 kc 250 w  
Negro-Appeal Programing  
(Information not supplied) Percent

**FLORIDA**

Negro Population ..... 880,186  
White Population ..... 4,063,811

Crestview  
WCNU 1010 kc 1 kw<sup>a</sup>  
Negro-Appeal Programing Percent  
(Information not supplied)

Daytona Beach  
WELE (South Daytona)‡ 1590 kc 1 kw<sup>a</sup>  
Negro-Appeal Programing Percent  
Music 60  
News 10  
Interview 1  
Sports 2  
Religion 7  
Public Service 10  
Other 10  
Manager Jerry Norman  
Representative Bernard I. Ochs

DeFuniak Springs  
WZEP 1460 kc 1 kw<sup>a</sup>  
Negro-Appeal Programing Percent  
(Information not supplied)

Fernandina Beach  
WPAP 1570 kc 1 kw<sup>a</sup>  
Negro-Appeal Programing Percent  
(Information not supplied)

Fort Lauderdale  
WFTL‡ 1400 kc 250 w  
Negro-Appeal Programing Percent  
Music 36  
News 4  
Religion 60  
Manager Walter B. Dunn  
Sales Manager Bob Peggs  
Representative Jack Masla

(Pomano Beach)‡  
WRBD 1470 kc 5 kw<sup>a</sup>  
Negro-Appeal Programing Percent  
Music 69  
News 6  
Interview 2  
Sports 3  
Religion 17  
Public service 3  
Manager Paul E. Hoy  
Sales Manager Paul A. Stevens  
Representatives Dora-Clayton, Bob Dore

Fort Pierce  
WARN 1330 kc 1 kw (d) 500 w (n)  
Negro-Appeal Programing Percent  
(Information not supplied)

Gainesville  
WPUP 1390 kc 5 kw<sup>a</sup>  
Negro-Appeal Programing Percent  
(Information not supplied)

Jacksonville  
W0BS‡ 1360 kc 5 kw<sup>a</sup>  
Negro-Appeal Programing Percent  
Music 80  
News 5  
Interview 3  
Sports 2  
Religion 5  
Public service 4  
Other 1  
Manager Alexander Keirse  
Sales Manager George W. Johnston  
Representative Gill-Perna

**In Philadelphia . . .**  
**SALES in the**  
**NEGRO MARKET**  
**means your**  
**TARGET is . . .**



**Here are 5 reasons why**



WHAT serves America's **Third** largest Negro market  
*—more than 750,000 strong!*



WHAT reaches this **Affluent** buying potential  
*—\$900,385,000.00 effective Negro buying income*



WHAT blankets its community completely  
*—Non-directional . . . 24 hours a day*



WHAT works for the client consistently  
*—the largest merchandising-marketing staff*



WHAT participates in its market  
*—recent community service project drew 25,000 persons*

All of which means **WHAT** is the Voice of the Negro in Philadelphia  
**WHAT Radio Center** 3930-40 Conshohocken Avenue **TR8-1500**  
 Philadelphia 31, Pennsylvania

REPRESENTED NATIONALLY BY GILL-PERNA, INC.

SOUTHEAST DORA-CLAYTON AGENCY, INC.

Jacksonville  
**WRHC** 1400 kc 250 w  
 Negro-Appeal Programming  
 (Information not supplied)  
 Manager Harold S. Cohn  
 Representative Hal Walton

Madison  
**WMAF** 1230 kc 1 kw (d) 250 w (n)  
 Negro-Appeal Programming  
 (Information not supplied) Percent

Miami  
**WAME** 1260 kc 5 kw  
 Negro-Appeal Programming Percent  
 Music 60  
 News 10  
 Interview 8  
 Sports 2  
 Religion 15  
 Public Service 5

Manager Ted Wilson  
 Sales Manager Jack Spiegel  
 Representative Bob Dore

Miami Beach  
**WMBM** 1490 kc 250 w  
**WMBM-FM** 93.9 mc 13 kw  
 Negro-Appeal Programming Percent  
 Music 68  
 News 2  
 Interview 3  
 Sports 1  
 Religion 22  
 Public service 4

Allan B. Margolis  
 Alexander Klein, Jr.  
 Bernard Howard

Ocala  
**WKOS** 1370 kc 5 kw\*

Negro-Appeal Programming Percent  
 Music 55  
 News 9  
 Interview 1  
 Sports 1  
 Religion 30  
 Public service 2  
 Other 2

Manager R. L. Gilliam  
 Sales Manager Hal E. Wert  
 Representative Dora-Clayton

Orlando  
**WOKB (Winter Garden)** 1600 kc 1 kw\*  
 Negro-Appeal Programming Percent  
 Music 75  
 News 8  
 Religion 12  
 Public service 3  
 Manager Jack H. Everbach  
 Representative Dora-Clayton



**WAMO-PITTSBURGH** — \*First by far in Pittsburgh Negro Radio. Double WAMO serves ten counties of Western Pennsylvania, Ohio and West Virginia with strong clear channel service on 860 KC and with 72,000 watts FM both night and day . . . over 250,000 negroes! WAMO coverage includes the big mill towns outside Pittsburgh that total more population than Pittsburgh itself.

**WUFO-BUFFALO** — Programing full time to the Buffalo Negro market which increased 143% between 1950-1960. One of America's fastest growing negro markets!

**COMING SOON . . .** A third major market station to be added to Dynamic Broadcasting's growing group of stations serving the Negro Market. (Pending F.C.C. Approval)

\*Pittsburgh Metro Pulse—September 1963



**Bernard Howard**  
 NATIONAL REPRESENTATIVE

**Leonard Walk**  
 PRESIDENT

**Joe Basset**  
 VICE PRESIDENT—NATIONAL SALES MANAGER

Call 471-2181 Area Code 412

Panama City  
**WDLP** 590 kc 1 kw  
 Negro-Appeal Programming Percent  
 (Information not supplied)

Pensacola  
**WBOP** 980 kc 1 kw\*  
 Negro-Appeal Programming Percent  
 Music 76  
 News 11  
 Interview 2  
 Sports 1  
 Religion 5  
 Public service 2  
 Other 3  
 Manager Zane D. Roden  
 Representative National Time

Quincy  
**WCNH** 1230 kc 1 kw (d) 250 w (n)  
 Negro-Appeal Programming Percent  
 Music 80  
 News 10  
 Sports 5  
 Religion 5  
 Manager David C. Drew

Tampa  
**WTMP** 1150 kc 5 kw\*  
 Negro-Appeal Programming Percent  
 (Information not supplied)

**WYOU** 1550 kc 10 kw\*  
 Negro-Appeal Programming Percent  
 (Information not supplied)

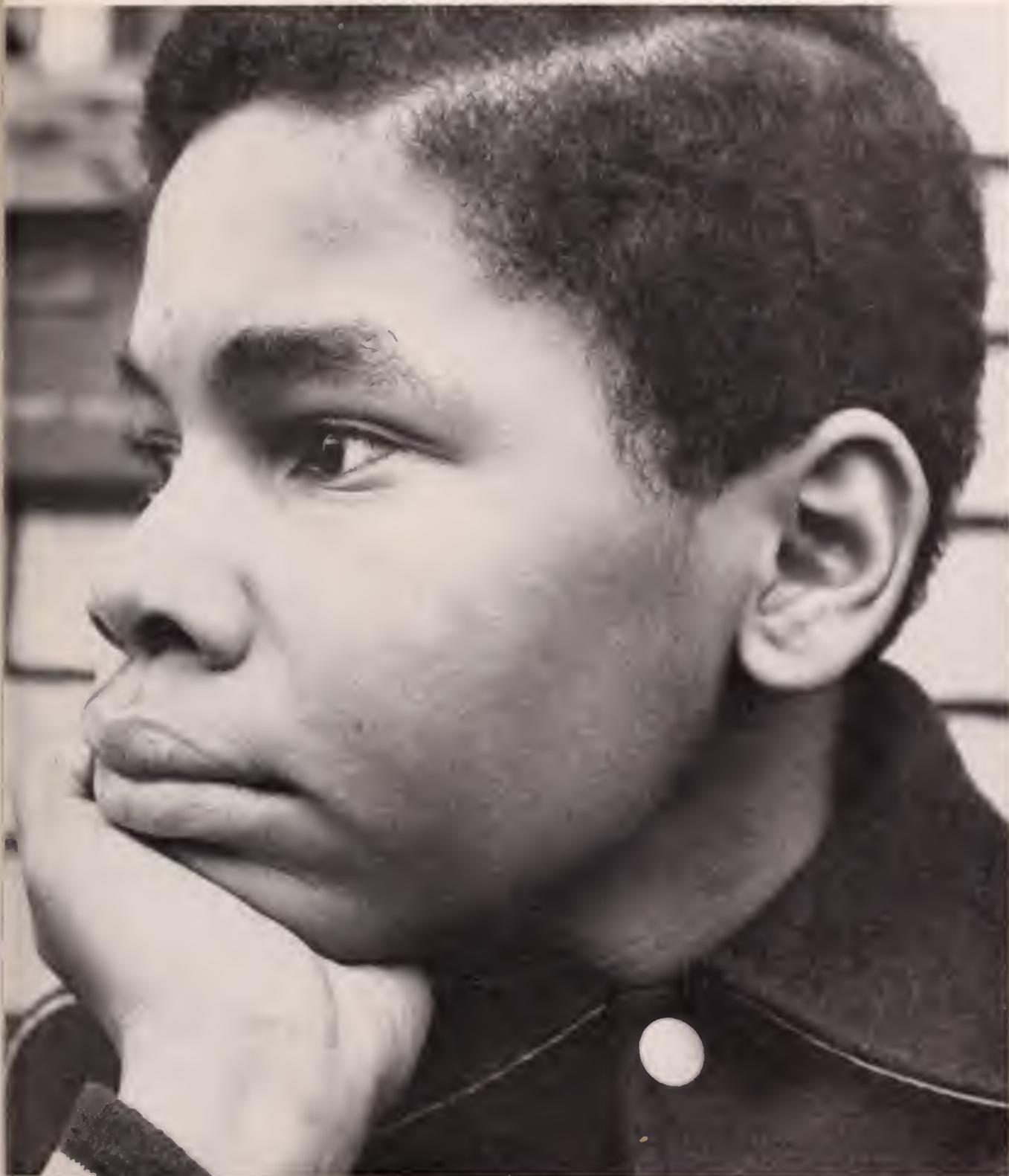
West Palm Beach  
**WIRK** 1290 kc 5 kw (d) 1 kw (n)  
 Negro-Appeal Programming Percent  
 (Information not supplied)

**GEORGIA**  
 Negro Population ..... 1,122,596  
 White Population ..... 2,817,223

Americus  
**WISK** 1390 kc 5 kw\*  
 Negro-Appeal Programming Percent  
 (Information not supplied)

Atlanta  
**WAOK** 1380 kc 5 kw  
 Negro-Appeal Programming Percent  
 Music 51  
 News 8  
 Interview 4  
 Sports 1  
 Religion 34  
 Public service 1  
 Other 1  
 Manager Stan Raymond  
 Sales Manager Ken Goldblatt  
 Representative McGavren-Guild

860 kc 1 kw\*  
**WERD** 860 kc 1 kw\*  
 Negro-Appeal Programming Percent  
 Music 80  
 News 5  
 Interview 5  
 Sports 3



Frank Ward, General Manager  
Selvin Donneson, General Sales Manager

There is only one 24-hour negro radio station in New York City, reaching and selling 1,623,000 negro consumers...

Call for availabilities, information, merchandising plan:  
Area Code 212 DEfender 5-1600

# WWRL



Nationally represented by Bernard Howard Co.

# wgiv

Charlotte, N.C.

all day, and night too

\* \* \*

# weal

Greensboro-High Point, N.C.

sunup to sundown

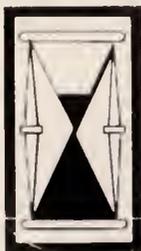
\* \* \*

Offering the greatest return  
on your advertising dollar  
in North Carolina.

\* \* \*

Consult the latest Pulse or  
Hooper surveys—then con-  
tact our REP . . .

BERNARD HOWARD & CO., INC.



New York  
Chicago  
Atlanta  
Los Angeles  
San Francisco

Religion .2  
Public service 5  
Manager J. B. Blayton, Jr.  
Sales Manager A. H. Saddler  
Representative Bob Dore

Augusta  
WAUG‡ 1050 kc 5 kw\*  
Negro-Appeal Programming Percent  
Music 60  
News 5  
Sports 5  
Religion 20  
Public service 10  
Manager J. L. Solomon  
Representatives Bob Dore, Dora-Clayton

WTHB (North Augusta, S.C.)‡ 1550 kc 1 kw\*  
Negro-Appeal Programming Percent  
Music 75  
News 10  
Interview 5  
Sports 2  
Religion 3  
Public service 4  
Other 1  
Manager Reese J. Vaughn  
Representative Bernard Howard

Bainbridge  
WMGR 930 kc 5 kw (d) 500 w (n)  
Negro-Appeal Programming Percent  
(Information not supplied)

Baxley  
WHAB 1260 kc 5 kw\*  
Negro-Appeal Programming Percent  
(Information not supplied)

Blakely  
WBBK 1260 kc 1 kw\*  
Negro-Appeal Programming Percent  
(Information not supplied)

Bremen  
WWCC 1440 kc 1 kw\*  
Negro-Appeal Programming Percent  
(Information not supplied)

Buford  
WDMF 1460 kc 1 kw\*  
Negro-Appeal Programming Percent  
(information not supplied)

Carrollton  
WLBB 1100 kc 250 w\*  
Negro-Appeal Programming Percent  
(Information not supplied)

Columbus  
WCLS‡ 1580 kc 1 kw  
Negro-Appeal Programming Percent  
Music 55  
News 5  
Interview 2  
Sports 1  
Religion 25  
Public service 10  
Other 2  
Manager Ramona S. Parish  
Sales Manager Charles H. Parish, Jr.  
Representative Bob Dore

Columbus  
WOKS‡ 1340 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming Percent  
Music 50  
News 11  
Interview 9  
Sports 5  
Public service 5  
Religion 15  
Manager Philip Meltzer  
Sales Manager John Leroy  
Representative Bernard Howard

Dalton  
WBLJ 1230 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming Percent  
(Information not supplied)

Dawson  
WDWD 990 kc 1 kw\*  
Negro-Appeal Programming Percent  
(Information not supplied)

Fitzgerald  
WBHB 1240 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming Percent  
(Information not supplied)

Griffin  
WRIX 1410 kc 1 kw\*  
Negro-Appeal Programming Percent  
Music 50  
News 30  
Religion 20  
Manager Lee Durnam

Hazlehurst  
WVOH 920 kc 500 kw\*  
Negro-Appeal Programming Percent  
(Information not supplied)

Macon  
WIBB‡ 1280 kc 5 kw\*  
Negro-Appeal Programming Percent  
Music 64  
News 6  
Interview 3  
Sports 1  
Religion 15  
Public service 10  
Other 1  
Manager Donald C. Frost  
Sales Manager James R. Hunnicutt  
Representatives Bernard Howard, Dora-Clayton

Millen  
WGSR 1570 kc 250 w\*  
Negro-Appeal Programming Percent  
(Information not supplied)

# UNDUPLICATED!!! KNOK RADIO

DALLAS-FORT WORTH  
REACHES THE LARGEST  
UNDUPLICATED NEGRO  
RADIO MARKET IN THE  
UNITED STATES\*

No other Negro advertising medium  
covers the Dallas-Fort Worth Negro  
Market, the South's Fifth Largest.

One Station! With One Order! One Schedule!

For 100% Sales Effectiveness

# KNOK

In Dallas-Fort Worth

KNOK-FM Due on the air this fall.

Stuart Heyburn, President  
Dallas Studio Fort Worth Studio  
1914 Forest 3601 Kimbo  
HA 1-4144 TE 1-1278

REPRESENTED BY:  
**BERNARD HOWARD CO.**

\*1962 U. S. Census, Estimated  
Negro Population  
432,000 Negroes in the  
effective coverage area

# BY ANY YARDSTICK

**RATINGS**

## NEGRO PULSE

OCT.-NOV., 1963

SHARE	6AM-12N	12N-6PM	6PM-12M
<b>KDIA</b>	<b>39</b>	<b>36</b>	<b>39</b>
NEGRO "B"	5	8	3

**ADVERTISERS**

### **ONLY KDIA**

DELIVERS THE SAN FRANCISCO-OAKLAND NEGRO MARKET  
(ASK ANY NEGRO MARKET ADVERTISER)

### **ONLY KDIA**

HAS EVERY TOP LOCAL NEGRO PERSONALITY

### **PLUS**

LOCAL NEGRO NEWS STAFF  
NEGRO GOSPEL PERSONALITIES  
WIRE NEWS • JAZZ PROGRAMS  
CUSTOM PRODUCTION  
REGULAR SPORTS NEWS

### **ONLY KDIA**

AMONG ALL NEGRO STATIONS, AIRS MAJOR SPORTS EVENTS — PROFESSIONAL AND COLLEGE

OAKLAND RAIDERS FOOTBALL

UNIVERSITY OF SAN FRANCISCO BASKETBALL

**ONLY** NEGRO MARKET STATION  
COVERING ENTIRE SAN FRANCISCO BAY AREA NEGRO POPULATION

**PROGRAMS**

**OAKLAND**

A SONDERLING STATION



**SAN FRANCISCO**

Represented by BERNARD HOWARD CO.

WWRL—New York • WDIA—Memphis • KFOX—Long Beach Los Angeles • WOPA—Oak Park Chicago

The Pioneer Station Programming 100%  
to the Los Angeles Negro Market

# KGfJ

**THE ONLY 24-hour  
per day contact  
with the L.A.  
NEGRO MARKET.**

**WINNER** of more Awards for Service to  
a Negro Community than any Station in  
the Nation.

**AGAIN** the TOP RATED STATION in the  
L.A. Negro Market! Pulse, L.A. Metro  
Area Negro Audience June-July, 1963.

KGfJ has:

- 1** TOP DJ PERSONALITIES
- 2** PARTICIPATION & COVERAGE  
OF NEGRO COMMUNITY AFFAIRS
- 3** SPIRITUAL & RELIGIOUS PROGRAMS
- 4** NEWS OF NEGRO COMMUNITIES
- 5** EXCLUSIVE PROGRAMS OF  
VITAL INTEREST TO ALL NEGROS
- 6** PUBLIC SERVICE FOR CIVIC,  
SOCIAL & RELIGIOUS FUNCTIONS
- 7** SPORTS BULLETINS

**THE ONLY** 24-hour per day News &  
Community Event Coverage! Wire and  
Audio Services, 3 Mobile News Units and  
outside Reporters 'round-the-clock.

**KGfJ** 4550 MELROSE AVENUE  
LOS ANGELES 29, CALIF.  
Phone: NO 3-3181  
Represented by: Bernard Howard & Co.

Monroe  
WMRE 1490 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming  
(Information not supplied) Percent

Ocilla  
WSIZ 1380 kc 5 kw\*  
Negro-Appeal Programming  
(Information not supplied) Percent

Quitman  
WSFB 1490 kc 250 w  
Negro-Appeal Programming  
(Information not supplied) Percent

Savannah  
WSOK\* 1230 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming Percent  
Music 65  
News 8  
Interview 2  
Sports 1  
Religion 22  
Public service 2  
Manager J. Don Ferguson  
Sales Manager Abe Eisenman  
Representative Bob Dore

Statesboro  
WWNS 1240 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming Percent  
Music 40  
News 30  
Interview 10  
Sports 10  
Religion 10  
Manager Don McDougald

Swainsboro  
WJAT 800 kc 1 kw\*  
Negro-Appeal Programming  
(Information not supplied) Percent

Sylvania  
WSYL 1490 kc 250 w (specified)  
Negro-Appeal Programming Percent  
(Information not supplied)

Thomasville  
WKTG 730 kc 1 kw\*  
Negro-Appeal Programming  
(Information not supplied) Percent

Valdosta  
WGOV 950 kc 5 kw (d) 1 kw (n)  
Negro-Appeal Programming Percent  
(Information not supplied)

**ILLINOIS**  
Negro Population .....1,037,470  
White Population .....9,010,252

Chicago  
WAAF\* 950 kc 1 kw\*  
Negro-Appeal Programming  
(Information not supplied) Percent

WBEE (Harvey)\* 1570 kc 1 kw\*  
Negro-Appeal Programming Percent  
Music 70  
News 8  
Interview 2  
Sports 1  
Religion 11  
Public service 5  
Other 3  
Manager Harry Wilber  
Representative Continental Broadcasting

WOPA (Oak Park) 1490 kc 1 kw (d) 250 w (n)

WOPA-FM 102.7 mc 8.1 kw  
Negro-Appeal Programming Percent  
Music 20  
Religion 75  
Public service 5  
Manager Al Michel  
Sales Manager Stanley B. Noyes  
Representative Savalli Gates

WSBC 1240 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming  
(Information not supplied) Percent

WVON (Cicero)\* 1450 kc 1 kw (d) 250 w (n)

WHFC-FM 97.9 mc 75 kw  
Negro-Appeal Programming Percent  
Music 68  
News 11  
Interview 3  
Sports 6  
Religion 16  
Public service 6  
Manager Lloyd Webb  
Sales Manager Ric Ricardo  
Representative Bernard Howard

WYNR\* 1390 kc 5 kw  
Negro-Appeal Programming Percent  
Music 80  
News 8  
Religion 7  
Public service 5  
Manager Jack Fiedler  
Sales Manager Del Markoff  
Representative H-R

Chicago Heights  
WMPP\* 1470 kc 1 kw\*  
Negro-Appeal Programming  
(Information not supplied) Percent

**INDIANA**  
Negro Population ..... 269,275  
White Population .....4,388,554

Gary  
WWCA 1270 kc 1 kw  
Negro-Appeal Programming  
(Information not supplied) Percent

## WANT RADIO

is a solid

# FIRST IN NEGRO AUDIENCE

in

## RICHMOND, VA.

42% city of  
Richmond is Negro  
(1960 Census).

## WANT

513 E. Main St., Richmond, Va.  
Milton 3-8368

A Division of United Broadcasting Co.

Represented nationally by:  
NEW YORK: UBC Sales, 7 East 43rd St.  
CHICAGO: UBC Sales, Wrigley Bldg.  
ATLANTA: Dora-Clayton Agency, Inc.



# *From Experience... Confidence*



**America's most experienced negro radio stations**

**WNJR, new york area • KDAY, los angeles area • WBEE, chicago area  
WRAP, norfolk • WGEE, indianapolis**

**NEGRO RADIO  
FOR  
600,000  
NORTH CAROLINIANS**

# WLLE

**Raleigh/Durham  
Wonderful Willie  
leads its competition  
by almost 4 to 1**

Pulse Sept. 1962

In Virginia

# WILA

**Danville, Virginia  
The only All-Negro  
Radio Station for  
Southern Virginia and  
Northern North  
Carolina  
Audience of over  
100,000 Negroes**

It pays to Advertise —  
Advertise where it pays.

**BARON  
BROADCASTING CORP.**

Nationally represented:

 **BOB DORE Associates**

Indianapolis  
WAIV-FM 105.7 mc 4.6 kw  
Negro-Appeal Programming Percent  
(Information not supplied)

WGEE 1590 kc 5 kw\*  
WGEE-FM 103.3 mc 64 kw  
Negro-Appeal Programming Percent  
Music 60  
News 11  
Interview 1  
Sports 5  
Religion 22  
Public service 1  
Manager Arnold C. Johnson  
Representative Continental Broadcasting

### KENTUCKY

**Negro Population ..... 215,949  
White Population ..... 2,820,083**

Bowling Green  
WLBJ 1410 kc 5 kw (d) 1 kw (n)  
Negro-Appeal Programming Percent  
(Information not supplied)

Hopkinsville  
WKOF-FM 100.3 mc 3.7 kw  
Negro-Appeal Programming  
(Information not supplied)

Lebanon  
WLBN 1590 kc 1 kw\*  
Negro-Appeal Programming Percent  
Music 75  
Religion 25  
Manager J. T. Whitlock  
Sales Manager Alan P. Baker  
Representatives Keystone, Hopewell

Louisville  
WLOU‡ 1350 kc 5 kw\*  
Negro-Appeal Programming Percent  
Music 52  
News 10  
Interview 2  
Sports 6  
Religion 25  
Public service 5  
Manager J. M. Thomson  
Representative Gill-Perna

Somerset  
WSFC 1240 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming Percent  
(Information not supplied)

### LOUISIANA

**Negro Population ..... 1,039,207  
White Population ..... 2,211,715**

Alexandria  
KALB 580 kc 5 kw (d) 1 kw (n)  
Negro-Appeal Programming Percent  
(Information not supplied)

Baton Rouge  
WXOK‡ 1260 kc 1 kw\*  
Negro-Appeal Programming Percent  
Music 86  
News 3  
Interview 1  
Sports 1  
Religion 3  
Public service 5  
Other 1  
Manager Thomas L. McGuire  
Sales Manager Lucille Pollack  
Representative Bob Dore

Crowley  
KSIG 1450 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming Percent  
(Information not supplied)

Ferriday  
KFNV 1600 kc 1 kw\*  
Negro-Appeal Programming Present  
(Information not supplied)

Franklin  
KFRA 1390 kc 500 w\*  
Negro-Appeal Programming Percent  
(Information not supplied)

Jennings  
KJEF 1290 kc 1 kw\*  
Negro-Appeal Programming Present  
(Information not supplied)

Jonesboro  
KTOC 920 kc 1 kw\*  
Negro-Appeal Programming Present  
(Information not supplied)

Lafayette  
KVOL 1330 kc 1 kw  
Negro-Appeal Programming Percent  
Music 60  
News 10  
Interview 5  
Sports 10  
Religion 10  
Public service 5  
Manager Evans H. Hughes  
Sales Manager Tom Galloway  
Representative Meeker

Lake Charles  
KAOK 1400 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programming Percent  
Music 65  
Interview 5  
Religion 15  
Public Service 10  
Other 5  
Manager William L. Jackson  
Representative Bob Dore

You can't cover Mississippi -  
Arkansas - Louisiana Delta  
Area unless you use

# WESY

100%  
NEGRO  
PROGRAMMED

# GREENVILLE

400,000 NEGROES IN THE WESY  
COVERAGE AREA—OVER 60%  
OF THE TOTAL POPULATION

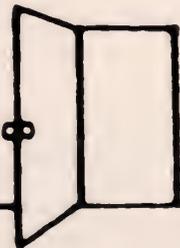
# MISSISSIPPI

Rep:  
 **BOB DORE Associates**

In the Southeast by Dora-Clayton

# NEGROES MAKE TWICE AS MANY PURCHASES BECAUSE OF COMMERCIALS HEARD ON NEGRO RADIO AS COMPARED TO GENERAL RADIO\*

\* Contact the Bob Dore offices for research  
on how to reach and sell the Negro market



**bob dore** ASSOCIATES

---

Pan Am Bldg. 200 Park Avenue New York, N.Y. 10017  
New York Chicago Los Angeles San Francisco  
Serving and Selling 35 Satisfied Negro Programmed Radio  
Stations

18 new stations joined Bob Dore Assoc. in the last 12 months, that's 3 times as many  
new Negro programmed stations to Bob Dore as to all other representatives combined.

# WERD

## ATLANTA

Only Negro station  
in Atlanta with  
only Negro disk jockeys

# NEGRO

Only Negro station  
in Atlanta tied in  
with 300 Negro churches

# OWNED

Only Negro station in  
Atlanta with the  
close identification with  
the Negro community

and

# OPERATED

National representatives



**BOB DORE Associates**

In the Southeast by  
Dora-Clayton

Lake Providence  
KLPL 1050 kc 250 w<sup>a</sup>  
Negro-Appeal Programing Percent  
(Information not supplied)

Leesville  
KLLA 1570 kc 1 kw<sup>a</sup>  
Negro-Appeal Programing Percent  
(Information not supplied)

Monroe  
KLIC 1230 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programing Percent  
(Information not supplied)

New Iberia  
KANE 1240 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programing Percent  
(Information not supplied)

New Orleans  
WBOK‡ 800 kc 1 kw<sup>a</sup>  
Negro-Appeal Programing Percent  
Music 50  
News 15  
Interview 5  
Sports 10  
Religion 20  
Manager Carl F. Getchell, Jr.  
Representative Bob Dore

WYLD‡ 940 kc 1 kw (d) 500 w (n)  
Negro-Appeal Programing Percent  
(Information not supplied)

Oak Grove  
KWCL 1280 kc 500 w<sup>a</sup>  
Negro-Appeal Programing Percent  
(Information not supplied)

Rayville  
KRIH 990 kc 250 w<sup>a</sup>  
Negro-Appeal Programing Percent  
(Information not supplied)

Shreveport  
KANB‡ 1300 kc 1 kw<sup>a</sup>  
Negro-Appeal Programing Percent  
(Information not supplied)  
Manager Don DeGabrielle

KOKA‡ 1550 kc 10 kw (d) 500 w (n)  
Negro-Appeal Programing Percent  
(Information not supplied)

West Monroe  
KUZN 1310 kc 1 kw<sup>a</sup>  
Negro-Appeal Programing Percent  
(Information not supplied)

### MARYLAND

Negro Population ..... 518,410  
White Population ..... 2,573,919

Annapolis  
WANN‡ 1190 kc 10 kw<sup>a</sup>  
WXTC-FM (affiliate) 107.9 mc 20 kw  
Negro-Appeal Programing Percent  
(Information not supplied)

Baltimore  
WEBB‡ 1360 kc 5 kw<sup>a</sup>  
Negro-Appeal Programing Percent  
Music 65  
News 6  
Sports 6  
Religion 14  
Public service 8  
Other 1  
Manager Samuel E. Feldman  
Sales Manager Tom C. Feldman  
Representative Bernard Howard

If you want the CHARLOTTE  
station that reaches the CHAR-  
LOTTE NEGRO . . . take your  
pick:

**WRPL**  
**WRPL**  
**WRPL**  
**WRPL**  
**WRPL**  
**WRPL**  
**WRPL**  
**WRPL**  
**WRPL**  
**WRPL**

Bob Dore in New York or  
Dora-Clayton in Atlanta can  
tell you why.



**SERVES THE SOUTH**  
**WITH TOP**  
**RATED STATIONS**  
**COAST to COAST**

Now in our 17th year

Al Price

Dora Cossé Clayton Cossé

**DORA-CLAYTON AGENCY INC.**  
**ADVERTISING**  
**REPRESENTATIVES**  
**720 Carnegie Bldg.**  
**Atlanta, Ga. 30303**  
**Jackson 5-7841**



## Quality... Adult Radio

Ratings, program content and format, signal strength, merchandising services, community acceptance . . . all are important, and WEBB radio excels in all. But most important to the knowledgeable media buyer is the class of people he is reaching when buying a station. In the Baltimore Negro Market (and it's a huge one . . . 94,200 households, spending in excess of \$341,141,000 annually\*) only WEBB delivers and *sells* the QUALITY . . . ADULT Negro radio audience! People who have the money to buy, and who will buy your client's product. Reach Baltimore's QUALITY . . . ADULT Negro radio audience . . . make your next buy WEBB.

*Serving The Community Thru Community Service*

# 5000 WATTS

**3113 W. NORTH AVE., BALTO., MD. 21216**

**WILKENS 7-1245**

Represented by

**Bernard Howard & Co., Inc., 20 E. 46th St., New York, N. Y. 10014**

**OXFORD 7-3750**

*\*Source: New Dimensions of the Negro Market*



Baltimore  
 WITH 1230 kc 1 kw (d) 250 w (n)  
 Negro-Appeal Programming Percent  
 Music 90  
 News 10  
 Manager R. C. Embry  
 Sales Manager William S. Pirie  
 Representative Select Station

WSID‡ 1010 kc 1 kw\*  
 WSID-FM 92.3 mc 5.12 kw  
 Negro-Appeal Programming Percent  
 Music 70  
 News 6  
 Sports 1  
 Religion 15  
 Public service 8  
 Manager George M. Corwin  
 Sales Manager James Doyle  
 Representative UBC

WWIN 1400 kc 1 kw (d) 250 w (n)  
 Negro-Appeal Programming Percent  
 Music 75  
 News 15  
 Sports 1  
 Religion 2  
 Public service 7  
 Manager H. Shelton Earp  
 Sales Manager Ken Quortin  
 Representative Savalli/Gates

Braddock Heights  
 WMHI 1370 kc 500 w (d) 250 w (n)  
 Negro-Appeal Programming Percent  
 (Information not supplied)

**MASSACHUSETTS**  
 Negro Population ..... 111,842  
 White Population ..... 5,023,144

Boston  
 WILD 1090 kc 1 kw\*  
 Negro-Appeal Programming Percent  
 Music 70  
 News 8  
 Interview 5  
 Sports 2  
 Religion 10  
 Public service 5  
 Manager Nelson B. Noble  
 Representative Bernard Howard

**MICHIGAN**  
 Negro Population ..... 717,581  
 White Population ..... 7,085,865

Detroit  
 WCHB (Inkster)\* 1440 kc 1 kw  
 WCHD-FM 105.9 mc 34 kw  
 Negro-Appeal Programming Percent  
 Music 70  
 News 15  
 Interview 3  
 Sports 2  
 Religion 8  
 Public service 2  
 Manager Frank M. Seymour  
 Representatives Bob Dore, Bill Creed,  
 Savalli/Gates, Dora-Clayton

WJLB 1400 kc 1 kw (d) 250 w (n)  
 Negro-Appeal Programming Percent  
 (Information not supplied)

Flint  
 WAMM 1420 kc 500 w  
 Negro-Appeal Programming Percent  
 Music 87  
 News 10  
 Sports 1  
 Religion 2  
 Manager Jerry Jacob  
 Representative Bernard Howard, Larry Gentile

**MISSISSIPPI**  
 Negro Population ..... 915,743  
 White Population ..... 1,257,546

Belzoni  
 WELZ 1460 kc 1 kw\*  
 Negro-Appeal Programming Percent  
 Music 85  
 News 10  
 Religion 5  
 Manager Win Beaver  
 Representative Green & Ward

Canton  
 WMGO 1370 kc 1 kw\*  
 Negro-Appeal Programming Percent  
 Music 25  
 News 10  
 Sports 25  
 Religion 30  
 Public service 10  
 Manager James Loffin  
 Sales Manager Noel Pass  
 Representative Breen & Ward

Clarksdale  
 WROX 1450 kc 1 kw (d) 250 w (n)  
 Negro-Appeal Programming Percent  
 Music 70  
 News 10  
 Sports 3  
 Interview 1  
 Religion 12  
 Public service 2  
 Other 2  
 Manager Tom Reardon  
 Sales Manager Helen Sugg  
 Representative M. A. Sales

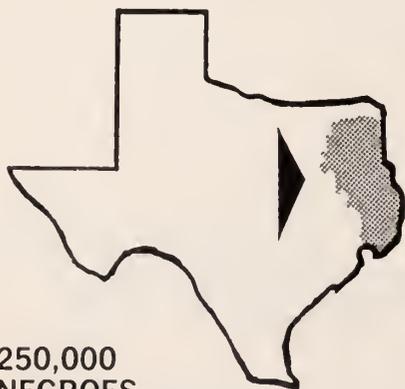
Cleveland  
 WCLD 1490 kc 250 w  
 Negro-Appeal Programming Percent  
 (Information not supplied)

# GET YOUR FREE COPY OF THIS IMPORTANT STUDY...

1964  
 TEXAS COLLEGE'S  
 EAST TEXAS NEGRO  
 MARKET PROFILE  
 AND  
 BRAND STUDY

*Results of in-depth, in-home interviews with housewives probability sample. Brand shares, frequency of purchase in 50 product categories, demographic traits, media preferences and media influences.*

For your copy call one of our rep offices or Tom Gibson in Dallas, EM 1-0405.



**250,000  
 NEGROES**

... in the East Texas Market, and KZEY/KJET reaches them from the principal population centers with exclusive All-Negro programming. Buy both stations and cover this market from North to South ... with no duplication. Low cost \$8.81 — 60 sec. (312 times)

**TEXAS' BIGGEST  
 NEGRO MARKET BUY  
 CAN'T BE COVERED  
 WITHOUT ...**

**KJET | KZEY**

Beaumont/Port Arthur Tyler/Longview  
 Tom Gibson, President  
 6222 N. Central Expressway  
 Dallas, Texas EM 1-0405

**DORE ASSOCIATES**  
 DORA / CLAYTON — ATLANTA

**Columbia**  
**WCJU** 1450 kc 1 kw (d) 250 w (n)  
 Negro-Appeal Programming  
 (Information not supplied) Percent

**WFFF** 1360 kc 1 kw\*  
 Negro-Appeal Programming  
 (Information not supplied) Percent

**Greenville**  
**WESY (Leland)‡** 1580 kc 1 kw\*  
 Negro-Appeal Programming Percent  
 Music 61  
 News 8  
 Sports 2  
 Religion 24  
 Public service 5  
 Manager Paul Artman  
 Sales Manager Miller Abraham  
 Representatives Bob Dore, Dora-Clayton

**WGVM‡** 1260 kc 5 kw\*  
 Negro-Appeal Programming Percent  
 Music 68  
 Religion 30  
 Other 2  
 Manager Edward M Guss  
 Sales Manager Jack R Stull  
 Representative Devney

**Hattiesburg**  
**WBKH** 950 kc 5 kw\*  
 Negro-Appeal Programming  
 (Information not supplied) Percent

**Jackson**  
**WJQS‡** 1400 kc 250 w  
 Negro-Appeal Programming  
 (Information not supplied) Percent

**WOKJ‡** 1590 kc 5 kw (d) 1 kw (n)  
 Negro-Appeal Programming Percent  
 Music 58  
 News 5  
 Interview 1  
 Sports 1  
 Religion 30  
 Public service 5  
 Manager Charles Fletcher  
 Representative Bernard Howard

**Laurel**  
**WLAU** 1430 kc 5 kw\*  
 Negro-Appeal Programming  
 (Information not supplied) Percent

**Macon**  
**WMBC** 1400 kc 250 w  
 Negro-Appeal Programming  
 (Information not supplied) Percent

**Magee**  
**WSJC** 790 kc 1 kw\*  
 Negro-Appeal Programming  
 (Information not supplied) Percent

**Meridian**  
**WQIC‡** 1390 kc 5 kw\*  
 Negro-Appeal Programming  
 (Information not supplied) Percent

**Pontotoc**  
**WSEL** 1440 kc 1 kw\*  
 Negro-Appeal Programming  
 (Information not supplied) Percent

**Starkville**  
**WSSO** 1230 kc 250 w\*  
 Negro-Appeal Programming  
 (Information not supplied) Percent

**West Point**  
**WROB** 1450 kc 250 w  
 Negro-Appeal Programming Percent  
 Music 57  
 News 4  
 Religion 30  
 Public service 9  
 Manager John E King, Jr.  
 Representatives C. K. Beaver,  
 George T. Hopewell

**MISSOURI**  
**Negro Population** 390,853  
**White Population** 3,922,967

**Kansas City**  
**KPRS‡** 1590 kc 1 kw\*  
**KPRS-FM** 103.3 mc 18.5 kw  
 Negro-Appeal Programming Percent  
 Music 66  
 News 10  
 Interview 1  
 Sports 1  
 Religion 17  
 Public service 5  
 Manager Andrew R. Carter  
 Representative Bernard Howard

**Portageville**  
**KMIS** 1050 kc 250 w\*  
 Negro-Appeal Programming  
 (Information not supplied) Percent

**St. Louis**  
**KATZ‡** 1600 kc 5 kw (d) 1 kw (n)  
 Negro-Appeal Programming Percent  
 Music 54  
 News 11  
 Sports 1  
 Interview 1  
 Religion 32  
 Public service 1  
 Manager Martin O R Browne  
 Representative Savalli/Gates

**KXLW (Clayton)‡** 1320 kc 1 kw\*  
 Negro-Appeal Programming Percent  
 Music 73  
 News 10  
 Sports 5  
 Religion 10  
 Public service 2  
 Manager Richard Miller  
 Sales Manager P. F. O'Brien  
 Representative Bernard Howard

**Ste. Genevieve**  
**KSGM** 980 kc 500 w

**NEW JERSEY**  
**Negro Population** 514,875  
**White Population** 5,539,003

**Newark**  
**WHBI-FM** 105.9 mc 5 kw  
 Negro-Appeal Programming Percent  
 Music 6  
 News 13  
 Sports 5  
 Interview 15  
 Religion 15  
 Manager Bill Malt

**WNJR‡** 1430 kc 5 kw  
 Negro-Appeal Programming Percent  
 Music 2  
 News 4  
 Sports 1  
 Religion 8  
 Public service 5  
 Manager Leonard Mirkin  
 Representative Continental

**NEW YORK**  
**Negro Population** 1,417,511  
**White Population** 15,287,071

**Buffalo**  
**WUFO (Amherst)‡** 1080 kc 1 kw\*  
 Negro-Appeal Programming Percent  
 Music 0  
 News 15  
 Interview 5  
 Sports 5  
 Religion 15  
 Public service 10  
 Manager Jim Giffin  
 Sales Manager Ben Belden  
 Representative Bernard Howard

**Now- YOU CAN BUY**

**RICHMOND PLUS**

WITH

**5,000 WATTS**

OF

**POWER**

AND

**PERSONALITY**

**WIKI** 1410 KC.

**RICHMOND, VIRGINIA'S NEWEST**  
**100% NEGRO PROGRAMMED RADIO STATION**

OVER 200,000 NEGROES WITHIN .5Mv m CONTOUR

Contact WIKI Rep.—Bernard Ochs  
 Atlanta, Georgia  
 Tel. 404-875-9403

# WOBS

Jacksonville, Florida

FIRST CHOICE

OF THE NEGROES

SECOND CHOICE

ALL LISTENERS

SUMMER 1964 SURVEYS

# WOBS

ONLY ALL-NEGRO

PROGRAMMED RADIO

IN BILLION DOLLAR

FLORIDA-GEORGIA MARKET

# WOBS

ONLY WAY TO REACH

MORE THAN 41%

OF JAX BUYERS

# WOBS

PARTICIPATIONS  
AVAILABLE

TOP RATED SHOWS

NATIONAL

GILL-PERNA

SOUTHEAST

DORA-CLAYTON

ATLANTA, GEORGIA

Newburgh-Beacon  
WBNR 1260 kc 1 kw\*  
Negro-Appeal Programing Percent  
(Information not supplied)

New York  
WADO 1280 kc 5 kw  
Negro-Appeal Programing Percent  
(Information not supplied)

1190 kc 1 kw  
WLIB Negro-Appeal Programing Percent  
Music 77  
News 15  
Interview 3  
Public service 5  
Manager Harry Novik  
Sales Manager William Warren  
Representatives Savalli/Gates, Bernard Ochs

1600 kc 5 kw  
WVRL‡ Negro-Appeal Programing Percent  
Music 77  
News 8  
Sports 2  
Religion 5  
Public service 8  
Manager Frank Ward  
Sales Manager Selvin Donneson  
Representative Bernard Howard

## NORTH CAROLINA

Negro Population ..... 1,116,021

White Population ..... 3,399,285

Chadbourn  
WV0E‡ 1590 kc 1 kw\*  
Negro-Appeal Programing Percent  
(Information not supplied)

Charlotte  
WGIV‡ 1600 kc 1 kw (d) 500 w (n)  
Negro-Appeal Programing Percent  
Music 72  
News 8  
Religion 2  
Public service 17  
Other 1  
Manager Francis M. Fitzgerald  
Sales Manager Ray W. Ervin  
Representative Bernard Howard

1540 kc 1 kw\*  
WRPL‡ Negro-Appeal Programing Percent  
Music 62  
News 9  
Sports 1  
Religion 22  
Other 6  
Manager Reid Leath  
Representatives Bob Dore, Dora-Clayton

Durham  
WSRC‡ 1410 kc 1 kw\*  
Negro-Appeal Programing Percent  
(Information not supplied)  
Manager Jim Mayes  
Sales Manager Buddy King  
Representatives Continental, Dora-Clayton

Elizabeth City  
WCNC 1240 kc 1 kw(d) 250 w(n)  
Negro-Appeal Programing Percent  
(Information not supplied)

Elizabethtown  
WBLA 1440 kc 1 kw\*  
Negro-Appeal Programing Percent  
(Information not supplied)

Fayetteville  
WFAI (Ft. Bragg) 1230 kc 1 kw (d) 250 w (n)  
Negro-Appeal Programing Percent  
(Information not supplied)

Forest City  
WBBO 780 kc 1 kw\*  
Negro-Appeal Programing Percent  
(Information not supplied)

# NOW WITH WHIH

*Speidel covers  
5 Great  
Negro  
Markets*

TOTAL NEGRO  
COVERAGE OVER

**1,250,000**

Reach this tremendous Negro market effectively through the Speidel stations. They back up your sales message with intelligent programming and experienced personnel.

Buy all 5 or any combination you want. The stations are: WHIH — Norfolk, Va.; WOIC — Columbia, S. C.; WPAL — Charleston, S. C.; WSOK — Savannah, Ga.; WYNN — Florence, S. C. For full information ask our reps. —

National — Bob Dore Associates  
Southeastern — Dora-Clayton



If you want to  
reach the  
400,000 negroes  
in south florida  
and the  
caribbean

Buy WAME

here's why:

1. We have the most watts — 5,000 to be exact.
2. We have the only network negro station in the South.
3. We have the most negro listeners — consistently.
4. While other stations give second-hand coverage to important news, we are there live! Recently, we aired the following events: The Civil Rights signing by the President — live! Race issues in St. Augustine — live! Race news events in Philadelphia, Miss., Atlanta, Jacksonville, The World's Fair, Rochester — live!
5. Sports — yes. The Chicago All-Star game — live! The Liston-Clay fight — live!

THE  
ONLY  
FULL TIME  
5,000 WATT  
NEGRO STATION  
IN FLORIDA

**WAME**  
1260 ON YOUR DIAL

*Miami, Florida*



REPRESENTED NATIONALLY BY BOB  
DORE ASSOCIATES, NEW YORK, N.Y.

NOTHING TOPS  
**WJLD**  
 IN SELLING THE  
 225,000 STRONG  
 NEGRO MARKET  
 OF METROPOLITAN  
 BIRMINGHAM

BUY BIRMINGHAM'S BEST  
 RADIO BUY . . .

**WJLD • WJLN (FM)**  
 24 HOUR RADIO  
**BIRMINGHAM**



REPRESENTED BY THE BOLLING CO.

		Fuquay Springs	
WFVG	1460 kc	1 kw <sup>o</sup>	Percent
Negro-Appeal Programming (Information not supplied)			
		Goldsboro	
WFMC	730 kc	1 kw <sup>o</sup>	Percent
Negro-Appeal Programming (Information not supplied)			
		Greensboro	
WEAL‡	1510 kc	1 kw <sup>o</sup>	Percent
Negro-Appeal Programming			
Music		70	
News		5	
Interview		1	
Sports		2	
Religion		20	
Public service		2	
Manager		Carroll Ogle	
Sales Manager		Nelson J. Harrill	
Representative		Bernard Howard	
WGGB	1400 kc	1 kw (d)	250 w (n) Percent
Negro-Appeal Programming (Information not supplied)			
		Laurinburg	
WEWO	1080 kc	1 kw <sup>o</sup>	Percent
Negro-Appeal Programming (Information not supplied)			
		Louisburg	
WYRN	1480 kc	500 w <sup>o</sup>	Percent
Negro-Appeal Programming (Information not supplied)			
		Murphy	
WKRK	1320 kc	5 kw <sup>o</sup>	Percent
Negro-Appeal Programming (Information not supplied)			
		Raleigh	
WLLE‡	570 kc	1 kw <sup>o</sup>	Percent
Negro-Appeal Programming			
News		18	
Sports		4	
Music		50	
Religion		28	
Manager		Paul L. von Hagel	
Representatives		Bob Dore, Bernard Ochs	
		Rockingham	
WAYN	900 kc	1 kw <sup>o</sup>	Percent
Negro-Appeal Programming (Information not supplied)			
		Shelby	
WADA	1390 kc	500 w <sup>o</sup>	Percent
Negro-Appeal Programming			
Music		70	
News		10	
Religion		20	
Manager		Boyce J. Hanna	
Sales Manager		Harold Noles	
		Wilmington	
WHSL	1490 kc	250 w	Percent
Negro-Appeal Programming (Information not supplied)			
		Wilson	
WGTM	590 kc	5 kw	Percent
Negro-Appeal Programming			
Music		95	
News		5	
Manager		A Hartwell Campbell	
Sales Manager		S. L. Quick	
Representative		T-N Spot Sales	
		Winston-Salem	
WAAA‡	980 kc	1 kw <sup>o</sup>	Percent
Negro-Appeal Programming			
Music		43	
News		18	
Interview		2	
Sports		2	
Religion		30	
Public service		5	
Manager		Charles R. Daly	

Sales Manager Stuart Gordon  
 Representatives Bob Dore, Bernard Ochs

**OHIO**  
**Negro Population** ..... 786,097  
**White Population** ..... 8,909,698

Cincinnati

WCIN‡ 1480 kc 5 kw (d) 500 w (n)  
 Negro-Appeal Programming Percent  
 (Information not supplied)

Cleveland

WABQ‡ 1540 kc 1 kw<sup>o</sup>  
 Negro-Appeal Programming Percent

Music 80  
 News 8  
 Interview 5  
 Sports 2  
 Religion 3  
 Public service 2

Manager Bert Noble  
 Representative Bernard Howard

WJMO (Cleveland Heights)  
 1490 kc 1 kw (d) 250 w (n)  
 Negro-Appeal Programming Percent

Music 70  
 News 10  
 Interview 2  
 Sports 2  
 Religion 8  
 Public service 7  
 Other 1

Manager C. C. Courtney  
 Sales Manager Don Bruck  
 Representatives UBC, Dora-Clayton, Savalli/Gates

Columbus

WVKO‡ 1580 kc 1 kw<sup>o</sup>  
 Negro-Appeal Programming Percent  
 Music 67

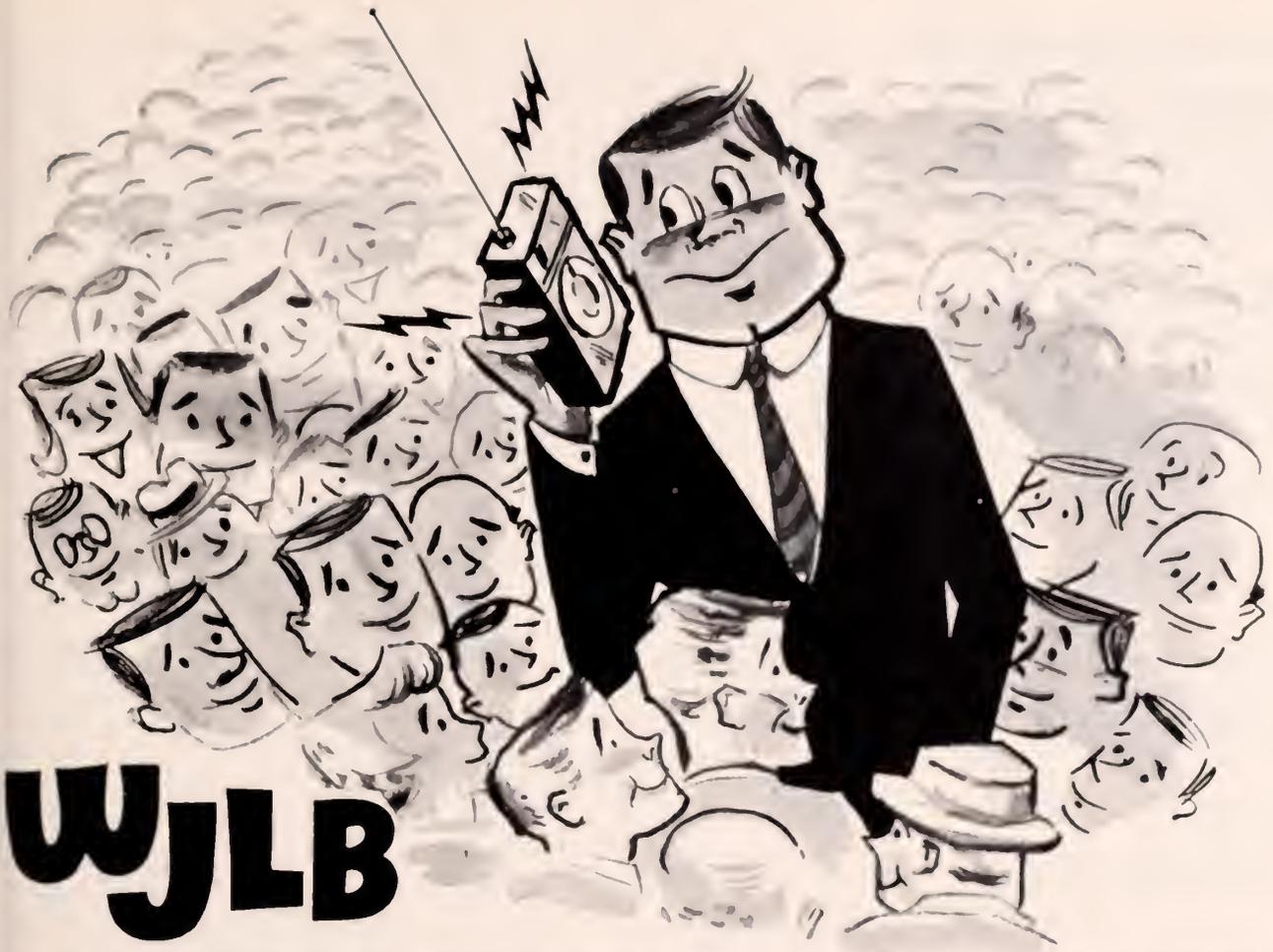
**THANK YOU:**

- WEUP—Huntsville, Ala.
- WTUG—Tuscaloosa, Ala.
- KCAC—Phoenix, Ariz.
- KOKY—Little Rock, Ark.
- KWAC—Bakersfield, Calif.
- WMBM—Miami, Fla.
- WELE—Daytona, Fla.
- WBOP—Pensacola, Fla.
- WTHB—Augusta, Ga.
- WOKS—Columbus, Ga.
- WILD—Boston, Mass.
- WQIC—Meridian, Miss.
- KXLW—St. Louis, Mo.
- WLIB—New York, New York
- WLLE—Raleigh, N.C.
- WAAA—Winston-Salem, N.C.
- WGYW—Knoxville, Tenn.
- WILA—Danville, Va.

for your continued confidence in  
 the personalized service of:

**Bernard I. Ochs**

Company Atlanta, Ga.



# WJLB

HEAD AND SHOULDERS ABOVE THE CROWD IN DETROIT'S NEGRO MARKET



'Senator' Bristoe Bryont

'Frantic' Ernie Durham

George White

Jack Surrell

Jan Foreman

'Joltin' Joe Howard

## 3 BIG REASONS WHY!

- WJLB — FIRST IN NEGRO PROGRAMMING — ALL DAY . . . AND ALL NIGHT TOO
- WJLB — BEST LIKED PERSONALITIES IN THE MID-WEST
- WJLB RANKS FIRST WITH NEGRO AUDIENCE

"LATEST PULSE RATING"	WJLB		Station "A"	
	6-9 a.m.	12-3 p.m.	6-9 a.m.	12-3 p.m.
6-9 a.m.	32	27	10	9
9-12 noon	31	27	9	13
12-3 p.m.	27	31	13	9
3-6 p.m.	31	31	9	9

\*SOURCE: The Pulse Inc., Detroit City, Michigan Negro Radio Audience, January - February, 1964

1400 KC DETROIT • 1000 WATTS



# WJLB

3100 DAVID BRODERICK TOWER • DETROIT 26, MICH.

**WJLB** THE ANSWER FOR REACHING DETROIT'S NEGRO MARKET

WITH THE RIGHT SOUND OF TODAY!  
POPULATION — OVER 650,000  
INCOME — \$750,000,000 PLUS

REPRESENTATIVE BERNARD HOWARD & CO., INC.

# FIRST\* in NEGRO RADIO in CLEVELAND:

**WJMO**  
programs  
top Negro  
talent...  
backed with  
consistent and  
heavy  
promotion to  
deliver your  
message to  
260,000 Negroes  
at Cleveland's

★ ★ ★

# WJMO RADIO

Cleveland Ohio

\* Pulse, May-June, 1963

Represented nationally by:

NEW YORK: UBC Sales, 7 East 43rd St.

CHICAGO: UBC Sales, Wrigley Bldg.

ATLANTA: Dora-Clayton Agency, Inc.

News	.9
Interview	5
Sports	2
Religion	13
Public service	3
Other	1
Manager	Bert Charles
Sales Manager	William Selander
Representative	Bernard Howard

Middletown			
WPFB	910 kc	1 kw (d)	100 w (n)
Negro-Appeal Programming			Percent
(Information not supplied)			

**OKLAHOMA**  
Negro Population ..... 153,084  
White Population ..... 2,107,900

Ardmore			
KVSO	1240 kc		250 w
Negro-Appeal Programming			Percent
(Information not supplied)			

Sand Springs			
KTOW	1340 kc		250 w
Negro-Appeal Programming			Percent
(Information not supplied)			

Tri-City			
KWSH (Wewoka)	1260 kc		1 kw
Negro-Appeal Programming			Percent
(Information not supplied)			

Vinita			
KVIN	1470 kc		500 w*
Negro-Appeal Programming			Percent
(Information not supplied)			

**PENNSYLVANIA**  
Negro Population ..... 852,750  
White Population ..... 10,454,004

Philadelphia			
WDAS‡	1480 kc	5 kw (d)	1 kw (n)
Negro-Appeal Programming			Percent
Music			75
News			19
Interview			3
Sports			1
Religion			1
Public service			1
Manager		Robert A. Klein	
Sales Manager		William H. Vogt	
Representative		Bernard Howard	

WHAT‡			
1340 kc	1 kw (d)	250 w (n)	
Negro-Appeal Programming			Percent
Music			60
News			10
Interview			5
Sports			3
Religion			10
Public service			10
Other			2
Manager		William A. Banks	
Sales Manager		Jack J. Dash	
Representative		Gill-Perna	

Pittsburgh			
WAMO‡	860 kc		1 kw*
WAMO-FM	105.9 mc		72 kw
Negro-Appeal Programming			Percent
Music			68
News			10
Interview			1
Sports			1
Religion			10
Public service			10
Manager		Leonard Walk	
Sales Manager		Joseph Bassett	
Representative		Bernard Howard	

WZUM (Carnegie)‡			
15090 kc			1 kw*
Negro-Appeal Programming			Percent
(Information not supplied)			
Manager		Jim Psihoulis	
Representative		Bob Dore	

**SOUTH CAROLINA**  
Negro Population ..... 829,291  
White Population ..... 1,551,022

Bennettsville			
WBSC	1550 kc	10 kw (d)	5 kw (n)
Negro-Appeal Programming			Percent
(Information not supplied)			

Charleston			
WPAL‡	730 kc		1 kw*
Negro-Appeal Programming			Percent
Music			40
News			5
Interview			2
Sports			1
Religion			40
Public service			9
Other			3
Manager		Bob Chrystie	
Representatives		Bob Dore, Dora-Clayton	

Clinton			
WPCC	1410 kc		1 kw*
Negro-Appeal Programming			Percent
(Information not supplied)			

Columbia			
WOIC‡	1320 kc	5 kw (d)	1 kw (n)
Negro-Appeal Programming			Percent
Music			70
News			6
Interview			3
Sports			1
Religion			6
Public service			12
Other			2
Manager		Russell George	
Sales Manager		Frank Harris	
Representative		Bob Dore	

Florence			
WOLS	1230 kc	1 kw (d)	250 w (n)
Negro-Appeal Programming			Percent
(Information not supplied)			

WYNN‡			
540 kc			250 w*
Negro-Appeal Program			Percent
Music			82
News			5
Interview			1
Religion			6
Public service			6
Manager		David C. Phillips	
Sales Manager		Earl Graddick	
Representative		Bob Dore	

Fountain Inn			
WFIS	1600 kc		1 kw*
Negro-Appeal Programming			Percent
(Information not supplied)			

Greenville			
WESC	660 kc		10 w*
Negro-Appeal Programming			Percent
(Information not supplied)			

Holly Hill			
WHHL	1440 kc		1 kw*
Negro-Appeal Programming			Percent
(Information not supplied)			

Kershaw			
WKSC	1300 kc		500 w*
Negro-Appeal Programming			Percent
(Information not supplied)			

Kingstree			
WDKD	1310 kc		5 kw*
Negro-Appeal Programming			Percent
Music			30
News			8
Interview			2
Sports			10
Religion			20
Public service			20
Other			10
Manager		E. G. Robinson, Jr	
Representatives		Keystone, George T. Hopewell	

Manning			
WYMB	1410 kc		1 kw*



# NEGRO RADIO for DAYTONA

The  
exclusive

Negro  
medium

for  
all the

Mid-Florida

East

# WELE

P.O. Box 4006  
DAYTONA BEACH, FLORIDA

RESULTS ON



TIGER RADIO

ARE

## GR-R-R-REAT

SELL CENTRAL FLORIDA'S  
100,000 NEGROES

WITH

# WOKB

1011 S. DIVISION ST.  
ORLANDO, FLORIDA

Central  
Florida's  
ONLY

**NEGRO-PROGRAMMED**

Station

Owned and Operated by:

JACK EVERBACH

Represented by

GILL-PERNA DORA-CLAYTON

Negro Appeal Programming  
(Information not supplied)

Rock Hill  
WRHI 1340 kc 1 kw (d) 250 w (n)  
Negro Appeal Programming Percent  
(Information not supplied)

Spartanburg  
WZ00 1400 kc 1 kw (d) 250 w (n)  
Negro Appeal Programming Percent  
(Information not supplied)

St George  
WQ1Z 1300 kc 500 w<sup>a</sup>  
Negro Appeal Programming Percent  
Music 60  
News 10  
Religion 15  
Public Service 5  
Other 10  
Manager Clarence Jones

Sumter  
WSSC 1340 kc 1 kw (d) 250 w (n)  
Negro Appeal Programming Percent  
Music 95  
Interview 5  
Manager Ed Daninen  
Sales Manager Harry W Fowler  
Representative Thomas F Clark

### TENNESSEE

Negro Population 586,876  
White Population 2,977,753

Chattanooga  
WN00‡ 1260 kc 1 kw<sup>a</sup>  
Negro-Appeal Programming Percent  
Music 61  
News 12  
Interview 2  
Sports 2  
Religion 21  
Other 2  
Manager Fred J. Webb  
Representative Bob Dore

WRIP (Rossville, Ga.) 980 kc 500 w  
Negro-Appeal Programming Percent  
(Information not supplied)

Church Hill  
WMCH 1260 kc 1 kw<sup>a</sup>  
Negro Appeal Programming Percent  
(Information not supplied)

Dyersburg  
WDSG 1450 kc 250 w  
Negro-Appeal Programming Percent  
(Information not supplied)

Erwin  
WEMB 1420 kc 5 kw<sup>a</sup>  
Negro-Appeal Programming Percent  
(Information not supplied)

Jackson  
WJAK‡ 1460 kc 1 kw<sup>a</sup>  
Negro-Appeal Programming Percent  
(Information not supplied)

Knoxville  
WGYW (Fountain City)‡ 1430 kc 1 kw<sup>a</sup>  
Negro-Appeal Programming Percent  
(Information not supplied)

Memphis  
WDIA‡ 1070 kc 50 kw (d) 5 kw (n)  
Negro-Appeal Programming Percent  
Music 56  
News 6  
Interview 1  
Sports 2  
Religion 32  
Public Service 3  
Sales Manager Arthe G. Grisham, Jr.  
Representative Bernard Howard

WLOK‡ 1340 kc 1 kw (d) 250 w (n)  
Negro Appeal Programming Percent

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

# SERVING

THE

# CAPITAL CITIES

OF THE SOUTH

ATLANTA --

# WAOK

No. 1—Ten Continuous Years

(Latest Negro Pulse Rating  
MARCH 1964)

- Council of Women
- News Coverage
- Community Interest
- Complete Merchandising Service
- Air Personalities That Entertain and SELL

24 HOURS — 5000 WATTS

A MUST BUY to reach over 250,000  
in the RICH Atlanta Market  
Represented Nationally By McGav-  
ren-Guild Co., Inc. In the South,  
Call Stan Raymond, WAOK, Atlanta,  
Ga.

MONTGOMERY --

# WRMA

No. 1 In Montgomery

(Latest Pulse Rating JULY 1964)

- Council Of Women
- News Coverage
- Community Interest
- Complete Merchandising Service
- Air Personalities That Entertain and SELL

950 Kc — 1000 WATTS

Only Negro Programmed Station Serving  
Central Alabama

Represented Nationally by Bernard Howard  
& Co., Inc. In the South Call Stan Raymond  
WAOK Atlanta or Judd Sparling, WRMA  
Montgomery, Ala

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

335,000

**NEGROES IN THE  
PRIMARY SIGNAL OF**

**WAAA**

1000 Watts — 980 kc

WINSTON SALEM, N.C.

**ARE LOYAL AND RESPONSIVE**

- Largest Audience According to General Market Surveys
- More Local Advertising Than All Other Stations in Market
- Only Facility to Reach All the Negro People
- WAAA Womans Council (3600 women) can be used for merchandising and testing.

**EXCELLENT**

**TEST MARKET**



Rep.  
**BOB DORE Associates**

In South: Barnard I. Ochs Co.

Music		76	
News		2	
Sports		2	
Religion		5	
Public service		15	
Manager	J. F. Maurer		
Representative	Bob Dore		

Millington			
WGMM	1380 kc	500 w <sup>o</sup>	
Negro-Appeal Programming		Percent	
(Information not supplied)			

WHEY	1220 kc	250 w <sup>o</sup>	
Negro-Appeal Programming		Percent	
(Information not supplied)			

Murfreesboro			
KGNS	1450 kc	1 kw (d)	250 w (n)
Negro-Appeal Programming			Percent
(Information not supplied)			
Religion			5

Nashville			
WLAC	1510 kc	50 kw	
Negro-Appeal Programming		Percent	
Music		100	
Manager	F. C. Sowell		
Sales Manager	E. G. Blackman		
Representative	Katz		

WVOL (Berry Hill)‡ 1470 kc 5 kw (d) 1 kw (n)			
Negro-Appeal Programming			Percent
Music			69
News			7
Interview			2
Sports			1
Religion			21
Manager	Donald K. Clark		
Representative	Gill-Perna		

Paris			
WTPR	710 kc	250 w <sup>o</sup>	
Negro-Appeal Programming		Percent	
(Information not supplied)			

**TEXAS**

**Negro Population** ..... 1,187,125  
**White Population** ..... 8,374,831

Amarillo			
KIXZ	940 kc	5 kw (d)	1 kw (n)
Negro-Appeal Programming			Percent
(Information not supplied)			

Beaumont			
KJET‡	1380 kc	1 kw <sup>o</sup>	
Negro-Appeal Programming		Percent	
Music			.0
News			10
Interview			4
Religion			12
Public Service			4
Manager	Ed Henry		
Sales Manager	Jim Saxon		
Representative	Bcb Dore		

Colorado City			
KVMC	1320 kc	1 kw <sup>o</sup>	
Negro-Appeal Programming		Percent	
(Information not supplied)			

Dallas - Ft. Worth			
KNOK‡	970 kc	1 kw <sup>o</sup>	
Negro-Appeal Programming		Percent	
Music			50
News			7
Interview shows			1
Sports			2
Religion			20
Public Service			20
Manager	Stuart J. Hepburn		
Sales Manager	Dean McClain		
Representative	Bernard Howard		

Falfurrias			
KPSO	1260 kc	500 w <sup>o</sup>	
Negro-Appeal Programming		Percent	
(Information not supplied)			

Houston			
KCOH‡	1430 kc	1 kw <sup>o</sup>	
Negro-Appeal Programming		Percent	
Music			55
News			10
Interview			2
Sports			3
Religion			20
Public Service			10
Manager	R. C. Meeker		
Sales Manager	John Shadden		
Representative	Savalli/Gates		

KLVL (Pasadena) 1480 kc 1 kw (d) 500 w (n)			
Negro-Appeal Programming			Percent
Religion			75
Public service			25
Manager	Felix H. Morales		
Sales Manager	Johnny P. Hernandez		
Representatives	National Time, Harlan G. Oakes		

KYOK‡ 1590 kc 5 kw			
Negro-Appeal Programming			Percent
Music			50
News			5
Interview			2
Sports			5
Religion			20
Public Service			18
Manager	Joseph R. Fife		
Sales Manager	Joseph M. Fahey		
Representative	Bob Dore		

Marshall			
KMHT	1450 kc	1 kw (d)	250 w (n)
Negro-Appeal Programming			Percent
Music			65
News			15
Interview			3
Sports			2
Religion			10
Public service			5
Manager	H. A. Bridge, Jr.		
Sales Manager	Vinson L. Stevens		
Representative	M. A. Sales		

**5 REASONS**

you can reach the  
exploding negro population  
in OKLAHOMA . . .



KBYE is Oklahoma City's only radio station presenting live negro personalities.



KBYE has over 60,000 negro listeners.



KBYE provides exclusive Negro radio in Oklahoma City.



KBYE daily programming includes Negroes in — News — Sports — Music — and Spiritual inspiration.



The Negro population of Oklahoma City is up 38%.

**KBYE-890**

1000 Clear Channel Watts  
5508 N. Eastern  
Oklahoma City, Oklahoma

Pampa		
KHHH	1230 kc	250 w
Negro Appeal Programming		Percent
(Information not supplied)		
San Antonio		
KCOR	1350 kc	5 kw
Negro Appeal Programming		Percent
Music		90
Religion		10
Manager		Nathan Jaffir
Sales Manager		Bill Linder
Representative		David Gates
Silsbee		
KKAS	1300 kc	500 w
Negro Appeal Programming		Percent
(Information not supplied)		
Tyler		
KDOK	1330 kc	1 kw
Negro Appeal Programming		Percent
(Information not supplied)		
KTBB		
600 kc		1 kw
Negro Appeal Programming		Percent
(Information not supplied)		
KZEY‡		
690 kc		250 w*
Negro Appeal Programming		Percent
Music		50
New		10
Sports		5
Religion		30
Public Service		5
Manager		W. L. Whitworth
Representatives		Bob Dore, Dora Clayton

**VIRGINIA**

Negro Population **816,258**  
 White Population **3,142,433**

Altavista		
WKDE	1280 kc	500 w*
Negro Appeal Programming		Percent
(Information not supplied)		
Blackstone		
WKLV	1440 kc	5 kw*
Negro Appeal Programming		Percent
(Information not supplied)		
Chase City		
WMEK	980 kc	500 w*
Negro Appeal Programming		Percent
(Information not supplied)		



J.O.B. Inc. is the unique non profit placement agency for disabled men and women.

Many employers who hire J.O.B. candidates have learned about the contributions of skill, energy and judgment that qualified disabled persons bring to the job. See for yourself...next time hire an experienced disabled employee. For information call the J.O.B. nearest you or write:

**J.O.B. Inc. 717 First Avenue  
 New York, N. Y. 10017**

# Agencies—

## Which use Negro radio most heavily?

Question — Of the agencies which place spot schedules on your station, which three would you say were “most active” in using Negro-appeal radio?

First three most frequently cited agencies were Tucker-Wayne, Noble-Dury, J. Walter Thompson. Tucker Wayne’s most frequently cited account is Pharmaco’s Atra Skin Tone Cream; Noble-Dury’s is J. Strickland’s Royal Crown Hair Dressing; J. Walter Thompson’s is Ford Motor Co.

Negro-appeal station managers also listed these heavy users of Negro-appeal radio: Ted Bates, D’Arcy, BBDO, Grey, Wm. Etsy, EWR&R and Gardner.



**1340 KC**

**THE ONLY STATION  
 IN COLUMBUS, GA.  
 PROGRAMMED 100% TO  
 THE NEGRO COMMUNITY**

SPECIAL HOOPER RADIO AUDIENCE INDEX  
 NEGRO - WHITE  
 COLUMBUS, GA. - PHENIX CITY, ALA.  
 SEPTEMBER - OCTOBER, 1963  
 SHARE OF RADIO AUDIENCE

		Station "A"	Station "B"	Station "C"	<b>WOKS</b>	Station "D"	Station "E"
MONDAY THRU FRIDAY 7.00 A.M. - 12.00 NOON	WHITE	2.0	49.1	10.4	4.7	8.1	21.2
	NEGRO	8.9	7.3	5.7	<b>63.4</b>	3.3	9.8
12.00 NOON - 6.00 P.M.	WHITE	2.2	49.4	14.1†	6.7	6.7	15.9
	NEGRO	14.7	6.9	††	<b>66.4</b>	3.4	3.4

*You cannot  
successfully  
Sell in  
ARKANSAS  
Unless You  
use*

**KOKY**

5000 WATTS — 1440 KC

ALL NEGRO STATION IN

**LITTLE ROCK**

Reaches 172,000 Negroes,  
24.3% of Total Population

Pulse Negro study August  
1963 gives KOKY 85%

General Market Surveys  
Show KOKY as One of Top  
Rated Stations

**EXCELLENT  
TEST MARKET**



Rep.  
BOB DORE Associates

In South: Barnard I. Ochs Co.

## Most frequently advertised on Negro radio

Here is a list of products most frequently advertised on Negro-appeal radio stations. List's order is by frequency of mention in a SPONSOR survey.

ADVERTISER	PRODUCT	AGENCY
R. J. Reynolds	Cigarets*	Wm. Esty Co.
Pharmaco, Inc.	Atra Skin Tone Cream	Tucker Wayne
Carnation Co.	Evaporated Milk	EWR&R
Anheuser-Busch, Inc.	Budweiser Beer	D'Arcy Adv.
J. Strickland & Co.	Royal Crown Hair Dressing	Noble-Dury
SSS Co.	SSS Tonic	Tucker Wayne
Proctor & Gamble	Tide	Compton
Ford Motor Co.	Automobiles	J. Walter Thompson
Falstaff Brewing Corp.	Falstaff Beer	Dancer-Fitzgerald-Sample
American Tobacco Co.	Cigarets**	SSC&B

\*Camel is most heavily advertised

\*\*Pall Mall is most heavily advertised

# *Sponsor*

IS FOR THE SPONSOR.

NO OTHER PUBLICATION IS.

**KCOH** EXCLUSIVELY SERVES  
HOUSTON'S NEGRO POPULATION . . .

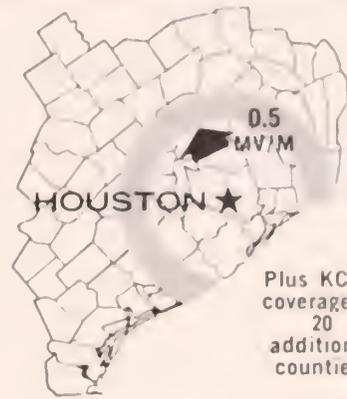
**1st in TEXAS!**  
**3rd in the SOUTH!**  
**11th in the NATION!**

Houston has a market of 269,000 Negroes which is larger than the entire city of:

- Harrisburg, Pa. • Paterson, N. Jer.
- Wilmington, Del. • Santa Ana, Calif.
- Worcester, Mass. • Albuquerque, N. M.
- Des Moines, Iowa • Hammond-East Chicago, Ind.

Let Houston's Negroes  
hear about you on KCOH!

Houston Negroes' annual spendable  
income, over \$210,000,000.



Savalli/Gates, Inc.  
National Representatives

FREE—NO OBLIGATION COUPON

**KCOH**  
Houston

To: KCOH Radio  
5011 Almeda St.  
Houston, Texas 77004

Please supply information on KCOH's community image, merchandising and other pertinent data regarding KCOH and the Houston Negro market.

Name & Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City and State \_\_\_\_\_

# Your FIRST station to sell the BALTIMORE, MD. NEGRO MARKET WSID

Negro Metro Pulse April, May, June '64  
Shares - Mon. - Fri.

	6 AM - Nn.	Nn. - 6 PM
WSID	33	34
Negro Station -A	16	14
Negro Station -B	20	27

W  
S  
I  
D

- 100% Negro Programming
- 1000 — W Clear Channel Station @1010f
- Baltimore's First established Negro station
- Top talent with a format for everyone
- Ready to sell your client's product to the Baltimore Negro market

Call our representa-  
tive in your area for  
more details

# The New



**10,000 WATTS  
AT 1550  
IN ALL DIRECTIONS**

The Southwest's Most  
Powerful Ebony  
Voice.  
NIGHT & DAY.

**Stuart Hepburn**  
President

**Al Evans**  
Station Mgr.

Christianburg		
WBCR	1260 kc	1 kw* Percent
Negro-Appeal Programming (Information not supplied)		
Danville		
WILA‡	1580 kc	1 kw* Percent
Negro-Appeal Programming		
Music		45
News		15
Interview		1
Sports		4
Religion		20
Public Service		15
Manager	George J. Lund	
Sales Manager	Neil K. McMillan	
Representative	Bernard I. Ochs	
Emporia		
WEVA	860 kc	1 kw* Percent
Negro-Appeal Programming (Information not supplied)		
Franklin		
WYSR	1250 kc	1 kw* Percent
Negro-Appeal Programming (Information not supplied)		
Gloucester		
WDDY	1420 kc	1 kw* Percent
Negro-Appeal Programming		
Music		70
News		10
Sports		5
Religion		15
Manager	Arthur Lazarow	
Representative	Gene Bolles	
Lynchburg		
WBRG	1050 kc	1 kw* Percent
Negro-Appeal Programming (Information not supplied)		
Norfolk		
WHIH (Portsmouth)‡ 1400 kc 1 kw (d) 250 w (n)		

Negro-Appeal Programming		Percent
Music		50
News		10
Interview		3
Sports		2
Religion		20
Public Service		10
Other		5
Manager	George Pleasants	
Representative	Bob Dore	
Norfolk		
WRAP‡	850 kc 5 kw (d)	1 kw (n) Percent
Negro-Appeal Programming		
Music		72
News		8
Interview		5
Sports		1
Religion		11
Public Service		2
Other		1
Manager	William L. Eure, Jr.	
Sales Manager	Stuart H. Barondess	
Representative	Continental	
Petersburg		
WSSV	1240 kc 1 kw (d)	250 w (n) Percent
Negro-Appeal Programming		
Music		80
News		5
Religion		15
Manager	Roger A. Beane	
Sales Manager	Bill Woody	
Representative	Savalli Gates	
Richmond		
WANT‡	990 kc	1 kw* Percent
Negro-Appeal Programming		
Music		65
News		10
Sports		2
Religion		20
Public service		3
Manager	S. J. Bell	
Representative	UBC	
Roanoke		
WHYE	910 kc	1 kw* Percent
Negro-Appeal Programming (Information not supplied)		
Tasley		
WESR	1330 kc	5 kw Percent
Negro-Appeal Programming (Information not supplied)		
Manager	Brooks Russell	
Representative	Keystone	
WASHINGTON		
Negro Population	.....	48,738
White Population	.....	2,804,476
Seattle		
KZAM-FM‡	92.5 mc	17.5 kw Percent
Negro-Appeal Programming (Information not supplied)		
WISCONSIN		
Negro Population	.....	92,977
White Population	.....	3,690,027
Milwaukee		
WAWA (West Allis)‡	1590 kc	1 kw* Percent
Negro-Appeal Programming		
Music		70
News		10
Interview		3
Sports		1
Religion		12
Public Service		3
Other		1
Manager	Neil K. Searles	
Representative	Bernard Howard	

## THE ONLY FULL TIME NEGRO COMMUNITY AM STATION IN BALTIMORE

Among Negro Community Stations in Baltimore:

- ① First in Negro Pulse Between 6 and 9 A.M. And between 3 and 6 P.M.  
Monday through Friday and every night, of course.  
\*Source—Negro Pulse April-May-June, 1964
- ② First in General Hooper all day 7 A.M. to 6 P.M. Monday through Friday.  
\*Source—General Hooper June-July, 1964
- ③ First in General Hooper in total rated time periods, all day and all night  
Monday through Friday.  
\*Source—General Hooper April-May-June, 1964



RADIO 1400

24 HOURS A DAY

Represented National by Savalli Gates Inc.

## "How's business? And by the way, what is your business?"

The setting: any social situation. The reaction can be ego-deflating. The questioned man thinks "Here I am—head of the biggest multiple-row printed-circuit-board-mating-connector factory in the world—and my acquaintances don't know it."

Money is wasted after such reflection. Mr. A. launches a spectacular campaign (four pages) in the general magazines. His friends don't buy mating connectors—but they may read about his company. The general magazine campaign eats up most of the budget. There isn't enough advertising money left for specialized publications in the market Mr. A. serves.

Competitors make hay. Friends wonder "Whatever happened to Mr. A.?"

\* \* \*

Exaggerated? Certainly. The general magazines reach some prospects for highly specialized products and services—but at great cost. A carefully chosen schedule in trade magazines provides depth, reach, and far greater coverage of customers and prospects at a small fraction of the cost.



The specialized business press is industry's reporter, management's instructor, the sales manager's divining rod, the marketer's market data source. Read by the man who wants to get ahead and the man determined to stay ahead, the business press teaches the newcomer, trains the analyst, retrains the old-timer. It serves, pin-points, identifies. It is **not** all things to all men. It is specific seeking out specialized markets. It isolates, clarifies, inspires. It **reaches** efficiently.



1913 Eye Street, N.W., Washington D.C. 20006. Representing the 280 member magazines of National Business Publications, Inc., whose membership qualifications include independent audits by the Audit Bureau of Circulations, the Business Publications Audit of Circulation, Inc. or the Canadian Circulations Audit Board Inc.

## NAB Balks at Two New FCC AM Rule Proposals

In a petition for reconsideration filed with the FCC, the National Association of Broadcasters made known its objections to two provisions of the Commission's proposed AM rules.

First, while in agreement with an allocations system for new nighttime assignments based largely on adherence to strict engineering standards, NAB objects to the further requirement that applicants provide 25 percent coverage in so-called "white areas" that do not now receive any signal. This "will hamper unnecessarily the future improvement of facilities by existing daytime only stations . . . and is contrary to the Commission's traditional and sound philosophy that the public interest is best served by diversification and competing AM services in order to provide another 'voice' or 'voices' within a community," the association claimed.

Second, the proposed rule on program duplication would prohibit FM stations of a dual licensee in cities of over 100,000 population from duplicating programming of its AM sister station for more than 50 per-

cent of the time in an average FM broadcast week. This, said NAB, is "usurping a vital business and programming determination of dual owners" which should be "based on their own business judgment and broadcast experience as to when separate FM programming is fulfilling a need in their community . . . From a practical standpoint, the licensee alone must make the determination as to when such an operation can attract sufficient advertising revenue to support separate programming."

### Mink, Cash to Sell Zerex

Mink coats, stoles and even live mink are among the more than 1300 prizes to be awarded consumers, retailers and suppliers in the Zerex anti-freeze "Big Mink Giveaway" this winter. A consumer advertising campaign begins in September, will include network television and radio.

Local commercials will be timed according to weather conditions that determine peak selling periods in various parts of the country.

### Funeral Rites Held For Clayton E. Bond

Clayton E. Bond, 42, who was recently appointed as central division manager of MGM-TV's Syndicated Sales, died Aug. 2 in Barrington, Ill. His death was attributed to a massive coronary.

For the past 18 years Mr. Bond had been identified with theatrical film and television programming. He served with United Artists, 20th Century-Fox, NBC Films and CBS Films. In November, 1963, he joined the sales force of MGM-TV.

Mr. Bond is survived by his widow and four children.

### Campbell Keeps 'Lassie'; Wrather Succeeds Gilbert

Campbell Soup Co. begins its eleventh consecutive year sponsorship of *Lassie* Sunday, Sept. 6 at 7 p.m. (EDT) over CBS-TV. Marketing of *Lassie*, *Lone Ranger* and *Sergeant Preston of the Yukon* continues ahead of last year, reports the Telesynd Division of the Wrather Corp. Telesynd says *Lassie* will be presented "in a wider variety of dramatic and meaningful adventures."

Following the death of A. C. Gilbert, Jr., chairman and president of the A. C. Gilbert Co., Jack Wrather, chairman and president of the Wrather Corp., succeeded Gilbert as chairman, and Anson Isaacson, chairman of Gilbert's executive committee, was elected president.

### OIL FUEL COMMERCIAL WINS AWARD



Win Roll, vice president of Fuller & Smith & Ross, presents triple award to George D. McDaniel, president National Oil Fuel Institute, as Don Heath, FSR account executive, looks on. NOFI's tv commercial, featuring the dependability of oil heat, won three awards in the recent fifth annual American Tv Commercial Festival. There were 1396 entries in the competition, with the winners selected by 165 advertising executives in the U. S. and Canada.

### AP Broadcasters Elect

Four members have been elected to the Associated Press Radio and Television Assn. board of directors. Two of those elected to the 16-member board are incumbents — James Bormann, director of news and public affairs, WCCO Minneapolis, and F. O. Carver, director of public relations, WSJS-AM-FM Winston-Salem. New members of the board are Sam Sharkey, managing director of news, KING-TV Seattle, and Frank Balch, manager, WJOY Burlington, Vt. All were elected to four-year terms.

Balch will represent AM stations under 5000 watts in the eastern district of APRTA. Carver represents 500 watters and more in the southern district. The annual meeting of the board will be Sept. 21 in New York.

## MIXES TO HIT L.A.



Broadcast media will be used in an intensive advertising campaign to introduce the Los Angeles market to Party-Tyme Cocktail Mixes, slated to start within two weeks. More than 200 spots a week will be used on three radio stations. Agency is Frank B. Sawdon, Inc.

## NBC Promotes Men

Alfred J. Ordovery and George A. Hooper have been appointed managers in the sales development and research departments of NBC owned stations and spot sales division marketing services. Ordovery, who will be manager, research department, joins NBC from MGM-TV, where he had been director of research since April, 1962. Hooper, manager of sales development, advertising and promotion, has been with NBC since 1953.

## Ozark Ad Campaign Aimed At More Business Travel

Ozark Air Lines, St. Louis, has launched an ad campaign to promote air travel by businessmen throughout its 10-state system. Theme of the campaign is "Go-Getters Go Ozark," and the program planned by its new advertising agency, D'Arcy, is aimed at businessmen.

A special kick-off campaign in radio, newspaper, tv and poster began August 1 in Ozark's markets. Radio will continue to be Ozark's prime medium, with announcements to cover all Ozark markets, and television in use in selected major markets.

Ozark's new look in advertising,

D'Arcy says, is accompanied by a new sound—original music for the 10- and 60-second radio announcements. More than 125 radio stations will broadcast approximately 22,000 spots during the campaign.

## Metrecal Promotion for Tv

"Reach for slinness" is the theme of Metrecal's fall promotion, says the processor, Edward Dalton Co., a division of Mead Johnson & Co. In addition to magazine coupons, CBS-TV will carry Metrecal commercials on *The Nurses*, *Route 66*, *CBS specials*, *Pete and Gladys*, *CBS Morning News*, *The Real McCoy's* and *I Love Lucy*.

## Earnings High for Coke

Earnings of the Coca-Cola Co. for both the second quarter and first half of 1964 reached record highs, the company announced.

Net profit for the second quarter was \$17,549,122 or \$1.24 a share, compared with \$14,859,374 or \$1.05 a share, for the like period of 1963. Profit for the first half of 1964 was \$5,000,000 above that of the first half of 1963.

The directors declared a quarterly dividend of 75 cents per share, payable Oct. 1.

## Heritage House Campaign Will Offer \$3 Reward

Heritage House Products, Inc., Pittsburgh, will push its drive on fall lawn care on the Sept. 6 CBS-TV *Hall of Fame* pro football telecast. The firm has sponsored this event on tv since its inception two years ago.

Promotion will offer consumers a \$3 "reward" for winterizing lawns in the late summer and fall. The advertising campaign, concentrated in September, will also include magazine and dealer newspaper ads.

## Jacobs Says Broadcast Is A Dog-Eat-Dog Business

A strong call for broadcast militancy was sounded at the southeast radio-tv seminar recently by Herb Jacobs, president of Tv Stations, Inc. Referring to pay tv, he declared, "It's time you stopped thinking of yourselves only as free broadcasters.

It's time for you to begin thinking like businessmen and recognize that you are in a dog-eat-dog fight . . . that you have competitors — strong competitors, greedy competitors and shrewd competitors."

Jacobs added: "It's time for you to recognize the reality of the situation, that hundreds of millions of dollars annually ride in this race. And there is no time for lofty platitudes when your brains are about to be kicked in and your pockets picked."

Jacobs said that "If you don't want to do it for yourselves—then be noble and do it for the people. Because pay tv over the air offers the only protection of their welfare . . . a point that would be hard for Congress and the Commission to overlook."

## Three Specialists Signed For Purex ABC Specials

Three specialists will appear as authenticators of stories told in the Purex Specials for Women, hosted by Dinah Shore over ABC-TV this fall and winter.

Dr. Malcom B. Stinson, dean of the school of social work at the University of Southern California, will introduce the program, *The Menace of Age*. Dr. R. L. Motto, head of the Southern California Psychiatric Society, will discuss child molestation for *Child in Danger*. Dr. Paul Popenoe, founder and administrator of the American Institute of Family Relations, will open the program, *Just a Housewife*.

The one-hour programs will be telecast Oct. 8, Dec. 10 and Feb. 26 at 3 p.m. (Eastern time).

**Zenith Signs License Pact With Brazil Manufacturer**

Zenith Radio Corp. and Denison Electronics Co. of Brazil jointly announced an agreement licensing the Denison Co. to manufacture and sell Zenith television, radio and high fidelity equipment in Brazil.

The Denison firm begins production in September in a temporary plant. Marketing of the Brazilian manufactured Zenith radio receivers will begin in December, with production of television sets slated for early next year. Officials believe this will be the largest enterprise resulting from a cooperative licensing arrangement between a Brazilian owned and operated firm and a U.S. company.

**RAB-NAB Methods Study Gets an Acronym: ARMS**

Joint RAB-NAB Radio Methodology Study steering committee has announced a name-change to All Radio Methodology Study (ARMS). Announcement came from Storer's Ward Dorrell, executive director of ARMS.

Committee felt its previous name had been "just impossible," not only to say but also to identify, Dorrell explained. Also, new name comes closer to depicting ARMS' goals: (1) to determine one or more methods for measuring accurately the full and complete radio audience; (2) to measure such audiences by time of day and by station; (3) to do so in

**ANIMAL FIRM UPLIFTS HUMANS**



Hess & Clark, feed medications and animal health products firm, and its agency, Cooper, Streck & Scannell, hosted a luncheon meeting for radio reps and station personnel in Milwaukee. Around the "conference" table are (l to r): Tom Scannell and Robert Walton, Blair Radio, Inc.; Clancy Streck, Gene Cooper, Bill Hoeft, farm director, WTMJ Milwaukee; and Forrest Blair of Edward Petry & Co. Purpose of the session was to spell out details of Hess & Clark's use of Andy Griffith in the company's \$400,000 radio buy in 1964-65.

terms of unduplicated coverage and individual and cumulating periods; (4) to provide accurate demographic descriptions of such radio audiences.

A radio validation study has just been completed and statistical results will be announced later this month. Purpose of this "first step study" is to answer question, "Do they know what they're listening to?"

**ABC-TV Keeps Scholl**

The Scholl Manufacturing Co. will return to ABC-TV daytime this fall for its third successive campaign on behalf of Dr. Scholl's Zinopads and Foot Powder.

The special seasonal campaign, placed by West, Weir & Bartel, Inc. starts Sept. 14. The company, long a print advertiser, first used network television in 1962.

**Speidel, Humble, Aetna On NBC's 1964-65 Schedule**

The Speidel Corp. has purchased sponsorship in NBC-TV's *Alfred Hitchcock Hour* during the 1964-65 season through McCann-Marshall. Humble Oil and Refining Co. has bought time in two nighttime programs, *The Virginian* and *Interna-*

*tional Showtime*, through McCann-Erickson, Houston.

The National Singles Tennis Championships Sept. 12 and 13 will be sponsored on NBC-TV by Aetna Casualty and Surety Co., though Remington Advertising. NBC Radio's *Monitor* will cover the tourney with a series of five-minute broadcasts each day.

**Universal City Sales**

Universal City Studios new half-hour comedy series, *The Munsters*, now in production, is enjoying considerable merchandising tie-in support in a variety of "Munster" products — model kits, comic books, novelty dolls, puppets, puzzles, etc. Show was sold without the customary filming of a pilot episode, and it debuts over CBS television Sept. 24. Joe Connelly and Bob Mosher are co-producers.

*The Lloyd Thaxton Show*, seen locally on KCOP-TV Los Angeles, will have distribution, through MCA-TV, established for 26 cities by the time the show kicks off at the end of this month. A nationwide promotion campaign is planned for the debut, including a multi-city personal appearance tour by Thaxton who is also creator and producer of the show.

### Smith's Pie Promo Set

Mrs. Smith's Pie Co., Pottstown, Pa., starts an intensive promotion of its line of frozen dessert pies this week in the New England market. An 18-week television campaign is set for stations in Boston, Providence, Portland and Hartford. Other markets to carry Mrs. Smith's tv advertising are New York, Philadelphia, Pittsburgh, Scranton-Wilkes-Barre, Baltimore, Washington, Atlanta, Memphis, Tampa and Miami. J. M. Korn & Son handles advertising and public relations for the company.

### Warner-Lambert Has Best Six Months Earnings

Warner-Lambert Pharmaceutical Co., which spent \$11,320,230 in spot and \$7,511,900 in network tv last year, reported its best second quarter and six-month earnings in its history. Earnings rose 18 percent above the comparable quarter in 1963, and were 16 percent for the first half of 1964 over that of 1963.

### Mutual Nets 7 Affiliates

Mutual Broadcasting System has added seven radio stations in as many states since July 1, net announces. New affiliates: KGBA Santa Clara-San Jose, Calif.; KALO Little Rock; WDBO Dubuque, Iowa; KBBB Borger, Tex.; WJON St. Cloud, Minn.; WPON Pontiac, Mich.; KWYR Winner, S.D.

### Triangle Names Engle AE, Defines Sales Territories

With Triangle Program Sales' program of expansion continuing (SPONSOR, Aug. 10, p. 57), Peter H. Engel has joined the firm as New York account executive. He has been producer for five years of the tv series "High School Game of the Week" and other features.

Charles Cady, based in Los Angeles, will supervise the syndication operation in Alaska, Hawaii and 11 other Western states. Charles Powell, based in Baltimore, will serve as supervisor for 13 Southern states and the District of Columbia.

John Norton, an executive of Triangle Program Sales, will be sales chief for 14 Midwest and Northeast states. Dan Darling, who joined the

organization several months ago, will be in charge of sales in eight Southwest states and in New York state.

Engel's duties will cover Connecticut, New Jersey and New York City.

### Official's 'Survival' Into 33 Markets; 20 Shows in Can

Claiming a reversal of the usual summer lull in most sales situations, Official Films announces that its

new syndication series, "Survival" has registered eight recent sales bringing a total of 33 markets for the series.

Four more shows have been cut, bringing the total in production to 20. New markets sold include WFMJ-TV Youngstown, Ohio; WKRJ-TV Mobile; WISH-TV Dayton Beach-Orlando; WCTV Tallahassee-Thomasville; KRCC-TV Redding-Chico, Calif.; WCBI-TV Columbus, Miss.; KIFM-TV Eureka, Calif.; KBES-TV Medford, Ore.

WHAT'S IN THE MIDDLE  
MAKES THE BIG DIFFERENCE



..and, IN PENNSYLVANIA, IT'S  
**WJAC-TV**

To keep the big Pennsylvania "middle" market charging ahead--you need WJAC-TV. This is the one station that attracts the huge "million dollar market in the middle."

America's 27th largest TV market.



Represented  
Nationally  
by  
**Harrington,  
Richter &  
Parsons, Inc.**

Affiliated with WJAC-AM-FM



The Johnstown Tribune-Democrat Station

# SPONSOR SPOTLIGHT

## ADVERTISERS

**Thomas B. Nantz**, who had been vice president, marketing, of B. F. Goodrich Chemical Co., elected division president. Nantz succeeds **Harry B. Warner**, who has been elected a group vice president of the parent company. **Robert D. Scott**, vice president, manufacturing and development, chemical division, named executive vice president. **George A. Fowles**, manager of plastic material sales, will be vice president, marketing, and **Antone Vit-tone, Jr.**, becomes vice president, manufacturing.

**John L. Kelly** named advertising manager, apparel and home furnishings, for American Viscose Div., FMC Corp., New York.

**Walter D. Baldwin** appointed vice president - marketing for United States Rubber Co. He joined the company in 1935 as a tire salesman rising to vice president in 1958 and in charge of corporate sales in 1962.

**Robert J. Boslet** joined the Norwich Pharmacal Co. as advertising manager of the products division. He leaves J. Walter Thompson where he was an account supervisor.

**Ralph W. Dollinger** and **Ernest Petit** named product merchandising managers, Testor Corp., Rockford, Ill. Dollinger was consumer products manager for Burgess Battery Co., Freeport, Ill., while Petit was general manager of Leitzsey Distributors of Texas.

**Thomas E. Drohan** named director of marketing and general manager of the grocery products department of Foremost Dairies, Inc., San Francisco.

**Joseph E. Montgomery III** appointed director of advertising and sales promotion, Eastern Air Lines. Most recently, Montgomery was with Dowling Adams ad agency, Atlanta, on its Delta Air Lines account. Prior to that he was with Northeast and Capital Airlines.

**Robert O. Fickes**, president, Norge Division of Borg-Warner Corp., named president and chief executive officer of Philco Corp., succeeding **Charles E. Beck**, who was appointed staff executive, general products group, Ford Motor Co.

**Milton D. Thalberg** elected president of Febs Industries, South Bend, Ind., bicycle manufacturing company. He will headquarter at company's executive offices in New York, resigning as vice president in charge of merchandising, Sony Corp. of America.

## AGENCIES

**Herbert Paul Field** joined Geyer Morey Ballard as manager in charge of the radio tv business affairs department. He formerly directed broadcast operations at SSC&B.

**Carl B. E. Shedd** appointed account executive at Harold Cabot & Co., Boston, moving from Ogilvy, Benson & Mather, New York.



John R. Wright



Randall Grochoske

**John R. Wright** named vice president at Post-Keyes-Gardner, Chicago. He joined agency as an account executive in 1962.

**Randall Grochoske** named television creative director of McCann-Erickson, San Francisco. He has been with agency since 1961.

**Bill D. Blair** named director of radio and tv production for Ferguson-Miller, Tulsa. A native of Guthrie, he had been with KVOO-TV since 1956.

**Philip D. Archer** promoted from space buyer and media supervisor, Knox Reeves Advertising, Minneapolis, to media manager.

**Fred E. Delkin, Jr.**, joined the creative staff of Dawson, Turner & Jenkins, Portland, Ore. He served as copy chief and creative director for Portland and San Francisco ad agencies.

**James A. Roberts**, account executive at Doherty, Clifford, Steers & Shenfield, New York, named vice president.

**Sig Rehbock** named senior vice president of Smith & Dorian, New York. He will serve as account supervisor of consumer goods and styled merchandise accounts. He joined S&D in 1961 as an account executive.



Ralph Dollinger



Ernest Petit



Robert J. Boslet



Walter D. Baldwin



Milton D. Thalberg



Sig Rehbock



Arthur C. Johns



A. Edwin Macon



Carl Bruggemeyer



Richard A. Trea



James G. Sherman



Robert C. Payne

**Arthur C. Johns** named vice president in account servicing at Edward H. Weiss & Co., Chicago. He had been marketing director of Jenn-Air's residential division, manufacturers of built-in appliances.

**A. Edwin Macon** named art director, Eldridge, Inc., Trenton, N. J.

**Walter E. Kull** named vice president and account supervisor of Norman, Craig and Kummel, Inc.

**Thomas E. Wehrle** named controller of the Gardner Advertising Co.

**R. Bowen Munday** named account executive at West, Weir & Bartel. Since 1959, Munday had been with Ted Bates as account executive.

**Charles Rumrill**, president of the Rumrill Co., appointed to the National Export Expansion Council. Group advises U.S. Department of Commerce on export programs.

**John C. Trindl, Jr.**, named associate creative director; **Keith L. Reinhard** to copy supervisor; and **Ralph J. Delby, Jr.**, to art supervisor, Needham, Louis and Brorby, Chicago. New art directors are **Kenneth K. Kimura** and **Eugene C. Mandarino**.

**Elias B. Baker** appointed vice president of Geyer Morey Ballard, New York. **Raymond V. Dempsey** named copywriter of GMB's Lehn & Fink account.

**Robert C. Decker** resigns as vice president of Carpenter, Matthews and Stewart to become vice president and account supervisor for the McCarty Co., New York.

**Carl Bruggemeyer** joined Ted Menderson Co., Cincinnati, as account executive. He served as ad manager for Burkhardt's Men's Stores, before that was doing newspaper promotion.

**Richard A. Trea** joined Richard K. Manoff, Inc., New York, as director of media and broadcast planning. He had been with Kenyon & Eckhardt for past seven years and Benton & Bowles before that.

**James G. Sherman** named to new post of executive art director, MacManus, John & Adams, Chicago. He had been art supervisor with Needham, Louis & Brorby, Chicago.

**John D. Barnetson** joined Eisaman, Jones & Laws, Los Angeles, as vice president and creative director. He was copy chief and vice president of Fitzgerald Advertising, New Orleans, for over 10 years.

**Joseph H. Vaamonde** named account supervisor in contact department of Young & Rubicam. He has been with Y&R since 1951.

**William J. McKenna, Jr.**, appointed vice president, copy contact, Weightman, Inc., Philadelphia, making move from a creative vice presidency at Warwick & Legler, New York.

**James G. Sherman** named to new post of executive art director, MacManus, John & Adams, Chicago. Had been Chicago art supervisor at Needham, Louis & Brorby. **Paul L. Tuteur** has resigned as products brand manager, Simoniz Co. to join the MJA marketing staff.

**Ruth Scott** joined The Rumrill Co. as fashion copywriter. She had been with Rockmore - Garfield - Shaub.

## TIME/Buying and Selling

**Ronald B. Kaatz** named manager of sales development, central sales, CBS Television, Chicago. He had been manager of media and program analysis with Leo Burnett.

**Don Dalton** joins the Chicago sales staff of AM Radio Sales. For the past two years he was selling for Robert Eastman Co.

**Garrett Scollard** joined Blair Television, Detroit, as an account executive, following two years at WJBK-TV Detroit.

## TV MEDIA

**Robert C. Payne** named promotion manager for KTVH Hutchinson, Kan. He had served as promotion manager for KFH-AM-FM Wichita and, for the past ten years, was program and promotion manager for KAKE-TV Wichita.

**Richard G. Maynard**, formerly continuity director, named account executive at WOAD-TV Moline.

**George S. Rydos** named local sales manager for WBNF Binghamton, N.Y. He has been an account executive there since 1958.

**Dwaine Stover** named account executive at KOOL-TV Phoenix. He has worked at radio stations in Texas and Iowa for 14 years.

**William G. Mulvey** named general sales manager for KFRE-TV Fresno, Calif., replacing Keith Dare, resigned. Mulvey was assistant to the sales manager, WFIL-TV Philadelphia. **Dante F. Longo** named local sales manager for KFRE-TV, where he had been an account executive since 1960.

**James Masucci**, production manager, named program director at WTEN-TV Albany, N.Y.

**Stuart I. Mackie** appointed account executive at WXYZ-TV Detroit. He was formerly associated with the Detroit office of Blair Television.

**Geran W. Mortensen** named assistant promotion and public relations manager for WJZ-TV Baltimore. He had been continuity director of WAKR-AM-FM-TV Akron, Ohio, and an account executive with Ohio Stations Representatives, Cleveland.

**Robert K. Shapiro**, managing director of New York's Paramount Theater until it closed Aug. 4, joined ABC-TV Hollywood, as network tv coordinator to represent the network in its relationship with tv film producers.

**Ben Wolfe** appointed national engineering manager of Group W, New York; **Ray Holtz** named to succeed Wolfe as chief engineer for KPIX-TV San Francisco.



James Masucci



Stuart I. Mackie



Frank Gunn



K. Miller

## RADIO MEDIA

**Douglas China** appointed program director WINZ Miami, Fla. He spent 12 years in radio in San Antonio, Dallas and Buffalo.

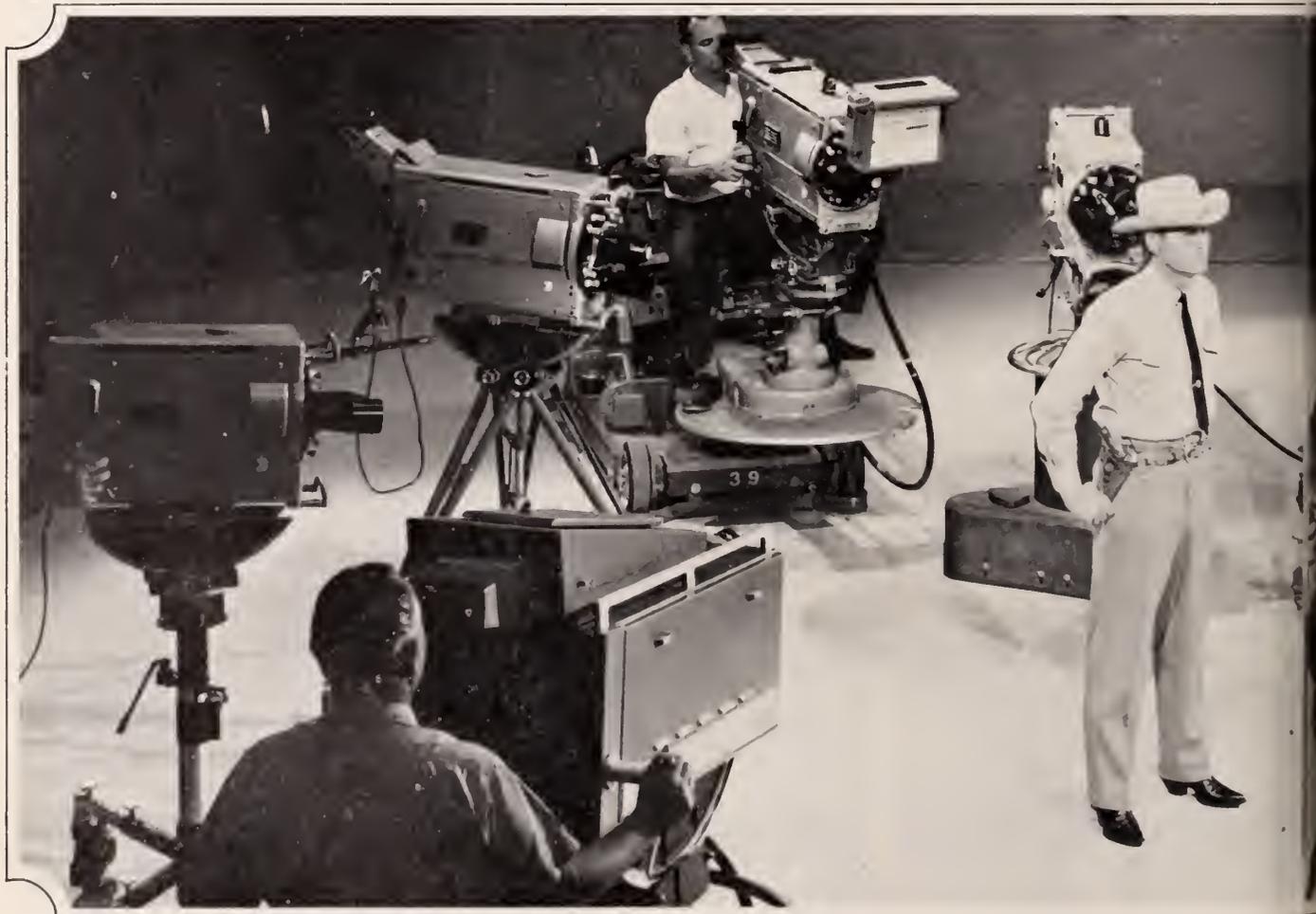
**Sheldon Fisher** appointed program director for WNBC-AM-FM Binghamton, N.Y. He had worked seven years at WTHI-AM-FM Terre Haute, Ind., in sales, publicity, production and FM operations.

**Richard Panin** has joined sales staff of WJBK-AM-FM Detroit after "several years" as a sales representative with Michigan Bell Yellow Pages.

**Frank Gunn** named general manager of KMNS Sioux City, Iowa, succeeding **Harry Perkins** who moves to KODY North Platte, Neb. Gunn has been with KAKE Wichita since 1961.

**K. Miller**, formerly with the Katz Agency in Dallas, joins KXYZ Houston, as an account executive.

**Mel Winters** joins KFAC-AM-FM Los Angeles as regional sales manager, supervising sales in Los Angeles and San Francisco. He spent four and one-half years at KHJ-AM-FM Los Angeles and prior to that was with Moloney-Regan and Schmitt.





Bernard Ruttenberg

Robert Zimmerman

Bernard Ruttenberg appointed assistant director, press information, CBS Radio. He had been publicity director for WNEW New York.

Robert J. Zimmerman named a vice president of Leland Bisbee Broadcasting Co., Phoenix. He will continue to serve as national sales manager of KRUX Phoenix and KTKT Tucson.

Paul Brenner named director of sales development at WJRZ Newark, N.J. Chris Poulos and Dan Heilman appointed account executives at the station.

F. Robert Woodward, Jr., gen-

eral manager, KDTN Dubuque, appointed to the Iowa State Industry Advisory Committee for the Federal Communications Commission

### SYNDICATION & SERVICES

John W. Hundley has resigned after 26 years with CBS to become president of John Walker Hundley Enterprises, consultant and advisory services, New York.

Bertram Berman named executive producer of a new daytime programming project at Universal TV. He had been director of daytime programs for CBS-TV.

Henry S. White appointed executive vice president of Westhampton Film Corp. Has been marketing vice president of the organization since 1963.

Jack Martin joined Four Star Distribution Corp. as a sales representative. He recently resigned as western division manager of United Artists Television.



Jimmy R. Rogers



Daniel I. Knight

Jimmy R. Rogers appointed production manager of Jefferson Productions, Charlotte. He was production coordinator of the company, a division of the Jefferson Standard Broadcasting Co.

Daniel I. Knight has joined Fred A. Niles Communications Centers, Chicago, as an account supervisor. He will cover the Dayton and Cincinnati areas of Ohio, as well as serve major Chicago accounts. He was broadcast director at MacManus, John & Adams.

David C. Yates named sales engineer in the Hollywood office of S.O.S. Photo-Cine-Optics, Inc.



## *If you had the Quality touch*

You'd have nine Marconi Mark IV cameras, plus color equipment... more Marconis under one independent TV roof than any place in the country! And, you'd use them for network remotes, as portable equipment for your two mobile cruisers... in your three large Communications Center studios for a myriad of commercials, productions, local programming... and, sometimes, just for special effects like Chroma Key... We're prepared to provide this fleet of cameras for your peculiar needs — and a competent, richly experienced crew available to assure the excellent production which your assignment demands. If you want the Quality Touch, call Petry...

### **WFAA-TV**

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

# CALENDAR

## AUGUST

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau** and **Television Bureau of Advertising**, sales management seminar, Stanford University, Stanford, Calif. (16-22).

**New Mexico Broadcasters Assn.** meeting, Kachina Lodge, Taos, New Mex. (21-22).

**Oklahoma Broadcasters Assn.** meeting, Lawton, Okla. (21-22).

**National Assn. of Radio Announcers**, tenth annual convention, Ascot House, Chicago, Ill. (20-23).

**Wyoming CATV Assn.** annual meeting, IXL Ranch, Dayton, Wyo., (23-25).

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau** and the **Television Bureau of Advertising**, sales management seminar, Harvard University, Cambridge, Mass. (23-29).

**Institute of Electrical and Electronics Engineers** summer general meeting, Biltmore Hotel, Los Angeles, Calif. (25-28).

**Western Electric Show and Convention**, Statler-Hilton, Los Angeles, Calif. (25-28).

**Western Assn. of Broadcasters** and **British Columbia Assn. of Broadcasters** annual meeting, Jasper Park Lodge, Jasper, Alta. (27-29).

**Arkansas Broadcasters Assn.** annual meeting, Coachman's Inn, Little Rock (28-29).

**West Virginia Broadcasters Assn.**, fall meeting, The Greenbrier, White Sulphur Springs, W. Va. (27-30).

**1964 National Radio and Television Exhibition**, under the management of the **British Radio Equipment Manufacturers' Assn.**, Earl's Court, London, England (24-Sept. 5).

## SEPTEMBER

**Board of Broadcast Governors** public hearings, Nova Scotian Hotel, Halifax, N.S. (1-4).

**Michigan Assn. of Broadcasters** annual fall meeting, Hidden Valley, Gaylord, Mich. (10-11).

**Mid-Atlantic and West Virginia CATV Assns.** meeting, Greenbrier Hotel, W. Va. (11-12).

**Atlantic Assn. of Broadcasters** annual sales and engineering meeting, Sydney, N.S., (13-15).

**Louisiana Assn. of Broadcasters**, Capitol House, Baton Rouge, La. (13-15).

**Rollins Broadcasting Inc.** annual shareholders' meeting, Bank of Delaware Building, Wilmington, Del. (15).

**Radio Advertising Bureau** fall management conference, Tarrytown House, Tarrytown, N.Y. (17-18).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Rickey's Hyatt House, Palo Alto, Calif. (18).

**Maine Assn. of Broadcasters** meeting, Poland Spring, Me. (18-19).

**National Academy of Television Arts and Sciences** board of trustees meeting, Beverly Hills, Calif. (18-20).

**American Women in Radio & Television** southwest area conference, Tropicana Hotel, San Antonio, Tex. (18-20).

**Radio Advertising Bureau** fall management conference, Homestead, Hot Springs, Va. (21-22).

**Nebraska Broadcasters Assn.** meeting, Holiday Inn, Grand Island, Neb. (20-22).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Chicago Plaza Motor Hotel, Memphis, Tenn. (21).

**Nevada Broadcasters Assn.** meeting, Lake Tahoe, Nev. (21-22).

**Pacific Northwest CATV Assn.** meeting, Doric Hotel, Portland, Oreg. (21-22).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Palm Town House Motor Inn, Omaha, Neb. (23).

**CBS Radio Affiliates Assn.** convention, New York Hilton Hotel, New York, N. Y. (23-24).

**Electronic Industries Assn.** fall meeting, Statler-Hilton Hotel, Boston, Mass. (23-25).

**Minnesota Broadcasters Assn.**, fall meeting, Sheraton-Ritz Hotel, Minneapolis, Minn. (24-26).

**Advertising Federation of America**, fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indiana University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).

**National Assn. of Broadcasters'** program study committee, radio pro-

gramming clinic, Hilton Inn, Tarrytown, N.Y. (25).

**North Central CATV Assn.** meeting, Holiday Inn, Rochester, Minn. (25).

**Utah Broadcasters Assn.**, convention, Royal Inn, Provo, Utah (25-26).

**American Women in Radio & Television** southern area conference, Outrigger Hotel, St. Petersburg, Fla.; west central area conference, Muehlebach Hotel, Kansas City, Mo.; New England Chapter conference, Woodstock, Vt. (25-27).

**Radio Advertising Bureau** fall management conference, Far Horizons, Sarasota, Fla. (28-29).

**Society of Motion Picture & Television Engineers**, 96th annual technical conference, Commodore Hotel, New York, N.Y. (27-Oct. 2).

**National Assn. of Broadcasters** radio code board meeting, Gramercy Inn, Washington, D. C. (29-30).

## OCTOBER

**Radio Advertising Bureau's** fall management conferences: Hyatt House, San Francisco, Calif. (1-2).

**American Women in Radio and Television**, New York State Conference, Top O' The World, Lake George, N. Y. (3-4).

**Texas Assn. of Broadcasters** fall meeting, Hotel Texas, Fort Worth, Tex. (4-5).

**North Carolina Assn. of Broadcasters** meeting, Grove Park Inn, Asheville, N. C. (4-6).

**New Jersey Broadcasters Assn.** fall convention, Nassau Inn, Princeton, N. J. (5-6).

**Advertising Research Foundation**, annual conference, Commodore Hotel, New York (6).

**Radio Advertising Bureau** fall management conference, Western Hills Lodge, Wagoner, Okla. (8-9).

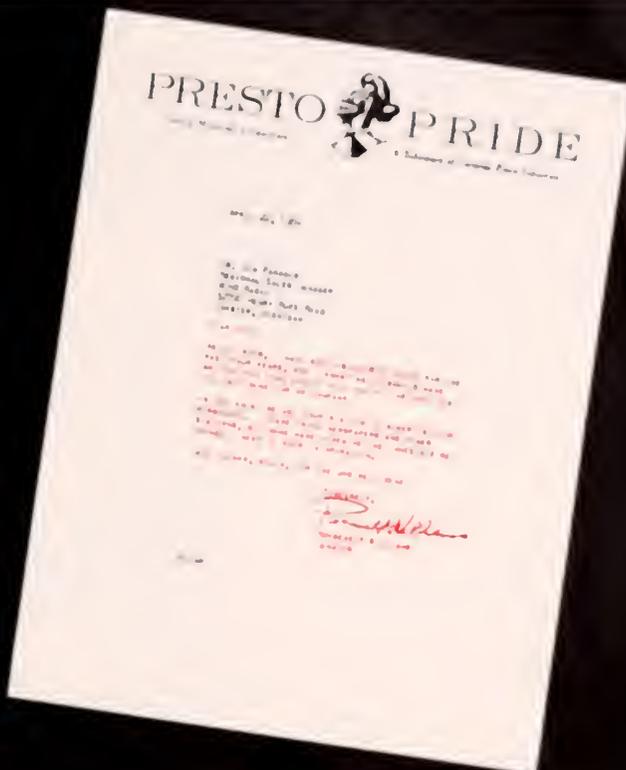
**Tennessee Assn. of Broadcasters** meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

**Alabama Broadcasters Assn.** meeting, Tuscaloosa, Ala. (8-10).

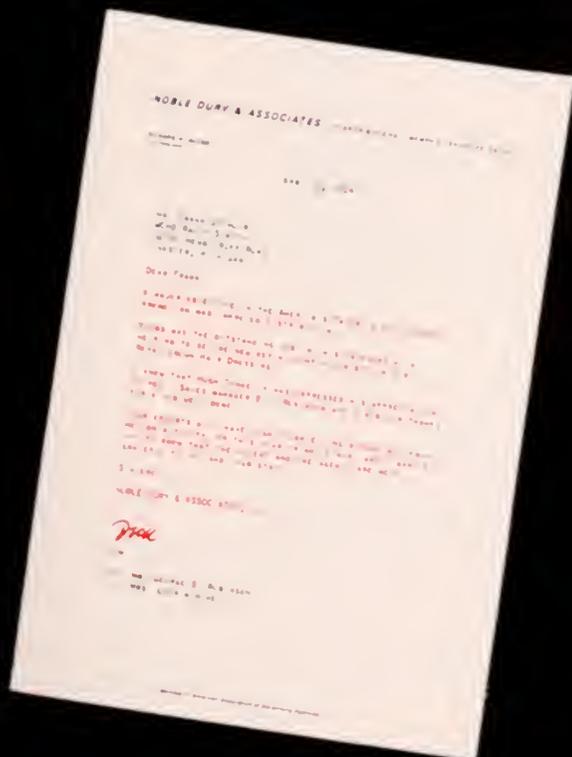
**American Women in Radio & Television** midwestern area conference, Marriott Motor Hotel, Philadelphia, Pa. (9-11).

**Radio Advertising Bureau** fall management conferences, Hotel Moraine, Chicago, Ill. (12-13); Northland Inn, Detroit, Mich. (15-16).

**Indiana Broadcasters Assn.** meeting, Marott Hotel, Indianapolis, Ind. (15-16).



**"Job Well Done....."**



WCHB gives advertisers effective penetration in this 655,000 Negro market because . . .

- WCHB is the only station serving Detroit with 100% Negro programming.
- WCHB is Negro owned and operated which makes it project a believable and up-to-date image of today's Negro to its modern and sensitive audience.
- WCHB's news department presents comprehensive and in depth news coverage of national and local events as they happen and how the impact affects Negroes in general and specifically WCHB airs an average of 250 newscasts monthly, including Saturday and Sunday.
- WCHB has an irrevocable racial link with its listeners who express their pride in an efficiently run, nationally recognized Negro business.
- WCHB merchandising is designed after consultation with each advertiser to gain actual sales increases for the product involved.

National Representatives:  
**BOB DORE**  
 ASSOCIATES NEW YORK • CHICAGO  
**DORA-CLAYTON**  
 AGENCY ATLANTA  
**BILL CREED**  
 ASSOCIATES BOSTON  
**SAVALLI/GATES, INC.**  
 LOS ANGELES-SAN FRANCISCO

...The Personality Twins...

**WCHB** AM / **WCHD** FM

"SOUL RADIO"

FM COMPANION TO WCHB

Inkster, Michigan—Detroit 1, Michigan



# WAAF is the No.1 Radio Station in Chicago's Negro Market\*



Consumer/Audience  
Profile Study  
of the Negro  
Radio Market  
in Chicago  
by SRDS Data, Inc.  
Free copies  
available  
on request.  
Phone or write  
WAAF Gen. Mgr.  
Thomas L. Davis,  
221 N. LaSalle St.,  
Chicago, Ill., 60601,  
or WAAF's representative  
in 14 major cities,  
bolling.

## SRDS FACTS:

In the 25 radio stations  
Chicago market within the 0-  
million-plus Negro community

## WAAF is Number-One:

- ✓ in the two most lucrative age categories, 25-34 and 18-24
- ✓ among the college educated
- ✓ in the top three of five occupational levels studied
- ✓ among both full and part-time employed
- ✓ among households and incomes of \$10,000 or more
- ✓ among cigarette smokers
- ✓ among cosmetics users
- ✓ among bacon and wine consumers
- ✓ among coffee consumers both regular and instant
- ✓ among canned dog food consumers

... AND THAT'S ONLY  
A START

RADIO CHICAGO

**WAAF** 950  
K.C.

The J. Walter Thompson Co. and the Chicago Tribune purchased from SRDS Data, Inc., a subsidiary of Standard Rate and Data Service, its annually conducted syndicated consumer audience profile study of the 8-county Chicago consolidated area. The formal report of the survey and findings submitted by SRDS includes a special note which reads: "WAAF was the only ethnic-oriented station which had sufficient penetration in our sample among both White and Non-White, to maintain a sufficient audience size to hold up under cross-tabulation among Negroes only."\*

(F)

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

# Sponsor

AUGUST 24, 1964      PRICE 40c

NEWSPAPER • NEWSPAPER  
New York, N.Y. 10009

- Speeding up spot tv campaigns via new data book . . . . . 29
- What editorializing means to the advertiser . . . . . 35
- Wanted: timebuyer-timeseller communication . . . . . 38

*One of a series*

(Quote)

*A*fter just a short  
 time of advertising  
 Mash's Semi-Boneless  
 Hams on WBAL-TV, sales  
 have increased over 50%.

(Enlarge)

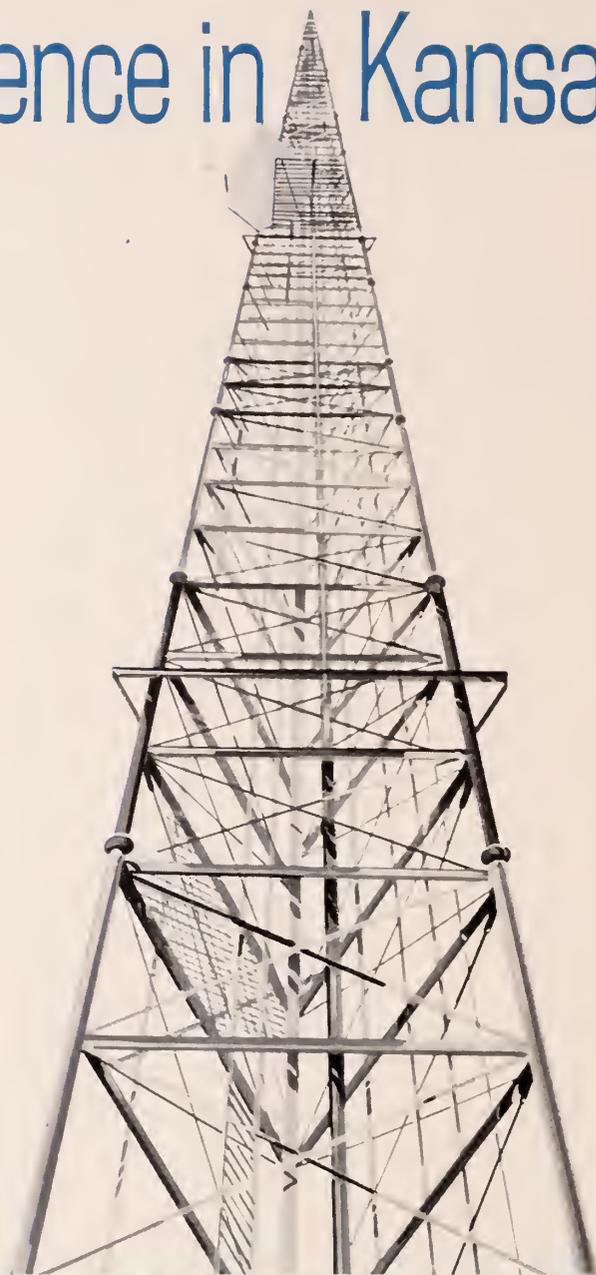
Nathan Mash, President  
NATHAN MASH, INC.

Maximum Response—that's advertising efficiency.

**WBAL-TV<sup>13</sup> BALTIMORE**

"MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"

the difference in Kansas TV is



## TALL TOWER POWER

A single buy gets you **more than half**: The counties ...  
The population ... The consumer spendable income ...  
The TV homes ... of prosperous Kansas. This includes the  
rich, South Central area that encompasses Wichita, fourth  
fastest-growing city in the country during the past decade.  
To Sell Kansans / Buy KTVH ...  
With 1504-Foot Tall Tower Power!

**KTVH**  
WICHITA / HUTCHINSON



BLAIR TELEVISION



## Harris Agrees to Delay in Cigaret Rules

Washington — FTC chairman Paul Rand Dixon has agreed to a request of the House Commerce Committee chairman Oren Harris for a six-month postponement to July 1, 1965, of the effective date for the commission's new rules requiring hazard warnings on cigarette labels. Chairman Harris noted the commission last week that his committee needs more time to study the matter and to determine what, if any, legislation is needed. FTC chairman's answer was prompt and brief.

In an executive session last week, the committee considered but did not attempt to act on ten bills to regulate cigarette labeling and/or advertising, which were the nominal subjects of early June hearings. During the hearings, FTC chairman Paul Rand Dixon made his shattering announcement that the commission had already issued its rules: all cigarette labeling and advertising must contain a warning that cigarette smoking is dangerous to health and may cause death from cancer or other diseases.

Previous to FTC agreement last week, label deadline was Jan. 1, 1965, and advertising compliance deadline is July 1, 1965.

The effective date for hazard warnings on cigarette packages now coincides with the effective date for advertising requirements which is July 1, 1965. The proposed advertising requirements for cigarette companies may be eased or abandoned, depending on effectiveness of industry self-regulation, and on appeals which the

FTC will hear up to May 1, 1965. The FTC report accompanying the rules recognized some of the difficulties broadcasters would encounter in trying to incorporate lengthy health hazard warnings in such commercials as 10-second spots.

Rep. Harris said his committee had taken no action on the advertising aspects of the FTC rules. The letter indicates that whatever the election effect may be on individual membership of the committee, the matter of cigarette labeling and advertising will undoubtedly be at the top of its agenda in the coming session.

## Tobacco Council Report on Research

*Claims smoking-cancer link yet to be proved; points to new research to supply answers*

Washington — The report of the Council for Tobacco Research on its decade of surveying the smoking and health problem has come out so quietly — and so unquotably — that it has barely created a ripple in the news.

The report finds that there is no "adequate proof" of any of the cause-effect hypotheses about smoking and cancer so far produced, and that more definitive research is needed.

The council — formerly known as the Tobacco Industry Research Committee — has high hopes that its own continuing research, plus the \$10 million grant to the AMA, plus government research may bring forth answers. Findings should reveal whether smoking should be exonerated as a primary cause of lung cancer et al, or determine to what extent it aggravates the condition and what remedies are available.

Chief areas of future research recommended by the Tobacco Industry

### Demo Broadcast Plank Asked by NAB Executive

Washington — Echoing CBS president Frank Stanton's call for governmental hands-off broadcast (see story, p. 19), Vincent T. Wasilewski, executive vice president and currently chief operating officer of NAB, urged the Democratic Party to speak out in behalf of freedom in broadcasting and give it increased meaning.

### Syncom 3 Satellite Successfully Launched

Cape Kennedy, Fla. — As of press-time, and with slight corrections to be made because of some weaving, Syncom 3 Space Communications Satellite was doing well. The satellite was launched Thursday.

Barring unforeseen future technical problems, and assuming the pictures are sufficiently clear, the satellite will be used for a live telecast of the opening ceremonies of the 1964 Summer Olympics in Tokyo. NBC has exclusive coverage, but the network has announced it will make the Syncom pictures available to competing networks and individual stations.

Council are: more clinical, pathological studies of "controlled" population; improved methods of assaying whole smoke and its by-products, rather than isolating certain elements; more careful analysis of disease and death statistics. In this connection, the council asks why relative incidence of lung cancer per age-unit and per population unit has gone down since 1930, while cigarette smoking actually has increased.

### Domino Sets Heavy Spot Tv Drive

New York — As a highlight of its half-million dollar "Heritage America" campaign, Domino Sugar will enter 63 major markets with heavy election night concentration of 60- and 20-second tv spots.

The four-month heritage promotion, beginning Sept. 1, offers consumers reproductions of four famous colonial documents: the Bill of Rights, Declaration of Independence, Washington's Call to Arms and a page from Ben Franklin's *Poor Richard's Almanack*.

Lawrence S. Raynor, advertising and promotion manager, American Sugar Co., described the election night participation as an "appropriate time to call attention to the basic documents of American history that have made all election nights possible."

### False Advertising Charges leveled at Merck by FTC

Washington — The Federal Trade Commission has filed false advertising charges against Merck & Co., Inc. The complaint alleges that the firm's television commercials "falsely imply that Secrets and Children's Secrets, by virtue of their hexylresorcinol content, will reach and kill the germs causing existing throat infections and that they are effective in the treatment of throat infections including those caused by the dangerous streptococcal and staphylococcal germs."

Included in the FTC complaint was Merck's advertising agency, Doherty, Clifford, Steers & Shenfield, Inc.

CONTINUED ON NEXT PAGE

## TVB's Cash: Color Television Is The Only Way To Sell Color TV Sets

New York — Charging that set manufacturers "have been mistakenly promoting color television sets in media other than tv," Norman E. Cash, president of the Television Advertising Bureau, declared, "Television is the only medium that can reach the mass market for color television effectively."

Cash called for "aggressive sales and program promotion campaigns to expand consumer buying fast enough to match expanded color set production."

Cautioning that "consumer buying will not be automatic during the important year ahead," the TVB president said, "Color television is moving fast, but it is essential to stimulate consumer acceptance at a time when both set production and color-equipped stations are fully prepared to meet the demand."

Citing an Eastman-Kodak report on consumer exposure to color tv, Cash said that "85 percent of non-color owners have seen few, if any, color programs. More than one-third of non-color owners have seen none."

In urging measures to overcome the lack of color viewing, Cash placed the primary responsibility for creating consumer interest on the shoulders of those who have made the heavy investments in color — the manufacturers and the stations.

"Magazine ads for color television sets are as sterile as furniture ads," said Cash, predicting that "with the log-jam broken in color set production, manufacturers will have to sell for the first time in color tv's history."

Cash concluded: "It seems anachronistic for the men who are building an exciting advance in television communications to keep their progress hidden between the covers of static media."

### 400 Stations Can Send Color

New York — Citing statistics to show the present status of color facilities for color programming, Norman E. Cash, president of TVB pointed to the more than 400 stations currently equipped to transmit network color.

Cash also noted that there are 126 stations, covering 83 percent of all U. S. homes, that can originate color locally. Finally, he pointed to the fact that hours of network programming rose from 56 in 1956 to 2200 last year.

## WLIB Plans All-Negro 'Housewife Panel'

New York — One of the principal problems faced by Negro-appeal radio is the general lack of "depth research" on audiences. But, increasingly, large-market radio stations programming mainly to Negroes are attempting to close this marketing-information gap in an effort to back-stop sales efforts with solid facts. (See SPONSOR, "Air media and the U. S. Negro market — 1964," p. 31, Aug. 17.)

Latest effort in this area is a massive sampling job being undertaken by a Negro-aimed radio independent, WLIB New York. Starting today (Aug. 24) a sign-on to sign off spot schedule will air requests for housewives in the WLIB audience in the metropolitan New York area to send

their name and address on a poster to the station.

The cards received will trigger chain reaction, according to WLIB general manager Harry Novik. Follow-up questionnaires, seeking demographic data, will go out to the housewife listeners. Then, from this survey a housewife panel of several thousand households will be selected. After finements and additions, WLIB hopes to have a "cross-section-panel in 30 to 60 days."

Agencies, notably BBDO, have readily indicated to WLIB that they like the idea — particularly since WLIB plans to make the panel available for specialized product studies and other surveys-in-depth at no charge. "The findings of the agency would remain its own," said WLIB's Novik, adding that he would "in no sense expect a copy of the results to be utilized for competitive accounts in any manner whatsoever."

## Gulf Sponsorship of Space Shot Opens Way for EAL

New York — Gulf Oil Co., although well satisfied with results on its sponsorship of the total convention and election package on NBC, has decided to sponsor the two-man space shot instead of the presidential inauguration. This made possible Eastern Air Line's just-announced sponsorship of inaugural coverage over NBC tv and radio, SPONSOR has learned. (See story, p. 19, for details.)

The two-man space shot scheduled for the "end of the year" will likely come very close to the time of the inauguration and — out of more than four years of experience in sponsoring instant news — Gulf and its agency, Y&R, had to choose one.

Even if dollars were available for both, the weight of that much cover-

age in so short a space of time would be much more than needed. The space shot will certainly match the inauguration for drama as well, perhaps, as viewing levels.

As for convention coverage results, one bench-mark for Gulf and Y&R is the 200 percent increase in the requests for Gulf tour guides offered in one of the commercials following the first week after the Republican Convention. Clincher is that drivers had to go into a Gulf station, procure a credit card, fill it out and mail it. Gulf's credit card commercial seems also to have made its mark.

But regard for the value of the NBC inauguration buy is implicit in the fact that it was kept in the Y&R shop for the airline.

## Goldwater Accepts Sarnoff Offer — With a Provision

Washington — With the White House still keeping mum, Sen. Barry Goldwater has indicated he may take advantage of NBC board chairman Robert Sarnoff's offer of *Meet the Press* for a tv debate with President Johnson—but the senator wants a hand in establishing the ground rules.

Specifically, the senator would want the right to choose half of the newsmen participating on the *Meet the Press* panel. (See story, p. 22, for details of Sarnoff offer.)



## What makes a great salesman?

From a salesman selling brooms at \$4.00 a dozen to the acknowledged "King of Corn Flakes" is a big step. Will K. Kellogg not only made this transition, but revolutionized the breakfast habits of a nation. The shy, retiring co-inventor of the corn flake was an extraordinary promoter. Beginning with a tiny cereal flake, he built a huge industry by utilizing daring new advertising and sales techniques.

W.K. Kellogg promoted his cereals

with such eye-provoking ad headlines as "Please stop eating Corn Flakes for 30 days so we can catch up on orders." He forced stores to stock his products by advertising in a magazine with 6,000,000 readers when less than 10% of the public could purchase his new breakfast food. He was the first manufacturer to use extensive door-to-door sampling.

Great enthusiasm about his cereals — coupled with the belief that he was performing a needed service —

made W. K. Kellogg a super salesman. The Storer stations' concern with performing a vital service in each of their communities makes them great salesmen, too. Public-service broadcasts, thought-provoking editorials, and programming keyed to local interests turn more listeners and viewers into *buyers*. In Miami, Storer's great salesman is WGBS, an important station in an important market.



LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	NEW YORK WHN	TOLEDO WSPD	DETROIT WJBA
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGT-TV	TOLEDO WSPD-TV	DETROIT WJBA-TV

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*By summarizing U.S. market and cost data into one booklet, CBS Television Stations offers a way to estimate spot television campaigns and costs—quickly and easily*

### 35 Editorializing—what it means to the advertiser

*Today, one-third of the nation's tv and radio stations broadcast their own editorials. Should they receive special consideration in media plans and buys?*

### 36 What makes them buy?

*In his new book, Dr. Ernest Dichter of the Institute for Motivational Research gives with some plain talk on consumer motivation*

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*The timebuyer's ability to communicate with media salesmen makes the difference between being mesmerized or becoming a cynic*

### 40 As a seller sees it

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### 42 Piels' tv spots—a new trend for beer 'sells'?

*Aiming for "believable" situations and settings, a regional brewer uses "conversation commercials" to win consumer acceptance via the soft "suds" sell*

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STARTS THIS FALL ON WMAL-TV WASHINGTON, D. C.

# 2 BRAND-NEW FEATURE FILM PROGRAMS

*PREMIERES AUGUST 31*

11:30 PM MON.-FRI.; 11:15 PM SAT.

## MOVIE 7

*PREMIERES SEPTEMBER 14*

1:00-2:30 PM MONDAY-FRIDAY

## MOVIE 7 MATINEE

*HERE ARE SOME OF THE GREAT MOVIES:*

Band of Angels, Mr. Belvedere Rings The Bell, Between Heaven and Hell, Desk Set, Hatful of Rain, House on Telegraph Hill, Love Me Tender, Stella, The Wayward Bus, Will Success Spoil Rock Hunter?, An Affair to Remember, April Love, Bay an A Dalphin, Decision Before Dawn, The Enemy Below, Five Fingers, Gentlemen Prefer Blandes, Heaven Knows, Mr. Allisan, How To Marry A Millionaire, The Lang, Hat Summer, Ten North Frederick, There's Na Business Like Shaw Business, The Snaws of Kilimanjara, Three Coins in The Fountain, Titanic, With A Sang In My Heart, Battle of The Worlds, Bundle of Jay, Hell an Frisca Bay, Home is The Hera, The Paacher's Daughter, Stage Struck, Strambali, Gilda, Ride The Pink Harse, Tap Roots, Retreat, Hell!

Check with Harrington, Righter and Parsons  
for avails in these 2 New Movie Programs.

**wmal-tv** 

Evening Star Broadcasting Company  
Washington, D. C.

*Represented by: Harrington, Righter & Parsons, Inc.*

**"fall film festival"**





RINGMASTER BUDDY McGREGOR  
IN THE  
BIG TOP RADIO CENTER RING  
7:00 - midnight



**K·NUZ**  
HOUSTON'S 24-HOUR MUSIC AND NEWS  
National Reps.:  
**THE KATZ AGENCY, INC.**  
New York • Chicago  
• Detroit • Atlanta •  
St. Louis • San Francisco  
• Los Angeles • Dallas  
In Houston: Call DAVE MORRIS — JA 3-2581

## Publisher's Report



### The coming fight over tv rights

As I see it, the shock-wave that reverberated throughout the industry with the news that CBS has bought the Yankees serves notice that the fight for tv rights has begun.

CBS, which has been known to size up a situation and take a leadership stance, may have decided that the field cannot be left to pay tv without a fight. Since broadcast rights belong only temporarily to the one who rents them but permanently to the one who owns them it occurs to me that acquisition of the Yankees ushers in a new chapter in acquisitions by broadcast companies.

Of course I may be 100 percent wrong in my appraisal. It's conceivable that CBS considers the Yankees a good money-making opportunity and simply wants to diversify. The chances are much better that the reason is linked with the threat of pay tv and CBS' decision to build its own offensive. I refrained from discussing this matter with CBS because I recognize that the purchase poses certain embarrassments at this time. At a later date I'll undoubtedly pursue the subject.

If I owned CBS, with its excellent resources, I know that I would be looking to acquire tv rights that I could control—and the bold purchase of the Yankees would be only a first step.

Here is my reasoning.

The tv broadcasting industry must fight pay tv—and it will continue to do so. But the advent of pay tv in some form is linked to a trend that won't be stopped. As in the cases of closed-circuit fights, football games and basketball games, top events are being brought to the people in other ways besides television and radio. It's obvious that if the event is strong enough and not available elsewhere a great many people will pay to see it where they are.

Because the box-office take can be enormous, pay tv companies will be in a position to outbid broadcast interests for broadcast rights.

Many are asking—will Pat Weaver succeed in building a successful enterprise? My guess is that he won't at the start. He'll probably drop many millions of stockholders' money. But whether he does or doesn't isn't the final answer. Pat is the pioneer. There will be new developments and improved ways of bringing pay tv to the public. The trend is on.

In my opinion CBS is doing the only thing feasible. Regardless of what happens they should be seeking a hand in the game. The stakes are big. They can afford in. Others, like John Fetzer of the Fetzer Station and the Detroit Tigers, like Gene Autry of the Golden West Stations and the Los Angeles Angels, are in. The circle should widen.

Glenn's goof

Last week I wrote a column about the Maximum Service Telecasters and its remarkable policy of "enlightened self interest." I talked about its fine efforts on behalf of UHF stations. But I referred to the MST as "almost entirely a UHF club." Naturally, I meant "almost entirely a VHF club."

I wish I could blame it on the typographer or proofreader. I can't. That's the way I wrote it.

*Worm Glenn*



# HOW TO SQUEEZE THE MOST OUT OF A DETROIT MINUTE

In Detroit, the WWJ Stations enjoy an acknowledged **audience loyalty**. For many reasons: Special emphasis on local affairs and news. A knowledgeable approach to total programming. A sincere devotion to community service. An affiliation with NBC dating back 38 years. And home ownership by The Detroit News.

Because of this **audience loyalty**, the WWJ Stations provide advertisers with a more receptive atmosphere for their sales messages. Consistent results through the years have proved that the way to squeeze the most out of a Detroit minute is to spend it on the WWJ Stations. Whether you sell alarm clocks or automobiles.

**WWJ** and **WWJ-TV**  
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives. Peters, Griffin, Woodward, Inc.

Have a little fun  
at our expense...



Tell us why you don't give a hoot  
 about our 40th anniversary and  
 win \$10000

It's our 40th anniversary . . . and we can just hear you saying "Big deal."

All right. Have a little fun at our expense. Use the coupon below (or don't use it: it's a free country) to tell us why you just can't seem to get all excited about our anniversary.

Or, if you prefer, express yourself in some other way. Write a limerick. Draw a comic card. Anything.

Whatever you do, don't be bashful. Let us have it. Both barrels. After all, we wouldn't care about *your* anniversary, either.

If it will help you any, we are 1260 (CBS) on the radio dial, channel six (NBC) on television. We are Time-Life Broadcast stations. And we have more experience, more staff, more equipment, more facilities, more coverage, more audience, more you-name-it than any other broadcaster in Indiana.

Get your entry in by September 15th. And if we think it's the most devilishly clever one we receive, we'll send you a hundred clams.

Oh yes, one other thing. If nobody enters, we'll give the hundred to our promotion manager. As severance pay.

KEITH STRANGE, *Promotion Mgr.*, THE WFBM STATIONS, 1330 N. MERIDIAN ST., INDIANAPOLIS, IND. Yes, I know you are the best broadcast buy in the Mid-Indiana Market, but I still don't give a hoot about your 40th Anniversary, and here's why:

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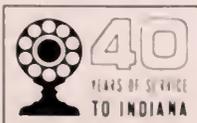
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## EDITORIALS

In this issue of SPONSOR, John E. McMillin, well known to our readers as a former editor and columnist for this publication and now a broadcast and advertising consultant, adds an important facet to his incisive study of broadcast editorializing. The study, "New Voices in a Democracy, A Study of Tv Editorializing," was sponsored by TIO and was the basis of McMillin's recent address at the Broadcast Editorializing Conference.

In his article on page 35, "Editorializing — What it Means to Advertisers," John McMillin writes, ". . . I'm convinced that such questions as 'do you editorialize? how often? what about?' should be included in any thorough media study of station outlets."

This one quote brings into sharp focus the advertiser's stake in his choice of stations elected to carry product as well as institutional advertising. It must lead to the conclusion that the broadcaster who takes a stand on conflicting theories of consequence to a local community or the community at large, is on a razor's edge, but is a broadcaster deeply involved in the welfare of the community he serves. And it must follow that the citizens of that community cannot long remain unaware of it.

While editorializing does not guarantee better broadcasting or advertising results, it is an ingredient that is found in the quality of broadcast service and community involvement. Advertisers should also be aware that lack of editorializing does not make for either a bad broadcaster or advertising vehicle. For many reasons, legal advice included, licensees have not joined the editorializing ranks. But this is changing and the client will benefit.

*Sam Elbert*

## LETTERS

### More on Minuteman

Enjoyed your column of July 27 because, while I may be selling network television, a good chunk of my mind still belongs to, and is absorbed with, radio.

It just startles me to see so little excitement in that area with its vast potential for reach and immediacy.

Your reference to the Minute-man Plan is intriguing.

Would you tell all to a curious television man?

MAX E. BUCK

*Vice President  
National Broadcasting Co.  
New York*

### Strong Response

None of the following is to be interpreted to mean that I believe that the written word is more powerful than the spoken word. However, I thought you might be interested in the following.

Being vacation time, I find that I get involved in many details of the department which normally don't come to my attention. Last week I noticed that one day's mail included two requests for a copy of our study "What Did You Do Today?" In both cases reference was made to the article published in SPONSOR Magazine, [What Women Do All Day Long, Feb. 10].

Naturally my curiosity was aroused because the article had been published in February. I asked myself, "Do many people wait six months before they get around to reading SPONSOR, or is it that they remember where they read it for months afterward?"

I still haven't learned the answer but in checking our files here is what I did learn.

Even though your article mentioned only the film version and made no mention that a printed copy was available, we received 76 requests during the first two weeks after the article appeared. These requests specifically mentioned the SPONSOR article. During the six months since that time there have been very few weeks during which we have not gotten

one or more requests as the direct result of your article.

So, whether they read it the day it comes out and remember what they read for months, or if it's a matter of reading it months later, obviously your book is getting read.

J. NORMAN NELSON

*Director of Marketing & New  
Business  
AM Radio Sales Co.  
New York*

### Must Reading

Your new format is to be complimented. SPONSOR has become here at WICE *must* reading for all of us who are interested in what is happening and how it is happening in our industry.

To that end, there was one article that I would like to have reprints of in your July 13, 1964 issue. The article was entitled "Summertime is Radio Time" and was on page 48. I would like to order 100 reprints of this article.

HERBERT M. LEVIN

*Sales Manager  
WICE Radio  
Providence, R.I.*

### Mail Running in Favor

Your piece on "The Ban" [see SPONSOR's story on WNEW's ban on comedy satires on politics, Aug. 3] is already in my voluminous folder, along with Mr. Buchwald's comments, the *New York Times'* editorial and some 50 letters from people as far away as Lawrence, Kan., and someplace in British Columbia.

FYI, this mail from individuals supports me three or four to one — but I'm communist *and* a fascist, according to the antis.

Also for your information, guess which broadcasting trade paper has yet to mention this story? The same one, incidentally, which didn't think our Schoenbrun junket last February was "important enough" even for a line.

JOHN V. B. SULLIVAN

*Vice President and General  
Manager  
WNEW Radio  
New York*

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

August 21, 1964

The political fat is now in the broadcast equal time fire, thanks to last week's Senate majority decision to leave Sec. 315 requirements as is for all candidates, with no exceptions made for presidential or vice presidential candidates to be given free time by networks for debate or solo talks.

Now begins the great broadcaster-FCC debate on just when appearances by top party candidates will leave stations open to demands for equal time under Communications Act requirements.

During the final debate on the Senate floor last week, preceding the hairsbreadth vote on Sen. Mansfield's move to table exemption, GOP Sen. Hugh Scott called the Democrats "chicken," for fearing to let their incumbent president debate. Sen John Pastore (who voted against his own party majority to permit the exemption) fired the epithet right back at the GOP candidate for having refused to debate rival Gov. Scranton during the primary campaign.

It may be the broadcaster who, of necessity, must emerge as the "chicken" in the matter of free tv appearances of LBJ and Barry Goldwater. The broadcaster has a clear mental picture of the baker's dozen splinter-party candidates who were, fortunately, barred by special legislation for demanding time equal to that given the 1960 Kennedy-Nixon debates.

In this election year, the only safeguard for free tv and radio appearances by candidates is the highly debatable language of the 1959 exemptions spelled out for bona fide news and interview broadcasts in the Communications Act. FCC's answers to individual situations--where news or interview shows have been in some cases exempt from equal time claim, and in others not--are equally debatable. (See WEEK IN WASHINGTON, Aug. 10.). A third debatable factor is fairness, where equivalent coverage in required controversial or editorial programs do not feature the actual candidates--but do involve their political issues.

For the record, the 1959 Communications Act amendment spells out these categories as not incurring equal time liability: ". . . Appearance by a legally qualified candidate on any (1) bona fide newscast, (2) bona fide news interview, (3) bona fide news documentary (if the appearance of the candidate is incidental to the presentation of the subject or subjects covered by the news documentary). . ."

Any broadcaster reading the amendment would pause right there to ask: when can the appearance of a presidential or vice presidential candidate in a hotly contested campaign be considered "incidental" in a documentary or any of the "bona fide" categories? Further, the amendment excludes: "(4) On-the-spot coverage of bona fide news events (including but not limited to political conventions and activities incidental thereto)." This proviso at least opened the door to the gavel-to-gavel coverage of nominating conventions.

These four situations, later to be spelled out in varying degrees of clarity or confusion by the FCC, are exempt--but a hooker follows: "Noth-

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

ing in the foregoing. . . shall be construed as relieving broadcasters, in connection with the presentation of newscasts, news interviews, news documentaries and on-the-spot coverage of news events, from the obligation imposed upon them under this chapter to operate in the public interest, and to afford reasonable opportunity for the discussion of conflicting views on issues of public importance."

The Fairness Doctrine came lustily and complicatedly alive in that final sentence. The words "reasonable opportunity" have been interpreted to a fare-thee-well, and the FCC has issued a primer with the prayerful exhortation to broadcasters to use their "good faith judgment."

For the next two months, networks and stations will feverishly comb through rulings by the FCC on what is and what isn't "bona fide" in candidate appearances on news and panel programming. Upshot may be some brilliant forays into new documentary formats, and increase in remotes of "bona fide" news events where candidates talk.

Latest series of examples given in the equal time hassle by the FCC seem to lean toward respectable age as criteria for legitimacy in the news-panel-documentary format. They base preference on the legislative history of the 1959 equal time exoneration for "regularly scheduled" interviews et al as bona fide exceptions. Single appearances for interview, or a "special documentary featuring candidates seem to lower the boom for equal time liability. But again, not in every case.

Predictably, when it's all over, there will be some lengthy accountings to Hill committees by broadcasters and FCC commissioners in the 89th Congress. One issue dear to the legislators' hearts may have gotten away in the confusion: the conference report on the tabled exemption would have required a check on differentials between charges for political as against commercial time.

The FCC itself despairingly urged legislators to forgo an original demand for specific station rate comparisons--since rates vary from hour to hour, station to station, area to area. FCC's own reminder to stations about political questionnaires to be answered, tacked on special query about the amount of free time offered political candidates or their supporters--but there may be a lot less reporting to do on this angle now that the proposed top-candidate exemption is out.

Broadcasters and advertisers are doing some cheerful mental arithmetic on the extra millions unhappy political party budgeteers will have to spend to make up for the last free network time. GOP last week predicted spending of \$4.5 million in tv advertising out of nearly \$13 million in all media. GOP earlier predicted that the Democrats would spend \$20 million, of which \$4 million would be spot tv. To this, Democratic National Committee scathingly retorts that GOP's original prediction of \$4 million for tv has gone up half a million, and total could escalate at this rate to \$14.5 million by another few days. Democrats have not (as of Washington deadline) announced their budget for tv. But they do say the GOP has already contracted for 39 five-minute network shows--"far more than we intend to purchase. It appears that their network campaign alone will be more than all our expenditures for tv advertising."

# ARMS for Radio-Audience Measurement

First official methodology report on radio listening proves a mighty affirmation that audiences know stations

**New York** — A major advance in radio-audience measurement — in effect, an answer to “do they know what they’re listening to?” — has been revealed by the joint RAB-NAB All-Radio Methodology Study (ARMS).

In a word, the answer is “yes.” Revelation of the results of this first-step study came out before the month’s end as anticipated by SPONSOR (Aug. 17, p. 88).

The ARMS study had a dual purpose.

First, to establish the percentage of listeners likely to be confused over which station they are tuned to.

In reply to that, the radio-validation study found that “a high percentage” of listeners know, indeed, exactly which station they’re tuned to. The exact figure cited was 84.3 percent of the sample. The significance of this ready identification of station is obvious for the radio advertiser and his agency’s timebuyer.

Second of the two purposes of this research was to determine whether or not listener inability to identify the station they’re tuned to is so high as to invalidate radio measurements that are based on questioning listeners. In short, if listeners are confused about the station they tune to, does asking them to identify that station help any?

Again, results were virtually a stand-up endorsement and approval of radio’s continuing strength as an advertising medium. Rather than affect radio measurement negatively, listener’s ability to identify appeared to do just the opposite. Of those who volunteer to identify the station they’re tuned to, 91.3 percent are correct, according to this ARMS research.

Above and beyond its affirming answers for radio, the research was significant for interesting reasons:

- It is believed to have been the first research of its type ever per-



Dorrell . . . “sufficiently valid”

formed in the history of radio-audience measurement.

- It affirms for the first time the selection of a professional auditing firm by the joint NAB-RAB committee. (This had been a sensitive area because it necessarily involved many fractious matters, such as getting bids from applicant-firms, screening them, considering costs, determining payment methods and the like.) The firm that performed the work is Audits & Surveys Co., Inc.

- Further, the sample was taken from an unexpected locale — Metropolitan New York. (The practicality of the selection, in the face of ARMS’ being centered in New York, is self-evident.) Research results were based on interviews with respondents in Brooklyn, Nassau and Westchester.

Storer Broadcasting’s Ward Dorrell, who announced the research results as executive director of ARMS, explained: “With the multiplicity of radio stations today in most markets, it was necessary that ARMS start with a fundamental exploration which — as far as we know — had never been attempted.

“Some knowledgeable people feared the percentage of listeners who could *not* identify stations correctly might be so high that no technique short of a miniature electronic meter (or a crystal ball) could work for today’s radio,” he continued. “Unfortunately, neither is available.

“As a result of this first study,” Dorrell summarized, “we now have confidence that questioning techniques, when carefully controlled and thoroughly executed, can produce station-share figures that are sufficiently valid for practical use.”

Other highpoints of the study were as follows:

The number of listeners who didn’t identify a station was not so great as to change any station’s share-of-audience significantly. In other words, mistakes in identification tended to balance one another out. When they failed to balance out, the change caused by erroneous answers wasn’t large enough to be statistically significant — even with a sample of 1000. (Such a sample size is certainly ample for such purposes, yet small enough to be quite responsive — especially to slight changes.

New York was not chosen as locale for the research because the market is regarded as typical. Rather, the high number of radio stations in the market made it “an ideal place to test the station-identification problem where it is most complex.” In short, the research team started to untie the knot where it seemed most snarled.

With results so favorable to radio in the complicated market of New York, it is believed that they’d be more favorable still in lesser markets — where there are fewer stations for individual listeners to keep track of. The report pointed out that while other cities offered “less likelihood of significant identification confusion,” individual stations could of course increase the problem in markets of any size. To paraphrase it briefly: It’ll probably

be easier for listeners in non-New York markets to identify radio stations, but it all depends on the situation.

Nevertheless, all is not cloudless on radio's new horizon. Executive director Dorrell puts it conservatively: "We have been alerted to the fact that there is enough confusion about station identification to make necessary further study aimed at improving questioning techniques so that confusion can be minimized."

Any such study of interviewing techniques would, however, fall quite in line with over-all goals of the joint RAB-NAB ARMS group. Basic objective of the technical committee is "to find one or more methods of accurately measuring the full and complete radio audience by times of day and by stations — reported in terms of unduplicated coverage for both individual and cumulative periods . . . The extent to which all major types of audience measurement can yield this data will be evaluated through studies."

The ARMS study indicates, however, that confusion about station identification varies. Factors that affect it are the time that listening takes place, the area in which respondents live, their sex, their age, their education. A breakdown on such variants is as follows:

**Time of day:** The later in the day, the more accurate the listener's response tends to be. For example, 94.2 percent of evening listeners (6-8:55 p.m.) were correct, as compared to 88.1 percent of morning (7-11:59 a.m.) listeners.

**Area:** Brooklyn respondents were, as a group, a little less accurate than those living in the suburbs of Nassau and Westchester counties. In Brooklyn, 90.2 percent were correct as compared to 95 percent in Long Island's Nassau County and 92.4 percent in New York's Westchester County.

**Sex:** Men apparently kept better track of the radio stations they listened to than women. In toto, 95.6 percent of the men were correct as compared to 90.5 percent of the women.

**Age:** Differences, as shown in these new figures by age group,

were judged "not consistent." Listeners in the 26-35 age group scored highest, but the complete breakdown is: age 12-18, 91.9 percent accurate; 19-25, 89.2 percent; 26-35, 93.1 percent; 36-45, 92 percent; 46-55, 91.2 percent; over-55, 90.3 percent.

**Education:** The greater the listener's education, the greater his accuracy in identifying stations. Only 88.6 percent of those with grammar school or less education were correct, as compared with 93.8 percent of those with college or more.

Note that a large amount of the data secured by the study is still being analyzed. This work is being undertaken by the ARMS Technical Committee, whose membership is as follows: Mary L. McKenna, Metromedia, chairman; Hugh M. Beville, NBC; Melvin A. Goldberg, formerly NAB director of research who is now employed by the John Blair rep firm; Alfred N. Watson, RAB. All are New Yorkers.

### The RAB-NAB 'ARMS' Committee

George B. Storer, Jr., Storer Broadcasting, Miami — chairman  
 Hugh M. Beville, NBC, New York  
 Thomas S. Carr, WBAL Baltimore  
 Miles David, RAB, New York  
 Charles E. Gates, WGN Chicago  
 Ralph Glazer, Group W, New York  
 Melvin A. Goldberg, formerly NAB now John Blair, New York  
 Robert F. Hurleigh, MBC, New York  
 Robert Kieve, WBBF Rochester  
 Mary L. McKenna, Metromedia, New York  
 Ben Sanders, KICD Spenceer, Iowa  
 William D. Shaw, KSFO San Francisco  
 Ben Strouse, WWDC Washington, D. C.  
 Sherril Taylor, NAB, Washington  
 Alfred N. Watson, RAB, New York

The next ARMS study — like this first one, just part of a series — will include analyses of all major types of radio-audience measurement as well as "determination of the extent of the vast automobile-radio listening," plus measurements of the many other away-from-home forms of radio-listening. The ARMS committee and its work is continuing "with all possible speed," Dorrell explained, lest the introduction of new syndicated radio-measuring services compound confusion.

The study was based on a total of 1232 interviews with radio listeners. (Statisticians agreed that the sample size was large enough to yield conclusive results.)

The interviews were all conducted by telephone. But *not*, the executive director points out, to determine — or to try to determine — "the degree to which listening levels yielded by phone understated the full radio audience." In fact, ARMS has made no determination of the correctness of *any* measuring method now in use. Telephone interviews were used simply because of their economy. And, as a result, the study is not in any way intended as a validation of telephone ratings.

To determine whether or not the respondent was really listening to the radio station that he said he was a unique device was used — a transistor radio bank.

It consisted of 20 transistor radios, each tuned to one of the 20 leading stations in New York and each wired to a common loud speaker. By pressing a button on a control board, the interviewer could hear any of the 20 stations.

Then, when talking on the phone with anyone listening to his own radio, the interviewer asked for the call letters of the station that was on, its dial position and the name of the program. By switching to the station on his 20-radio control board, he could then ask the respondent if that program matched the one he, the respondent, was listening to at home.

Most of the respondents (85 percent) didn't even have to turn on their home radios — they could hear them from their telephone location. (An interesting side note is that ARMS defines a radio listener as "someone within physical earshot of a radio set that's turned on.")

# New FM Rep Firm Founded with \$30,000 Media Research Budget

New York — Quality Media Incorporated, just-formed station rep firm, expects to tell the FM story through fresh research — and they anticipate \$30,000 to help do the job. Principals in the new company are both FM veterans: James A. Schulke, president of the National Assn. of FM Broadcasters during the past year, and Robert E. Richer, head of his own station rep firm.

In announcing the new company, it was pointed out that each of six stations now represented in the first ten markets has committed \$3000 to support a continuing FM media research program during the next year. Stations in the remaining top ten markets are expected to be announced shortly giving QMI and its represented stations a \$30,000 research fund.

FM stations now represented by QMI are: WRFM New York, WDHF Chicago, WDVR Philadel-

phia, KFOG San Francisco, WKJF-Pittsburgh and WDBN Cleveland. QMI will expand its FM station representation through 20 markets as rating and media research becomes available.

The QMI \$30,000 research fund will be used for media research and presentations exclusively. Syndicated rating research and data will be subscribed to separately.

The results of the first of three basic FM research projects will be in presentation form within 10 days. A major point in the presentation is the correlation between steadily rising FM receiver sales and the burgeoning number of FM stations which program separately, as opposed to stations which program identically on AM and FM. QMI argues that this correlation indicates that FM has an audience of its own and should be treated by advertisers as a separate entity.

"All of the research conducted in 1963-64 by the NAFMB," declared Schulke, new head of QMI, "clearly shows that FM has one of the most exciting media stories in the history of communications. As an example, the FM weekly audience is 37 percent composed of new car buyers—'62 models or later—and FM households account for 76 percent of all air travel."

Schulke added: "FM accounts for 28.5 percent of all adult radio listening in the top ten market PULSE survey area—more than one out of four hours of adult radio listening—in or out of home—is to FM."

Richer, QMI's vice president, pointed out that "current research indicates approximately 80 percent of all FM homes are within the signal area of the first 25 markets."

## CBS Acquisition of Yanks Causes Mounting Criticism

New York — Despite CBS' emphatic denial of ulterior commercial motives, criticism of the company's purchase of the New York Yankees continued to mount last week, both in and out of the halls of Congress.

Even the *New York Times*, which rarely permits either sports or entertainment to invade the sanctity of its editorial page, was moved to say, "We do not want to break up either the Yankees or CBS. But putting them together is not good for baseball or for business. A less ingrown financial bond would be better for both and would raise far fewer problems for public policy."

CBS, in answer to charges of possible anti-trust violation and accusations that the network would have an unfair lever in acquiring future baseball TV attractions, pointed out that the anti-trust matter had been studied by the firm's counsel, and that in no sense would CBS be in "any better position than any other broadcast organization" to negotiate with either the league or the commissioner for rights to broadcast games.

CBS also denied strong speculation in the trade that the move was aimed at coping with pay television.

Not discussed was the possible effect of the purchase on Yankee morale. Coincidentally, perhaps, the team dropped well into third place early last week.

## DCSS in High-Level Reshuffle



Donald Clifford



William Steers



John Rockwell



William Stewart

New York — A major executive realignment at Doherty, Clifford, Steers & Shenfield, Inc.: William E. Steers, president since 1956, has been elected chairman of the board and continues as chief executive officer; John R. Rockwell is the new president; William B. Stewart is vice chairman of the board; Donald K. Clifford, chairman of the board for the past eight years, chairs the executive committee.

Rockwell, a veteran of 12 years with DCSS, has been an account executive, management supervisor, administrative assistant to the president and executive vice president.

Steers, one of the agency's founders, is currently vice chairman of AAAA, chairman of the National Better Business Bureau and a director of Audit Bureau of Circulations.

Clifford, also a founder, was president of the agency from 1951 to 1956. He is a past secretary-treasurer of the AAAA and is currently an executive committee director of the Advertising Council.

Stewart came to DCSS from Compton Advertising. He is a vice president, a management supervisor and a member of the board of directors' committee.

# Interest Focuses on Convention Tv Ratings

Advertisers and broadcasters watching to see if CBS' new anchor-man can make inroads on NBC ratings lead

**New York** — With the Democratic Convention beginning today, members of the advertising and broadcast fraternities are just as interested in learning who President Johnson will name as his running-mate for the upcoming elections, but they'll also be keeping a watchful eye on the ratings. Both CBS and ABC were badly mauled in the ratings race at the Republican Convention in San Francisco. And for CBS, it was the bitterest pill of all, since the network has always prided itself on its convention and election coverage.

The Arbitron ratings were bad enough, but when the nationwide Nielsen's came out, faces fell even further at the network. In the four days of the GOP Convention, NBC drew 64 percent of the viewing audience, leaving CBS with a miserly 30 percent, and ABC well behind with 6 percent.

Something had to be done, and CBS decided that a two-man anchor

team was in order. Walter Cronkite was ousted, and veteran Robert Trout, plus Roger Mudd, were tapped for the anchor assignment. Whether it was too-little-too-late, as some industry sources have suggested, remains to be seen. Trout, dubbed the "iron man of broadcasting" because of his stints on radio for several decades, will undoubtedly prove a viewer attraction. But Mudd, although hardly unknown and certainly a thoroughgoing professional, doesn't have the same nationwide appeal (Hollywood might call it "star quality").

Meanwhile, millions are riding on both the Democratic Convention in Atlantic City and the subsequent tv election coverage. Gulf Oil has picked up the entire NBC tab. CBS has signed Institute of Life Insurance, American Tobacco, Socony Mobil and the Whitehall Div. of American Home Products, Inc. ABC sponsors include Xerox, Brown & Williamson, Clairol, Fire-

stone, General Electric and Lever Bros.

Sponsors on all three networks are pouring a minimum of 12 million into convention and election coverage.

Atlantic City has been girding itself since July 1 for the first national political convention in the city's history. About 165 workmen have been refurbishing convention hall, and the overall cost, excluding money spent by television and radio, is estimated at approximately \$2,280,000.

## Time Waiver Shelved; All Candidates Alike

**Washington** — With the Democratic inspired shelving of the equal time waiver, the broadcast industry is now in the position of treating all parties alike on all levels. If a network or station decided to do a special program on one or more candidates, it would leave itself open to equal time demands to every candidate, minor and major.

Strong criticism was voiced, including cries of "chicken," when the bill which would have permitted tv debates between the Presidential candidates was tabled by the Senate and a number of Democrats deserted the fold to vote for the measure. The vote was a scanty 44 to 41 in favor of shelving the measure.

Dr. Frank Stanton, president of CBS, declared that this "rejection of a previous overwhelming affirmative vote by both the House and Senate represents a disturbing step backward in the progressive effort toward a better-informed electorate."

If the debates had been telecast the three networks would have been making time available worth a total of about three-quarters of a million dollars an hour, assuming the show would have been scheduled in prime time. Average cost of a 60-minute show on ABC in prime time is \$231,500. On CBS it's \$252,300 and NBC's charge would be \$237,700.

## Pooled Coverage To Include Congressional Races

**New York**—While three networks compete for their share of the convention and election ratings pie, there is a high level of behind-the-scenes cooperation. Latest development in pooled election night coverage is its expansion to include reporting of the votes in the 435 congressional races slated for Nov. 4.

Initially, Network Election Service, consisting of the three networks and two major news services, planned to cover only the presidential, gubernatorial and senatorial races in the 50 states and District of Columbia. Expansion to include congressional battles brings total coverage of races by NES to 547.

With its pooled arrangement

NES will have more than 150 thousand persons in action on election night: 135 thousand reporters in the field, plus 15 thousand editors, tabulators and supervisors. It was pointed out that there are about 177 thousand election precincts in the United States, and an NES reporter will be assigned to each of most of the districts.

Purpose of the network pooling of results was to eliminate possible viewer confusion and insure faster, more accurate and uniform returns on election night.

Despite the pool, all three networks will provide their own analysis of returns (computer and otherwise).

# Number of U.S. Tv Homes Up 1.3 Million

New York — With California leading the field, and New York a close second, the total number of television homes in the United States has reached 51,733,200 — an increase of 1,300,100 during the past year. According to the American Research Bureau, this means a 91 percent tv penetration.

ARB's up-dated figures show California in the number one position with an estimated 5,278,900 tv homes.

New York state is close behind with 5,223,900 homes. In terms of penetration, Rhode Island and New Jersey dominate with 96 percent.

California and New York also outstripped all other states in the total number of new tv homes with 177,900 and 177,500 respectively.

State with the fewest number of tv homes is Wyoming (93,800), and Mississippi has the lowest estimated penetration with 75 percent.

ARB's comparison between the growth of U.S. households and the growth of U.S. tv homes showed tv outpacing households by 524,500. However, ARB reports that this is due in part to the greater growth rate of tv homes over new households in such areas as the South Atlantic and East South Central census regions.

## Favor Broadcaster for NAB Post

Indianapolis — While the NAB's special committee is looking into the matter of a successor to LeRoy Collins, former president who left the organization for a top civil rights post, Indiana's broadcasters have made their views known. A poll of members of the Indiana Broadcasters Assn. revealed that 27 (44 percent of those voting) favored a broadcaster for the post.

Nineteen members (31 percent) preferred a well-known public figure with wide governmental contacts and a nationally recognized name to head the NAB. Also, two of those voting for a public figure specified that the candidate should have had "previous broadcast contacts" or have a "sympathy toward broadcasters a la Judge Miller."

Four of the Hoosier broadcasters voted for a broadcast attorney and three indicated they would like to see a member of the NAB staff promoted to the top spot. One broadcaster pin-pointed it to the extent that he felt the new NAB president should be a "man with previous broadcast experience and who has been, or is now, in the U.S. Senate or House of Representative."

One IBA member declined to vote in any category, but wrote that the NAB needed a man "knowledgeable concerning our industry and of the temperament that will not go over the heads of the membership to take our problems to the public."

Still another member, who voted for an experienced broadcaster, also suggested that the NAB president be selected yearly from the membership, following the pattern of the U.S. Chamber of Commerce.

The NAB has been soliciting

suggestions from its members. This material will be considered by the special presidential selection committee when it begins its deliberations after Labor Day.

ARB TELEVISION HOMES ESTIMATES

State	Sept. 1963	Sept. 1964	Total Increase	1964 % Penetration
Alabama	740,000	756,800	16,800	83
Arizona	372,000	394,800	22,800	87
Arkansas	442,800	464,700	21,900	84
California	5,101,000	5,278,900	177,900	93
Colorado	515,000	545,300	30,300	90
Connecticut	756,600	767,700	11,100	95
Delaware	126,500	129,600	3,100	93
District of Columbia	221,800	235,000	13,200	88
Florida	1,539,600	1,616,200	76,600	88
Georgia	945,500	976,700	31,200	86
Hawaii	144,700	151,500	6,800	87
Idaho	184,300	191,200	6,900	90
Illinois	2,941,800	2,979,800	38,000	93
Indiana	1,312,300	1,327,400	15,100	93
Iowa	786,400	795,900	9,500	93
Kansas	622,200	633,100	10,900	91
Kentucky	724,000	740,600	16,600	84
Louisiana	807,800	830,700	22,900	88
Maine	272,900	276,600	3,700	94
Maryland	853,100	872,600	19,500	94
Massachusetts	1,502,000	1,518,000	16,000	95
Michigan	2,181,000	2,221,300	40,300	95
Minnesota	929,400	943,800	14,400	92
Mississippi	433,600	457,700	24,100	75
Missouri	1,246,900	1,268,300	21,400	90
Montana	179,800	184,800	5,000	85
Nebraska	416,900	424,000	7,100	92
Nevada	100,600	104,800	4,200	89
New Hampshire	176,800	179,600	2,800	94
New Jersey	1,838,600	1,868,100	29,500	96
New Mexico	231,600	239,400	7,800	86
New York	5,046,400	5,223,900	177,500	93
North Carolina	1,068,500	1,093,100	24,600	86
North Dakota	158,700	163,500	4,800	91
Ohio	2,826,000	2,851,700	25,700	94
Oklahoma	692,900	710,900	18,000	90
Oregon	527,500	542,500	15,000	90
Pennsylvania	3,202,000	3,243,500	41,500	94
Rhode Island	252,000	258,000	6,000	96
South Carolina	504,800	528,400	23,600	84
South Dakota	181,100	191,500	10,400	90
Tennessee	876,000	904,600	28,600	86
Texas	2,621,800	2,710,800	89,000	89
Utah	243,100	251,100	8,000	92
Vermont	103,400	106,200	2,800	92
Virginia	979,800	1,026,500	46,700	87
Washington	865,200	898,400	33,200	92
West Virginia	434,700	437,400	2,700	88
Wisconsin	1,111,400	1,122,500	11,100	94
Wyoming	89,800	93,800	4,000	85
<b>TOTAL</b>	<b>50,433,100</b>	<b>51,733,200</b>	<b>1,300,100</b>	<b>91</b>

## Sarnoff Offers 'Meet the Press' For LBJ-Goldwater Appearances

**New York** — On the heels of the Senate shelving of the equal time waiver, Robert W. Sarnoff, NBC board chairman, invited both President Lyndon B. Johnson and Sen. Barry Goldwater to appear in a series of full-hour *Meet the Press* programs.

In his telegram to the two men, Sarnoff proposed a total of six broadcasts — four for the presidential candidates, and two for the vice presidential candidates. "These could be joint appearances," Sarnoff pointed out, or if the two major

candidates preferred, "the hour broadcast could be divided into two half-hour segments, with one candidate appearing individually in one half-hour segment and the other appearing individually in the adjacent half-hour segment, the order of appearance to rotate weekly."

The NBC head added that "each program could range over the various issues, or if the candidates preferred, a broad area could be agreed upon by them in advance as the general subject of questions for each particular broadcast."

Sarnoff said in his telegram that "under the present law one of the few opportunities remaining for such appearances is NBC's long-established *Meet the Press* which is exempt from the equal time requirement as a bona fide news interview program."

As this section of SPONSOR went to press, there had been no comment from the White House or Sen. Goldwater.

### WYNR Shifts from Negro Programming to All-News

**Chicago** — Acting on the promise that Chicago's Negro market is more than adequately served by radio, WYNR plans a shift to an all-news operation beginning Sept. 3. At the same time, the station will change its call letters to W-NUS.

A spokesman for the McLendon station pointed out that in the two years of its operation Negro programming in Chicago had jumped from 300 to about 600 hours a week, and that two additional Negro-oriented stations had entered the market, bringing the total to eight (see SPONSOR, Aug. 17).

The all-news format is borrowed from XTRA Tijuana, Mexico, which programs around-the-clock 15-minute newscasts. McLendon has the sales rights to XTRA.

WYNR thinking is that since Chicago has no outlet featuring all-news, and since Negro programming has reached a saturation point, the move to the XTRA formula is a sound one.

The station will retain its present manager, Jaek Fielder, and its news director, Larry Webb, while developing a news staff of about 25 reporters to cope with the format.

### Metromedia Refinances to Tune of \$55 Million

**New York** — Although a company spokesman emphasized that no immediate buys are in the offing, Metromedia, Inc., will be in an advantageous position to acquire new properties as a result of its new \$55 million refinancing program.

In essence, the program substantially reduces the amount of interest the already diversified company will be paying and increases the company's line of credit with a group of banks to \$30 million.

According to the announcement, \$15 million new 5.5 percent, 20-year senior notes and \$10 million new 5 percent, 15-year subordinated (convertible) notes have been placed with institutional investors which presently hold most of the company's \$7 million outstanding

6.25 percent notes due 1971 and 1975 and \$7.5 million outstanding 5.75 percent notes due 1978. In addition, Metromedia's line of credit with banks has been increased to \$30 million until April 15, 1967, and on or before that date, all or any part of such amount may be funded into a five-year term loan.

Proceeds of the \$25 million new notes will be used to retire the \$14.5 million outstanding notes, \$5 million bank loans and other long-term debts totaling \$3.5 million.

The new subordinated notes will be convertible, after the first year, at \$40 a share for four years, at \$45 a share for the following three years, and thereafter until 1975 at \$50 a share.

### Radio-Tv Holdings Account for LBJ Income Rise

**Washington** — An audit of the property and liquid assets of President Johnson and his immediate family indicates that their wealth is slightly less than \$3.5 million, about four times what it was 10 years ago. Bulk of the increase has been attributed to earnings of radio and tv properties owned by Mrs. Johnson and their two daughters.

Radio-tv holdings take the form of the Texas Broadcasting Corp. which owns and operates the only

tv station in Austin, Tex., plus a radio station. The company also has interests in radio and tv stations in Waco, Bryan and Victoria, Tex., and Ardmore, Okla. Since Mrs. Johnson made her initial \$24,850 investment in 1943, undistributed earnings of the corporation have reached the \$3.3 million mark.

The accounting was made by Haskin & Sells and was released with the authorization of the White House.

## GM miffed by Ford radio testimonials

Spot radio can now boast that the medium is so important it can set off a rumble between two of the Detroit giants, General Motors and Ford. The tempest came out of a couple stunts which Ford linked to the new car introductory schedule which it had placed through JWT three weeks ago. One stunt called for station personalities connected with the schedule to come to Detroit and drive a new Ford car so that they could give an intimate testimonial for the product. The other stunt involved a contest for the best taped testimonial, with the winner among the station personalities getting a new Ford car. General Motors cracked into this idyll as the Chevrolet Div. started lining up its own fall schedules. Chevrolet was to avoid placing spots with any program presided over by a personality mixed up in the Ford testimonials. General Motors carried the taboo several steps farther. The same thing applied to all GM car lines. Ford's retort: What General Motors did was GM's business, but nobody was going to spoil its testimonial idea. Some of the stations, however, have shied away from the contest. They're afraid that the personality might go overboard in his Ford enthusiasm.

## Shulton scuttles barter for spot-radio

Shulton has quit the ranks of the time barter brigade and will exchange cash for its pre-Christmas spot radio campaign in behalf of its Old Spice line. The schedule will be for 11 weeks, starting in mid-September. The emphasis will be on weekends. The swing from barter comes in the wake of a series of Wesley Associates (the Shulton agency) mergers and a raft of personnel changes. Wesley now bills between \$10 and \$11 million, with Cal McCarthy as the new president.

## Networks jockey for Ohio clearances

The tv affiliate pot is boiling on a couple burners in Ohio. Maneuvers that could materially affect program clearances this fall: (1) NBC-TV's arranging for the placement of 13 hours of nighttime programming on CBS-TV's daytime primary affiliate, WHIO-TV, (2) NBC-TV's inducement to the Storer group in regard to converting WSPD-

TV Toledo to an NBC-TV primary affiliate when the station's contract expires with ABC-TV this fall. WSPD-TV became a primary of ABC-TV five years ago when WTOL-TV became the second station in the Toledo market and a CBS-TV primary affiliate.

## Del Monte finds air media kinship

You can never tell when an old line will snap out of its shell, recognize the true dimensions of air media selling and start on a product line diversification spree. It's happening to California Packing, renowned for its Del Monte label. This slumbering demi-giant, for years a source of frustration to the sellers of air media, has been content with the status quo in market share and allegiance toward print. This attitude cracked somewhat in 1963, at least to the extent of according tv 24 percent of California Packing's budget. In the past few weeks the dam has really been breaking, if only with a slowly but surely widening gap toward spot radio. The Del Monte label has been bestowed on a new line of fruit drinks. The testing so far has been confined to the five top markets in California and two Arizona cities. But the thing about the campaign—coming through Campbell-Ewald—that stands out, is the intensive use of air media, with radio getting the edge.

## NBC silent to CBS on clients' products

CBS-TV research last week experienced a does-Macy's-tell-Gimbel's encounter with NBC-TV. It had to do with a quest for cooperation in a study CBS-TV had in the works on daytime network tv vs. magazines. CBS-TV wanted a list of the products which would be advertised on NBC-TV daytime this fall. NBC-TV's response was: sorry, can't do. The reasons: (a) it's NBC-TV policy not to let out such advance information to anybody, (b) who knows but what the list might be used for competitive sales purposes. As for the CBS-TV project itself, it's to demonstrate that daytime tv is cheaper and more effective as a selling medium to housewives than women's magazines. One thing that can be expected to be cited in the CBS-TV study: the network has in the soap opera, *As the World Turns*, an average daily audience that's equal to, if not bigger than,

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

the circulation of the queen of the women's group, *Good Housekeeping*. The network hasn't done one of these print comparison jobs in several years. It dominates in daytime ratings, but, apparently, it doesn't want to rest on its oars as far as other media are concerned.

## Plan for 'instant' farm events

What could turn out to be quite a coup for farm radio stations is the program sponsorship idea that an important user of that medium has under consideration. The sponsor of the idea is a chemical company with a wide range of farm-oriented products. The plan: underwriting on a package basis anywhere from 15 to 20 special agricultural events that a station has scheduled for broadcast for the coming year or so. A flat sum of money would be budgeted each station for the package. The concept smacks somewhat of the 'instant news' arrangement between Gulf Oil and NBC-TV. Incidentally, the chemical company's regular spot radio schedule would not be impaired by the expenditure for the program packages.

## CBS strikes out in music empire 'bid'

Baseball (the New York Yankees) hasn't been the only cynosure of CBS' major investment activity. It made a reputed feeler bid of \$13 million for the Dreyfus Bros.-Chappell & Co. music publishing empire. The offer was turned down by the surviving brother, Louis, who resides in London and is about 90. The Chappell combine, which publishes, among other greats, George Gershwin, Jerome Kern, Cole Porter, the team of DeSylva, Brown & Henderson, ranks as perhaps the largest entity in its field. The acquisition by the CBS organization might also had a lot of intra-trade and legal repercussions.

## Automotives lay ground for escape

Agencies for the big three automotives are pushing the word around among radio reps that it is hoped their stations won't hold them to contracts in the event of a factory strike. The only automaker that's putting a void-in-case-of-strike

stamp on spot contracts is American Motors (Rambler).

## Volvo joins car chorus via spot radio

The imported Volvo will be in there among the U.S. automotives this fall in spot radio when they chant about their 1965 lines. Volvo's buying a raft of top markets. Schedules will be for six weeks, starting Sept. 7. Carl Ally is the agency.

## Republican budget switch postscript

Pertinent postscript to the switch of the Republican National Committee's account from Leo Burnett to Erwin Wasey, Ruthrauff & Ryan: Richard (Lou) Guylay, new public relations-advertising director of the committee, came directly from the presidency of Tom Deegan Associates, which was bought by Interpublic about a year and a half ago. EWR&R is part of Interpublic.

## Ritual goes with agency promotions

Changes in top level management have a set ritual among ad agencies. The ritual is to make sure that clients have not only been advised of the proposed change but that it has received their blessing. Hence the weeks of delay of the announcement of this musical chair bit at DCS&S: John Rockwell from executive vice president to president and William Steers from president to chairman of the board. The prime account in this particular ritual: Bristol-Myers. Rockwell will join the circle of agency presidents who are still in their 30's—like Dave McCall at LaRoche and Jim Harvey at Richard K. Manoff.

## SRA back on print traffic confusion

An old problem involving traffic channels between agencies and tv stations has reared its head again and the trade practices committee of the Station Representatives Assn. is trying to do something about it. The problem: maintaining a set of shipping procedures that will prevent commercial prints from going astray and thereby cause a film or tape to miss its scheduled broadcast. The

SRA thought it had the situation licked when about three years ago it circulated a booklet of shipping and receiving instructions among agencies and stations. In the interim most recipients of the booklet have quit or moved to other jobs. The confusion has been compounded by the fact that since then there's been an appreciable increase in the number of prints sent out by the major spot users. Also in the meantime the "operations desk," a device suggested by the SRA as a means of improving print traffic at the station, has in many cases gone by the board. The result has been much irritation for advertisers and inestimable loss for stations and reps. The SRA committee will probably update the booklet and then stage another campaign for cooperation at both ends of the line.

### First half tune-in tops 1963

Tv viewing took a hike in every time segment of the broadcast spectrum for the 1964 January-June span as compared to the year before. It was the first time since 1961 that the percentage of tune-in was better, in every time segment, than the previous year. In other words, every part of the day for the first half of '64 had a set-in-use edge over '63. Following is a January-June average tune-in comparison processed from the NTA reports:

TIME SEGMENT	1964		1963	
	SIU %	HOMES	SIU %	HOMES
7 a.m. - noon	13.4	6,874,000	12.9	6,420,000
Noon - 5 p.m.	25.1	12,880,000	24.2	12,050,000
5 p.m. - 7 p.m.	37.5	19,240,000	35.3	17,580,000
7 p.m. - 11 p.m.	56.3	28,880,000	55.2	27,490,000
11 p.m. - 1 a.m.	25.1	12,880,000	23.3	11,600,000

### Time's short for next ABC soaper

Time's growing short for ABC-TV, if it expects to make a fourth-quarter competitive splash out of the soap opera that's going into the 3:30-4 p.m. slot. It has three properties under consideration, one of them a Gene Burr package and another coming out of Screen Gems. A timely commentary on the current proliferation of daytime serials: it's one sector of tv programming where the younger generation is having an inordinately tough time crashing, by writers, directors, etc. The basic cause is that those who control the

packages demand lots of experience. They're not taking chances of flipping on the ratings. Odd as it may seem, Irna Phillips, the queen of the soap operas, is as adamant as the other packagers about securing themselves with tiptop producers and allied talent. Returning to the ABC-TV dilemma: it usually takes a couple months to stockpile ample scripts and for a shakedown cruise of an untried serial.

### ABC-TV bids for another serial chief

Looks as though ABC-TV daytime keeps on thinking about people who have been identified with P&G programming, closely or remotely, in the search for someone to head up the network's soap opera ambitions. The latest prospect approached by ABC-TV is Dick Numma at Compton. The post had been offered to Bob Short, P&G director of daytime programming, but he turned it down. Short has 17 years going for him at P&G in profit-sharing and other fringe benefits, not to mention an up-the-executive-line potential.

### Added sparks for fall rating spree

The ratings dust will fly thicker than ever this September-October, as far as the tv columnists are concerned. All three tv networks have subscribed to the national overnight Arbitron for the new season's burst of programs (last fall CBS-TV was the lone subscriber) and you can expect a rush to put the best ratings foot forward from all three sides. With the Nielsen reports joining the clamor after a brief interval, you can imagine how the boom-boom of figures will really mix up agencies and advertisers in trying to get a reading on their nighttime investments. It will be interesting to see what all this will mean for the sponsorship future of the marginal-rating shows. That is, on what basis advertisers will do their cancelling. There's a curious offshoot of ad agency activity during the initial reports for the new network season. That is, for those agencies with Wall Street investment houses as clients. Such agencies serve a twin purpose: (1) to furnish the investment experts with the ratings and (2) to interpret the ratings as to their likely significance to the income and stock value of, specifi-

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

cally, Columbia Broadcasting System, Inc. and AB-PT. It's Wall Street's annual participation in the ratings fandango.

## Nielsen gives more attention to color

Nielsen is making several audience-measuring services for its subscribers, effective in October. In addition to enlarging the sample in key markets it will: (1) increase the representation in color-set homes, (2) come up with more demographic information about two-set homes, (3) install a new type instantaneous service on the West Coast (the same as in New York). All this with no increase in the subscription rate.

## Top Brass guaranteed top security

Revlon's Top Brass is east and Bristol-Myers' Score is west and never the twain account groups shall meet at Grey. Revlon, in case you may have wondered about these competitive products being in the same shop, has assured itself against any leaks by total divorcement of its own group from all other groups in the agency. In essence, it's an agency within an agency. Only nodding acquaintanceship is permitted—not even lunches. That is, between people working on the Top Brass account and the Score group. That's how Grey insures top security.

## What's next from B-M to McC-M?

Madison Avenue sophisticates are reading the usual omens into Bristol-Myers' announcement that it's turning over some test products to McCann-Marschalk. Quite often such are the ploys that precede the transfer of a going brand or two from another agency. Now the guessing is: who's going to lose what to McCann-Marschalk? B-M started off its "test" alliance with Grey in a similar fashion. Next came Mum and at not too distant intervals there followed Score, some Groves and then the blockbuster, Bufferin. It's pretty well recognized that an agency doesn't make money on test products and that a client pushes the agency's nest with an established brand that will underwrite the agency's expense on the test assignments.

## Nielsen: towel for recordimeters?

Another Nielsen change in tv audience measurement is in the works. It's just a mechanical thing: the recordimeter in the company's local service—the clock that the diary-keepers were supposed to set at the start and end of a day's viewing. The clock goes on only when the set's in use, and is supposed to serve as a control check over diary entries. Every once in a while the clock lights up and buzzes to remind the viewer to get busy with the diary. But human laxity being what it is, the diary folk failed frequently to set the clock, hence a distorted relationship between the recording strip in the clock and what the diary said. Adjusting one to the other at the Nielsen plant became too much of a headache.

## Sad tale for Mad. Avenue dreamers

Are you one of those advertising men who dreams about retiring from the pressures of the business and buying himself a radio station to operate? Rod Erickson, who did it after he left Y&R, found it much more complicated and much less rewarding than he had anticipated. In fact, Erickson bought three stations. To bring it all down to the present, Erickson, who got back into his old field some months back as a Maxon vice president, has buried his own dream. He's disposing of his Syracuse station to Jerry Arthur and his group, subject to FCC approval, and turning over his St. Louis and St. Charles, Mo., stations to John Esau, of Programmatic, Inc., as operator.

## Gillette hopes to recover blade share

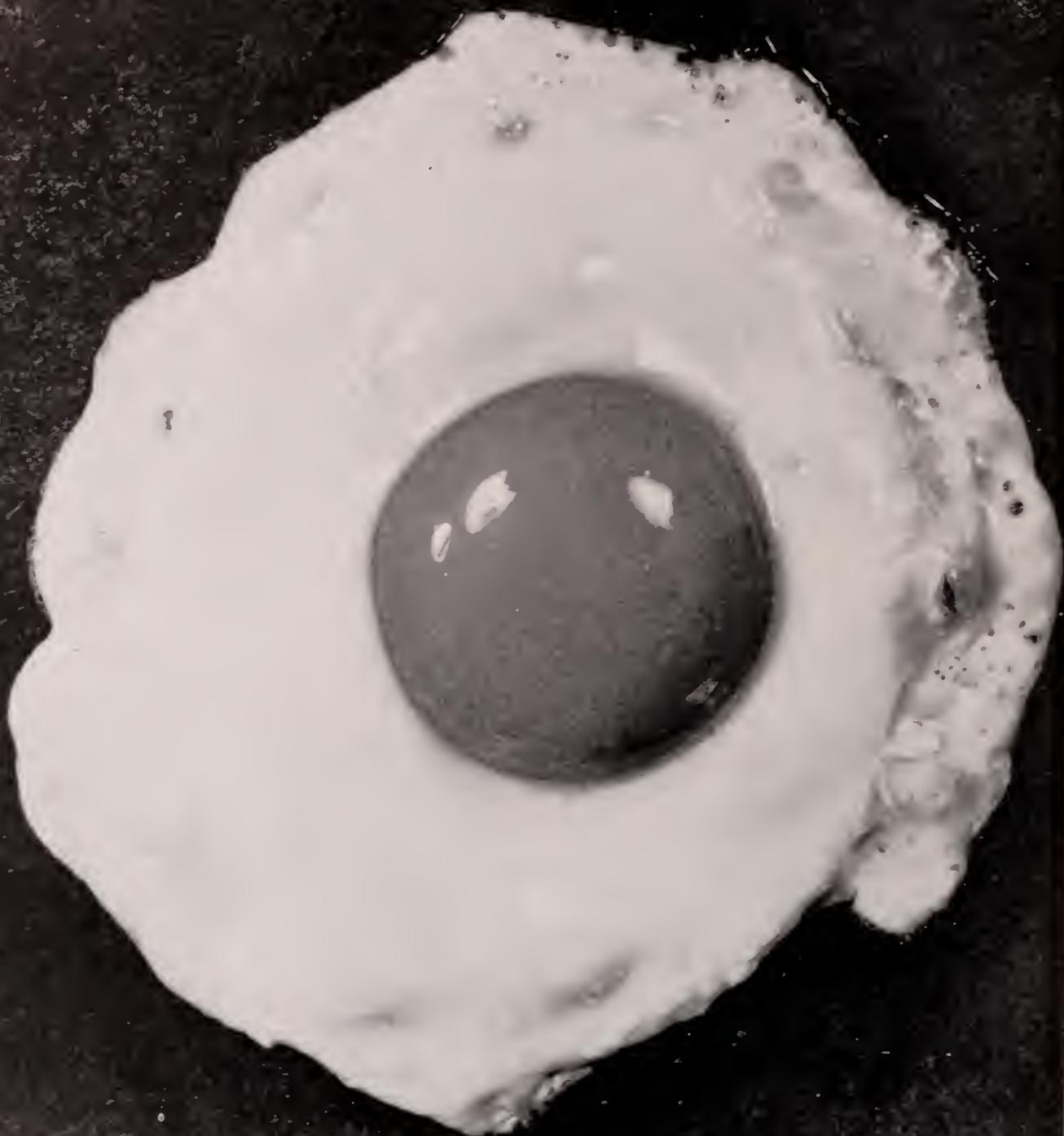
Gillette expects to recover its 70 percent share of the razor blade market by the end of the year, but meanwhile it's brooding over the way steel blade advertising has painted the industry into a corner by going overboard on anti-obsolence. It is too late, Gillette's convinced, to drop the numbers-of-shaves gambit. The dollar sales will go up but unit volume and profits will move in the opposite direction. The advertising side of the coin: budget levels will have to be maintained by all the competition to keep the shares of market from fading.

*One gift works many wonders  
For children,  
For the handicapped,  
For distressed families,  
For the sick, the aged,  
For our community,  
For our country. For you.  
Give the United Way.*

We are all brothers. We are all one family. When trouble strikes one of us, we are all diminished. The neglected baby, the homeless grandmother, the crippled father, the teen-ager in trouble; teachers, doctors, nurses, volunteer work-

ers, counsellors—we must join with them; for they are our family. Each year, through the United Way campaign, you can fulfill your responsibility to your family; to yourself. You can renew yourself by giving. Please give generously.





## **CHARLOTTE IS AN EGG**

Metro Charlotte is just the yolk. You get the whole egg — a market 75 miles in diameter — when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, WBT's 50,000 watt signal delivers Charlotte PLUS . . . a market of more than TWO MILLION PEOPLE with \$2½ BILLION in buying power. Your BLAIR man has the WBT story. Egg him on about it!

**WBT RADIO  
CHARLOTTE**

Jefferson Standard Broadcasting Company

## Speeding up spot

By summarizing U.S. market and cost data into one booklet, CBS Television Stations offers a way to estimate spot television campaigns and costs—quickly and easily

**P**roblem: A hair- tonic manufacturer's sales are low in the Middle Atlantic states, although industry sales for all other brands are very good there. To raise his sales to industry level, he wants to beef up advertising pressure by means of tv spots in that region. About how much will it cost him?

*Answer:* He can buy six prime-

time 20s in 14 Middle Atlantic markets\* for \$4264 each or a total of about \$25,584 per week.

To get that answer, however, he first must determine:

Which states, exactly, comprise the Middle Atlantic?

How many television markets are included in the over-all region?

How much tv coverage does each market offer?

Finally, what's the approximate cost in each market for typical commercial units — daytime minutes, prime-time 20s, minutes in fringe or late evening time?

Just where is an advertiser going to find all that out in a hurry?

Now the answer is simple: by looking in the *Spot Television Planning Guide*, recently published by CBS Television Stations national sales. The guide is a one-source reference to markets and spot costs, computed on a conservative basis. With one quick glance at his marketing target, the advertiser can come up with a rule-of-thumb estimate that, keyed to the leading station in each market, will tend to give him the maximum charge to expect.

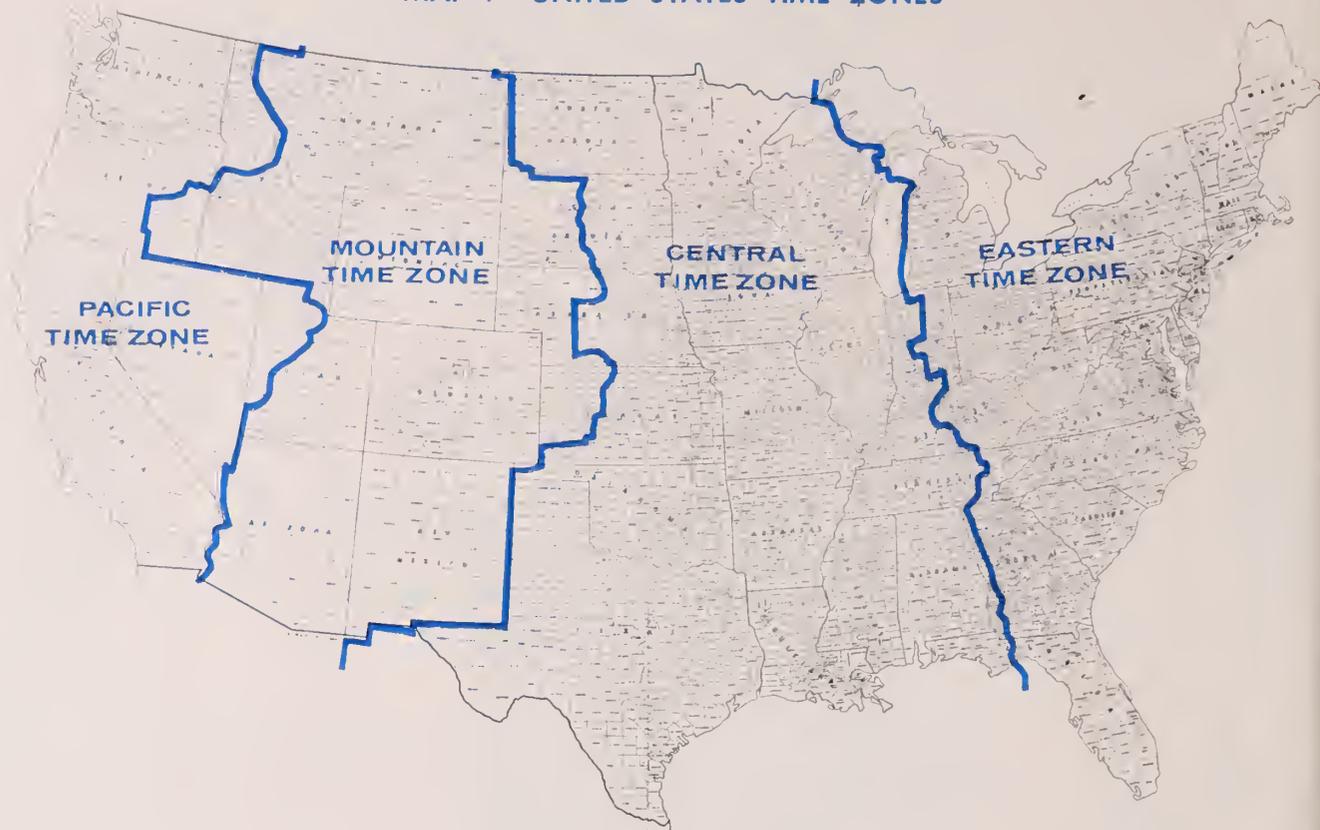
The way the guide is set up reflects the flexibility of the tv spot

Checking statistics are these CBS Television Stations division people (from left) Dick Kaplan, assistant director of research; Bruce Bryant, vice president of division and general manager of CTS national sales; Al Miranda, director of client relations, CTS national sales.



\* Philadelphia, Washington, Baltimore, Boston, Albany-Schenectady City, Syracuse, Lancaster-Harrisburg, York, Wilkes-Barre-Schuylkill, Lancaster-Altoona, Rochester, Binghamton, Utica-Rensselaer, Watertown-Corinth and Buffalo, among other areas in each of the 14 markets.

## MAP I — UNITED STATES TIME ZONES



medium and the interrelationships of its various factors. Thus, it provides a composite picture of the medium, relating all factors — cost, coverage and markets — so that they can be used in planning a campaign. Combining all such data into one easy-to-use brochure performs an obviously important, time-saving service.

And advertisers know it.

Colgate-Palmolive's spot tv coordinator Richard Moore says

frankly that they've found the guide "a most useful addition" to their media-planning sources.

A Christmas gift in midsummer, that's what agency people say: McCann-Erickson's broadcast supervisor, John P. Curran, reports that the guide can "well be called a Christmas gift in June by all media people involved in spot tv planning."

Adds the media director of Guild, Bascom & Bonfigli's New York office, Desmond O'Neill: "It pro-

vides a wealth of information in one place for quick reference. It certainly does help simplify the planning of a spot television campaign."

The *Spot Television Planning Guide* is, as they say, neat but unassuming.

It's a paper-bound, 65-page booklet measuring 8½ by 11 inches. In its small compass is included an ocean of facts, however, and in this ocean the fishing is fun.

**TABLE 1 — TYPICAL MARKET AREAS**

		Viewing Area (000)	Dominant Area (000)	% US
<b>AREA 9</b>				
11	St. Louis, Mo.	912.7	748.2	1.48
76	Hrisbg, Ill./Pduch, Ky./Cp. Grdeau, Mo.	449.9	182.8	0.36
109	Quincy, Ill./Hannibal, Mo.	209.8	110.1	0.22
110	Springfield, Mo.	228.7	109.9	0.22
115	Columbia/Jefferson City, Mo.	210.7	103.1	0.21
	<b>TOTAL</b>		<b>1,254.1</b>	<b>2.49%</b>
<b>AREA 15</b>				
6	Detroit, Mich.	1,608.7	1,218.4	2.42
49	Flint/Saginaw/Bay City, Mich.	462.4	264.8	0.52
55	Toledo, Ohio	626.1	254.8	0.51
88	Lansing/Onandaga, Mich.	753.8	143.8	0.29
93	Fort Wayne, Ind.	262.7	136.1	0.27
180	Lima, Ohio	91.8	29.2	0.06
	<b>TOTAL</b>		<b>2,047.1</b>	<b>4.07%</b>

MAP II — NIELSEN TEST AREAS



The key to the guide is easy; it's divided into three main sections, according to the way markets are listed:

**In Section I, markets are listed by rank** — from the first to the 216th. Altogether, these 216 markets provide total U.S. unduplicated tv coverage. And since they are printed in descending order in 10-unit increments, they are arranged so that totals for the top 10, top 30, top 60 — or the to-

tal U.S. — can be rapidly developed.

For example, a pen manufacturer may feel it's most important to cover most of the United States with a pre-Christmas spot tv campaign, but wonders if he can afford it for, say, the top 100 markets.

There are still other uses to which the guide can be put:

• *For helping the advertiser who wants to try a test campaign in a*

*limited area.* Consider the California manufacturer of swim suits who wants to dip his toe into spot tv and see how it works for him. It's important that he be able to restrict the effort to a limited area where he can best measure the affect on his sales.

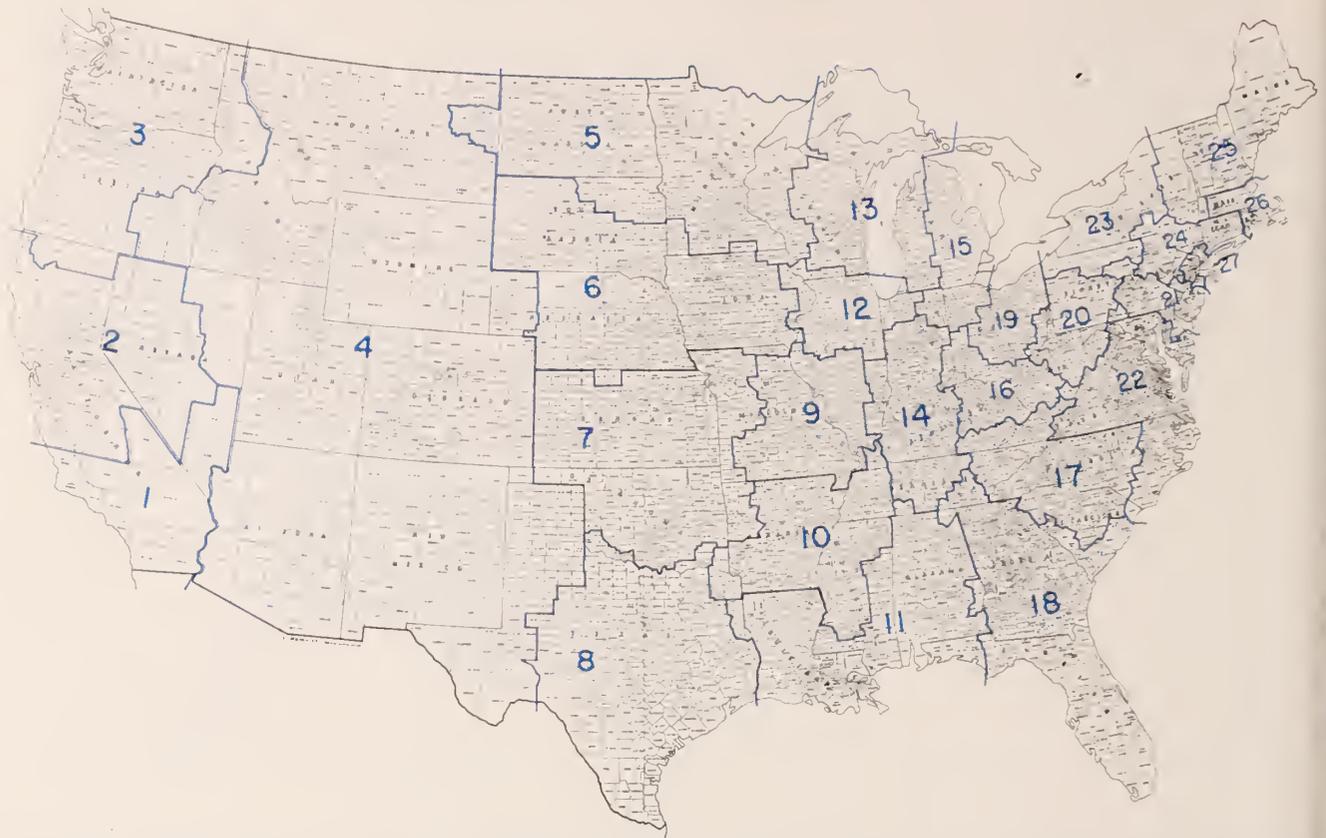
As a result, he decides on a limited campaign on the west coast (Nielsen Test Area 1 in Section II) and, thanks to the guide, finds he can cover that area, plus Ha-

COST PER ANNOUNCEMENT

Daytime Minutes		Prime Time 20's		Fringe Minutes		Late Minutes		RANK
6 per week	12 per week	3 per week	6 per week	6 per week	12 per week	6 per week	12 per week	
\$ 205	\$ 150	\$ 395	\$ 395	\$ 340	\$ 340	\$ 225	\$ 225	11
45	44	114	108	100	100	45	44	76
43	38	63	60	64	56	43	38	109
36	32	75	66	99	85	36	32	110
20	18	57	53	33	30	33	30	115
\$ 349	\$ 282	\$ 704	\$ 682	\$ 636	\$ 611	\$ 382	\$ 369	
\$ 200	\$ 180	\$ 900	\$ 750	\$ 650	\$ 650	\$ 231	\$ 200	6
75	66	225	203	168	138	75	66	49
105	90	280	260	225	210	60	50	55
80	80	200	180	189	179	60	60	88
55	45	110	100	76	68	48	46	93
20	19	38	36	36	34	27	26	180
\$ 535	\$ 480	\$1,753	\$1,529	\$1,344	\$1,279	\$ 501	\$ 448	

—From the GUIDE

MAP III — NIELSEN TERRITORIES



wain, with six daytime minutes a week on six stations for a total of \$4224. He signs for four weeks.

• To help a sponsor bolster a network effort which gets good ratings nationally but doesn't provide a comparable level of weight in the Southeast. Thus, an auto-accessories advertiser, whose network programs pull only a 16 in the South, quickly learns from the guide that he can buy three prime 20s a week on 48 stations there for a total of \$18,819. That schedule would deliver almost 14 percent of total U.S.

households or access to more than seven million tv homes — all in the area where he wants to bolster sales.

Normally, any advertiser planning to use spot tv is compelled to go to a variety of sources for information regarding:

(1) His frame of reference — i.e., the geographical boundaries of the area in which he's interested.

To find them, he could probably use any reasonably detailed and accurate map. Nevertheless, he has no assurance whatsoever that what he

calls the "Middle Atlantic states" in ordering a spot campaign will be exactly the same "Middle Atlantic states" that his research firm uses as a sample base to test audience results.

(2) All originating tv markets within that area, any of which could be used in his campaign. In short, just what does the territory (once it's defined) include by way of television?

To find that, he would probably check such standard and authoritative sources as ARB's Tele-

TABLE II — TYPICAL TERRITORIAL LISTING

RANK	TERRITORY	Credited TV Homes		
		Viewing Area (000)	Dominant Area (000)	% US
	NEW ENGLAND			
5	Boston, Mass./Manchester, N. H.	1,864.4	1,445.4	2.86%
22	Hartford/New Haven/New Britain, Conn.	1,488.1	485.4	0.96
41	Providence, R. I.	1,686.8	324.0	0.64
75	Portland, Me./Mt. Washington, N.H.	498.0	188.4	0.37
78	Springfield/Holyoke/Greenfield, Mass.	420.4	169.9	0.34
91	Burlington, Vt./Plattsburgh, N. Y.	232.2	141.0	0.28
132	Bangor, Me.	138.1	83.7	0.16
187	Presque Isle, Me.	24.6	24.6	0.05
	<b>TOTAL</b>		<b>2,862.4</b>	<b>5.66%</b>

vision Market Analysis and Television Market Digest, various reports published by A. C. Nielsen Co. and others.

(3) The importance of these tv markets or how much coverage each provides, not only of its immediate area but also of the U.S.

To find that, the advertiser's staff would have to search through various other reports, especially those published by the American Research Bureau and the Nielsen Co.

(4) A common-sense estimate of the likely cost of such a campaign. A prudent advertiser clearly would want to compare costs of the various forms that spot campaigns could take.

To find that, his staff would undoubtedly resort to any or all of these accepted authorities: Standard Rate and Data Service's *Spot Television Rates and Data*, TvB's *Selectroniscope*, BBDO's *Audience Coverage and Cost Guide*, The Katz Agency's *Spot Television Advertising Cost Summary*.

"Our guide isn't intended as a substitute for all data in such standard references," says Dick Kaplan, CBS Television Stations division assistant director of research, who steered the project through its 10-month preparation. "Instead, we're presenting in one place a very reliable summary of their contents — enough to deliver a highly dependable estimate of final costs."

In short, the guide is a planning tool, not an accountant's bill.

Note, however, that the selection of a station — or stations — within each market is yet another necessary step and one that the CBS-

prepared guide leaves to the option of media experts within the sponsor's agency.

And they are the very people who cheer the arrival of such a reference work.

Says one, "It allows me to come up with *quick* estimates; they used to require a lot more time to develop . . ."

Adds another, "We plan to use it in our advertising classes."

And the third puts his evaluation in the most basic form of compliment: "Could our agency get more copies?"

By looking in Section I of the *Spot Television Planning Guide* he'll learn not only which markets make up the top 100, but he'll also be able to match and compare costs. Figuring on the basis of six announcements a week in 100 cities, he'd find that daytime minutes would total \$64,188 per week; prime 20s, \$183,588; fringe minutes, \$151,320; late minutes, \$77,574 (see Map I). These top 100 markets would give him unduplicated access to nearly 44 million tv homes or more than 87 percent of total United States television households.

**In Section II, markets are listed according to Nielsen Test Areas.** These 27 sections were set up by the ratings firm for market-testing purposes (see Map II). Thus, they are small regions in which an advertiser can get an index of consumer sales for the complete area, for a section of that area only or for just one market within that area, according to his particular needs. And the flexibility of spot

tv obviously allows placements to match specific marketing tests.

Similarly, the guide allows quick estimates of such tv cost and coverage levels.

For example, a hand-soap manufacturer has tested a new brand in and around Chicago (Nielsen's Test Area 12), only to find his product is a real hit. It's ripe and ready for further distribution. As his first step toward regional distribution, the manufacturer decides to expand his market into states around that first test area. As advertising support to speed distribution, he wants to use spot tv. And he feels it should be a daytime effort, keyed to the housewife, his major customer.

He'll be able to estimate costs of such a tv campaign with speed merely by turning to Section II. There, he'll find that if he expands southwest around St. Louis (Nielsen Area 9, shown in Table I), six daytime minutes a week would cost about \$349 each for a total of \$2094. (That schedule would include the leading station in each of five regional markets: St. Louis, Harrisburg-Paducah, Quincy-Hannibal, Springfield (Mo.) and Columbia-Jefferson City.) If, however, he expands northeast toward Detroit (Nielsen Area 15, shown in Table I), six daytime minutes a week would cost \$535 each for the six principal tv markets, a total of \$3210 a week. (That schedule would include Detroit, Flint-Saginaw - Bay City, Toledo, Lansing-Onandaga, Ft. Wayne, Lima.) Partly for advertising reasons, he decides on the move southwest.

### COST PER ANNOUNCEMENT

Daytime Minutes		Prime Time 20's		Fringe Minutes		Late Minutes		RANK
6 per week	12 per week	3 per week	6 per week	6 per week	12 per week	6 per week	12 per week	
\$ 265	\$ 206	\$ 900	\$ 900	\$1,000	\$1,000	\$ 312	\$ 312	5
188	163	450	450	338	293	180	180	22
110	80	374	352	225	225	110	80	41
60	35	112	98	125	120	40	35	75
57	54	140	133	114	108	86	81	78
46	42	115	115	104	101	29	26	91
25	21	70	70	75	71	21	18	132
11	9	38	38	38	36	11	9	187
<b>\$ 762</b>	<b>\$ 610</b>	<b>\$2,199</b>	<b>\$2,156</b>	<b>\$2,019</b>	<b>\$1,954</b>	<b>\$ 789</b>	<b>\$ 741</b>	

—From the GUIDE

In Section III markets are listed according to Nielsen Territories (see Map III). These are the seven major geographical regions (plus the two metropolitan areas of New York and Chicago) on which Nielsen bases its food and drug industry retail index or report of sales data. These same territories, reduced to five, also serve as the basis of Nielsen's national tv ratings.\*

Section III would prove useful to the regional manufacturer of detergents whose primary market is New England. A competitor, however, has forced distribution of his Brand B detergent into the New England area. To protect its franchise, the first company needs the additional advertising pressure that comes only from incessant repetition. As a result, it reaches for a saturation spot campaign throughout New England. What will it cost?

\* *The Middle Atlantic and New England Territories are united into one that also includes Metro New York; the Southwest and Southeast are united into another; Metropolitan Chicago is incorporated into the East Central territory.*

The guide indicates that such a company could get 12 daytime minutes weekly (on eight key stations throughout New England) for \$610 each or a total of \$7320 a week. On the same stations, 12 fringe minutes can be added for \$1954 each — a total of \$23,448 a week. Together, these buys would deliver 192 spots a week for about \$30,000.

That's a lot of advertising for a regional manufacturer, but the board of directors, to whom the

final decision is carried, gives the green light. It's worth it, they feel, to keep competition out of their home grounds. In fact, they earmark another \$5000 a week just in case. For that amount, they can add another six late minutes per week, if needed. But with this volley, their advertising manager advises them, the campaign needn't run longer than those few weeks during which the competitor's status is being determined.

Previously, there had been no single source that would relate all references for developing a spot plan and evaluating its costs in a hurry, says Bruce R. Bryant, vice president of the CBS Television Stations division and general manager of national sales for CBS-owned television stations (CTS). "What this guide does is 'computerize' all such paperwork for the brand manager, the account executive or the media chief, delivering answers in a few minutes that could otherwise take hours, if not days, to determine."

Through Al Miranda, director of client relations, the *Spot Television Planning Guide* is being sent to approximately 1000 key advertisers. It'll also be distributed to agencies through National Sales' regional offices.

The guide was developed by the Sales Promotion and Research Department in collaboration with the Client Relations Department. Bill Hohmann, director of sales promotion and research for CTS national sales, supervised the department that worked with Kaplan. ♦



Layouts of the "Spot Television Planning Guide" are approved by (from left): Kaplan, Bill Hohmann, director of sales promotion and research for CTS national sales, Miranda and Bryant.

Today, one-third of the nation's tv and radio stations broadcast their own editorials. Should they receive special consideration in media plans and buys?

■ At the recent Arden House Conference on Broadcast Editorializing, one of the guests was a bespectacled Ph.D. student from a Brooklyn University who professed to know more about the subject than all the rest of us put together.

This hot-eyed young man was writing his doctoral thesis on radio and tv editorials, and he declared that his researches proved conclusively that broadcasters began to editorialize only when it was proved they could make an extra buck by doing so.

Frankly, I doubt such an assumption and so did most of the station men, lawyers, government officials and Columbia journalism professors assembled at Harriman.

If there is any provable connection between broadcast editorializing and higher station profits, I've yet to find it, and talks with many broadcasters over a number of years convince me that expectation of greater sales is one of the least important reasons for their assuming the editorial role.

I suspect that our Brooklyn friend was merely indulging in that dark, brooding over-simplification — so common in the very young, the very emotional and the very academic — about the motivations of individual business men in our private enterprise system.

Business men, and particularly broadcasters, engage in many activities only remotely connected with profits (and sometimes at the expense of profits) and I myself believe that personal pride, social convictions, community interest and

# Editorializing— what it means to the advertiser

By John E. McMillin  
Broadcast and advertising consultant

long range station image building have more to do with the decision to editorialize than any immediate hope of pepping up the balance sheet.

But, whatever their reasons for engaging in it, should radio and tv stations which do editorialize receive special consideration from agencies and advertisers?

I believe they should. In fact I'm convinced that such questions as "Do you editorialize? How often? What about?" should be included in any thorough media study of station outlets.

I confess I can't back up this conviction with the kind of detailed documentation that would satisfy a BBDO computer or perhaps even a Ted Bates media supervisor, but there are certain facts which deserve attention.

Today, according to the latest and most reliable studies by NAB and TIO, approximately one third of the country's tv and radio stations are broadcasting their own editorials.

Of these, about half (one-sixth of total stations) editorialize regularly on a daily or weekly basis.

What we're really dealing with, therefore, is a relatively small group of some 90 tv and 700 radio stations whose commitment to editorializing is positive and continuing.

My contention is that these stations form a kind of broadcasting elite—a group which has a striking and demonstrably different approach to station operations than those outside it.

The essence of this approach is

active involvement in city, town and community life, and the fact that a station engages in regular editorializing is almost sure proof of this.

In the TIO study, for instance, it was found that 87 percent of time devoted to editorials is concerned with local subjects, and 59 percent of editorializing stations do local editorials exclusively.

To prepare such editorials requires more knowledge, more familiarity and greater involvement in community affairs than is needed in ordinary broadcast operations.

A second and probably more significant point concerns the character and personality of the editorializers themselves.

If you search out and study the stations which do the best, most effective editorial jobs, you will find, in almost every case, that practices and policies are set by one outstanding individual.

He may be an owner or manager. He may operate a group station or a single ownership outlet.

But almost invariably he is a man whose picture of himself, as a broadcaster and as a member of his community, is far higher than the average for the industry.

He is not content, for instance, to be merely a tired purveyor of recorded music or old movies or network programming.

He asks and demands, for himself and his station, a more important role than that. And his editorializing is reflection of this goal.

Such men, I believe, are bound to be more effective, not merely in their editorials but in every phase



Broadcast and advertising consultant John E. McMillin is a former editor of SPONSOR. His report, "New Voices in a Democracy: A Study of Tv Editorializing," was published recently under TIO sponsorship. Recently he addressed the second annual Broadcast Editorializing Conference at Arden House, Harriman, N.Y., on the subject, "Better Writing for Broadcast Editorials."

of broadcasting. They're the guys with drive and the guys with vision. And that is why I think their work should be watched and studied closely by agencies and advertisers.

The fact that a station editorializes may provide no clue to its ratings or demographic breakdowns. But it does tell you something important about station management and about its community approach.

And such factors, however intangible, should be considered in any media buy ♦

IMR's Dr. Dichter, in his new book, gives with some plain talk on consumer motivation



Dr. Ernest Dichter  
President,  
Institute for Motivational Research, Inc.  
Croton-on-the-Hudson, N.Y.

## What makes them buy?

■ A new book by Dr. Ernest Dichter, titled "Handbook of Consumer Motivations," was published last month by McGraw-Hill Book Co., New York (486 pages, \$10).

Dr. Dichter (Ph.D., University of Vienna) calls his book "a sort of contemporary cultural anthropology of modern man." Abstruse as the title and subject matter may appear, the book itself is quick, easy and rewarding reading.

An authority in consumer motivations, Dr. Dichter believes that most objects in our daily lives have souls of their own — and can influence our actions by their quality, appearance and subtle psychological features. His purpose is to look at these objects and see how they influence consumer desires and motivations.

Beginning with objects of primary meaning (food, clothing, shelter), he progresses to those associated with love (wedding rings, cosmetics), health (medicines and drugs), recreation (toys and sporting equip-

ment), fun (liquor, cigarets, candy) and, ultimately, objects that form social links (greeting cards, flowers).

For the uninitiated, he includes a substantial chapter of frequently encountered motivational terms and their meanings, before moving on to the "loftier" objects (books and art) that convert a "thing" person into a "think" person.

To his credit, he's able to take his ponderous topic lightly — and even find amusement in it. Consider, for example, such chapter headings as "Tickling the Palate," "Hide Your Nakedness" and "The Velvet-lined Cave," in which he discusses such otherwise humdrum staples as food, clothing and shelter.

And Dr. Dichter, president of the Institute for Motivational Research, Inc., isn't reluctant to pull out from his files a professional secret or two when the telling helps prove a point.

In fact, the handbook contains

information from more than 2500 motivational studies his firm has conducted, plus, of course, extensive historical data.

Consider a few of his observations:

Most people want to add cream and sugar to coffee themselves — as an extension of their childhood rebellion at food always served as Mother wanted it.

Indigestion has now become a status symbol and has strong overtones of responsibility and sophistication.

A perfectly acceptable breakfast at one time — even at the Royal Court of England — was bread and beer.

Buying life insurance or taking out a loan are often looked upon as proof of adulthood and masculinity — a contemporary form of the hunter's bringing home the bacon, perhaps.

Interesting as facts interpreted are, Dichter is better still when he's zeroing in on a point:

• Speaking of the "tyranny" of objects over man, he observes, "During World War II, literally tens of thousands of people refused to leave their homeland because they felt they could not leave their possessions behind." If feelings can run that strong, he says, advertising today has to learn "to combine personal attitudes toward life with the material things embodying them."

• In terms of a specific product, consider his words about margarine:

It's wrong to sell margarine simply as an economical substitute for butter, he pleads. Instead, margarine has become a dignified product in its own right and, he reports, housewives are proud of being modern and efficient enough to use this scientifically developed food.

Well entrenched as margarine is, however, most consumers still think of butter as the ideal food — a representation of plenty.

"We are dealing here with a very interesting dilemma which characterizes to a large extent our whole culture," Dr. Dichter writes. "We have started to move forward into the age of the machine-made, streamlined and efficient technical product; yet we still long for the good old days."

• Dr. Dichter holds that all items of clothing are expressions of deeplying psychological forces and that most of us choose what we wear for its symbolical associations. Men's hats, for example, express dignity — whatever the hat manufacturers may have had to say about the frequent hatlessness of the late President Kennedy.

If sales of a particular item lag, the symbol has failed to impress and a new one is needed, he says. "Advertising artists and copywriters can sell the right symbol, but they cannot really *create* a new one. Powerful motivational symbols are found, discovered — not made."

• Dr. Dichter has much to say about the housewife, her womanly needs and the way advertisers may successfully appeal to her important purchasing power.

For one thing, the knowing advertiser will help the housewife increase her expertise, thus making housework a matter of knowing *how* to do it rather than mere, dull unremitting effort.

For another, successful sponsors should sympathize with the housewife's problems and appreciate *her* effort rather than brag about how his product will end it all.

A third pointer: consumer-wise advertisers won't harp perpetually on the unyielding morality of cleanliness next to Godliness. In the end, Dr. Dichter points out, having a pleasant family environment — even at the cost of temporary untidiness — is pretty important, too.

In fact, this scholarly gentleman

keynotes his study in motivations with a final plea for the finer things in life. Material products, he seems to be saying, are good only so long as they materially add to a better life. And what we are witnessing is the birth of a new system of values.

Interestingly, a recent public opinion poll conducted among young Muscovites (the first ever) indicated that what they want from life isn't much different from the wants of youth in the West. ♦

## The psychology of tv commercials

The following is an excerpt from *HANDBOOK OF CONSUMER MOTIVATIONS, The Psychology of the World of Objects*, written by Dr. Ernest Dichter, head of the Institute for Motivational Research, Inc., Croton-on-the-Hudson, N. Y. The book was published July 20th by McGraw-Hill.

Advertisers and tv producers tend to take an "expert" view of the tv commercial, judging it on the basis of its intrinsic values. While this approach is important, it is really secondary. Consumer research has led to a view of the tv commercial that is somewhat more functional and, therefore, closer to the way the viewer sees it.

It has been found that many people use the tv commercial as the time to relax, to leave the room, to stretch out, to smoke a cigaret, to grab a snack, to go to the bathroom, or just to talk . . . Thus, we need to have more basic understanding of what a "pause" means in any aspect of people's lives.

The function of the pause . . . is not to continue the same emotions and gratifications . . . but rather to offer a change, a change from tension to relaxation, from anticipation to fulfillment.

Translating this to tv, it is seen that if the show is an exciting one and the commercial comes at the beginning, it would seem desirable for the commercial to be exciting in order to add to the over-all curve of excitement building up in the viewer, the basic reason he turned this show on in the first place. However, once the program climax has been reached after the first or second act, any continuation of excitement becomes annoying and disturbing. This is the time for the commercial to provide relaxation, introduced by humor or by a straight, factual approach . . .

A television commercial placed within a program framework cannot,

therefore, be judged for its intrinsic value alone. For, in fact, the viewer does not see it as if it existed in a vacuum. A Pet Milk commercial, for example, is perceived differently within the framework of a Red Skelton program from the way it would be perceived on the Alfred Hitchcock show . . . Even the spot commercial, television's aggressive independent, is judged not only by what it has to say and how it says it, but also by the context within which it is seen . . .

Beyond this acceptance of the tv commercial as a pause, we must consider the added question of how to attract and hold the viewer who is seeking a pause or an intermission in his viewing . . .

1. Orientation. If the viewer is to understand what is being discussed, when and where it is taking place, he must be properly oriented. If the commercial leaps into the body of the message without warning, the audience will not perceive it properly . . .

2. Ego involvement. Having established orientation, the commercial must then seek to involve the viewer emotionally . . . He must be able to project himself into the commercial he is watching, identifying himself with the people in it and making the product his product . . .

3. Mental rehearsal of purchase. Only when the viewer becomes emotionally involved does he begin to consider the product seriously, to go through the mental process of purchase, ownership and use of the product.

# Wanted: perspective



**By John E. Franks**  
Marketing and media director  
John C. Dowd, Inc.,  
Boston, Mass.

John E. Franks is a native Bostonian who came to the John C. Dowd agency via Yale and the Columbia University Graduate School of Business Administration. On the way, 30-year-old Franks was a research analyst with the Area Development division of the New York-based Committee for Economic Development. He joined the agency six years ago, at first concentrated on new product marketing strategy for such clients as United Shoe Machinery Corp., Cott Beverage Co. and on such special projects as Gillette's Right Guard men's deodorant. His biggest day-to-day preoccupation is with First National Stores.

■ There has been much written on these pages and in other publications of the trade about the need among media men for more perspective and more specialization; about the coming of age of media analysis as a true science and the necessity in media analysis of intuitive judgment. Naturally, we can only benefit from this intellectual friction, but at the same time we must always keep in focus a realistic middle ground when teaching media fundamentals to our present day timebuyers.

We who select media lie between two areas in which creative intuition is pre-eminent — the agency creative service on one side and the individual medium itself on the other. As a result, we need no special urging to make our work

as much of an exact science as possible.

However, in attempting to improve our methods of media planning and purchasing, it is possible that we are paying too much attention to the diagnostic skills of our timebuyers. Perhaps some of our time should be utilized for two often neglected lessons.

The first of these is to study the tangible basics of the broadcasting business from the broadcaster's rather than from the advertiser's viewpoint. A knowledge of the basic workings of the broadcaster's business has obvious value for the media buyer and analyst, but, in the daily rush, this learning is too often pushed aside as an area unrelated to the media function's immediate needs. There are at least as many

different broadcasting operations in this country as there are advertising agencies. Knowing their policies and procedures can be an invaluable addition to the basic techniques of timebuying in carrying out agency plans.

The second purpose for which instructional time should be devoted is to teach our timebuyers how to communicate, explore and negotiate with media salesmen. The sales personnel who call on our buyers today are some of the highest paid and most skillful salesmen in the world. The timebuyer either becomes completely mesmerized and entranced by their calculated assault or in self-defense becomes cynical and forbidding, placing a bulwark between himself and the caller a formidable as the Berlin Wall

## The timebuyer's ability to communicate with media salesmen marks the difference between being mesmerized or becoming a cynic

Neither reaction produces a fruitful relationship.

To a certain extent, an unexplored attitude within the agency business helps create this problem. The great diplomats and negotiators of history, whether in business or government, have always been salesmen at heart. The shrewd buyer sells, the imaginative planner explores. It is certainly a myth that one need have no attributes of the good salesman to be a great media buyer. But the agency business suffers from a disturbing policy which propounds that the place for the individual who lacks the personality requirements for sales activity in the agency is in the area of time-buying and planning.

The timebuyer should be more than just a technician, indistinguishable from the computer in action and purpose. He should be encouraged to enter into a probing, mutually productive relationship with media salesmen, and must be sufficiently familiar with their techniques and products — and enough of a salesman himself — to evaluate their offerings and suggest workable new approaches.

The advertising agency business is among the youngest industries in our country. Few areas of American business have matured as rapidly. Radio is even younger, and television is but a baby. There can be no two businesses in constant confrontation which openly and emphatically invite new ideas, new refinements and sometimes change for its own sake more than these. At the focal point of this confrontation are our media personnel. They must be taught how to respond, how to explore, how to initiate and develop communication with others as a tool for gaining more effective results.

There is no question but that

this attribute can only be nurtured. Our personnel must have a compatible personality at the outset. With this as a base, however, much can be taught.

Between the constantly changing attitudes of the FCC and the varied demands of broadcast advertisers, the broadcaster's position is constantly fluctuating. In the vicious circle of change, the media analyst must be an opportunist. Unfortunately, on many sales calls with efficient timebuyers, the subjects covered do not extend beyond the proposal at issue and what future orders are potential for the visiting caller.

Again, we appreciate that time is always short, and that general conversation can become burdensome and wasteful. Nevertheless, the salesman is a bundle of information which, if properly extracted and carefully developed, can be of invaluable help. The advent of the computer and other automated equipment should develop more time for communication between buyer and salesman. When it doesn't, blame can be placed on wrong value emphasis as well as poor organization of work load. Automation and data analysis can be an all-too-engrossing new toy.

The general industry complaint concerning the timebuyer's reliance on vulnerable statistics and over-generalized rules-of-thumb should not be leveled at the timebuyer alone. Their supervisors must share the blame. Of course, the fundamental tools of measurement must be given initial emphasis. But after this skill is mastered, is the timebuyer a true "professional" or does he simply repeat, through one of the most universal of human practices, the mathematical processes he knows best? The bridge from media *buying* to media *planning*

cannot really be crossed until the buyer learns that satisfactory evaluation needs "creative" thinking. This means *alternatives* must be "created."

In a previous SPONSOR article, Michael J. Donovan, vice president, media manager, BBDO, stated:

"... I also know several timebuyers of yesterday who are 'expert' media people today because they have allowed themselves the luxury of thinking beyond insular prejudices, and have therefore blossomed into magnificent total media technicians."

Mr. Donovan was emphasizing the need for stimulated broad thinking by the timebuyer. He viewed the timebuyer who specializes in a specific media, e.g., spot television or network radio, as being very much handicapped, which is quite correct. But it is even more fundamental that the buyer schooled only in the specific areas of mathematical techniques is just as severely handicapped in creative media planning.

The gap between the technically proficient, statistically-oriented media buyer and the full-fledged creative media planner cannot be closed easily. However, knowledge of the broadcasting business from the broadcaster's viewpoint and ability on the part of the buyer to communicate with his broadcasting counterparts will certainly give our present day media buyers a running head-start on the road to the design of successful and imaginative media plans.

There are very few people gifted enough to develop effective new concepts to keep pace with a constantly changing environment. It is our obligation to see that the future media planners at least have the proper perspective from which to attack this great challenge. ♦

## Radio's billion in '67

# As a seller sees it



From staff announcer to general manager, Perry S. Samuels knows broadcasting from the ground up. Currently vice president and general manager of WPTR, Albany, N.Y., the University of Illinois graduate is also a director of the New York State Broadcasters Association. At 34, he is married and the father of three children.

■ In the last few months there have been repeated references to radio's coming dollar-growth explosion. Like "Remember the Alamo," "Tippecanoe and Tyler Too" and "Damn the Torpedoes, Full Speed Ahead," the rallying cry seems to be "A Billion Dollars in 1967."

SPONSOR's publisher predicted that figure recently and Ed Bunker, RAB's president, has made the same prediction. Now a billion dollars has a nice ring to it but, like a small rating in a large market, a billion dollars is a lot until you fit it into the competitive picture and examine your share.

Look at the facts. RAB approximates media shares of the advertising pie as follows:

Newspapers	\$3,776,000,000	29%
Television	2,062,000,000	16
Magazines	1,036,000,000	8
Radio	799,000,000	6
Other	5,377,000,000	41
<b>Total</b>	<b>\$13,050,000,000</b>	<b>100%</b>

The last reported figures credited radio with approximately \$800 million of the total \$13 billion advertising expenditure (6 percent). If radio billings were to increase 25 percent by 1967 and hit the billion dollar figure, while total ad expenditures increased but 16 percent in the same period and hit the \$15 billion figure many have prophesied, radio's share of advertising expenditures would explode to a huge 6.5 percent. It is this very acceptance, by friend and foe alike, of radio's second class membership in the advertising fraternity that prevents radio from reaching its full potential in effect for its clients and revenue for itself.

Somewhat, when it comes to buy-

ing radio, advertisers forget that the secret ingredient which gives advertising its extraordinary power is money. To diagnose radio's lack of explosive growth as lack of money seems on the surface to be the same as diagnosing a bowler's problem as his inability to knock down enough pins. But it is nonetheless radio's biggest problem.

It is not so much that many advertisers — even entire advertising classifications — do not use radio for in spite of the conclusion that some that radio's millions of listeners do not wash, brush their teeth, eat cereal, take pictures, refrigerate their food, listen to records, cruise in boats, etc., we have sufficient radio advertisers to fill our coffers handsomely. The fact is that many — perhaps most — of these radio advertisers use radio to support and complement the basic advertising which they spend the better part of their budgets. Why not a 50-spot schedule per week per station? To much money? Perhaps a one-question quiz will highlight the problem as I see it.

True or false: Television is more expensive than radio.

It is not!

Television is more costly per spot, more costly per thousand impressions, more costly to produce, et cetera, but a television spot campaign should not be more expensive than a radio campaign. Yet television campaigns are, in practice, almost always more expensive than radio campaigns.

The reason for this seems to be a generally-accepted assumption of the amount of radio exposure needed for effect, the basis for which is either known to no one

## Radio's effectiveness mounts when major advertisers budget sums equal to what's spent in other media

By Perry S. Samuels

Vice president and general manager  
WPTR Albany, N.Y.

or is the best-guarded secret since the original Coca-Cola formula.

Our small share of advertising expenditures has been blamed on programming. Without denying the need for constant improvement in radio, consider the subject matter and composition of the rich tabloid you read this morning, or the popular magazine to which you subscribe, or those outstanding contributions to American culture on which millions are spent, like *The Beverly Hillbillies*, *Petticoat Junction* and *The Flintstones*.

Another quickly-accepted diagnosis of radio's step-sister status is internal sales squabbling. It's a problem that will leave radio the same time it leaves our competitors. That state of euphoria will occur only in the regulatory millennium which abolishes all competition. When all else fails, we can blame radio's problems on the expense of processing radio schedules. This is by far the most valid argument of them all, but one in which, once again, many of our competitors join us. None of these problems are the real culprits.

It's good old Clyde Conjecture wearing his costly head.

Exhibit No. 1: In a discussion protesting radio's short discussion protests, an advertising executive of a major New York agency drew up the following budgets as those necessary to test the Albany-Schenectady-Troy market.

They're not exact, but note:

Television	\$18,000
Regional magazines	15,000
Outdoor	13,000
Newspaper	10,000
Radio	5,000

These were the amounts of

money he quickly estimated as necessary to produce the schedules for the test.

I asked him if that didn't prove my point and he said, "Not at all." Those were the budgets which would purchase schedules necessary for a test.

When I asked him why not test radio with the same \$18,000 he used in television, he could not comprehend such a thing. It simply was not the way to buy radio.

Along the same lines: at another top New York agency I was asked how many spots one should buy to introduce a new product. I recommended from 50 to 100 spots a week on from two to four stations. The reaction was, "Okay, now let's stop kidding; how many spots should we use?" It probably will not surprise you to know that the cost of such a schedule would have been less than the tv budget already in the works. Until advertisers think of radio as deserving of the same expenditure as other media, radio billings will not explode.

Here's another way of looking at it: I do not have the total market expenditures for the following, so I cannot comment except to say that it's a good guess that the relationship is the same.

King Cadillac-Oldsmobile spends more money on WPTR than the combined national budgets of both Cadillac and Oldsmobile. Mike's Submarine Sandwich stores spend more money on WPTR than Campbell Soups. J. M. Field (discount store) spends more money on WPTR than all appliance manufacturers put together. Stewart's Ice Cream stores outspend all dairy products combined.

And so on. With the exception of some cigarets and beers, most national yearly radio expenditures are smaller than those of local advertisers. Keep in mind that these local advertisers appeal to a far more restricted audience in a considerably more restricted geographic area. On the other hand, the national advertisers referred to are major companies whose total ad expenditures in all media in this market are considerably greater than local advertisers — and these are our friends, advertisers who are buying radio, not the P&G's, Lever Bros., etc. which spend virtually nothing in our medium.

New advertisers? Yes, we're attracting them but they're born with the hereditary lakitus budgitus hypertimiditus of their predecessors. And, like their predecessors, their mortality rate will be high or at best their earthly joys will be limited.

Note: Cream of Wheat runs approximately six spots a week in the entire market. Atlas Tires has a \$270 a week, four-week budget for Albany-Schenectady-Troy. DuPont No. 7 L. is investing eight spots a week for six weeks in radio in the Tri-Cities. Archway Cookies, three per week, etc.

Enough self-flagellation. The point is that radio not only needs new advertisers, it needs new advertisers *and* current advertisers willing to invest considerably more money than they now do. This requires a totally new approach — it requires financial equity with other media. Then, and only then, will radio billings explode and, incidentally, will advertisers discover the full impact of properly executed radio advertising. ♦

Aiming for "believable" situations and settings, a regional brewer uses "conversation commercials" to win consumer acceptance via the soft "suds" sell

## The Piel's' tv spots—

■ A new departure in selling beer has quietly moved into the tv spot picture in eight northeastern markets, via Jimmy Breslin's commercials for Piel's beer.

Created by Papert, Koenig, Lois, the one-minute spot campaign features the *New York Herald Tribune* columnist (an actual Piel's imbibor) engaged in "beer drinking situations" and impromptu conversations with notable figures.

"It's a brand new way to merchandise beer and one that we think will be imitated by the other breweries," says PKL's John Brady, account supervisor for Piel's.

With little fanfare, the spot campaign has been underway since June, and the commercials are being aired in the following Piel's markets: Hartford-New Haven Albany, Binghamton, New York, Syracuse, Lancaster, Philadelphia and Scranton-Wilkes-Barre.

To date, individual commercials have been drawn from filmed conversations with Rocky Marciano (former world's heavyweight champion), Walt Kelly (creator of *Pogo*), Bill Hartack (a leading jockey) and Mickey Spillane (author of the Mike Hammer novels). All are friends of Breslin and all are beer drinkers.

"We thought that beer commercials were unreal, and presented non-beer users and scenes that were not beer situations," states Brady.

"What was missing was 'believability,'" he continues, "and this is what we have tried to get across."

The aim of the campaign, then, is to promote consumer acceptability for the product through "soft sell," natural beer drinking situations where the participants are enjoying "off-the-cuff" conversations.

"We hope that people will see the commercials, like the conversation and be interested in Piel's and the way it is presented," Brady says.



Before filming, Jimmy Breslin (l) discusses upcoming conversation with Walt Kelly of *Pogo* far

Initial public reaction has been "highly favorable," according to Anthony Citarella, Piel's advertising manager.

Citarella also notes that results of pre-testing were "impressive."

"Surprisingly," he continues, "among the comments to date has been the chief 'complaint' that the spots do not look like commercials. But we consider this to be a big 'plus factor' and an achievement of our 'true situation' approach."

A quick look at the anatomy of the Breslin-Marciano conversation shows why some viewers may not recognize the commercials as such:

The spot opens with a shot of the Piel's bottles on the table between the two; the camera then cuts to Breslin, then to Marciano; each is identified by superimposed titles.

They are discussing the legal

point that a boxer's fists, outside the prize ring, are considered lethal weapons for up to five years after he "hangs up his gloves." (If your fists are in your pockets, Breslin asks, are they considered conceal weapons?)

Near the close, Marciano asks about the registry seal on the Piel's bottle.

The seal (as the camera shows it close up) indicates "that they really do a day's work at the brewery," Breslin answers. The seal is a coding device that lists the particular brew that the beer has been drawn from.

The other three commercials end on this note, either spoken by Breslin or as a voice-over.

Briefly, these spots are patterned along lines similar to the conversation with Marciano:

• Bill Hartack discourses about why he dislikes sportswriters. a)

## a new trend for beer 'sells'?

about horses that never win (like some people, they never give all they have).

- Walt Kelly, intellectual and witty, describes the Congressional record ("the treasury of American humor").

- Mickey Spillane, whose books have sold over 80 million copies, making him one of the world's most widely published authors, talks about police vs. "private eyes" (the police are the ones who solve the cases).

Each of these one-minute commercials has been derived from a half-hour filmed conversation. Interestingly, new spots are being prepared from the wealth of original films, and several commercials per conversation are envisioned. Additionally, other celebrity friends of Breslin will be tapped by the columnist for future commercials. No limitation has been placed on the possible total.

In keeping with the Piels-Papert aim of believability, Breslin was a "natural" for the commercial role.

"He is a unique individual," says KL's Brady, "who cuts across all classes and is at ease with figures from all walks of life. He also happens to be a Piels drinker who looks at home with a glass of beer."

In his early 30s, Breslin has amassed a large following via his *Herald Tribune* column (soon to be indicated) and through his former pursuits as a sportswriter and as a free-lance contributor to top magazines.

He has won the Meyer Berger award, been nominated for a Pulitzer Prize and is the author of several books.

At the *Tribune*, his curiosity and probing interest in people is reflected in his column: his writings have run the gamut from sociological events to interviews with characters like Marvin the Torch (a professional arsonist) and Fat Thomas the Bookie.



Breslin and Kelly (left, right) prepare for "action" as the camera rolls. Playing the bartender is Ed Herring, a real-life Piels employee. Microphone wires can be seen in the foreground.



Former heavyweight champ Marciano (r), is one of Breslin's friends to take part in commercials



Elliot, Unger & Elliot, commercial production firm, used several cameras for filming the conversations. Here, Steve Elliot uses Piels to ready the camera for this particular commercial scene.



A huddle between sequences becomes a Piels break for (left to right) Breslin, PLK's Jim Moore (background), business manager of the tv department, Julian Koenig, Steve Elliot of the Elliot, Unger & Elliot production firm, and Rocky Marciano (back to camera), former heavyweight champ.



Discussing shooting sequences with Breslin is Julian Koenig (right), president of Papert, Koenig, Lois. Koenig is one of few men in the world who drinks Piels out of an old fashioned glass.

It is this curiosity and interest that Breslin brings to the commercials, where he has virtually been given a free hand.

He selected Marciano, Kelly Hartack and Spillane (all beer drinking acquaintances of the columnist), and the four, out of friendship, agreed to work for scale. Even the bar setting (a famed pub was picked by Breslin, who knows and enjoys the establishment. The choice of sites for upcoming conversations will also be his.

Breslin has been tabbed to bear the brunt of Piels' sales campaign. However, this does not signal the end of the lovable Bert and Harry figures, long associated with Piel beer.

"They are not dead," says Brady emphatically, pointing to three 20 second PKL spots featuring Bert and Harry in "historical approach" messages. These commercials utilize the Piel brothers' voices to highlight the long tradition and high quality behind the Piels product. They were among the agency's first tv spots for Piels, after PKL won the account in February of this year. Other announcements with the two brothers are planned, and they will continue to be used in promotion.

Additionally, Bert and Harry remain the mainstay of Piels' radio commercials: "Their voices are instantly recognizable and are associated with our product," declares Brady.

Interestingly, Piels' sales during 1964 are substantially ahead of last year's figures. During '63, over one million barrels of the product were sold; this year sales are up 1 percent for the first six months. And June was the biggest month in history for package sales of Piel beer.

What of the future?

Brady predicts success for the new "sell" method, and foresees "adoption" of its format by other beer producers.

Spot tv expenditures by Piel this year will at least equal the more than \$1.25 million budget of 1963, according to advertising manager Citarella.

"Although it's too soon to measure results," concludes Citarella, "we think that the new commercials, with their original 'honest' approach, will do an excellent job for us." ♦



# THE CHANGING SCENE

## Push for radio-tv access to courtrooms continues

Voices continue to be heard urging radio-tv access to courtrooms and legislative hearing rooms. Speaking before the American Bar Association last week in New York, Judge J. Skelly Wright of the U.S. District Court of Appeals urged that cameras and microphones be permitted in the nation's highest court.

Judge Wright's suggestion would limit radio-tv coverage to "decision day," normally on Monday, to give the public a chance to become better acquainted with the United States Supreme Court and its procedures.

In Washington, an executive of the National Association of Broadcasters went considerably further. James W. Mansfield, audio-visual manager of NAB's public relations service, called for an end to outmoded and discriminatory bans on broadcast coverage of courtrooms and other public proceedings so radio and tv can "make these events truly public."

Addressing the County Information Congress, Mansfield argued

that the constitutional guarantee of freedom of speech includes not only the right to know but the right to see and hear as well.

"The right to know can no longer be satisfied by the physical presence of a mere handful of those who can crowd into a relatively small courtroom or hearing room."

Mansfield continued: "The industry has demonstrated repeatedly in court tests its ability to cover such proceedings without in any way disrupting or obstructing them."

Citing the various technical advances which have made tv coverage less obtrusive, Mansfield urged repeal of the American Bar Association's Canon 35 which disapproves such coverage.

Mansfield continued, saying the ABA "seeks to justify" Canon 35 on grounds that broadcast coverage might "detract from the essential dignity of the proceedings, distract witnesses in giving testimony, degrade the court."

Nothing could be further from the truth, he said.

## Crosley Rejects NAB's Political Spot Waiver

Crosley Broadcasting Corp. is the latest group to say thanks-but-no-thanks to the NAB's waiver of political announcements. John T. Murphy, president of Crosley, said that the company's four WLW-TV stations would treat political announcements as regular commercial announcements.

"Our stations believe we can satisfactorily accommodate the announcement schedules of political candidates in the election this year as we have been able to do in past years," Murphy pointed out. "We do not believe that the stretching of the code or our own Crosley policies would serve to the best interest of our viewers."

## 'Magic Secret' Seizure Blamed for HC Losses

Stockholders of Helene Curtis Industries, Inc., will not be receiving their customary quarterly dividend. One of the suggested villains in the piece is the Food and Drug Administration's seizure of the firm's heavily advertised Magic Secret wrinkle remover earlier in the year. The complaint against Helene Curtis is still pending in federal district court, Baltimore.

Willard Gidwitz, president of the company, admitted that Helene Curtis had suffered considerable losses because of the FDA action. A budget to promote the wrinkle remover is estimated at \$5 million.

Gidwitz also pointed to the need for upped ad budgets to meet competition as another reason for the fall-off in profits, and large cash needs for Studio Girl, a sales subsidiary. But, despite the current picture, he predicted a substantial year-end profit.

Helene Curtis, along with Conrad and Hazel Bishop, all found themselves on the receiving ends of FDA seizures. The charge was that their wrinkle removers were "new drugs," did not have proper FDA clearance and were marketed under allegedly false claims.

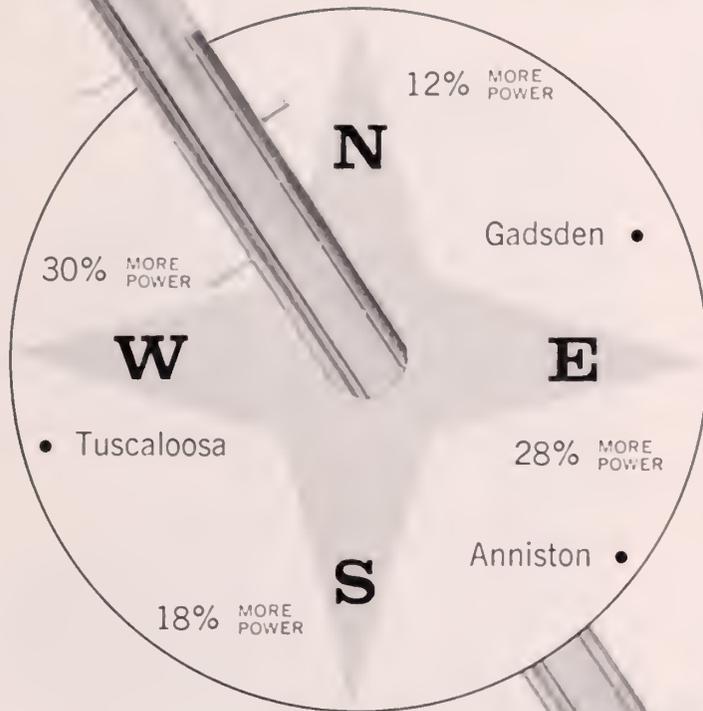
Announcement of the by-pass dividend by Helene Curtis caused its stock to drop to 15 on the New York Stock Exchange, a new low for 1964. High for the year: 42½ for 1964. High for the year was 42½.

## MEDIA PEOPLE PREVIEW FALL SHOW



A series of luncheons and cocktail parties introduced top agency media people to the fall schedule of KCOP-TV Los Angeles. Among those attending (l to r) Bob Colgan, Young & Rubicam; Lynn Diamond, Y&R; Bill Andrews, KCOP; Len Silverfine, Benton & Bowles.

just in time for the new Fall Season  
**WAPI-TV IS NOW  
 ON THE AIR WITH  
 A NEW TRAVELING  
 WAVE ANTENNA!!**



**INCREASING PICTURE POWER IN EVERY DIRECTION**

Especially designed WAPI-TV's new Traveling Wave Antenna assures excellent circularity of signal pattern increasing picture power in every direction. This means much *greater signal strength* in the major metro areas of Anniston, Gadsden, and Tuscaloosa with a total of 71,800 TV homes.

**SUPERIOR METRO COVERAGE**

A special feature of the Traveling Wave Antenna is null free vertical radiation patterns for *superior close-in reception*.

**WAPI-TV**  
**13**  
**BIRMINGHAM**



**WAPI-TV BIRMINGHAM**

Represented nationally by Harrington, Righter, and Parsons, Inc.



## Japanese Act To Curb Radio, Tv Interference

Nippon Hoso Kyokai, the Japanese Broadcasting Corp., is waging all-out war against noise and interference on radio and television. As a result of the efforts of NHK's Receiving Set Division, an estimated 793 thousand families now enjoy better reception.

NHK's premise is that since radio and tv "now play a vital role in our daily lives, noise is also a social problem." It was also pointed out that some cities have launched massive "noiseless" city campaigns in an attempt to improve reception.

Last year alone, NHK installed noise preventing devices on 22,060 radio receivers and 39,620 tv sets. In addition, the firm dispatched repair and advisory teams to remote districts on 14,000 different occasions. It also sponsored 2351 lecture meetings for about 143,450 radio and tv set dealers.

In order to test public awareness of the causes of noise and interference, NHK conducted a survey of 285 communities, with 8850 households participating. The results showed that only 54 percent of those polled knew that electric ap-

pliances caused noise and interference.

As far back as 1954, to check increasing noise and interference, the Japanese government joined forces with NHK, power supply companies, electrical appliance makers and radio-tv dealer associations to form the Noise Prevention Council, which now has 358 branches throughout the country. Aim of the council is to instruct the public on how to prevent interference. Also, the council and other interested organizations are trying to have a law enacted that will call for production of electric appliances and motors with pre-installed noise eliminators.

## Networks Report Sales, Changes in Programing

NBC-TV reports daytime sales totaling \$13,500,000 from 37 advertisers in July. The week ending July 24 accounted for \$6 million of this total alone. Orders were placed in every Monday through Friday daytime program in which sponsorship was available, as well as in four Saturday morning shows.

ABC Radio announces business in the third quarter of 1964, with approximately five selling weeks remaining, has already established a new quarterly gross billings rec-

ord. A 32-week order placed by Mars Candy Co. on various *Flair Reports* and news programs has pushed third quarter billings nearly \$100,000 ahead of the completed second quarter. ABC's *News Around the World* and *Breakfast Club* have also attracted substantial business increases, network reports.

CBS-TV, effective Sept. 26, extends its Saturday morning schedule for younger viewers by half an hour, until 1 p.m. (EDT). *Mister Mayor*, starring Bob Keeshan of *Captain Kangaroo* fame, will be broadcast 8 to 9 a.m. *Linus the Lionhearted* replaces *Adventures of Rin Tin Tin* in the 11 to 11:30 time period, while *The Jetsons* follow for half an hour. *My Friend Flicka* (re-broadcasts) returns in the 12:30 to 1 p.m. period.

ABC-TV will schedule a series of special hour-long documentaries latter part of this season and in 1965-66. The series, to be sponsored by 3M Co. through BBDO, is being produced by David L. Wolper Productions, Inc. Topics will range from the career of the late Gen. Douglas MacArthur to a report on men who live on thrills and on to an analysis of "tyrannical teenagers."

NBC-TV presents its fourth showing of the *Project 20* production of "The Real West," Sept. 9 at 9 p.m. (EDT). The program had its premiere March 29, 1961, and has subsequently been the recipient of various awards. As the program's on-camera storyteller, the late Gary Cooper, turned in his last professional performance. Donald B. Hyatt was producer-director, Philip Reisman, Jr., wrote the script and Robert Russell Bennett composed and conducted the orchestral score. Sponsor of the Sept. 9 telecast will be Humble Oil & Refining Co through McCann-Erickson, Houston.

## WHITE HOUSE SPONSOR COUP



Participating sponsors in WNBC New York's afternoon "Big Wilson Show" will reap a special benefit Aug. 26 when nearly an hour will be given over to a taped digest of a folk music concert introduced by none other than Lynda Bird Johnson, the President's oldest daughter. She's seen here with show host Wilson (center) and Congressman John M. Murphy (D-N.Y.). NBC Radio flagship bagged Lynda Bird as byproduct of goodwill gesture; WNBC "produced" folk music show in Washington largely at request of White House, helped round up show stars Theodore Bikel, Nancy Ames, et al. WNBC thoughtfully taped the show, later got green light to use it as special event in frame of afternoon schedule. Sponsors of Wilson show include many spot radio blue chips.

## ITC Sells 100 Markets

Fourteen new sales of Independent Television Corp.'s *Jungle 10* features brings the market total past 100, company reports. Markets sold include Baltimore, Raleigh, Memphis, Charlotte, Hartford, Shreveport, Topeka, Greensboro, Evansville, Reno, South Bend, Little Rock, Lancaster, Columbus, Ga.

# Too late to beg for the business

after the schedules start running.

Oh, you may get on the list someday. But the time you really wanted to be well represented was at the hush-hush media session that firmed the list for a new, surprise campaign strategy.

You can't usually get invited to agency/client media meetings. But SRDS is there<sup>®</sup> as a matter of course.

So, with your Service-Ads in SRDS, **YOU ARE THERE** selling by helping people buy.



**SRDS**

STANDARD RATE & DATA SERVICE, INC.

*The National Authority Serving the Media Buying Function*  
C. Laury Bathol, President and Publisher  
5201 Old Orchard Road, Skokie, Ill. 60078 YOrktown 6-8500  
Sales Office—Skokie • New York • Atlanta • Los Angeles

**Jesse Zousmer Elected  
New ABC Vice President**

Jesse Zousmer, director of television news for the American Broadcasting Co., has been elected an ABC vice president. Zousmer joined ABC news in November 1963 as director of tv news. Prior to that, he was with CBS for 19 years, becoming co-creator and co-producer of Edward R. Murrow's *Person to Person*. He also co-produced specials for NBC's *Show of the Week* and was active in independent film production.



Jesse Zousmer

**Macfadden-Bartell Earns  
More in 1964 First Half**

Record sales and improved earnings for the first half of 1964 were reported for Macfadden - Bartell Corp. Net sales and revenues were up 25 percent over the first six months of 1963. Profits were up 36 percent; earnings were 50 cents per share.

Lee B. Bartell, president, attributed much of the company's gains to broad acceptance of magazine, paperback and broadcast operations. Latter includes radio stations WADO New York, WOKY Milwaukee, KCBO San Diego, plus Telecuracao and Telearuba, Netherlands Antilles.

**Network Tv Program Plans  
Continue to Unfold**

ABC-TV resumes broadcasting for the second season its *Science All-Stars* Jan. 10. The program spotlights America's science-minded teenagers demonstrating their own inventions and experiments, and will be sponsored by Honeywell, Inc., through BBDO.

*The Jack Benny Show* returns to NBC-TV Sept. 25 under sponsorship of State Farm Insurance Companies, through Needham, Louis & Brorby, and by Miles La-

boratories through Jack Tinker & Partners.

NBC also announced complete sponsorship of the colorcast of Macy's Thanksgiving Day Parade on the tv net by Mars, Inc., the Vick Chemical Div. of Richardson-Merrell, Inc., and the Procter & Gamble Co.

*Meei the Press*, also on NBC-TV, will be sponsored on alternate Sundays by Consolidated Cigar Corp., through Compton Advertising. The program is telecast Sundays.

**Media Gear for Convention  
Coverage and Elections**

Further plans have been announced concerning the Democratic Convention, a report is in covering tv viewership of the Republican Convention and a network's efforts to forecast the presidential election are revealed.

Radio Press International, global voice news agency, will provide its subscribers with coverage of the Democratic Convention which starts today (Aug. 24) at Atlantic City, N. J. About 20 RPI staffers will be involved in reporting convention happenings in as many as 20 live transmissions of 3½ minute news interpretations and interviews per day. Bill Scott, director of news for RPI, will coordinate the news operation. With him will be Wash-

ington Bureau chief Herb Brubaker and New York Bureau chief Victor Jay. RPI members are located in the United States, Canada, Australia, Africa and Asia.

From the other side of the continent, audience estimates for the four days of telecasts from the 1964 Republican Convention in San Francisco (July 13-16) were released by the A. C. Nielsen Co. These report a total national tv audience of 43 million homes tuned to the convention proceedings. Daily convention audiences ranged from a high of 34.8 million on Wednesday, July 15, to a low of 29.8 million on Thursday, the final day. Although the convention was telecast for a total of 36 hours, nearly ten million tv homes were tuned in during the average minute of the proceedings, Nielsen estimates.

ABC, in an effort to scoop its rivals in the race to predict the winner of this year's presidential race, has commissioned Dr. Jack Moshman, mathematician and a vice president of CEIR, Inc., to produce an accurate forecast on the basis of early returns, using an electronic model properly programed. Working with Moshman will be a team of mathematicians, statisticians, research analysts and computer programmers. Mathematical and statistical methods, as well as computer programs, are all closely guarded secrets.

**AUGUST SNOWBALLS MENACE PHOENIX**



A real snowball fight erupted in 102-degree August heat as Sealtest introduced its products to the Phoenix area. Some 13,000 young citizens received free ice cream, threw snowballs and saw KPHO-TV personalities. Entry into the market marks Sealtest's first distribution west of the Rockies. Company's new Checkerboard ice cream is slated for local tv promotion in 94 markets, featuring 20-second spots in prime time. N. W. Ayer & Son is the agency.

the area -

ktal★tv

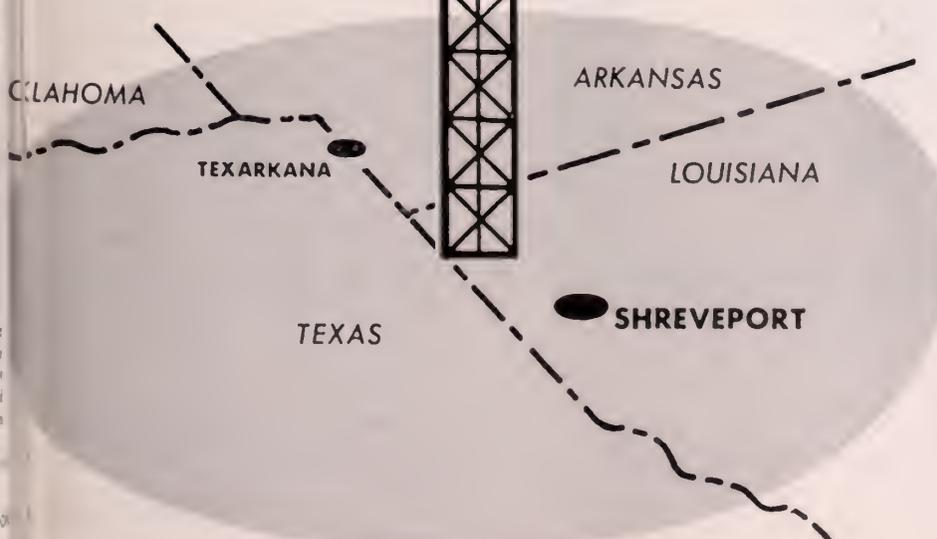
# WIDE STATION

Channel 6 is the coverage station. It covers not only the oil-rich Shreveport-Texarkana region, but reaches way out beyond the metropolitan areas, deep into east Texas, Southern Arkansas and Southeastern Oklahoma.

KTAL is the dominant station covering a population of 1,188,491 with retail sales of well over a thousand million dollars.

Ask Blair about new fall NBC and local KTAL programming, which will make Channel 6 even more dominant!

## SHREVEPORT and TEXARKANA



ktal★tv

Channel 6 For SHREVEPORT-TEXARKANA

Walter E. Hussman  
President



James S. Dugan  
General Manager

Fred Watkins  
Sales Director



BLAIR TELEVISION

BTA

**Media Sales Include Tv;  
Two UHF Stations Reopen**

Among recent broadcast developments are the sales of an AM radio station, a UHF tv operation, a Muzak franchise and the reactivation of another UHF station.

WALL Middletown, N. Y., has been purchased by the Strauss Broadcasting Group, owner of WMCA New York and Radio Press International, from the Community Broadcasting Corp., subject to FCC approval. Sale price for the Orange County fulltimer was in excess of \$500,000. Blackburn & Co. was the broker.

The Cedar Rapids (Iowa) Muzak system was bought by the WMT Stations from the Kelly Brothers of Sioux City for an undisclosed amount through Blackburn & Co.

D. H. Overmyer Communications Co. filed an application with the FCC for transfer of the construction permit for UHF channel 36, WATL-TV Atlanta, Ga., from Robert W. Rounsaville. The station went on the air October, 1954, as WQXI-TV, later becoming WATL-TV. It ceased operation in May, 1955. There is one other UHF in the market, educational channel 30. Previously, OCC filed



Robert Adams

an application for UHF channel 79, Toledo, Ohio. Recently, two of the three original applicants for the channel — Producers, Inc. and WWLP Springfield, Mass. — withdrew their applications. Robert F. Adams, executive vice president of OCC, announced that the company will explore other ownership possibilities in radio and tv, particularly in CATV, UHF and pay tv.

Channel 14 WJZB Worcester plans a "reopening" this fall. Station, which originally operated as WWOR-TV, operated from 1953 to 1955 before going dark. Springfield Television purchased it in 1958 from Salisbury Broadcasting, and returned it to the air with five-hour-per-day programming. WJZB will this year get a new lease on life. Schedule will be extended to seven hours daily.

**Advertising Developments  
Portend Radio-Tv Usage**

Lux Liquid with dermasil is being introduced with "powerful" advertising support by Lever Brothers Co. on seven network tv programs and spot schedules in leading mar-

kets, as well as in magazines. The network programs are *Bing Crosby Show*, *Ed Sullivan*, *Candid Camera* and *The Lucy Show*, all at night. Daytime programs are *House Party*, *Love of Life* and *Concentration*.

Brooklyn Cheese Co. is promoting its products — 4C grated parmesan cheese, Redi Flavored bread crumbs and spare rib sauce — through a saturation schedule of spots on New York area radio stations WPAT - AM - FM, WHN, WMCA, WINS and WVNJ.

Anheuser - Busch announced completion of the marketing plan for Michelob bottled beer, under which national distribution has been achieved. Michelob will soon have its own sales, advertising and merchandising managers as well as advertising agency.

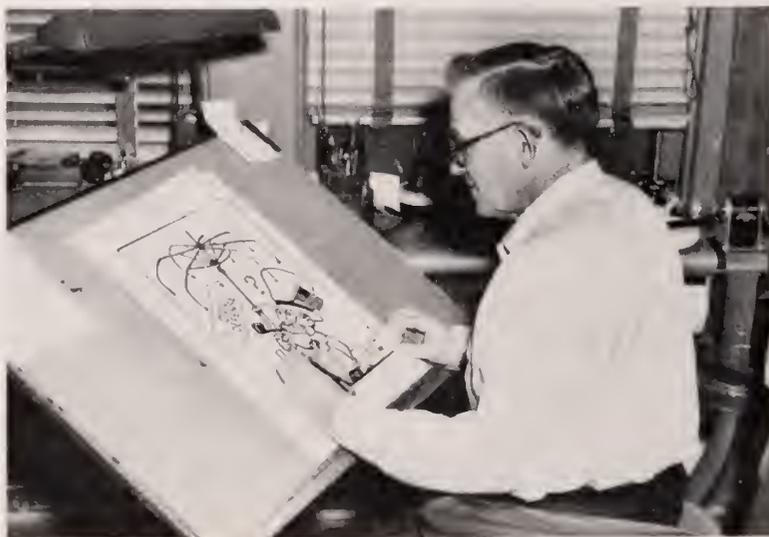
Campbell Soup Co. will have a unique in-store display promotion to boost sales of V-8 cocktail vegetable juice during the holiday season. Supporting this promotion will be an intensive four-week radio campaign featuring an original "madrigal" commercial designed for the holiday season. A heavy schedule of V-8 radio commercials will be aired throughout the year on the ABC, NBC and CBS networks. Additional local radio schedules are expected to appear in selected major markets.

On the bean front, Campbell's will offer a "pro league football" kit (football, kicking tee, inflating pump and needle) at a discount with labels from two of firm's four beans products. Radio commercials featuring the products are regularly heard on the four major networks. Local spots will also be scheduled during the November promotional period in selected major markets.

Dutch Masters Cigars plans a nationwide promotion along with its sponsorship of *NFL Scoreboard*, which premieres on CBS-TV Sept. 13. Company will offer a free 64-page NFL Flip-up/Line-up Football book with a purchase.

As expected during a presidential election year, the Republican and Democratic National Committees have each purchased time on nationwide television. CBS reports that ten five-minute daytime and like number of five-minute nighttime political broadcasts were purchased during the period of Sept. 14 to Nov. 2, inclusive.

**NOTED CARTOONIST TURNS TO TV**



John Chase has joined the WDSU-TV New Orleans staff in what is claimed to be the first time the work of an editorial cartoonist will appear daily on a television station. Chase is shown applying the finishing touches to one of his "Little Man" drawings, which for years have been mainstays of New Orleans newspapers, most recently in the "States-Item."

## RCA Consumer Products Appoints to New Posts

Major appointments in consumer products, RCA, have been announced. Delbert L. Mills assumes the new position of vice president, consumer products and positions of board chairman of RCA Sales Corp. and RCA Victor Distributing Corp., posts previously held by W. Walter



Delbert Mills

Watts, group executive vice president. Watts will be responsible for the home instruments division and parts and accessories operation.

Raymond W. Saxon, formerly president of the RCA sales corporation, assumes Mills' previous post



Raymond Saxon



Bryce Durant

as division vice president and general manager, RCA Victor home instruments division, and vice chairman, RCA Sales Corp.

Bryce S. Durant, vice president, product planning and development, now becomes president of RCA Sales Corp.

## General Artists Corp. Earnings on the Rise

The profit picture is brighter for General Artists Corp. with announcement that the firm earned \$60,828 during the first 28 weeks of 1964 as contrasted with a loss of \$283,583 during the same period of 1963.

GAC board chairman Lawrence Barnett said that un-audited gross revenues for the period were \$2,118,594, compared with \$1,814,020 the previous year. The boost is also reflected in GAC's stock. Earnings per share are now 11 cents as against a loss per share of 63 cents for 1963.



Think **BIG**, if you sell appliances. Think of the big 34-county market surrounding Portland, Oregon, where folks buy \$106 million worth of furniture and appliances a year. **KOIN-TV** is the only station that gives you coverage in all 34 counties. If you want to be a BIG Oregon operator, buy the big influence station—**KOIN-TV**.

REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, INC.



REFERENCES: Sales Management Survey of Buying Power, June 1964, NCS, 1961

**Florida's McClellan Agency Joins Int'l Ad Network**

McClellan & Associates, Inc., Winter Park, Fla., has been voted membership in the Affiliated Advertising Agencies International. AAAI has agencies in 45 major U.S. and Canadian markets, as well as in 14 foreign countries.



M. McClellan

According to agency president Malcolm W. McClellan, AAAI network affiliation will make available to clients extended services, such as "grass roots" market data in any major domestic or foreign area, market research projects, media data and recommendations. It also places and checks local advertising, he adds, assists clients in securing local distribution of products, and executes public relations functions in various countries.

**NBC Movies Stress Color; Three Buy in Prime Time**

NBC's offerings on *Wednesday Night at the Movies*, which debuts Sept. 16, will include 28 films — most in color — and two "Project 120" feature-length color movies produced especially for television by Universal-Tv. First film, "To Catch a Thief," is included in *Variety's* list as an "all time grosser."

Mead Johnson and Co. and Glen-

**CONTEST WINNER ENJOYS FEAST**



Karl LaBorie of Young and Rubicam enjoys a Roman feast in Los Angeles with his wife, Gloria. He was winner of KHJ-TV's "Gladiator" contest, and was chauffeured from his home to the restaurant by limousine. New York winner was Jim LaMarca of Ted Bates.

brook Laboratories, a division of Sterling Drug, have each bought sponsorship in six NBC-TV prime-time programs for the coming season. Buying time in nine such shows is General Cigar Co. through Young & Rubicam. Ogilvy, Benson & Mather is Mead Johnson's agency; Cunningham & Walsh, Glenbrook's.

**CBS Premieres 'Reporter' September 25, 10 to 11**

Conceived by author-playwright Jerome Weidman, *The Reporter*, full-hour dramatic series about a young newspaperman, debuts on CBS-TV Sept. 25 (10-11 p.m. EDT). Star of the series is Harry Guardino; producer is Keefe Braselle. Sponsorship will be shared by American Tobacco Co., through BBDO, and Alberto Culver, through Compton.

**Eleven Buy Four Star Tv Features; Total Now 20**

Since announcement of its release for television of *Spectacular Showcase*, 11 additional stations have bought the feature tv films from Four Star Distribution Corp.

Two documentary features, although not part of *Showcase*, are being offered with the series. They are *The Titan*, the story of Michelangelo narrated by Frederic March,

and *Over There ('14-'18)*, feature World War I picture with original films taken from the French Archives.

Newest buyers of *Showcase* are in New Orleans, Dallas-Fort Worth, Detroit, Pittsburgh, Daytona Beach, Honolulu, Grand Rapids, Tulsa, Buffalo, Albany and Providence. Fourteen of the 15 feature films are in color.

**BELIEVE IT OR NOT**



John Arthur, president of Ripley's Believe or Not, and John P. Fields, president of Creative Marketing & Communications Corp. make deal for production and syndication of one-minute radio vignettes. This is the first time Believe It or Not featurettes have been adapted for radio use, and CMCC's first venture into program production and syndication.

**WRCB-TV**  
 CHATTANOOGA  
 dominant in the  
 dynamo  
 of dixie  
**A Rust Craft Station**

## Gobel to Spark ABC-TV's Dem Convention Coverage

Comedian George Gobel will provide his own humor in daily on-air appearances in connection with ABC-TV's coverage of the Democratic convention in Atlantic City.

Gobel will host and narrate ABC's pre-convention special, *George Gobel, a Man Who . . .* Thursday preceding the convention (Aug. 20); participate in an hour-long "Politics '64" special report the eve of the convention (Aug. 23); appear several times each convention day to give observations on the political scene.

These appearances will not be related to Gobel's role as "commercial commentator" for Xerox Corp., partial sponsor of ABC's television coverage.

## Myrnalene' Comedy On NBC-TV Sept. 20

*Myrnalene*, a comedy telecast created by Peter Tewksbury and James Leighton and starring Aldo Ray and Ann B. Davis, will be telecast over NBC Sept. 20, 7-7:30 p.m. (EDT). It will be seen in the time-spot previously filled by *The Bill Dana Show*, which starts its season on the same date from 8:30-9 p.m.

## ABC-Paramount Boosts Quarterly Dividend Rate

American Broadcasting - Paramount Theatres, Inc., is boosting its quarterly dividend rate by 40 percent. Leonard H. Goldenson, president of the company, has announced that the Board of Directors increased the regular quarterly cash dividend to 35 cents a share payable September 15, 1964, to holders of record on August 21, 1964. The previous regular quarterly dividend was 25 cents a share.

The ABC-Paramount board also decided not to declare a stock dividend in 1964. In the previous year, a two percent stock dividend was declared.

## 20 Take East/West Side

*East Side/West Side*, one hour dramatic series syndicated by United Artists Television, has been sold in 20 markets to date. New sales are WHYN-TV Springfield,

Mass., WFMJ-TV Youngstown, Ohio, WTAE-TV Pittsburgh and KTVU San Francisco.

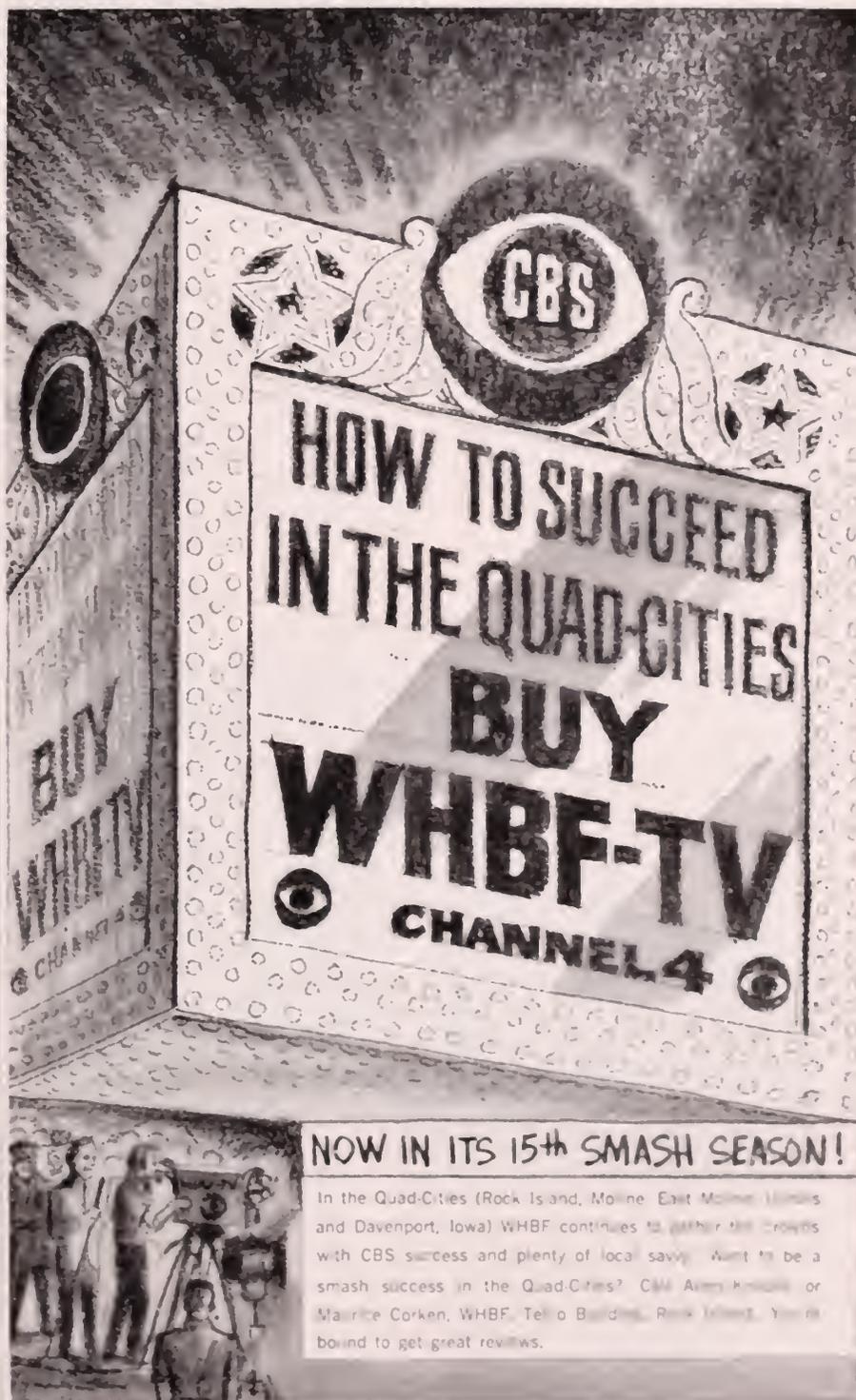
## Petry Adds Dallas Space

The Dallas office of Edward Petry & Co. has been expanded by 50 percent as a result of new space rental in the representative firm's present building at 211 North Ervay Street, according to Martin L. Niernan, Petry's executive vice president.

## 15th TelePrompTer CATV Serves Horseheads, N.Y.

TelePrompTer Corp. announced the acquisition of its fifteenth community antenna television system, serving 2000 subscribers in Horseheads, N.Y.

Company's geographical dispersion of systems extends "from Horseheads to Honolulu," Irving B. Kahn, president, points out. TelePrompTer systems now have a reported 48,000 subscribers, for an estimated 175,000 viewers.



**HOW TO SUCCEED  
IN THE QUAD-CITIES  
BUY  
WHBF-TV  
CHANNEL 4**

**NOW IN ITS 15th SMASH SEASON!**

In the Quad-Cities (Rock Island, Mo., the East Moline, Illinois and Davenport, Iowa) WHBF continues to gather the crowds with CBS success and plenty of local savvy. Want to be a smash success in the Quad-Cities? Call Alvin Kneissler or Maurice Corken, WHBF, Teleo Building, Rock Island. You're bound to get great reviews.

**3M's Madden: Video Tape No Longer Experimental**

"Up to 90 percent of daytime network tv program transmissions — up to 65 percent of prime time network program transmissions — utilize video tape in some way," William H. Madden, video tape sales manager of the 3M Co., told the Houston Advertising Club as part of the firm's new, all-out campaign to get advertisers and agencies on the tape bandwagon. (See SPONSOR, Aug. 10, p. 19).

Emphasizing local commercial production via tape, Madden told the ad men, "Video tape doesn't pretend to be the scientific hypnosis of live television, but it does have the look of live broadcasting . . . [and] is the sophisticated method of television advertising."

Madden pointed out that video tape is just seven years old, arguing that its image as "an experimental, slightly imperfect tool of television is almost over." Most of the bugs are out, he said, and "the glow of video tape's 'promise of springtime' is returning to the medium.

**SAN FRANCISCO CHEER**



A post-GOP convention cocktail party hosted by KRON-TV attracted more than 300 NBC employees, San Francisco admen and station personnel. Among those present were (l to r) NBC's Nancy Dickerson, Sen. John Tower (R-Tex.) and Dr. John Edwards, San Francisco State College professor and member of KRON-TV's "Colloquy" panel.

"Even the trained eye finds it hard to find a difference between the live and taped telecast," he argued.

Still hammering the tape theme on the local level, Madden said that production of local advertising has grown to be an increasingly important part of the over-all television

picture. He cited figures which show that local advertising, which represents 18 percent of total tv time sales, has grown by almost 300 percent in ten years to reach a level of \$331 million.

**Canadian Tv Spending Up Fifteen Percent in May**

Tv advertising expenditures in Canada continue on the upswing. Latest figures released by the Television Bureau of Canada show that spending jumped 15 percent in May, 1964, over the previous year. May tv expenditures totaled \$6,594,508 as compared with \$5,752,399 in 1963.

Most impressive percentage gain was recorded by the apparel and financial-insurance categories with 74 percent over May of last year. Automotive was up 22 percent, food and food products up 32 percent.

Declines include laundry soap, detergents and household supplies (down 11 percent).

**P&G Has Record Earning**

Record sales and earnings for the fiscal year ended June 30 were announced by the Procter & Gamble Co. Net sales increased 16 percent over the previous year's total, while earnings were up 13 percent. In their annual letter to stockholder chairman Neil McElroy and president Howard Morgens said that 1963-64 was the 12th consecutive year in which P&G's sales and profits showed an increase.

**Trans-Lux Reports Gain In First-Half Net Income**

A slight increase in profits has been posted by Trans-Lux for the first six months of 1964. Unaudited net income, after taxes, totaled \$269,678 (38 cents per share) for the period ending June 30 as compared with \$250,969 (35 cents per share) the previous year.

Percival E. Furber, chairman, said that although profits continue to be affected by non-recurring introductory expenses in connection with its new "900" Series tick projection equipment, gross revenues of the company's communications services were slightly above those of the prior years.

In addition to theaters and other

**TEN YEARS IN UHF MAKE ALL HAPPY**



Executives of Merck & Co., Rahway, N. J., WBOC-TV Salisbury, Md. and the Delmarva poultry industry examine a contract signed by Merck and the tv station ten years ago advertising poultry health and nutritional products on the daily 10-minute Carrol Long poultry market show. From left, Fred Bartenstein, Jr., administrative vice president of Merck; Long; James Twine, Merck salesman; Charles J. Truitt (seated), WBOC-TV general manager; Edward Covell, president of Delmarva Poultry Industry, Inc., and H. George Wolfe, advertising manager of Merck chemical division. Merck was the Ch. 16 station's first sponsor, and has participated in over 2000 shows since 1954.

## CHERRY FESTIVAL BOOSTS TOURISM



John F. Bonsib, president of Fort Wayne ad agency bearing his name, and Carrol Somers, executive secretary of the National Cherry Festival, flank festival guest De De Wilkerson, Sungoddess of the Festival of States, St. Petersburg, Fla. Bonsib's client, Peter Eckrich & Sons, Ft. Wayne, Ind., meat specialty house, sponsored hour-long telecast of festival, an annual event in Traverse City, Mich.

interests, Trans-Lux is also a syndicator and producer of tv films.

### Roland J. Kalb Forms New Management Firm

Roland J. Kalb announced the formation of his own management consultant firm to specialize in serving consumer electronic companies in product planning, design, manufacture, marketing and private label operations.

He has resigned as group vice president of the Jerrold Corp. and vice president and general manager of Pilot Radio Corp. Milton J. Shapp, Jerrold president and board chairman, disclosed that Pilot will be among Kalb's clients. Kalb joined Pilot as vice president and general manager in August, 1962.

### 'Letters from Vietnam' on ABC-TV September 10

'Letters from Vietnam', a one-hour special about the U. S. commitment in Vietnam, as seen through the experience of a young American helicopter pilot there, will be presented over ABC-TV Sept. 10 (9:30-10:30 p.m. EDT).

The program is the first in a series of specials, called *The Daring American*, sponsored by Purex Corp. The second is *Mission to Malaya*, a film about two U.S. Peace Corps nurses.

Executive producer of *Letters from Vietnam* is Robert Drew. Program was produced by Gregory Shuker. Agency for Purex is Edward H. Weiss.

### NAB Survey Says Crime Shows Are on Increase

Scoring what it called the "greatest amount of crime and brutality ever covered in a single week's study of any mass medium of communication in any city in the world," the National Assn. for Better Radio and Television has released a survey of crime programs televised by the seven Los Angeles VHF stations during the week of June 21.

The survey was released in the wake of the Dodd Committee hearings on tv violence (see SPONSOR, Aug. 3, p. 4).

According to the survey, the seven Los Angeles stations ran a total of 192 hours of crime programs—an increase of 20 percent over the total presented by the same stations during a survey made in June, 1958. The association also points out that it is up 90 percent over a similar survey taken 12 years ago.

The survey also indicated that

more than two-thirds of the crime shows were broadcast before 10 p.m. during hours "when tv audiences are largely composed of children."

The term "crime program" as defined by the association, refers to "program in which the commission of crime is a major theme."

### Forker Dies in Cleveland

Robert B. Forker, 58, sales manager of WGAR-AM-FM Cleveland for the past 11 years, died recently in Cleveland. Before joining WGAR in 1942, Mr. Forker was classified advertising manager for newspapers in Steubenville and Mansfield, Ohio.

### Education Groups Protest Copyright Legislation

Representatives of 25 educational organizations are up in arms at proposed copyright legislation now under study by the Congress — among other reasons, because they say the bill equates educational broadcasting with commercial in use of copyrighted material.

Bone of contention is the absence in the present act of a provision which in the past has allowed non-profit educational groups to make use of non-dramatic materials, even though copyrighted. This, they argue, would hamper teachers since they would not be able to use many historical, poetic, literary and musical works in their classrooms.

The organizations represented at the New York meeting include private, public and parochial schools and educational radio and tv broadcasters.

**THE CHANGING SCENE**

**CBS Washington TV News Bureau Moves**

The CBS television stations' Washington news bureau has moved to 2020 M Street N.W., Washington, D.C. 20036. Headquartered in the office will be John Hart, bureau manager-correspondent, Ivan Scott, news correspondent, Mary Worth Warren, administrative assistant, plus camera and sound crews and a film expediter.

The bureau serves CBS owned tv stations WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis.

**Big Syn Sales for Desilu**

Major market sales on *The Untouchables*, *Greatest Show on Earth*, *Three for the Money*, *Fractured Flickers* and other syndicated programs have been announced by Desilu Sales, Inc.

*Untouchables* was sold to All-Ore Construction Co., through AOA Advertising Agency, Portland, for airing in Portland, Eugene and Medford, Ore., and to six additional stations.

*Greatest Show on Earth* was sold

in five markets, two of the stations—WREX Rockford, Ill., and WJXT Jacksonville, Fla.—buying it for colorcasting. Three sales were made of *Fractured Flickers*, while eight stations bought *Three for the Money*.

**Marc Brown Expands Into Film, Tv, Stage Production**

Marc Brown, president of Marc Brown Associates, has announced the formation of Marc Brown Enterprises with William Gibbs as president. Gibbs previously was vice president in charge of production for J. Walter Thompson, New York.

Marc Brown Associates will continue to operate in the music business while the new company, located at 8 East 48 Street, New York, will concentrate on television programs, motion picture films and Broadway plays.



William Gibbs

**MGM Sells \$250,000 In Feature, Cartoon Films**

More than a quarter-million dollars in new transactions — most of them involving feature films —

were reported by MGM-TV syndicated sales. Features involve pre-'48's to four stations and releases of the '60's to 12.

Series deals included *Zero One* to KOIN-TV Portland, Ore., and WFMJ-TV Youngstown, Ohio and *National Velvet* to CKVR-TV Barric, Ont. MGM cartoons were sold to three stations, Pete Smith Specialties to one.

**Fremantle Tv in Australia**

Three new tv stations in Australia have purchased 22 series and 10 specials distributed by Fremantle International, Inc., New York. Series sold include *Peter Gunn*, *Dupont Theatre*, *Dr. Hudson's Secret Journal*, *Mr. and Mrs. North*. Special include *Victor Borge*, *Floyd Patterson Story*, *Naked Sea*.

**50 Stations on WMAL's Redskin 19-Game Network**

Fifty radio stations in a seven state Southeastern territory have joined the Washington Redskin radio network to be originated by WMAL Washington, D.C. All 19 games this season will be broadcast by Steve Gilmartin and Chuck Drzenovich. Additional radio markets are still being added which may bring the total to a 15-year record high, WMAL's management says.

Recent trades have added new football talent to the Redskins, and have reportedly helped to create new interest in the team.

**Maine AM Sale Revealed**

The sale of WSJR Madawaski Maine, by St. Croix Broadcasting Co. to Vaughn Currier, Fort Ken Maine, has been announced. Sale price was \$25,000. Hamilton-Land & Associates handled negotiations.

**'Men in Crisis' to Utilities**

New sales by Wolper Television Sales, Inc., include 11 additional markets for *Men in Crisis*, new first run series narrated by Edmor O'Brien and produced by David I. Wolper Productions. Half-hour documentaries were sold for first starting dates to two regional sponsors — Pacific Gas and Electric Co. of California and Montara Power Co.

**CARE AND FEEDING OF ADMEN**



WBAP-TV Fort Worth's traveling "Road Show" provided St. Louis admen with an education on the Dallas-Fort Worth market, including the station's facilities and its position on the candelabra tower. Show here (from left) are A. K. Knippenberg, Peters, Griffin & Woodward; Oscar Norling, Gardner Advertising; Jack Rogers, WBAP-TV; Donna Parks, PGW.

THE CHANGING SCENE

Hugh Ben Larue Heads Media Brokerage Firm

Larue & Associates, Inc., has been formed to specialize in the sale of radio, television stations and CATV systems, announced Hugh Ben Larue, who will head the firm.



Hugh Ben Larue

Larue has been general sales manager of WINS New York, vice president in charge of sales at WULA Honolulu, general manager of KTVR-TV Denver and part owner of KTIK Pendleton, Ore.

Headquarters of the firm will be at 440 E. 62nd St., New York.

Diet Pepsi on N. Y. Radio; Gif Toy Contest Uses Tv

An extensive radio spot campaign using prominent local personalities has reportedly kicked off Diet Pepsi's campaign of introducing the sugar-free soft drink in 12-ounce cans to the New York area. Stations used for the commercial

are WABC, WHN, WNEW-AM-FM, WNBC-AM-FM, WMCA and WINS.

Six grand prizes of fully equipped 1965 Ford station wagons, each filled with toys manufactured by the Kenner Products Co., plus 12,500 other prizes, will be given away in General Foods Post Div. sweepstakes. Beginning latter part of this month, Post will promote the sweepstakes with a television campaign of more than 9000 announcements. Network shows carrying the commercial will include *Bugs Bunny*, *Ruff n' Reddy*, *Rin Tin Tin* and *Allakazam*.

Film Sales Include ETV As Well as Sponsored Tv

KWSC-TV, Washington State University, Pullman, has signed for two Christmas tv specials in addition to *En France*, Seven Arts' series of 26 half-hour French language programs starring Dawn Addams. Firm reports this series is now telecast in 75 United States markets.

Four Star Distribution Corp. reports its comedy series, *Ensign O'Toole*, has been purchased in 21 markets since it was offered into syndication for a fall 1964 start. Three of the buyers are ABC o&o stations — KABC-TV Los Ange-

NBC AIDS D.C. ETV



The National Broadcasting Co. has contributed \$100,000 to WETA-TV Washington, D.C., UHF educational station, to be applied toward station facilities improvement. Joseph Goodfellow (l), vice president and general manager of NBC's Washington stations, WRC-AM-FM-TV, presented the check to Max M. Kampelman, chairman of the WETA board.

les, WBKB-TV Chicago and WXYZ-TV Detroit. The series consists of 32 half-hour episodes.

Official Films' *Biography* series (I and II) have been combined into *Biography 65* (so named because there are 65 half-hour shows dealing with famous personages in the package). Combined series has sold in 20 markets, including New York, Houston, Omaha, Milwaukee, San Diego, Denver and Sacramento.

UA-TV International has recorded sales in 20 countries for *Hollywood and the Stars*, the Wolper half-hour documentary series based upon the movie capitol and stars. Series has been sold in Asia, Europe, South America and Australia.

Golf Show Sets Record On 185 Tv Stations

A total of 185 stations covering all major markets and an estimated 97 percent of the nation carried the weekend telecasts of the Western Open golf tournament from Chicago. Sports Network, Inc., announced. It was the largest number of stations lined up by SNI for a live show in the web's history. The previous golf record was coverage of the recent Cleveland Open by 157 stations. R. J. Reynolds and Goodyear were the sponsors.

N. Y. AGENCY MOVES TO NEW BUILDING



Jack Cairns, chairman, Chirurg & Cairns, Inc. (seated, 2nd from right), shakes hands with Sam Rudin, president, Rudin Management Co., after signing a lease that will enable the ad agency to move into the new Saturday Evening Post Building. Looking on are (seated l) Gilbert E. French, treasurer C&C, and (seated r) Lewis Rudin, vice president Rudin. Standing: L. Rivkin, attorney, and Joseph Grotto, real estate broker. C&C has leased space on the 11th and 12th floors of the 32-story building at 54th Street and Lexington Avenue, New York, and expects to move in by Dec. 1.

# SPONSOR SPOTLIGHT

## ADVERTISERS

**William Schlabach**, appointed advertising and merchandising manager of Seabrook Farms Co., Carlstadt, N.J. He had been supervisor of advertising and sales promotion for the Nestle Co.

**Curtiss C. Grove** appointed to the new post of director, corporate market research at Bell & Howell. He previously headed his own marketing research and counseling firm in Dallas.

**Ormand M. Hessler** and **John B. Hunter, Jr.**, named general manager of sales and marketing and director of marketing services at B. F. Goodrich Footwear Co. Hessler has been with the company since 1946, most recently as manager of marketing services.

**Walter L. Susong**, manager of the contractual department of Coca-Cola Co., elected vice president.

**Wesley P. Gardner** appointed advertising manager of Thermador, Los Angeles.

**Donald L. Bryant** named president of Miles Products Div., succeeding O. G. Kennedy. Bryant has been executive vice president of the division since joining the firm in May 1963.

**Martin J. Mann** appointed product manager in the household products division of Lever Bros. Co. Previously, he worked at Max Factor & Co. and the Purex Corp.



Donald Bryant



Martin Mann

**Sidney Brandt** appointed general manager of Pilot Radio Corp. He had been vice president of sales and operations for MGM Records and regional manager for Magnavox.

**Eric C. Lee** appointed eastern regional manager of audio-visual sales, Bell & Howell Photo Sales Co.

**Franklin J. St. Germain** appointed sales promotion manager for the Prestolite Co., Toledo. He previously handled private and associated brand advertising and sales promotion at Cooper Tire and Rubber Co.

**Wayne Rash**, manager of market research, communications products department, General Electric Co., Lynchburg, Va., named chairman of the Electronic Industries Assn.'s industrial electronics marketing services committee.

**Dante Bonardi** and **Andrew Brain** named to posts of advertising managers at National Biscuit Co. Bonardi, previously an account executive with D'Arcy, will be responsible for cookie and cracker brand advertising. Brain was an assistant ad manager and will be responsible for food service advertising.

**William M. McCardell** named marketing manager of Humble Oil's central region. He has been with Humble since 1949.

## AGENCIES

**Frank Grady** named media director of the Chicago office of Young & Rubicam; he has been with the agency 23 years.

**Jose Agustin Acevedo** appointed executive vice president and general manager of the San Juan office of Robert Otto & Co., Puerto Rico. He worked 10 years as chief copy writer and account executive with McCann Erickson in its San Juan office.



Sidney Brandt



Eric C. Lee

**Arthur Bellaire**, a vice president and member of the board of Batterton, Durstine & Osborn, Inc. will move to BBDO's San Francisco office as creative director.

**Julian J. Linde**, formerly contract manager for CBS-TV, joined the business affairs unit in Young & Rubicam's radio-tv department in New York.

**Ramsey G. Perry** promoted to account executive at Kal, Ehrlich & Merrick, Washington, D.C.

**James J. Stack** was named an associate media director at the Los Angeles office of the McCann Erickson agency.

**Paul B. Ricks** appointed director of marketing for Kuttner-Kuttner, Chicago. He was director of advertising, Kiekhaefer Corp., Fond du Lac, Wis., a Brunswick Corp. manufacturing subsidiary.

**William A. Crowther** joined Lenzen & Newell as a vice president of the copy department. He had been vice president and creative director of Wilson, Haight & Welch.

**Michael Barnett** joined Grey Advertising, New York, as vice president and creative supervisor. He had been a vice president and co-director at Doherty, Cliffo Steers & Shenfield.



William Crowther



Michael Barnett



Don A. Reed



Richard L. Cullen

**Don A. Reed** and **Richard L. Cullen** named vice presidents of Leo Burnett Co. Reed is an account supervisor. Cullen now supervises the Republican National Committee account.

### TIME/Buying and Selling

**Jack Burke** named salesman in the Chicago office of Metro Radio Sales. Since 1962, Burke was sales manager WBBM-AM-FM Chicago.

### TV MEDIA

**Paul Murray**, **Rich Newman** and **Don Hillman** named sales manager, account executive and program director, respectively, at KAIL-TV Fresno.

**Harry Zvi Shoubin** named program manager of WNEW-TV New York. He was in various executive capacities with Triangle Broadcasting from 1962 to 1964.

**Jim Spencer** appointed national sales manager of KATU Portland, Ore. He was in a similar position at ONA-TV Honolulu 10 years.

**Gary Heisinger** appointed account executive for KERO-TV Bakersfield, Calif. During the past year he has been a salesman at KARM-AM-FM Fresno.



Jack Burke



Jim Spencer



Gary Heisinger



Richard R. Ferry, Jr.



Richard E. Perin



Raymond C. Fox

**Alexander M. Tanger**, **Robert B. Cheyne**, **John M. Day** and **Joseph Levine** named senior vice president, vice president-station relations director, vice president-director of news and public affairs, and director of television programs at WHDH, Inc., Boston.

### RADIO MEDIA

**Eugene H. Alnwick** and **James McElroy** named market development manager and midwest sales manager of the Mutual Broadcasting System. Alnwick had been midwest sales manager and McElroy an account executive.

**Thomas E. Dillahunty** named corporate vice president of KADY-KADI St. Louis. He had been an executive at KVIL-AM-FM and WRR-AM-FM Dallas as well as at KOSY Texarkana, Ark.

**Robert E. Henabery** appointed general executive for the program department of WCBS-AM-FM New York. He had been program and production manager for WWJ-AM-FM Detroit.

**Walter S. Newhouse** named assistant sales manager of WQXR-AM-FM New York.

**Leslie R. Brooks, Jr.**, elected manager of WTJS-AM-FM Jackson, Tenn., succeeding Frank S. Proctor, recently named vice president and director of broadcasting. Brooks has been with stations 29 years.

**Richard R. Ferry, Jr.**, appointed station manager of WAFS Amsterdam, N.Y. He had been an assistant professor in tv-radio at Ithaca College and previously with WKRT-AM-FM Cortland and WNBK-AM-FM-TV Binghamton.



Eugene H. Alnwick



James McElroy

**John F. Bassett** named program operations supervisor at WHDH-AM-FM Boston.

### SYNDICATION & SERVICES

**Hugh E. Rogers**, previously vice president and director of advertising agency services, promoted to new post of vice president and general manager of SRDS Data, Inc.

**Ben Halpern** named advertising and publicity manager of Filmways, Inc., after serving three years as head of the New York office of Jim Mahoney and Associates.

**Roy O. Disney**, president of Walt Disney Productions, elected treasurer of the Hollywood Museum. Disney has been associated with his brother, Walt, virtually since the beginning of the latter's animated motion picture company more than 40 years ago.

**Richard E. Perin** joined Joseph E. Levine's Embassy Pictures television department as an account executive. He had formerly been employed in ABC's station clearance department.

**Raymond C. Fox**, administrative vice president of ABC Films, promoted to director of domestic syndicated sales.

# CALENDAR

## AUGUST

**Wyoming CATV Assn.** annual meeting, IXL Ranch, Dayton, Wyo., (23-25).

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau** and the **Television Bureau of Advertising**, sales management seminar, Harvard University, Cambridge, Mass. (23-29).

**Institute of Electrical and Electronics Engineers** summer general meeting, Biltmore Hotel, Los Angeles, Calif. (25-28).

**Western Electronic Show and Convention**, Statler-Hilton, Los Angeles, Calif. (25-28).

**New York State CATV Assn.** meeting, Sheraton Inn, Binghamton, N.Y. (26-27).

**Western Assn. of Broadcasters** and **British Columbia Assn. of Broadcasters** annual meeting, Jasper Park Lodge, Jasper, Alta. (27-29).

**Arkansas Broadcasters Assn.** annual meeting, Coachman's Inn, Little Rock (28-29).

**West Virginia Broadcasters Assn.**, fall meeting, The Greenbrier, White Sulphur Springs, W. Va. (27-30).

**1964 National Radio and Television Exhibition**, under the management of the **British Radio Equipment Manufacturers' Assn.**, Earl's Court, London, England (24-Sept. 5).

## SEPTEMBER

**Board of Broadcast Governors** public hearings, Nova Scotian Hotel, Halifax, N.S. (1-4).

**Michigan Assn. of Broadcasters** annual fall meeting, Hidden Valley, Gaylord, Mich. (10-11).

**Mid-Atlantic and West Virginia CATV Assns.** meeting, Greenbrier Hotel, W. Va. (11-12).

**Atlantic Assn. of Broadcasters** annual sales and engineering meeting, Sydney, N.S., (13-15).

**Louisiana Assn. of Broadcasters**, Capitol House, Baton Rouge, La. (13-15).

**Rollins Broadcasting Inc.** annual shareholders' meeting, Bank of Delaware Building, Wilmington, Del. (15).

**Radio Advertising Bureau** fall management conference, Tarrytown House, Tarrytown, N.Y. (17-18).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Rickey's Hyatt House, Palo Alto, Calif. (18).

**Maine Assn. of Broadcasters** meeting, Poland Spring, Me. (18-19).

**National Academy of Television Arts and Sciences** board of trustees meeting, Beverly Hills, Calif. (18-20).

**American Women in Radio & Television** southwest area conference, Tropicana Hotel, San Antonio, Tex. (18-20).

**Radio Advertising Bureau** fall management conference, Homestead, Hot Springs, Va. (21-22).

**Nebraska Broadcasters Assn.** meeting, Holiday Inn, Grand Island, Neb. (20-22).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Chicago Plaza Motor Hotel, Memphis, Tenn. (21).

**Nevada Broadcasters Assn.** meeting, Lake Tahoe, Nev. (21-22).

**Pacific Northwest CATV Assn.** meeting, Doric Hotel, Portland, Oreg. (21-22).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Palm Town House Motor Inn, Omaha, Neb. (23).

**CBS Radio Affiliates Assn.** convention, New York Hilton Hotel, New York, N. Y. (23-24).

**Electronic Industries Assn.** fall meeting, Statler-Hilton Hotel, Boston, Mass. (23-25).

**National Assn. of Broadcasters'** radio programming clinic, Hilton Inn, Tarrytown, N.Y. (25).

**Minnesota Broadcasters Assn.**, fall meeting, Sheraton-Ritz Hotel, Minneapolis, Minn. (24-26).

**Advertising Federation of America**, fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indiana University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Hilton Inn, Tarrytown, N.Y. (25).

**North Central CATV Assn.** meeting, Holiday Inn, Rochester, Minn. (25).

**Utah Broadcasters Assn.**, convention, Royal Inn, Provo, Utah (25-26).

**American Women in Radio & Television** southern area conference, Outrigger Hotel, St. Petersburg, Fla.; western area conference, Muehlebach Hotel, Kansas City, Mo.; New England Chapter conference, Woodstock, Vt. (25-27).

**Radio Advertising Bureau** fall management conference, Far Horizon, Sarasota, Fla. (28-29).

**Society of Motion Picture & Television Engineers**, 96th annual technical conference, Commodore Hotel, New York, N.Y. (27-Oct. 2).

**National Assn. of Broadcasters'** radio code board meeting, Gramercy Inn, Washington, D. C. (29-30).

**National Assn. of Education Broadcasters** third annual music personnel conference, University of Minnesota, Minneapolis, Minn. (30 Oct. 1).

## OCTOBER

**Radio Advertising Bureau's** fall management conferences: Hyatt House, San Francisco, Calif. (1-2).

**International Radio & Television Society** luncheon, Waldorf Astoria Ballroom, New York, N.Y. (2).

**Florida Assn. of Broadcasters'** fall conference and board meeting, Grand Bahama Hotel & Club, West End Grand Bahama Island. (3).

**American Women in Radio and Television**, New York State Conference, Top O' The World, La Grange, N. Y. (3-4).

**Texas Assn. of Broadcasters'** fall meeting, Hotel Texas, Fort Worth, Tex. (4-5).

**North Carolina Assn. of Broadcasters** meeting, Grove Park Inn, Asheville, N. C. (4-6).

**New Jersey Broadcasters Assn.** fall convention, Nassau Inn, Princeton, N. J. (5-6).

**Advertising Research Foundation** annual conference, Commodore Hotel, New York (6).

**International Radio & Television Society** luncheon, Waldorf Astoria Ballroom, New York, N.Y. (7).

**Radio Advertising Bureau** fall management conference, Western Hill Lodge, Wagoner, Okla. (8-9).

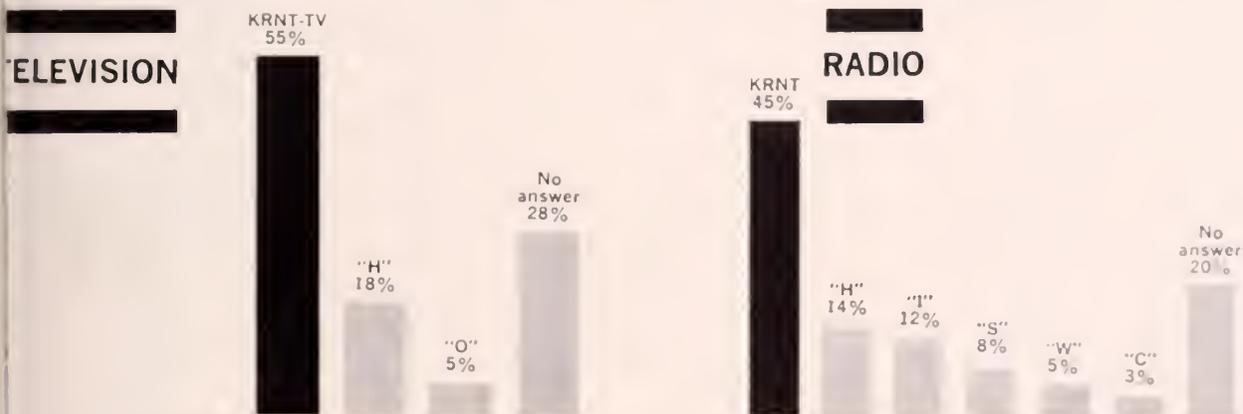
**Tennessee Assn. of Broadcasters** meeting, Mountain View Hotel, Glinburg, Tenn. (8-9).

**Alabama Broadcasters Assn.** meeting, Tuscaloosa, Ala. (8-10).

# Local Food People Say KRNT and KRNT-TV Bring Home the Bacon in Central Iowa!

**Question:** "Special promotions on grocery store items are sometimes advertised on radio and television. From your experience, which station does the best job in selling grocery items?"

**Answer:** Based on replies from 65 Des Moines supermarket operators and food brokers in a questionnaire prepared by Central Surveys, Inc. in April-May, 1964—



And not only do KRNT Radio and KRNT-TV do a better job of selling grocery store items . . . but also, automatic washers, automobiles, living room suites, savings accounts, drive-in movie tickets, and you-name-it.

From their own watching and listening, local advertisers know that we keep our shelves stocked with a fabulously successful News and Sports operation . . . adult and highly-trained professional personalities . . . constant participation in community projects and affairs . . . abundant publicity and promotion . . . and a unique blend of radio and television that produces a sales effectiveness unequaled in this important growth market.

Local advertisers know we carry what most people want here. That's why these local advertisers give us most of their radio/tv dollar year after year.

If you have a good product and a good campaign, you too can bring home the bacon in Central Iowa. The Katz Agency is minding our national store. Call them.

## KRNT RADIO and TELEVISION

DES MOINES An Operation of Cowles Magazines and Broadcasting, Inc. Represented by the Katz Agency Inc.

# SAN ANTONIO

# AMERICA'S



# CITY



**SURPRISED?** Many people are. San Antonio visitors usually remember the Alamo . . . the lovely old Spanish missions . . . the tree-lined river meandering through the heart of the city.

But first of all, San Antonio is a city on the go — with expanding freeways, ever-increasing housing, bustling shopping centers and great military bases. San Antonio is a **metropolitan** city — now 15th in the nation\*.

This phenomenal growth presents new sales opportunity for your product . . . new customers for your service! Tell your story now . . . on the station on the go in the city on the go.

Ask Peters, Griffin, Woodward . . . or call Bill Lydle at the station, 512 CA 5-7411.

# KENS-TV

CHANNEL 5 • EXPRESS-NEWS STATION

\*Sales Management, June, 1964 (Within incorporated city limits)



THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

# Sponsor

AUGUST 31, 1964

PRICE 40c

Clothier picks radio, sticks with it 30 years . . . . . 27

Soaps' versus complete episode strips . . . . . 36

ADMITTED  
AUG 31 1964

WNC GENERAL LIBRARY

SPAPER • NEWSPAPER • NEWSF

# NOW

SIGNIFICANT CHANGES  
IN DALLAS / FT. WORTH

## TEXAS' TALLEST TOWER

## FULL COLOR, FULL COVERAGE

## 807,100 TV HOMES CAN RECEIVE . . .

### **KTVT / Live-ly 11** DALLAS-FT. WORTH

THE WKY TELEVISION SYSTEM, INC.  
WKY-TV AND RADIO, OKLAHOMA CITY  
WTVT, TAMPA / ST. PETERSBURG

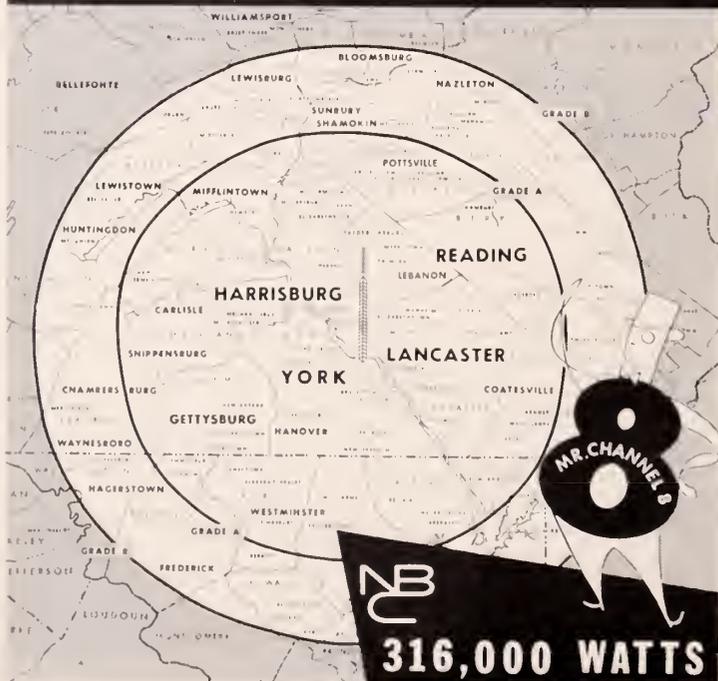
REPRESENTED BY THE KATZ AGENCY



growing sales potential in the **WGAL-TV** market



**MULTI-CITY TV MARKET**



In the multi-city Channel 8 area—Lancaster, Harrisburg, York, and countless other communities—lies tremendous sales potential. Don't overlook it. Allocate sufficient funds to capture your full share. WGAL-TV is the medium that can do the selling job for you.

**WGAL-TV**  
**Channel 8**  
**Lancaster, Pa.**

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.  
 New York • Chicago • Los Angeles • San Francisco

# NBC-TV Network Again Leads the Field In Race For Top Convention Ratings

Arbitron's final four-day figures show NBC with 51 percent, CBS in second with 36 percent

New York — NBC did it again — drew more of the convention viewing audience than the other two networks combined. National Arbitron's final four-day figures for the Democratic convention show NBC with 51 percent of the audience. CBS, despite efforts to improve the ratings picture by tinkering with the anchor-spot, came off second-best with 36 percent of the audience. ABC was third with 13 percent.

NBC's share of the audience was identical with Arbitron figures for the Republican convention, the difference being there were 17 percent more viewers for the Democratic convention.

In Arbitron rating points, NBC jumped 20 percent, from 12.9 to 15.5. CBS went from 9.2 to 10.6 and ABC, from 3.3 to 3.9.

The Arbitron figures are based on 10 half hours of viewing over the four-day period.

While Nielsen's national ratings will not be available for some time, the New York city Niensens showed NBC with the lion's share once more, but slightly lower than figures for the G.P. convention.

The NBC-TV network drew 59

percent of the convention viewing audience via WNBC-TV. The figure was 64 percent for the Republican convention. WCBS-TV gained slightly, drawing 35 percent of the audience. WABC-TV's share was the same, 6 percent.

## Couric Spells Out Broadcasting's Rights

Little Rock, Ark. — Despite constant attacks by "professional critics, amateur do-gooders and semi-pro Cassandras," radio and television daily demonstrate acceptance of their public responsibilities and should now demand public recognition of broadcasting's rights to be free, argued John M. Couric, NAB vice president of public relations, before a dinner meeting of the Arkansas Broadcasters Assn.

Outlining broadcasting's rights, Couric said they include the right to make a profit to finance sound operations in the public interest, the right to be "masters of our own house" without the threat of government controls, and the right to free and equal access to the news and public proceedings.

On the right to make a profit, Couric pointed out that broadcasting operates as a private business under

### Minneapolis Tv Station Purchased by Chris-Craft

Washington — Chris-Craft Industries' buy of WTCN-TV Minneapolis from Time-Life Broadcast, Inc., for \$3,900,000 has been approved by the FCC. Chris-Craft also controls KCOP-TV Los Angeles and KPTV-TV Portland, Ore.

Radio arm of WTCN has been sold by Time-Life to Buckley-Jaeger Broadcasting Corp. of Minnesota for \$500,000. Buckley-Jaeger controls WDRC-AM-FM Hartford, Conn., KGIL San Fernando and KKHJ-AM-FM San Francisco.

public trust, but he added that "a weak and impoverished station cannot possibly perform in the public interest."

Couric added: "Station management should be guided, of course, as are all good businesses, by ethical principles and sound laws. But broadcasting should not be harassed by bureaucratic paperwork and unrealistic technical requirements which, on one hand, add to the station's clerical load and, on the other, prevent stations from taking advantage of the latest time and labor-saving devices constantly being developed in our dynamic industry."

On governmental regulation, both federal and state, Couric said, "Broadcasting must be relieved of the threat that dynamic, viable codes developed by the industry for the industry can be turned into unrealistic, inflexible government regulations."

### American League To Meet Over CBS Purchase of Yanks

New York — With CBS, Charles Finley of the Kansas City Athletics and Dan Topping of the Yankees all claiming credit, the CBS purchase of the Yankees will get a full-dress hearing at a meeting of the American League Sept. 9.

The \$11.2 million deal had been approved earlier via a telephone poll of league members, but Finley and Arthur C. Allyn of the Chicago White Sox objected to the procedure.

Some industry sources saw the purchase as giving CBS a lever in acquiring baseball broadcast rights, a charge that CBS has vigorously denied. CBS also denied that pay tv had anything to do with it.

### FTC Wants Truer Set Screen Advertising

Washington — The FTC is setting up rules on "21-inch" and other tv screen claims that are stretching things a little. In October, industry and the public will have a chance to comment at a hearing on proposals to limit advertising or promotional size claims to true measure of horizontal, vertical, diagonal and/or area dimensions.

For any television sets measuring 19 by 15 with a 20-inch diagonal, advertising could not claim

"21-inch set" or "21-inch overall diagonal" or "brand name 21." Advertising could not fudge on the diagonal claims although reporting true square-inch area.

FTC says the false measurement advertising and sales promotion of tv sets is "widespread in the industry." Trade regulation rules merely set down the type of claims allowable or non-allowable — but they would constitute the FTC yardstick in deciding individual violations thereafter.

## NCK Continues Overseas Expansion

**Agency acquires substantial interests in France, Denmark, Norway; sees \$35 million non-U.S. billings**

New York — Norman, Craig & Kummel, Inc., is discovering Europe — with a vengeance. Latest acquisitions: substantial interest in three agencies located in France, Denmark and Norway. In June, the broadcast-oriented agency opened a full-service office in Madrid (see SPONSOR, June 15, p. 4).

Pointing out that NCK entered the overseas advertising field only four years ago, Norman B. Norman, president of the agency, declared: "Today we're happy to realize that we now probably rank fifth among world-wide U.S. agencies. By the end of 1964 we will be billing nearly \$35 million outside the United States."

The three new European agencies with which NCK has associated itself are ProVente in Paris, Lockkeys in Copenhagen and Kittelsen og Kvaerk in Oslo. In addition, NCK already has major interest, ranging from 45 percent to 100 percent in agencies located in Canada, England, the Caribbean, Portugal, Spain and West Germany.

In discussing his agency's philosophy of overseas acquisition, Norman

explained that it is his company's policy to buy "substantial" but not necessarily "controlling" interests in existing advertising agencies. Norman pointed out that Europeans resist the idea of "control" by American agencies, adding that it's "a fact of life that the only European agencies which will sell 100 percent interest are those that aren't worth buying in the first place."

He continued: "Therefore, we strive to buy a substantial portion of the best agencies we can find, spreading out our investments on the continent. Then we make our essential contribution — the advanced techniques and methodology which this American advertising agency has developed over the years."

Norman said that this is accomplished by continuous interchange of personnel, training, a comprehensive

network of communications, a roving supervisory task force of experienced American marketing and creative people, plus use of a common marketing approach which can be quickly adapted to fit each country's problems.

Norman declared that the main advantage of this multi-national overseas expansion program is the additional service that it can give to any client doing world-wide business by cutting staff communications time in half. "For one thing," he said, "commercial television has grown so dramatically, all over the world, that it now becomes almost a necessity to induce a 'white tornado' to the homes of wives of Copenhagen at the same time it's whirling across the screen in Omaha."

NCK's new managerial setup in Europe includes William Altieri as marketing director and Peter Goldman as European copy group head, both London based. Russell Rhoads functions as European liaison and business manager, with his headquarters in Paris. All three in New York are vice presidents.

## Cash: Prepare Advertisers Now For Inevitable Hike in Ad Costs

White Sulphur Springs, W. Va. — Predicting "necessary and inevitable increases" in the cost of advertising, Norman E. Cash, president of the Television Bureau of Advertising, urged the tv industry to prepare advertisers now. "It is the responsibility of individual stations to initiate steps to maintain advertisers' and the public's confidence in the economic values of the medium," he said.

In a talk before the West Virginia Broadcasters Assn., Cash declared that "television's overwhelming acceptance in recent years for its advertising, information and entertainment values can no longer be taken for granted by broadcasters. It is important," he continued, "that we start to advertise television on television."

Elaborating, Cash said, "Broadcasters spend a lot of time talking among themselves. Too little attention is given to those who count most — our viewers. Viewers do not have the opportunity to read your station ads and industry news in our excellent trade press."

Cash cited the unending flow of magazine and newspaper articles written for the sole purpose of discrediting tv advertising and programming, adding that viewers have not been given information in the past which could nullify the erroneous stories. "There can be little hope that the untrue will be corrected as long as the television industry remains silent," he said.

### Dept. of Cliffhangers:

New York — The last paragraph of the *New York Herald Tribune* story explaining piggyback reads in full: "Piggyback, which thenceforth will count as two or more commercials, can be distinguished by:"

That's where it ended. It was followed by an ad. In other words — the answer to this exciting riddle in a moment, but first a word from our sponsor.

## Voice of Astronaut Signed For Olds Commercials

Detroit — The voice of the astronauts will soon become the voice of Oldsmobile. Retired from the Air Force, Col. John (Shorty) Powers, a familiar voice to millions during the first U.S. manned-rocket launchings, will make his debut as a spokesman for Oldsmobile on Sept. 12 during the televising of the Miss America pageant at Atlantic City.

Tv commercials filmed by Powers will form the backbone of Oldsmobile's sponsorship of *Wendy and Me* and *McHale's Navy* on ABC this fall. His voice will also be heard on CBS radio's Lowell Thomas newscasts in addition to a wide variety of national spot buys featuring both 60- and 20-second messages.

Adaptations of the announcements are being produced for use by individual Oldsmobile dealers locally.

Agency for Oldsmobile is D. P. Brother & Co.



## Why WNEM-TV bought Volumes 1, 2, 3, 4, 5, 7 and 8 of Seven Arts' "Films of the 50's"

### Says James Gerity, Jr.:

President of Gerity Broadcasting Company  
WNEM-TV 5 Flint-Saginaw Bay City, Michigan

"The people of the Flint-Saginaw Bay City Metro Market and all of Eastern Michigan as well, are a sophisticated and discriminating audience. They buy more—(our Market has higher retail sales than five other markets with larger populations and higher daily television circulation)—and they expect more for their money.

The same holds true in their viewing habits. They demand the best. And with Seven Arts' Films of the 50's, we give them the best.

## WE NEEDED A GOOD SUPPLY OF TOP QUALITY COLOR FEATURES TO MEET OUR EXCITING FALL COLORCASTING SCHEDULE

Seven Arts' 100—5 minute Cartoons  
**"OUT OF THE INKWELL"**  
will also be part of  
WNEM-TV's Fall Schedule in Color!



Seven Arts came up with just the quantity and quality we were looking for—and therefore this Fall we'll be colorcasting such excellent films as SAYONARA, DESK SET, THE REMARKABLE MR. PENNYPACKER and many many more.

As an NBC affiliate, TV-5 prides itself on offering the finest programming in the market, including First Run Seven Arts' Films of the 50's, the best of NBC and complete Local News seven days a week. *We are the only station in Eastern Michigan with colorcasting facilities.*

Further, TV-5 has delivered this service to the 492,400 television homes in the Flint-Saginaw Bay City Metro Market and Eastern Michigan for more than 10 years UNDER THE SAME OWNERSHIP.

Seven Arts' features play a big role in WNEM-TV's quality programming—further proof that TV-5 is always first with the finest!



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS LTD.  
NEW YORK 200 Park Avenue, York 6 1717  
CHICAGO 4630 Estes, Loopwood 6 5 Pillard 4 0190  
DALLAS 5641 Charleston Drive, Adams 9 2855  
LOS ANGELES 3562 Riva Woods Drive, Sherman Oaks 4 9746 8 8216  
TORONTO ONTARIO 11 Adelaide St. West, EM 4 4 7183

For list of TV stations programming Seven Arts' Films of the 50's, see Third Cover Sheet, Color TV Rates and Data.

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Data Processing Manager  
John Kessler  
Advertising Promotion  
Dwayne R. Woerpel  
Circulation Promotion  
Gerhard Schmidt

### 27 From rags to riches in 30 years

*Radio was the stitch-in-time for this men's clothier during the depression '30s in the country's most competitive retail market. After three decades of sticking with radio, he's still unique, well stocked with dollars*

### 34 'I've never had a flop in radio'

*The agencyman who molded Barney's account into an advertising classic expounds on his timebuying philosophy and other radio successes*

### 36 'Soaps' versus complete episode strips

*Contributing editor Dr. John Thayer finds the ladies' serial best for saturation selling, comedy drama tops in pitching to and for unduplicated audiences, game panels also effective*

### 38 One-hour storyboard saves time and dollars

*Joint effort of young Chicago agency and local electronics firm produces blackboard-and-camera technique*

### 40 \$1 gets him \$150

*Minneapolis Pontiac dealer sells 1001 cars in 77 days, using radio as major medium in sales attack*

### 42 Triangle Programs seeks to fill syndication 'vacuum'

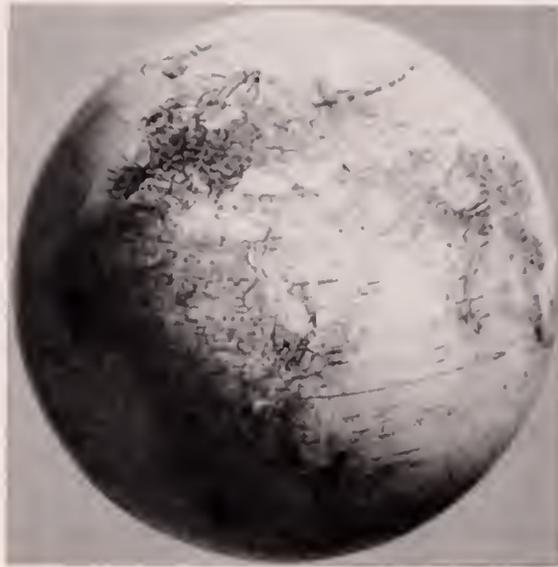
*Offshoot of Triangle Stations has launched nine radio, 18 tv series in past year, plans more in sports and other fields*

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**We go to  
the ends of the earth for  
Boston, New York,  
Baltimore, Pittsburgh,  
Cleveland,  
Fort Wayne, Chicago and  
San Francisco.**

For our eleven radio and television stations, that is. We go to Haiti for a documentary on that troubled island. To Africa for a new perspective on the Peace Corps. To South America for fifty vignettes of the volatile continent. To Great Britain, Mexico, Tahiti, Australia, Hong

Kong, Italy. And Group W news bureaus in Paris, London, Berlin, and Washington, service the eight Group W communities directly.

The need to know—the need for news and documentation on what's going on in the world—is a need common to all people everywhere.

Group W is in a unique position to help fill this need. The Group has the creative, financial, and managerial resources to program with the authority of a network, yet it retains the flexibility and viewpoint of a local station. The Group is a vital third force in broadcasting today.



WESTINGHOUSE BROADCASTING COMPANY

WBZ-WBZ-TV BOSTON • WINS NEW YORK • WJZ-TV BALTIMORE • KOA • KDKA-TV PITTSBURGH • KYW • KYW-TV CLEVELAND • WOIO FORT WAYNE • WIND CHICAGO • KPIX SAN FRANCISCO



## Publisher's Report

### Whit gets wound up

Last week I spent several days in Chicago with Jerry Whittlesey, better known as Whit. He's one of Ojibway's fair-haired young men, having served with distinction in Duluth as personnel manager, circulation manager and assistant to the president. But having been smitten by the broadcast bug, as has been executive vice president Bob Edgell, Whit had asked to be assigned to SPONSOR. So he is taking over our important Midwest area.

This was his introduction to the active world of broadcast advertising and SPONSOR. After two hectic days he told me that he felt like a veteran.

Whit was overwhelmed by SPONSOR's acceptance. Everywhere we went we heard the kind of enthusiastic comment that's music to a media man's ears. It appears that they like us.

As I was packing preparatory to my late afternoon dash to O'Hare Field and home, Whit summarized his observations. He's so new that I recognized that he'd see things in fresher perspective than I, and didn't miss a word.

"I've never seen a readership reaction like this," said Whit. "It's almost too good to be true."

"What's it based on?" I asked.

"I'd say that SPONSOR gives a full reading service to a busy broadcast buying ad man," said Whit. "You tell me that every word in SPONSOR must benefit these guys—that we're edited 100 percent for them. Apparently they agree."

"Don't other books?" I asked.

"Not the same way. SPONSOR's the broadcast advertising specialist with emphasis on the advertising."

"How do we do it different?" I persisted.

"Here's how. At the front of the book we deliver 13 to 15 solid page of hot news, trends and behind-the-scenes stuff on the week that was and the week that is. It's neatly packaged for fast, easy, meaty reading. Between Friday at 5, The Week in Washington, Sponsor Week and Sponsor Scope we deliver a package that posts a reader on the essentials."

"You're talking about the front of the book. What about the article section that follows?"

"That's designed for selective reading. If the reader finds one or two stories per issue that click with him we've got it made. We've got how-to's, case histories, trend stories, cost stories and industry problems—something for everybody interested in broadcast advertising but especially geared to the spot buyer."

"Where do I sign?" I said. "You've sold me."

"They love SPONSOR because we're providing the most capsule and useful reading package ever invented. Furthermore . . ."

"Enough," I said. "I'll miss my flight."

"Just one more point."

"Save it for the customers," I said. "I'm on my way."

If you live in Michigan, Wisconsin, Illinois, Iowa, Indiana or Missouri you'll be seeing Whit. You'll know when he's getting wound up

*Tom Glenn*

FLORIDA'S **3**<sup>rd</sup> MARKET

is  
**tuned in**  
to

**WESH-TV**

FLORIDA'S **2**  
CHANNEL

REPRESENTED BY THE KATZ AGENCY, INC.

ORLANDO • DAYTONA • CAPE KENNEDY



**YOU MAY NEVER KNOW ALL THE LAW\*—**

**BUT... WKZO-TV Wins The Listeners' Verdict  
in Greater Western Michigan!**

**WKZO-TV MARKET  
COVERAGE AREA • NCS '61**



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

From morning's first gavel 'til the last appeal of the evening, more viewers watch WKZO-TV than any other Michigan station outside Detroit. Here's how ARB (March, '64) polls the jury:

- Sign-on to sign-off, Monday through Sunday, WKZO-TV makes its point with 11% more viewers than Station "B."
- 9 a.m. to noon, weekdays, 47% more viewers tune in favor of WKZO-TV than Station "B".
- 7:30 to 11 p.m., Monday through Sunday, 11% more viewers follow precedent and watch WKZO-TV than Station "B."

Let your barrister from Avery-Knodel plead the entire case for WKZO-TV! *And if you want all the rest of up-state Michigan worth having, add WWTV/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*

\*There were 1,150,644 laws on federal and state statute books in 1959.



**The Folyer Stations**

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

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

**WKZO-TV**

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Bath Kalamazoo and Grand Rapids  
 For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Who reads specialized business publications?

Customers.

Whose?

Yours.



Call them purchasing agents, call them marketing directors, call them v p 's, call them superintendents, managers, estimators, specifiers, buyers, consultants, designers, contractors, chemists, physicists, engineers or any other title known to salesmen. Whatever the label, you can be sure that your customers read the business press.

You can be sure because no one holding a responsible position will hold it long without reading publications appropriate to his work. That's not the secret of responsibility—but it's a clue.

Advertisements in the business press—trade, industrial and professional publications—attract customers while they're exercising their responsibility to keep informed.

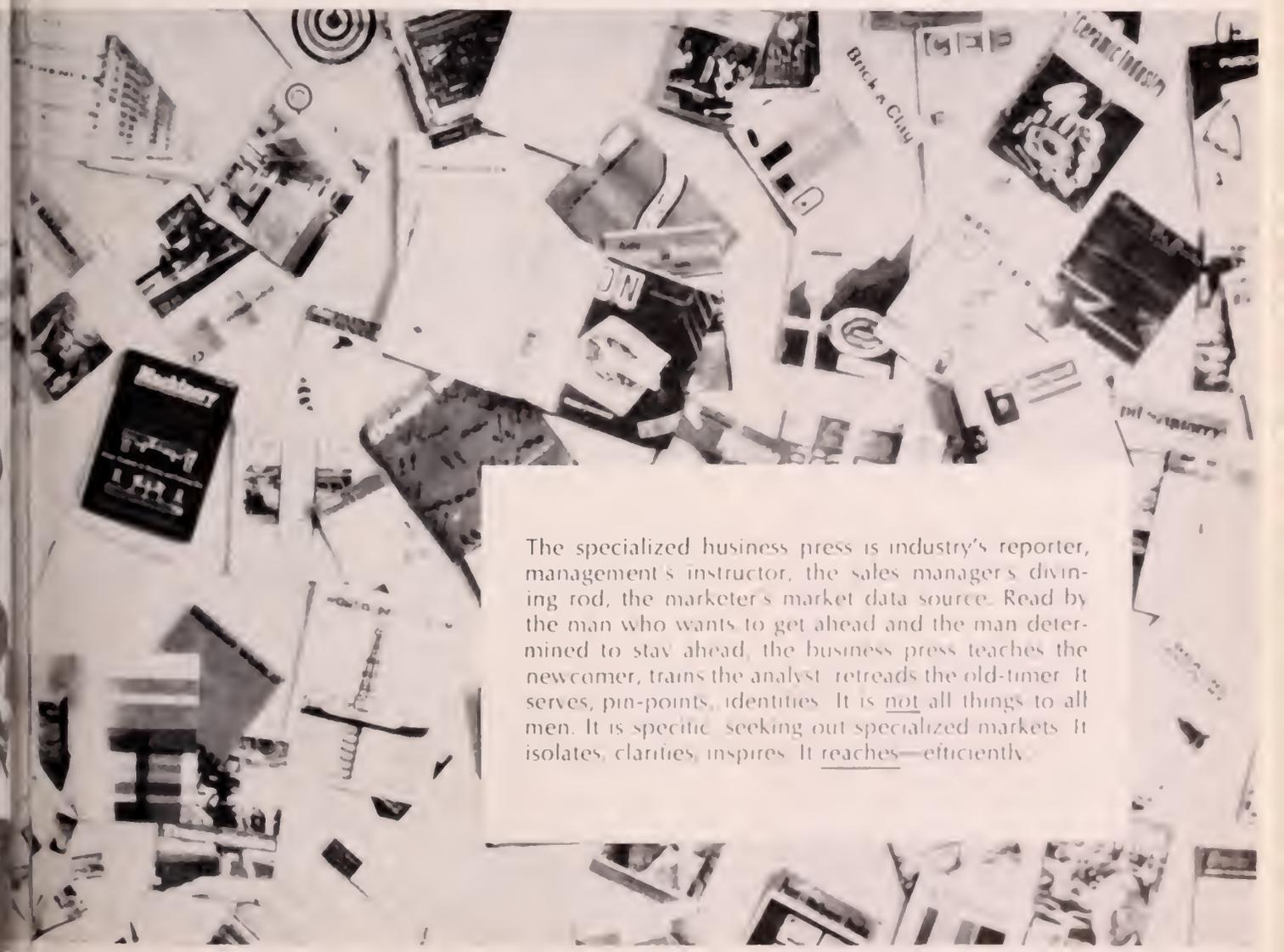
The climate's right. The price is right.

Budget as you behave.\* There are no dollars in advertising budgets more efficient than those invested in the business press.



1913 Eye Street, N.W., Washington, D.C. 20006. Representing the 244 member magazines of National Business Publications, Inc., whose membership qualifications include independent audits by the Audit Bureau of Circulations, the Business Publications Audit of Circulations, Inc., or the Canadian Circulations Audit Board, Inc.

\*The fact that you can be reached has just been demonstrated.



The specialized business press is industry's reporter, management's instructor, the sales manager's divining rod, the marketer's market data source. Read by the man who wants to get ahead and the man determined to stay ahead, the business press teaches the newcomer, trains the analyst, retreads the old-timer. It serves, pin-points, identifies. It is not all things to all men. It is specific, seeking out specialized markets. It isolates, clarifies, inspires. It reaches—efficiently.



## NOSTALGIA

Almost all of us have either been subject to—or witnesses of—the “it-ain’t-like-it-used-to-be” syndrome. It occurs most frequently during conversations between senior citizens in any social order. The deified in the advertising world are not exempt. The manifestations are easily recognizable.

It starts with some tongue clucking, an occasional “tsk, tsk” and a slow shaking of the head before they begin muttering something about the wonder of the industry’s getting to where it is in the hands of young know-nothings.

But when a pioneer in broadcast advertising, who has never lost the go-go-go of the young, or the adventuresomeness of the innovator, is willing to reach back into the long corridors of his memory for some trail blazing, those of us without the sense of a long personal history in this industry are in for a treat.

The radio advertising history of “Barney’s” is currently capped with as modern an image as the best of today’s creativity can give it. But its beginnings were in a time of national crisis, chance-taking and explorations in a medium in which, three decades later, we are still discovering fresh facets.

“Barney’s” story, as told to SPONSOR for this issue, by Emil Mogul of Mogul Williams & Saylor, is a cornucopia of nostalgia. It’s a chunk of the world of advertising “as it used to be” and brought up to date.

Above all, it’s the story of a business success that is completely bound to the use of radio advertising.

*Sam Elber*

## LETTERS

### Bolstering the Facts

In your feature editorial of the July 13 issue on “Youth — The Neglected \$50 Billion Market,” on page 32, last paragraph, you break down the average dollar spent into 23 cents for school lunches, 11 cents for sports, etc. My trouble is, these figures don’t add up to \$1.

Would you please let me know what’s wrong with my addition or why I don’t seem to be able to come up with the same figures you do!

I do want to take this opportunity to tell you I thought it was an interesting and informative article, and thought that the organization reflected careful thought. My compliments to whoever was involved.

DONALD W. BOLSTER

*Account Executive  
Horton, Church & Goff Inc.  
Providence, R. I.*

ED. NOTE: Mr. Bolster is correct. Our researcher finds that nine cents was shown as being spent on movies and records combined, not nine cents on each as shown.

### Likes Supermarkets

“A Cart-pusher’s View of Marketing” (SPONSOR, Aug. 3) — I’m sure that every housewife has mumbled, perhaps not so cleverly, re supermarket shopping. I regret that the writer did not have the courage of her convictions and opinions to sign her name.

Being in the advertising research field as a librarian and studying survey reports on packaging, marketing, etc., I can only hearken back to the good old days when you had to wait for the grocer to weigh your pound of butter, sugar, discuss Mrs. Jones’ latest operation, and prayerfully thank the present day marketers for moving the masses that descend upon the supermarkets on a Saturday.

I’m sure that the marketers will avoid pink ink like the plague — and this will be a blessing — but on the whole I think we have

much to be grateful for the modern supermarket and the speed and convenience of shopping — even with a cart with a flat front tire

BETTY WOLFE

*Librarian  
Lang, Fisher and Stashower Inc.  
Cleveland*

### Nighttime Radio

Let me thank you for the excellent study, “When the Sun Goes Down,” in your Aug. 3 issue.

Intelligent research and analysis of this type spotlight the true potential for advertisers in using nighttime radio, especially powerful stations which reach countless thousands of listeners over a wide spread area of the nation.

I know that our tremendous and steady audience response (from throughout the United States and foreign countries, as well) bear out dramatically the size and importance of the nighttime radio audience.

ELMO ELLI

*General Manager  
WSB Radio  
Atlanta, Ga.*

### Adds a Footnote

Your article in the Aug. 3 issue of SPONSOR on “Advertisers’ Do It-Yourself Programing,” was most interesting, and we wish to add but one footnote. The Procter & Gamble program, *The Guiding Light*, has been wholly produced by Compton Advertising since 1945.

This live series started as a radio serial some 30-odd years ago. The transition to television was made in 1952 with the radio version continuing through the summer of 1956. *The Guiding Light* has achieved eminent success during its years on the air, and Compton feels it can take pride in our long association with the program.

BARTON A. CUMMING

*Chairman of the Board  
Compton Advertising, Inc.  
New York*

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

August 28, 1964

The Democratic platform policy has spelled out strong consumer protection, a bit more explicitly than it has protection of the "freedom and effectiveness of the essential private forces and processes in the economy."

But a broader tribute to competitive forces in private industry is implicit in the platform promises to maintain the four-year span of prosperity, the new highs in GNP, income and employment. The party's presidential candidate has left no doubt that, if elected, he would keep protection of consumer and of business interests in "separate but equal" status--much as he walks his two frequently diverging beagles on the White House lawn.

Actually, at the personal level, LBJ has more or less delegated consumer protection to his government aides, agencies and his White House consultant, Mrs. Esther Peterson. He has made his overtures to businessmen direct and personal--and he has warned government commissions away from restrictive wilt to the prosperity bloom. At the same time, he has urged on business more self-regulation to reduce federal agency impetus toward pushing the panic button on over-regulation.

The matter of the cigaret fracas is illustrative. The President's only positive move, in the wake of the Surgeon General's Report, was to recommend (publicly) supplementary funds for HEW research into the problem of smoking and health--eight months after the report came out.

Democratic policy has also supported recently approved Agriculture Department fund of over \$2 million for tobacco research. And awareness of White House feeling undoubtedly prompted FTC chairman Paul Rand Dixon to accede at once to House Commerce chairman Harris' request for a postponement for the hazard label required on cigarets under the FTC's proposed rules.

Apparently the President has also emphasized the "fight with" not "fight against" angle to his consumer-aide in matters on conflicting consumer-business interests. Mrs. Peterson writes in a Democratic Committee publication that LBJ told her to make the consumers' voice "loud and clear" at the councils of federal government, but: "He also directed me to fight side by side with enlightened business leadership and consumer organizations against the selfish minority who defraud and deceive their customers, charge unfair prices or engage in other sharp practices."

Further, Mrs. Peterson quotes the President's view that the problem of giving voice to consumer rights "does not rest on a 'massive program in Washington' or solely on local resources, but requires that we create between us new concepts of cooperation."

In its regulatory outlook, the Democratic platform spelled out in Washington and at Atlantic City is perhaps strongest on the subject of food, drugs and cosmetics. Emphasis is on an "informed" consumer: "We will continue to insist that our drugs and medicines are safe and effective, that our food and cosmetics are free from harm, that merchandise is labeled and

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

packaged honestly and that the true cost of credit is disclosed." FTC and FDA would play major roles in these aspects of consumer protection.

The GOP party platform took the opposite tack, and explicitly named the Federal Trade Commission and the Food and Drug Administration as "power grabbing" agencies that "dominate" consumers' decisions.

No specific mandate for broadcaster freedom to report and to editorialize came out of the Democratic platform soul-searching--but the White House and Atlantic City climate are highly favorable toward home entertainment and its purveyors. Perhaps a special mention of broadcaster rights might have been a bit too close to the candidate's own broadcasting nerve. Broadcasting as an industry would come under blanket promise of protection of "freedom and effectiveness" of private forces and processes in the economy. Broadcasting as one of the major performing arts moved a step closer to the White House last week when, after decades of futile effort, a National Council on the Arts was voted in, after public urging by the President.

Limited as it had to be to get through the traditionally resistive House, the legislation will provide high-level entry, advice and coordination for the major arts from the non-government ranks of those engaged in them. The Democratic platform roundly states: "We will encourage further support for the arts, giving people a better chance to use increased leisure and recognizing that the achievements of art are an index of the greatness of a civilization." A similar credo has been voiced by the Senate task force led over the years by Hubert Humphrey.

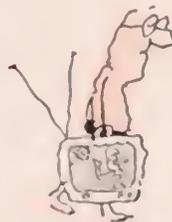
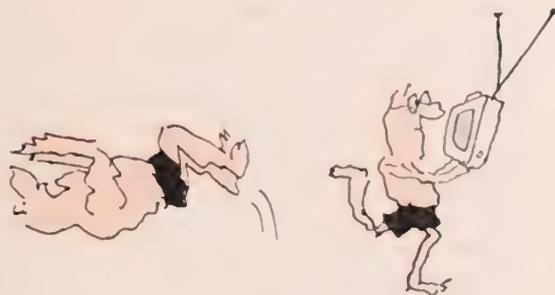
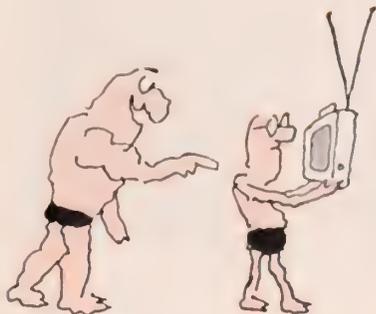
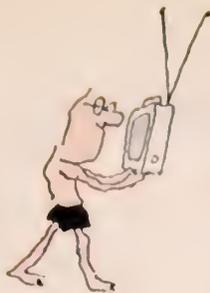
There can be no question about network zeal in the art of news-digging racked up at the political conventions--but there may be some misgivings over tv contribution to the arts in the upcoming laugh-track marathons promised for network programing.

Ironically, there may be a wistful recall of 1964's meatier dramatic fare when the Dodd Juvenile Delinquency Subcommittee issues its finger-shaking report on its midsummer assay of tv violence. The report may come out in time to bring some sighs for the moments of potent tv drama that held the committee-run audience enthralled during three days of hearings.

In any event, the White House took the trouble at convention eve to pull out and issue a special roundup of figures on the fine saturation of tv households in the United States--which was 91 percent by a July survey. The Census Bureau has issued May, 1964, findings that 93 percent of all households had one or more sets, up three points over the 1962 census.

Of the May-pollled 93 percent, some 17 percent had two or more sets, while 76 percent of the households had one. The Northeast lead with 96 percent of all households with one or more sets. North Central saturation was 95 percent, the West, 92 percent and the South, 89 percent.

Radio broadcasters could take some comfort in White House reports that 77 percent or more American households owned one or more cars in July, compared with 74 percent in 1960, and 22 percent owned two or more cars, compared with 18 percent. Ford dealers are known to claim that radio- and tv-promoted Mustang sales account for a substantial amount of the gain.



Bleckman

## Who gets a kick out of Karate?

Southern Californians do! When KNXT's popular Panorama Pacific decides to start the day with a lesson in Karate—a Japanese form of mayhem—thousands of viewers take a fighting stance in front of their television sets. It's that kind of program. And that kind of audience! During a typical week, host Red Rowe may feature an elephant race, or a display of antique airplanes. He may take viewers to Disneyland, or to the Hollywood Wax Museum. Or he may share an on-camera coffee break with one of your favorite Hollywood stars. (Red is also a most persuasive salesman... without using Karate.) In sum, Panorama Pacific is live, spontaneous and in step with Southern Californians' wide-ranging interests. Typical of the outstanding local programs to be found on all five CBS Owned television stations, where responsible programming produces responsive audiences. CBS TELEVISION STATIONS NATIONAL SALES REPRESENTING WCBS-TV NEW YORK, KNXT LOS ANGELES, WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA AND KMOX-TV ST. LOUIS

## Pigsty Conditions: Piggybacks, Premiums, Preempt

A new era of confusion is about to be ushered in via the NAB code revision designed to discourage the use of the piggyback commercial format

**New York** — Tomorrow (Sept. 1) the confusion becomes official as the NAB's piggyback code amendment goes into effect.

A SPONSOR survey of the leading station reps and the major group-owned stations indicates that advertisers and their agencies face a maze of station piggyback policies that could prove to be a nightmare for spot campaigns utilizing piggybacks.

Although many stations are holding the line against premiums, others are asking additional charges ranging from 15 to 200 percent of the applicable rate card.

Various spokesmen are quick to point out that the whole situation is still "up in the air" and that stations now holding the line may "jump on the premium bandwagon" at any time.

Additionally, where piggybacks are acceptable at the regular rate, in numerous cases they are subject to preemption at notices ranging from one day to two weeks.

There are two types of preemptions now in effect. These are: a "premium preemption" (replacing a regular rate piggyback with another piggyback, where the second sponsor agrees to pay more than the regular rate), and a "protective preemption" (replacing a piggyback with a one-product commercial when a product conflict or a code violation might result, e.g., triple or quadruple spotting, etc.).

One rep noted that this situation means headaches ahead for stations: "This is going to be a big station traffic problem," he stated.

The head of another rep firm wryly commented that the first result of the code amendment was a tremendous increase in paper work.

As to the announced premiums ready to greet piggybacks, a spokesman for one station group scoffed at the lower charges that some sta-

tions have instituted. "If you are going to clout the advertisers, clout them hard," he advised.

As queried by SPONSOR, the station representatives report the following (for the advertisers' side, see "Sponsor Scope"):

**Blair Tv and Blair Television Associates** note that "generally" none of their stations are asking piggyback premiums. Some spots are being sold on a non-preemptible basis, others in certain time periods are subject to "protective preemption."

**Katz** has no official statement to make. It simply stated that it had advised its stations to charge premiums only where adjustments involving dropping of spots had to be made. Katz, however, represents the Time-Life and Taft stations, groups that are asking premiums ranging up to 200 percent of the applicable rate.

**H.R.** notes that its stations have taken varying stands on the piggyback. **Corinthian** has banned them; one facility is asking a 200 percent premium that means "the station doesn't want piggybacks;" perhaps "one or two more" are planning to charge premiums that will be "healthy;" two stations are accepting piggybacks at regular rates on a one-week "protective preemption"

basis; two or three others indicate that they will follow this procedure.

**Harrington, Righter & Parsons** reports "business as usual." The recommendation that stations should refrain from premiums has been accepted, at this time. "We think that we can traffic the piggybacks," said a spokesman.

**Peters, Griffin, Woodward** point to traffic as the major problem ahead. The firm notes that only two Wometco stations are charging premiums that vary "based on position and announcement time." Other stations accept piggybacks at regular rates.

**Petry** reports that none of its stations are asking premiums on piggybacks. Such announcements, however, are subject to "protective preemption." Its stations are making available 60-second "fill-in" positions for piggybacks at 150 to 200 percent premiums, in time segments where two 60-second commercials would normally run.

Piggyback policies of the major group-owned stations, as reported to SPONSOR, are as follows:

**Corinthian** has banned all piggybacks.

**Crosley** is accepting piggybacks under the following conditions: non-prime time periods and in participating spots in prime time, piggybacks are acceptable at regular rates subject to "premium preemption" (two weeks' notice) at 130 percent of the applicable rate. Sponsors must

### Humphrey Learns of LBJ Summons via WCCO Radio

**Minneapolis** — Sen. Hubert H. Humphrey learned that the President wanted to see him in a unique demonstration of radio's versatility last week.

Humphrey was being interviewed long-distance from Washington on WCCO radio's *Party-line* when word of a CBS Net-Alert news bulletin came through. Essence of the bulletin was that

President Johnson was trying to reach both Sen. Humphrey and his Minnesota colleague, Sen. Eugene McCarthy. Humphrey told the WCCO audience that he didn't know anything about it, adding that he'd better hang up, because he didn't want the President to telephone and get a busy signal.

The rest is history.

pay 150 percent of the applicable rate for piggybacks in prime time station breaks. No preemptions, to date, have occurred. Crosley points out that this policy applies only to piggybacks of one sponsor's products.

**Metromedia** stations are taking piggybacks at the regular rate.

**RKO General** has two policies, differentiating between network-affiliated and independent stations. A premium of 150 percent is in effect at its network affiliates in Boston and Memphis. In Los Angeles, Windsor-Detroit and New York, the group is accepting piggybacks at regular rates. This policy, however, is "subject to revision based on market conditions and availabilities," a spokesman stresses. Storer is accepting piggybacks under a rate structure with a net effect of charging a 30 percent premium for station break messages. There are also premium charges of one variety or another for piggybacks in participating spots. Until May, the group had had a two-year ban on piggybacks, but revised its position as a result of the code revision.

Taft is offering "fixed island positions" for piggybacks at 200 percent of the applicable rate, but is also accepting them at the applicable rate subject to "premium preemption" on one week's notice. No such preemptions have occurred, as yet.

**Triangle** is accepting piggybacks at regular rates, subject to a one-week "protective preemption" in the form of a single product or integrated commercial.

**Time-Life**, reached at its headquarters, had no one willing to act as a spokesman. Two of its stations, however, in Grand Rapids-Kalamazoo and Indianapolis, are asking premiums of 200 percent and 100 percent, respectively.

**Westinghouse** reports that it has established a premium of 15 percent. A spokesman reports that advertisers generally are paying the premium or substituting a one-product announcement for the piggyback.

At the networks, only CBS has announced that its owned stations are now charging a premium for piggybacks—about 15 percent at all its stations—and a spokesman noted that it would be "at least three more weeks before we see the sales results."



"Music 'til Dawn": Dr. Frank Stanton (left) and C. R. Smith

## AA Renews Station Pact with CBS

**New York** — What was described as a "history making contract, involving the largest single block of radio time ever contracted for," has been signed by C. R. Smith, chairman of the board of American Airlines, and Dr. Frank Stanton, president of CBS.

The new contract means that *Music 'Til Dawn*, an all-night program of classical and semi-classical music, will be heard on nine major CBS Radio outlets across the country for another five years.

Considering only the six stations represented by CBS Spot Sales, the amount of time purchased totals 225 1/4 hours per week, 11,713 hours per year, or 58,565 hours within the five-year contract period. Carrying it even further, it adds up to almost six years and nine months of broadcast time over the six stations for the duration of the new contract. The initial contract was signed in 1953.

In most markets, the program is aired from 11:30 p.m. to 5:30 a.m., six days a week. Each city has its own carefully screened American Airlines announcer, but it is pointed out that he has little speaking to do because of the company's policy of using only about 25 percent of the usual commercial time, or four per hour.

Because of the power of the stations involved, the skywave effect and the limited number of stations on the air after midnight, it is estimated that American Airlines is able to reach most of its potential customers by using only nine radio stations.

Stations involved are: WCBS New York, WEEL Boston, WBBM Chicago, KNX Los Angeles, KCBS San Francisco, WTOP Washington, KRLD Dallas, WLW Cincinnati and CKIW Winsor, Ont., covering the Detroit area.

### Meredith-Avco Acquires Five New CATV Systems

**Omaha, Neb.** — With the just-announced purchase of the McLendon Cablevision Co., Jackson, Miss., Meredith-Avco picks up five CATV systems operating or nearing completion, plus franchises for eight additional communities.

The systems and franchises are located in Kentucky, Tennessee, Missouri, Arkansas, Mississippi and Alabama.

Meredith-Avco was formed in June to acquire, build and operate community antenna systems throughout the United States. The firm currently operates four systems in the Cape Kennedy, Fla., area.

## Lever Brothers Switches Three Accounts to Doyle Dane Bernbach

**New York** — Good news came in big packages last week for Doyle Dane Bernbach, Inc. Its initial stock offering — the company has just gone public — was almost immediately oversubscribed (see story on this page), and Lever Brothers presented the agency with a sizeable chunk of new business.

According to an announcement by Samuel Thurm, Lever advertising vice president, DDB is the new agency for Good Luck margarine, Breeze heavy-duty detergent and a new product as yet not marketed.

Good Luck is being transferred from Ogilvy, Benson & Mather which was assigned Imperial margarine on May 1 and handles a variety of the company's consumer products. Breeze, a \$1,777,000 account which utilized primarily spot and network tv, was formerly handled by Reach, McClinton & Co.

The transfers were made by mutual consent of Lever Brothers and the respective agencies, according to the announcement.

Other Lever products now handled by OB&M include Dove bath and beauty bar, Lucky Whip dessert topping, Vim detergent tablets, and Praise deodorant soap.

Reach, McClinton & Co., which

lost Breeze to DDB, also lost Praise to OB&M last May, and the company now no longer handles any Lever advertising.

In still another client-agency development involving Ogilvy, Benson & Mather, the agency announced last week that it was resigning its

share of the Helena Rubenstein account effective Dec. 31, 1964. No reason was given for the resignation. With estimated billings about \$3 million, Helena Rubenstein is expected to announce agency replacement within a few weeks.

Finally, Foote, Cone & Beldi came up the winner with the announcement that the Best Food Div. of the Corn Products Co. switching its estimated \$3 million NuSoft fabric account to the agency. Loser is McCann-Erickson, Inc. although the agency will continue to service other Corn Products brands.

## Mississippi Ad Man Dubs NAACP Call for Media Boycott Absurd

**Jackson, Miss.**—In response to an NAACP call for an advertising agency boycott of segregationist media in Mississippi, Donald W. Newton, president of the Advertising Club of Mississippi, labeled the proposal as "the prize joke of the year."

The Newton statement follows a letter by Roy Wilkins, executive secretary of NAACP, to 100 leading advertising agencies urging them to re-examine the media being used by their clients in the state in light of current civil rights developments. Wilkins asked the cooperation of the agencies and their clients in support of "fundamental American principles" through withholding of "accounts from media that do not

uphold these principles." (See SPONSOR, Aug. 17, p. 19.)

Declared Newton, "He'll about as far with this request he would by asking the Ku Klux Klan to integrate."

Citing the \$3.5 billion spent by Mississippians, both in and out of the state, on nationally advertised products, Newton said, "If Roy Wilkins' absurd request brings Mississippi advertising to their attention, advertisers may take a real look at the potential in our state."

Elaborating, Newton said, "Wilkins is asking automobile manufacturers and their agencies to boycott newspapers, radio and television stations, outdoor advertising companies and other mediums which sell through national advertising, \$1.5 million in automobiles to Mississippians last year. He is asking that \$22 million in sales of beer and wine, nationally advertised in Mississippi, be ignored. He is asking that last year's \$236 million in sales in furniture, groceries, and other tangible personal properties be ignored by the national advertiser."

When queried by SPONSOR, NAACP spokesman in New York said, "We have no comment on what they say down there." The same spokesman indicated that some responses had been received from the letters and were currently being analyzed, although no details were made available.

### DDB Stock Oversubscribed on First Offering

**New York** — Doyle Dane Bernbach, Inc., made its first public offering of stock last week — and the public liked. With 247,080 shares of class A, \$1 par value, priced at \$27 a share, going on the market in the morning, the issue was oversubscribed by mid-afternoon, and at the close of trading, it had gained a point.

DDB, which currently bills about \$75 million, is the third

agency to go public (see SPONSOR, p. 19, July 27), and rumors are that others will follow suit.

The first two to make the plunge were Papert, Koenig, Lois, Inc., and Foote, Cone & Beldi, Inc.

Voting control of DDB remains with William Bernbach, president; Ned Doyle, executive vice president; Maxwell Dane, vice president and general manager.

# GM Is Heaviest User of Network Radio

AB releases list of top 50 network radio advertisers; notes that 29 are heard on two or more of the networks

New York — With General Motors topping the list to the tune of more than \$1.3 million, Radio Advertising Bureau has just released a compilation of the top 50 network radio advertisers for the first quarter of 1964. Total expenditures for the top 50 (see list) amount to \$13,348,000.

Like the recent RAB listing of top spot buyers in radio (see SPONSOR, Aug. 17, p. 20), this is the first time a quarterly breakdown of network radio advertisers has been available in a decade.

In announcing release of the network figures, Edmund C. Bunker, IAB president, underscored the "exciting and diverse quality of the advertisers represented in both the network and spot listings." He added that it "proves radio's adaptability for virtually any advertiser that wants to reach consumers at a relatively minor cost."

Commenting further on the figures, Bunker noted that the majority of the top 50 advertisers use more than one network. Eleven buy time on two networks, 11 use three networks, and seven of the top 50 are heard on all four networks.

"With the release in mid-August of the spot radio quarterly report, and now this new network radio listing, radio enters completely into the realm of 'measured media,'" Bunker concluded.



Bunker: Radio's adaptability proved

## TvAR Dept. Aims at Light Spot Users

New York — Setting its sights on light users and non-users of spot television, Television Advertising Representatives, Inc., has just formed a new Special Projects Dept.

Aimed at smaller advertisers who are leery of tv because "they think

it takes millions," some network advertisers who have by-passed spot and advertisers who have been using other media exclusively, the new department will be headed by Ham Andon, with Don O'Shea acting as special representative.

Questioned about the new department, Robert M. McGredy, managing director of TvAR, said it was an outgrowth of the firm's continuing sales approach. He cited insurance companies as one broad field "we are extremely interested in." He pointed out that some are already in spot tv, but many are not.

McGredy also pointed to semi-industrial advertisers as likely prospects — those manufacturers whose main business may be industrial but who have developed tools or devices with consumer appeal. A case in point was a firm which has manufactured a home riveting tool in addition to its non-consumer products.

Still another target area will be forestry products such as plywood and unfinished furniture which lend themselves to visual presentation on tv.

Andon, who came to TvAR in 1962, has been involved with sales development since that time. O'Shea comes to TvAR after four years with WBZ-TV Boston, where he served most recently as an account executive.

### TOP 50 NETWORK RADIO ADVERTISERS

Rank	Company	Estimated Expenditure	Rank	Company	Estimated Expenditure
1	General Motors Corp.	\$1,336,000	32	Mogen David Wine Corp.	130,000
2	The Mennen Company	940,000	33	J. M. Smucker Co.	124,000
3	Campbell Soup Company	563,000	34	Sun Oil Co.	124,000
4	Wm. Wrigley Jr., Co.	548,000	35	MacFadden-Bartell Corp.	123,000
5	Sterling Drug Co., Inc.	543,000	36	Miller Brewing Co.	123,000
6	Bristol-Myers Co.	529,000	37	Hasting's Manufacturing Co.	116,000
7	Mars, Inc.	524,000	38	American Express Co.	114,000
8	Int'l Minerals & Chemical		39	Cowles Magazine & Broadcasting, Inc.	109,000
9	Accent Int'l. Div.	520,000	40	Coca Cola Co. (Minute Maid Div.)	107,000
10	R. J. Reynolds Tobacco Co.	450,000	41	Menley & James Labs.	107,000
11	Wynn Oil Co.	428,000	42	Time, Inc.	107,000
12	Metropolitan Life Insurance Co.	404,000	43	Billy Graham Evangelistic Assn.	99,000
13	National Dairy Products Corp. Kraft Foods Div.	389,000	44	General Electric Co.	95,000
14	American Motors Corp.	333,000	45	Church & Dwight Co.	90,000
15	The Nestle Co.	331,000	46	Mutual of Omaha Insurance Co.	84,000
16	Ford Motor Co.	327,000	47	Eversharp, Inc. (Schick Safety Razor Div.)	81,000
17	General Mills, Inc.	275,000	48	Dow Jones & Co., Inc. (National Observer)	78,000
18	General Cigar Co.	251,000	49	Pennzoil Co.	78,000
19	General Telephone & Electronics Corp., Sylvania Electric Products Div.	250,000	50	Pet Milk Co.	75,000
20	Chrysler Corp.	247,000		<b>Top 50 total</b>	<b>\$13,348,000</b>
21	The Borden Co.	237,000			
22	Standard Brands, Inc.	234,000			
23	The Wander Co. (Ovaltine Foods Div.)	216,000			
24	AFL-CIO	207,000			
25	Florists Telegraph Delivery Assn.	203,000			
26	American Dairy Association	181,000			
27	Kellogg Co.	169,000			
28	P. Lorillard Co.	164,000			
29	The Mentholatum Co.	164,000			
30	Foster-Milburn Co.	156,000			
31	Columbia Broadcasting System, Inc., Columbia Records Div.	135,000			
32	Bankers Life & Casualty Co.	130,000			

#### NOTES:

Figures shown are gross before any discounts or agency commission as reported by ABC, CBS, MBS and NBC radio networks. This makes them comparable to data for other media including spot radio, spot tv and network tv.

Total expenditure for the company as a whole is represented by each figure. Several divisions or brands may be active but only one figure is shown.

## Favorable Mail On Upswing for Xerox UN Buy

Letter-writing campaign urged by Birch Society losing steam in face of nationwide publicity; Xerox adamant in stand, counters with publicity packet of its own

**Rochester, N.Y.** — The tide appears to be turning in the John Birch Society-inspired campaign against the Xerox Corp.'s backing of six special United Nations tv programs. With the mail still coming in, a company spokesman estimates that about 12,000 negative letters have been received, roughly a 25 percent increase over the last tally on Aug. 14. Favorable mail, totaling about 1600 letters, has shown approximately a one-third boost.

Key to the situation is the fact that the negative letters were received from about 2000 writers, since duplicates were sent to various directors and officers of the corporation. The favorable mail, on the other hand, was unduplicated.

While the company is naturally concerned, it has remained adamant in its position and will not bow to the pressure. Xerox is putting up \$4 million for six UN specials to be produced by the recently formed Telsun Foundation, Inc., for airing on network tv after the first of the year.

Four of the programs will be seen on ABC and two on NBC. Xerox will be limited to commercial identification only.

Announcement of the Xerox participation was made last April, and until July, the company had

received 300 favorable letters, with only five or six negative.

The John Birch Society entered the picture via its July bulletin. Calling for a "flood of 50,000 to 100,000 letters of protest," the Birch bulletin declared that an "avalanche of mail ought to convince them of the unwisdom [sic] of their proposed action from a strictly business point of view — just as United Airlines was persuaded by a similar avalanche of letters to back down and take the UN insignia off their planes."

While steadfast in their determination to sponsor the UN series, Xerox has itself attempted to reverse the letter-writing trend via a press packet detailing the Birch charges, favorable editorial support and the background of those in-

volved with Telsun, producer of the series. A memo accompanying the press kit stated: "Because we are aware that public, positive, unsolicited support of anything is harder to come by than are the strident voices of the dissident, we have been gratified by the more than 200 favorable letters from the San Francisco area since July 31.

The San Francisco reference alludes to the fact that the storm of the Birch Society's campaign first broke in the *San Francisco Chronicle* and initial response was from that area. Since then, with additional exposure, Xerox has received letters from about 40 states.

As a sidelight, it was pointed out that the favorable letters were less emotional and more thoughtful, often with a touch of humor while the Birch-inspired letters were generally "strident" and often included "propaganda" treatises "which could be purchased at bulk rate."

## 30-Day Moratorium on Program Production Announced by STV

**Los Angeles** — With the dismissal of about 50 production employees and at least one month's cessation of program production, Subscription TeleVision, Inc., is taking a long, hard look at just what kind of programming pay-tv viewers demand.

Insisting that the move in no sense implies a significant STV re-

trenchment, Sylvester L. (Pat) Weaver, president of the firm, declared: "We are attempting to develop and experiment with new forms. When people pay for what they wish to see in a medium, we want to study and evaluate very closely what they look at."

It was pointed out that in the interim, STV will program movies (the company has already contracted for large batches of film-sporting events and shows already produced. Also, Weaver said that STV will continue to acquire additional attractions from outside producers.

Figures, on who has been viewing what, appear to be classified as an STV top secret. Also, the number of homes actually wired for the system has been vague, although, at last count, STV claimed 22,635 orders for STV in Los Angeles and another 7367 in San Francisco.

## Gas Industry Ups Ad Budget by 50 Percent

**New York** — In a strong bid for increased consumer use of gas ranges, the nation's range manufacturers and gas utilities have upped their advertising and sales promotion budget from \$1,100,000 to \$1,800,000 for 1965. This represents a boost of more than 50 percent.

Although detailed media plans have not yet been worked out, tv will be part of the industry's adver-

tising picture. Also, the over-all national effort is expected to be supplemented by individual national and regional advertising and promotions of manufacturers and utilities.

It was pointed out that the increased national budget was made possible partly because manufacturers have been selling a greater volume of ranges.

# Advertisers of Supermarket-Sold Products Spend \$1 Billion in Tv

New York — How much money do advertisers whose products are sold in supermarkets spend on tv? According to just-released figures from the Television Advertising Bureau (see box on this page), the top 50 invest more than \$1 billion in spot and network tv — or nearly eight out of ten ad dollars.

Among the top ten in 1963, the average tv investment was 85.9 percent.

Well out in front is Procter & Gamble Co., king of the tv spenders, with expenditures last year totaling \$140,837,460, representing

93.2 percent of the firm's total ad budget.

In commenting on the figures, Norman E. Cash, president of TvB, noted that "with thousands of new products introduced every year, supermarkets are challenged to se-

lect those most likely to have the fastest rate of turnover on limited shelf space."

Cash added, "Surveys of supermarket chains consistently show that tv-advertised brands get first call. The advertisers and supermarkets alike can point to their sales records for proof of television's performance in reaching consumers."

Television's "effectiveness is proved daily at thousands of supermarket checkout counters," he said.

## Corinthian: Political Ads with Commercial

New York — Corinthian Broadcasting has joined Storer, Crosley and Wometco in announcing that its five tv stations will count politi-

cal as well as regular commercial announcements in determining the allowable amount of commercial time.

In elaborating on the Corinthian policy, C. Wrede Petersmeyer, president of Corinthian, said: "While there is ample justification for the recent relaxation by the Television Code Board, we believe that in our markets audiences and advertisers will be best served by adhering to our normal practice."

Petersmeyer continued: "In order to make adequate time available for candidates for public office, it may be necessary in a limited number of instances to preempt regular scheduled commercial announcements. Care will be taken to see that no single advertiser bears the brunt of the preemptions, and, of course, make-goods will be made available wherever possible."

The waiver, described as an experiment for this campaign only, has drawn heavy fire from advertisers and agencies. Earlier this summer, AAAA called on NAB to reconsider its decision, arguing that the waiver would add to "clutter" and reduce advertising effectiveness.

In a letter to NAB, AAAA described the waiver as a "giant step backward." (See SPONSOR, July 27, p. 15.)

For its part, NAB said it was fully aware of the clutter problem involved in the decision but felt that the situation could not be handled any other way.

Object of the waiver is to aid stations in coping with the heavy volume of political spots during the upcoming campaign.

### 50 LARGEST ADVERTISERS OF ITEMS SOLD IN SUPERMARKETS

Company	1963 Tv Investment	% in Tv
1 Procter & Gamble Co	\$140,837,460	93.2
2 General Foods Corp	59,234,180	82.7
3 Bristol-Myers	58,251,590	81.9
4 American Home Products Corp	55,866,110	86.7
5 Colgate-Palmolive Co.	55,982,170	89.2
6 Lever Brothers Co.	53,976,320	89.0
7 R. J. Reynolds Tobacco Co.	37,064,990	76.0
8 General Mills, Inc.	31,080,350	80.0
9 American Tobacco Co.	25,510,400	66.1
10 Alberto-Culver Co.	34,847,180	99.1
11 P. Lorillard Co.	23,940,490	73.0
12 Campbell Soup Co.	19,223,640	59.8
13 Gillette Co.	30,865,990	96.1
14 Liggett & Myers Tobacco Co.	22,988,350	73.0
15 Philip Morris, Inc.	26,527,070	84.5
16 Kellogg Co.	24,252,170	79.9
17 Coca-Cola Co.	22,032,880	75.6
18 National Dairy Products Corp	14,973,130	56.2
19 Warner-Lambert Pharm. Co.	20,266,830	77.5
20 Sterling Drug, Inc.	18,840,940	76.5
21 Brown & Williamson Tobacco Co.	21,213,060	88.1
22 Miles Laboratories, Inc.	21,343,660	89.2
23 Corn Products Co.	13,532,590	59.5
24 Standard Brands, Inc.	8,694,740	43.7
25 National Biscuit Co.	15,317,900	79.7
26 Wm. Wrigley Jr. Co.	18,093,490	95.2
27 Ralston Purina Co.	15,468,080	86.3
28 Armour & Company	8,638,740	51.4
29 Pepsi-Cola Co.	11,164,710	69.2
30 Pillsbury Co.	11,431,490	71.6
31. Block Drug Co.	14,712,970	93.5
32. J.B. Williams Co.	14,438,390	92.0
33. Quaker Oats Co.	6,749,180	43.4
34. Kimberly-Clark Corp.	5,299,170	38.1
35. Jos. Schlitz Brewing Co.	10,814,930	81.3
36. Scott Paper Co.	7,191,980	56.1
37. Chesebrough-Pond's, Inc.	11,121,810	88.2
38. S. C. Johnson & Sons	11,577,660	93.0
39. Anheuser-Busch, Inc.	7,283,060	66.3
40. Johnson & Johnson	8,740,970	81.7
41. Nestle Company	6,986,200	65.8
42. Borden Company	5,849,990	55.3
43. Purex Corp., Ltd.	7,226,240	70.8
44. Revlon, Inc.	6,254,070	62.5
45. Richardson-Merrell, Inc.	7,043,910	70.4
46. Helene Curtis Industries	8,101,990	82.3
47. Continental Baking Co.	7,469,960	77.5
48. Carnation Co.	6,055,890	64.3
49. Carter Products	8,933,300	95.9
50. Beech-Nut Life Savers	8,280,490	90.3

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## Democrats splurge big in spot radio

The Democratic National Committee didn't wait for the curtain to go up on its convention before waving its agency, Doyle Dane Bernbach, on to the job of buying spot radio. The agency had at least 10 buyers going full blast, dishing out stacks of bids for spots in weekday drive time and weekends in a couple of hundred markets. Orders will take effect Sept. 8 and run up to Nov. 2. If there's any money left over from the kitty after the huge market lineup has been provided for, the residue will be spread among top cities of key import. While all the action was going on in the Democratic mart, the Republican National Committee's agency, Erwin Wasey, Ruthrauff & Ryan, was marshalling its own timebuying force and mapping out plans for rolling out some radio money this week. Meantime EWR&R timebuyers were suggesting to rep salesmen that, on the basis of the FCC's political fairness rule, it was incumbent that stations let the agencies know what the Democrats had bought.

## Buyers upset by shortage of IDs

The fall national spot tv buying season's in full flush and already some agency media people are complaining about an unseemly shortage of prime IDs. As the reps tell it, that particular tight situation was to be expected. The number of available prime IDs have been coming down each season since the advent of the 40-second chainbreak. And the networks, by diminishing the number of breaks within the longer programs, have heightened the shortage. As a case in point: there are but eight IDs available in CBS-TV during a full prime-time week. In contrast, affiliated stations have available 56 prime 20-second spots — a ratio of 7 to 1. Of course, a station could convert the 40-second break to a 20-second spot, an ID and a 10-second promo, but when the business trend is good a station will stick along with the two 20s. Under the circumstances the broadcaster might also lean to the theory that when a buyer encounters a short supply in the cheaper item he can often find the wherewithal to step up to the more expensive item. Incidentally, a top-rung advertiser whose

yen for the ID is as pronounced today as it was 10 years ago is General Foods, especially with regard to the coffee and Post cereal divisions. Research sidelight: An ID is usually priced at 50 percent of the 20-second rate, but, according to Gallup-Robinson, the ID scores an average memorability rate that's 70 percent of a minute commercial, whereas the average 20-second spot scores only 60 percent of the minute commercial.

## Gulf buys old-fashioned way at Y&R

Young & Rubicam must have suspended the use of its computer in the buying of a spot tv campaign for Gulf Oil. There hasn't been such quick action in wrapping up acceptable availabilities in at least two years. The call went out for participations in news, weather and sports programs. As the avails came in the buyers gave them direct action. Nothing was fed into the computer. Somebody from Gulf's ad department looked over the avails with the buyer and gave them the nod or otherwise. The campaign involved over 75 markets and Gulf was in a hurry to have the buying completed in ample time to get the whole thing rolling, with ample merchandising to dealers, by the middle of September. Several key reps got a kick out of the quick yes-or-no's. It reminded them of the old days when buying at Y&R was done on the basis of a buyer's experience and not after a reading from the machine. Mused one rep: "It looks like the old-fashioned way is best if you know what you want and are in a hurry to get it." P.S.: Gulf's rush may have something to do with the fact that Shell Oil Co. is also on a wide prowl for spots.

## Beech-Nut baby food goes spot

Network tv daytime has been washed out of the Beech-Nut baby food picture for the coming season. The money will be converted to the baby food's spot tv pot, which in 1963 was \$1.8 million. The transfer will probably put Beech-Nut baby food's stake in spot at around the \$2.5 million mark. Gerber, leader in the baby food field, last year spent \$1.8 million in tv, all of it spot.

## Lever pulls away from NBC-TV

NBC-TV, apparently, has taken the rap for Lever Bros.' deepening romance with ABC-TV daytime. For the first time in many years NBC-TV this fourth quarter will be without a dollar of Lever business. Lever's cancelled what little it's got going on NBC-TV: some minutes in *Concentration* and participation in the Saturday a.m. strip which Lever had used for Stripe toothpaste. Whether the Stripe money will be transferred to ABC-TV's Saturday kid compound is problematical. Stripe's new basic targets are the mothers. Lever ranks now among the uppercrust of ABC-TV daytime customers. The account's looking for more time on *General Hospital* and is trying to get the network to turn over the 3:30-4 p.m. strip for a Lever-controlled program. Balance this against the Lever loss: NBC-TV got an order of 55 daytime minutes from Carnation for the last 1964 quarter. The package is worth about a quarter million. NBC-TV last week also got 36 nighttime minutes from Pillsbury for the last quarter via Burnett; figures about \$1.3 million.

## Colgate mulls market cancellations

Outstanding among the latest developments on the spot tv piggyback front: the possibility that Colgate will cut out all schedules in what it terms "one definite- and two maybe-problem markets." By "problem" Colgate means having to contend with station groundrules on piggyback acceptance — principally the payment of premium rates — which it deems insupportable. Colgate will make its decision on these markets within the week. Before acting on the abandonment of any of the markets, Colgate will advance this approach to stations in the troublesome markets: the idea of premium rates is out but the company is agreeable to taking on "island" positions, either existent or creatable, providing it is guaranteed against preemption or transfer. Another thing that Colgate is making plain to stations: the piggyback will continue as a way of economic life for the company. It has four products that must use the piggyback as a vehicle, and there are two more on the way. Colgate points out that these six products constitute 30 percent of its \$30 million spot tv ex-

penditure. Alberto-Culver, another major piggyback user that has overtly opposed premium payments, has slightly modified its position. It will yield to an added tariff, if the cost-per-thousand of the station with a premium rate is less than the efficiency obtainable on another station in the market. As A-C's ad director George Polk put it to Sponsor Scope: "We're not cutting off our nose to spite our face. The exception will prevail, if in the judgment of one of our agencies the price is of advantage to our pocketbook." Polk admitted that the company is paying a premium rate in a market where the principle of a more attractive CPM does not apply. He explained that the exception was due to the fact that Alberto-Culver had a test going in that market and to pull out before the test was completed would be a breach of faith with the wholesalers in that market. Alberto-Culver, according to Polk, expects by Oct. 1, if not Sept. 15, to prune out all stations that have special groundrules or rates affecting piggybacks — that is, excepting "freak cases." The "freak" connotes the premium rate stations that nevertheless rate as the best CPM.

## C-E presses for clearance of UMS buy

Campbell-Ewald has moved into a clearance problem involving the *NFL Countdown to Kick-off* series on CBS-TV Saturday afternoons, starting Sept. 12. These digests of the previous week's games have so far been only a third sold, the one customer being United Motor Services, a Campbell-Ewald client. Apparently because of the partial sale, CBS-TV affiliates have been slow to clear for the program. Campbell-Ewald, faced by this ticklish situation, decided to do a job of clearance persuasion on its own. UMS, a General Motors division, was heavily merchandising the series to dealers and it was imperative that strenuous efforts be made to avoid their being let down as the result of non-clearance.

## Radio's best friends: small but loyal

What sellers of radio can use profitably are classic examples of accounts with only modest budgets but with a record of consistent partici-

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

pation in the medium. A portfolio of that type would lay much stress on regional advertisers. As an of-the-moment case in point, there's Tillamook County Creamery Assn. on the West Coast. For many years Tillamook's media buying confined to print, and in a rather casual way. About five years ago it changed agencies and the account went to the Showalter Lynch agency. The new pilot introduced Tillamook to radio. The schedule was anything but saturation. And that's the way it's remained, but in an unbroken continuity. The moral of this item: for radio it is more important to have an appreciable roster of loyal accounts with relatively modest budgets than a few accounts that come in now and then for brief blasts.

## Dry cereals on new variety venture

Posts's prunes and bran mixture, if it shows signs of clicking, will most likely start the dry cereal industry off on another promotion binge: all sorts of dehydrated fruits mixed with more bland types of cereals. Dry cereal-making, which requires periodic variety to keep marketing churned up, hasn't had a real excitement factor since the sugar-flavor explosion. Before that it was the "shapes" cycle. Because of the nature of the product, dry cereals demand bursts of novelty every so often—at least often enough to keep consumer interest from dropping to a dangerously low tedium level.

## High income level favors football

With network tv stakes in sports over the \$80 million mark, trade interest in audience composition and demographic data on sports viewing has been rising. "Sponsor Scope" has collected from CBS-TV research some statistics on this score that serve as a sort of guide to that trade interest. What is particularly notable about the CBS-TV information is the decided distinction between the baseball audience and the football audience in terms of both audience composition and income levels. The football viewers constitute a notably larger percentage of men and bigger income families. As an example of the composition and income of the baseball

audience, let's take the CBS Game of the Week, as measured from April to September of last year. The composition averaged out: men, 49 percent; women, 30 percent; teenagers, 10 percent; children, 11 percent. Income levels: under \$5000, 34 percent; \$5000 to \$7999, 43 percent; \$8000 and over, 23 percent. When it comes to football, there's hardly any difference in audience composition or income level between the viewers of the NCAA and the NFL games. To document that point, following is a breakout of the two football series for the 1963 season:

AUDIENCE-INCOME	NCAA GAMES	NFL GAMES
Men	53%	54%
Women	25	24
Teenagers	11	11
Children	11	11
Under \$5000	18	19
\$5000-7999	45	46
\$8000 & Over	37	35

Note: Audience composition data from Nielsen; income level figures from ARB.

## 'Musts' for today's test market

What are today's requisites for a package goods test market? From both the positive and negative viewpoint, the requirements pretty well sum up as: (1) it must be a geographical and economic center of distribution, (2) there's no infiltration of local media from surrounding areas (tv, radio and newspapers), (3) the market offers a good assortment of media, (4) the market constitutes a balanced economy, (5) the population is well-balanced in terms of a national pattern, ethnically. Chief among today's test markets: Indianapolis, Jacksonville, Sacramento, Columbus, Syracuse, Providence, Denver, Peoria, Fort Wayne. Some market men say that the old stand-by test market, Hartford, Conn., presents a problem because the tv coverage affects the Hartford-New Haven axis.

## Time's test market plan tied to tv

*Time* magazine has linked the four Time-Life O&O tv stations to a bid for product test advertising. The markets concerned are Denver, Grand Rapids, Indianapolis and San Diego. The basic offer: any one or combination of the four markets at a rate of \$400 per page. Where the

stations come into the proposition: they'll make every effort to "clear spot time for the participants" in the spot page deal. The plan, obviously, does not constitute a cross-media buy. Rather it looks as though management at Time-Life figures that some of the test market business brought in by the magazine could rub off on the O&O stations—like one media hand washing the other media hand.

### No promises in summer replacements

Three summer replacements came within what you might call nodding reach of the peak ratings of the program series they replaced. The three were *On Broadway Tonight* (*Talent Scout* in a slightly different setting), *All-Time Specials* and batch of old pilots billed as *Summer Playhouse*. A "live" variety show (NBC-TV), with Rudy Vallee as emcee, hardly made a dent. There was a time when summer replacement time afforded an opportunity for program idea tryouts, but that apparently is as passe as a bona fide agency impressario. Following are how the summer replacements fared in ratings as compared to the shows they replaced, according to Nielsen reports:

REPLACEMENT	WINTER SHOW	1ST	1ST	JULY
		JULY	MAR.	% OF MAR.
High Adventure	Red Skelton	12.1	28.4	42.6
All-Time Specials	Garry Moore	16.3	16.6	98.2
On Broadway Tonight	Danny Kaye	19.3	25.1	76.9
Lucy-Desi Hour	Jackie Gleason	13.9	27.0	51.5
Vacation Playhouse	Lucy Show	17.5	31.1	56.3
Summer Playhouse	Phil Silvers	13.1	15.8	82.9
Suspense	Tell to Camera	6.7	10.5	63.8
Moment of Fear	You Don't Say	6.3	8.0	78.8
On Parade	Week Was	6.4	17.1	37.4

### Larger audiences for fewer specials

Tv entertainment specials may have evolved for themselves a thimble ratio of program supply to a bowl of average audience. The mathematicians can work it out to the last decimal point, but here are the round figures. From January through June this year there were 60 percent fewer entertainment specials on the tv networks than during the like period of 1963 and the lesser number came out with a grand average rating 40 percent higher than the grand average rating for 1963's larger contingent. You

can interpret in either one, or both, of two ways: (1) reduce the quantity and you've got more quality, (2) bigger audiences can be equated with less exposure of the irregular type of entertainment fare. Following is a Nielsen-based comparison of statistical data covering the first six months of each year:

YEAR	NO. SPECIALS	AVG. RATING	AVERAGE HOMES
1963	40	16.5%	8,220,000
1964	17	26.6	13,650,000

Note: The Motion Picture Academy Awards broadcast drew the top rating among specials for the six months, namely 37 percent, and Victor Borge, the lowest, 11.5 percent. The five Bob Hope events averaged out 24.3 percent.

### Spot tv's solid base: new products

One of the great and dependable underpinnings of spot tv — and that goes for the secondary as well as primary markets — is the continuing surge of new product development among the packagers of grocery and toiletry items. In that twin field the word development is also synonymous with testing. And in what medium do the developers do the bulk of their market testing? Naturally, in spot tv, where you see the demonstration plus the package. The proliferation of new package products in test development as far as tv spot's concerned shows no signs of abating. The giant manufacturers keep their market testing surging upward with each succeeding year. According to a rough check made by "Sponsor Scope," following are the number of new products some of the package giants have out on tests: P&G, 13; General Foods, 15; Colgate, 6; Lever, 5; General Mills, 6; Bristol-Myers, 4.

### Bonus plan's timing irks competitors

A radio station on the West Coast has introduced a bonus plan which has caused much dismay among its competitors. The station is offering 10 spots for every 10 spots paid for. The dismay derives less from the dimensions of the "free" gimmicks than from the fact that spot radio business in the market is moving along at a healthy click. In other words, it's the bad timing that's particularly obnoxious.

# YEAR AFTER YEAR



## A LEADER

Hit Central New York's rich 24 counties with commercials delivered by WSYR-TV—the leader in the market year after year. It's important to use the leading station in a market that has:

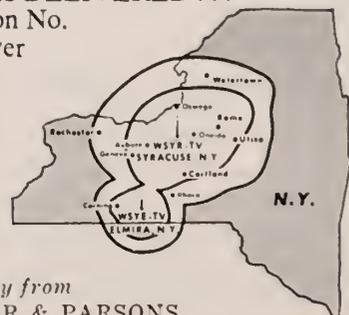
- Population of 2,508,700
- Buying Power—\$5,434,133,000
- Total Homes—740,870
- TV Homes—689,800
- Retail Sales—\$3,273,465,000
- Food Sales—\$789,846,000
- Drug Sales—\$94,327,000

• (Market Data Source—SRDS, Jan/64)

### WSYR-TV DOMINATES

... because of SEVEN YEARS of UNBROKEN LEADERSHIP in the market, in ARB REPORTS. NUMBER ONE in HOMES DELIVERED ...

\*20 PERCENT over Station No. 2  
 2 ... \*65 PER CENT over Station No. 3.



\*ARB for March, 1964. Sign-on to Sign-off, Monday thru Sunday.

Get the Full Story from  
 HARRINGTON, RIGHTER & PARSONS

# WSYR • TV



Channel 3 • NBC Affiliate • 100 KW

SYRACUSE, N. Y.

Plus WSYE-TV channel 18 ELMIRA, N. Y.

# From rags to riches in thirty years

Radio was the stitch-in-time for this men's clothier during the depression '30s in the country's most competitive retail market. After three decades of sticking with radio, he's still unique, well stocked with dollars

THIRTY-ONE YEARS AGO, in a run-down slum neighborhood of New York, the owner of a clothing store that is now remembered as "a little bit of a hole-in-the-wall," ventured something under \$400 for one week of advertising on radio.

He paid for that radio time with a dated check.

A total of \$12,000,000 — all promptly paid by the same man who now has a triple A-one credit rating — followed that first experiment into radio and built a dynamic men's



A long-play plaque for longest term client John V. B. Sullivan, vice president and general manager of WNEW New York, presents the station's first client in time and total dollars with a memento. Barney Pressman (right), president of Barney's, is a pioneer in broadcast advertising.

## From rags to riches . . .



Fred Pressman (left), executive vice president and advertising manager of Barney's with WNEW's Jack Sullivan (center), present station mike to Emil Mogul, chief of Mogul Williams & Saylor, who has been the clothing merchant's first and only advertising guide.

merchandising institution known to almost every New York area native with a conscious memory — as Barney's.

For thirty of those years Barney's has, with the exceptions of Christmas or other days on which the commercial sell was deleted, advertised every day of the week, 52 weeks a year, on one station in America's first metropolis.

The station is WNEW.

There was, however, regular use of other stations through the years and, currently, a growing use of more stations. And with this radio story there's quite a collection of sound broadcast advertising philosophies mixed with nostalgia in the 30-year non-stop relationship of Barney Pressman, WNEW and the client's agency chief, Emil Mogul, Williams and Saylor.

"In the depression '30s," says Emil Mogul, "when three people got into the store at one time and

one had to tie up a sales package, somebody had to move over. It was in a poor residential neighborhood. There was almost no traffic on the street, but the few second-hand merchants in the area pulled passers-by — the few there were — in off the sidewalk and tried to make customers of them."

The basic problem of getting customers into the store hasn't changed.

For the retailer with quality merchandise, attracting shoppers to an out-of-the-way neighborhood — while the number of successful suburban shopping centers flourish — has become an increasingly difficult problem.

The competing merchants of 30 years ago have disappeared from Barney's street. But Barney's growth to a sleek, modern "independent men's and boys' quality specialty store" — likely the largest of its kind in the world — is best marked

by an annual gross estimated in excess of \$10 million.

How, where and when Barney Pressman — in recent years with his son, Fred — performed this feat is a story that runs the Horatio Alger gamut from tatters to top hat and tails. Its flavor as a human story, its chronology as advertising history, was detailed for SPONSOR by Emil Mogul as he reminisced about his three-decade association with Barney Pressman.

"During the depression, in January, 1932," he began, "I started to learn the ad business as a time salesman for WAAT (which is no longer in existence — at least under those call letters). I wasn't doing too well, with quite a few mouths to feed, and so I worked for Barney's as a salesman in my spare time — on Saturdays, Sundays and nights. When I began doing some business with radio clients I was able to show Barney the result

they were getting, I kept telling him about the glories of radio. But it took about a year-and-a-half of constant talk to this man. Finally, I caught him at the right moment — when he was complaining about poor position and reproduction of his ads. He had just gotten rid of the newspaper salesman and was in a bad mood. I said, 'You're complaining but you're still spending your money. What have you got to lose? Let's try radio!' Well, he finally agreed and asked what I would suggest."

The advertising chief, who was by then also associated with a number of fellows doing a little "freelance" work on other stations, huddled with them and returned with a recommendation for the use of five local stations with a schedule of about 40 to 50 spots per station for a budget of approximately \$400 per week. (The stations, now either out of existence

else at that time, Barney just wasn't rare."

The check was post-dated for one week. After a few weeks of accepting post-dated checks with Barney constantly complaining about not being able to tell if he was getting any results, Mogul's group worried that they might get stuck with some of the bills and they asked for the broadcast money in advance.

"No, I won't do that," Barney told them, "but I'll give you notes."

"So we took notes," Emil Mogul recalls.

After a little while Barney confronted Emil Mogul and asked, "Who the hell listens to these little stations? How do I know *anyone* is listening? Find some test. I don't care if anybody comes in. I just want to know if there are any listeners. If there are listeners, sooner or later I'll get the customers."

large investment for the client at the time — but we had to pull the announcements off all of the stations after only three days because we had already gotten 8800 replies."

Barney's unanticipated cost came to over \$6000, but he was thrilled with the idea of such a large audience.

"Don't worry," he told his admen, "now we stick with it."

About that time, as Mr. Mogul whimsically recalls, there was a little band in the Roscommon Ballroom in Harlem that proposed a trade deal for being put on the air with a program of jigs and reels. In return they would plug what was then "Barney's Clothing Store," and the deal was made — the airtime cost for Barney was \$100 for five half-hours. And what may have been radio's first approach to a particular ethnic group in a substantial way began to bring in



Mogul: "I told Barney the glories of radio."



"... What do you have to lose?"



"... He agreed, and asked what I'd suggest."

or with changed call letters, were: WAAT, WAAM, WODA, WPCA and WFAB).

Barney agreed to the plan and after one week on the air the time salesmen went to collect for the advertising.

"I'll give you a dated check," Barney Pressman said.

"We're proud that Barney has the highest credit rating possible for a business to attain," Mr. Mogul says, "but in those depression days good credit was a very rare thing — and like almost everyone

So the time-touting salesman devised a promotion: a write-in for a deck of playing cards. They were gold-edged linen cards made to order at 65 cents a deck with Barney's full ad on the back of each card.

"Believe me," says Emil Mogul, "anyone playing with those cards had 52 reminders every time that they were dealt. And at a retail value of \$1.25, those cards must have lasted a long time. It was really a fine card and we ordered a thousand decks — \$650 was a

business from the first generation Irish who lived in and around New York City in great numbers in those days.

Shortly thereafter, two of the stations being used were consolidated and became WNEW.

"We were charter clients of the station," says Emil Mogul, "with Barney's as well as other accounts. We worked out a beautiful deal for a lot of spots and a half-hour every night — 7 to 7:30 — and an hour on Sunday night. We paid \$50 for the half-hours and \$100

## From rags to riches . . .



for Sunday. They had a wonderful 12-piece house band — everything was live in those days — because the unions said you had to have one (before record shows were born), and the station threw in the house band for free.”

From then on, with great tenor voices reminiscent of John McCormack’s singing with the house band and alternating with the Roscommon jigs and reels, business began to grow and Barney Pressman began to import favorite Irish fabrics. His audience proved to be large and loyal.

In those very early days, just after WNEW was established, the station hired an announcer who had come in from the west. His name was Martin Block.

“We liked his voice,” Emil Mogul remembered. “We made a deal to use him as our announcer on WNEW and we paid him off in clothes because Barney was short on money. I don’t think Martin had any money then either and he may have been glad to get the clothes. Then he came up with the format for Make Believe Ballroom — which the station put on the air each day from 10 to 11:30 in the morning and from 5:30 to 7 in the evening. We were the first client to buy a 15-minute strip across the board and pay Block \$50 a week for doing our commercials. For that \$50 a week more, Martin Block did a helluva job. He was a persuasive salesman whose outstanding program was a prototype

copied throughout the country — and it opened the door to the disk jockey era.”

Things continued to happen in fairly rapid succession, Emil Mogul recalls, and they kept pushing Barney’s radio advertising story upward in prestige and results.

The trial of Bruno Richard Hauptmann for the Lindbergh baby kidnapping was under way in Flemington, New Jersey. WNEW’s reporters — from a high and hidden vantage point because they couldn’t get into the courtroom — “heard every damn thing that was going on and were first on the air with it, producing almost a continuing playback of everything that was going on in the courtroom.

And not only did they garner a huge audience,” Mr. Mogul recalls, “but, as a matter of fact, the newspapers were quoting what WNEW was reporting on the trial.”

Every time there was a break for a commercial announcement, Barney’s was there with a spot, and the constant comment Mr. Mogul reports was, “It looks like Barney’s is sponsoring the Hauptmann trial.”

Jimmy Rich, WNEW’s program director at the time, stopped Emil Mogul one day and said, “Gee, there’s a girl who just came up from the South who I think is going to be a hit. We’re putting her on with the house orchestra for a half-hour a day. How’d you like to sponsor her?”

“What’ll it cost?” Mogul asked, “and who’s the girl?”

“Buy a 15-minute strip and pay \$25 extra for the girl,” Rich answered. “You’ve never heard of her.”

But, as Mr. Mogul remembers it, “That was the way Dinah Shore was launched on WNEW with Barney’s as her first sponsor.”

One copy phrase in Barney’s air advertising principally responsible for the memorability of his campaigns was born in the halls of WNEW. Its creation is another piece of nostalgia for Emil Mogul.

The station had been established for some months, and Bernice Judas was then station manager. In a meeting with Barney Pressman and Emil Mogul one day she informed them that Milton Biow (co-owner of the station with Arde Bulova and well established in his own agency by then) was in her office. “How would you like to meet Mr. Biow?” she asked.

“Of course I’d like to meet him,” Pressman said.

“They brought Milton Biow into the office where we were,” as Mr. Mogul recalls it, “and Barney immediately started to sell him a suit of clothes. That’s the way he was, and he’ll never change. But in his inimitable way, Barney was after something else.”

“Mr. Biow,” the clothier said “you’re supposed to run a pretty smart, successful advertising agency. Can’t you come up with an idea for us? One that’ll help us?”



View from the competition's perspective. The city-block-long stretch of Barney's is as much a New York landmark as is the advertiser's air slogan. When advertising first started on radio, store took up little more space than just one of the window frames shown in recent photo above.

"Well," said Milton Biow nicely, "you *have* an advertising agency. That's what they're getting paid for."

"That's all right," Pressman said jokingly, "now that we're old friends, it won't make any difference." And he continued to joke about it for some minutes and finally Mr. Biow said, "Well, we're doing very well with the Phillip Morris slogan, 'Call for Phillip Morris.'"

"Yeh," someone else suddenly exclaimed, "and one of the oil companies has a program on the

air with a signature of 'Calling all cars.'"

"That's right," added Biow; "why don't you have a little tag line 'Calling all men?'"

"That's not a bad idea," said Barney Pressman.

And in that little conversation, "Calling all men to Barney's" — which ultimately became perhaps the most successful and best known radio theme in the New York area

— was born. Emil Mogul stylized the slogan. He pushed it through an echo chamber and dictated the emphasis and cadence and ended up with a household byword. That it contributed to the identification of the store is implicit in Mogul's simple tag: "It brought in a lot of customers."

"We were also first, Barney and ourselves, with things that weren't so good," Mogul adds. "We pio-

- Mogul stylized the slogan for Barney's.
- "It brought in a lot of customers."
- "We were also first with things that weren't so good."



## From rags to riches . . .

neered the raucous, hit-'em-on-the-head, irritation type of commercial. It was by then our philosophy to buy a station in its totality, not just a few spots as the vogue is today. We never heard of 'flights' or 'traffic time' in those days. Even as expressions, they didn't exist. We never went on a station without buying 60 and perhaps 70 or more spots a week."

Not a little wistfully, Emil Mogul also recalls that radio costs were somewhere lower than the current floor for time.

"There were off-seasons," he recalls, "when the stations were hard pressed for business with a lot of open time. They would come to us and say, 'Look. We've got a lot of open time here. Can you spend a little extra money?' And Barney would simply say, 'How much?'"

"I remember one instance," Emil Mogul confides, "when a prominent station — today a very prominent station — sold us 200 spots a week at \$1 each. That station now charges about \$150 per spot."

In spite of the Mogul touch on the "Calling all men" theme — straight and with musical variations of all sorts — Barney would always go back to the echo chamber.

"He was in love with it," Emil Mogul remembers. "He never wanted to change it. The only time it was off the air was when the War Department requested that we take it off, in December of 1941, because of the emotional climate of the time and people's war nerves."

Between agency and client the mutual affection and praise for WNEW runs high. The nostalgia, deep. And the memorable promotions in which they cooperate are savoured, like penny candies by kids.

"After we were on the air for a while with that Irish program," Emil Mogul mused, "the fellows who ran the ballroom up in Harlem decided to become high class

and moved to 59th Street and Madison Avenue. (They're no longer together.) This was a major move for them, with all of the Irish up in Harlem at that time but with more moving into the 59th Street area and in Queens. So, they moved and we helped promote the new opening with a bang. We announced over WNEW that anyone who would write into Barney's would be our free guest for all the sandwiches he could eat and all the beer he could drink. We expected to prepare for about a thousand people but after three or four announcements we had 15,000 requests for admission to the ballroom. I think 14,999 people showed up for the event. There was never anything like it. The police were called out to keep the crowds moving. Nobody danced that night; there wasn't room. All of us, my staff and Barney's, spent the night scurrying to every restaurant in the area buying sandwiches and beer in bottles and cans. All the money we had in our pockets — all the money our friends had — we spent on the food and beer we kept lugging into the ballroom. I'll never forget it."

Nor were the playing card promotion and the ballroom exploitation the only magnanimous blunders that paid off in crowds, kudos and customers. During a mid-summer holiday weekend, Barney's chartered a boat that could accommodate 2000 people to go down the Hudson River to Steeplechase Park in Coney Island. Again it was a write-in for free boat trip, free drinks, free food and free rides at Coney Island.

"We announced that the first 3000 to write in would get the tickets and all 3000 were there when it happened. Barney and I finally managed to get on the boat — though for a while it looked like we couldn't — and we never saw so much sweating humanity in one place."

Expensive as these promotions turned out to be, they did not alter Barney's advertising budget. The



"Spend a little extra money? How much?"

climb of his business going as well as it was, Barney by this time had a promotional budget.

In the years following the war Fred Pressman, Barney's son, who was in his early 20s with a college education and two years of armed service behind him, came into the business. As Mr. Mogul tells it, this was the opening wedge of another change in the history of Barney's.

"I'd say that Fred wasn't very happy with the kind of advertising we were doing," Mogul says pensively, "or the image the store had. I guess his ego was a little bit involved. But, while Barney was still the boss of the great business he had built, and even though he was reluctant to change, change did come. Fred's good instincts were followed because they were sound business reasons for change. At least one major disc operation began to copy Barney's technique. Between Fred and myself, it took three years of persuasion to start the image change for the store. The neighborhood had been undergoing a change for the better, and the store was remodeled and redecorated with a small fortune going into such details as window merchandising trim. The end result was a Fifth or Michigan Avenue look, with merchandise to match, and a large problem — a problem of changing the image of Barney's from the one he had in a 'shlock' neighborhood with a broad appeal to the masses to one that would appeal with a quality look to the middle income groups and higher.

"How were we to go about it? Could radio do it?"

In recounting Barney's transition to a high quality image, Mr. Mogul becomes animated.

"First we added stations. We moved away from just rock and roll, which had become very popular. (We still keep some of it, though). We bought schedules on WOXR, WPAT, WCBS and WNBC. We changed our advertising philosophy. No more raucous, screaming sell. We changed. We went the opposite way. 'Calling all men' was done with beautiful production. With a big orchestra. We hired the best talent and gave it the Flo Ziegfeld treatment. It was lush. Really lush. And the copy just *flowed* from it. Our instructions to announcers didn't permit them to speak one decibel louder than the standard of the program on which the announcement was being made. No overkill. We wanted warmth, genuine feeling and undersell. It worked. WNEW had moved into a middle-

of-the-road music policy and it was right in keeping with our philosophy. And Barney's was probably one of the few advertisers who didn't desert radio when television started to boom. Nor did we permit any of our other advertisers to desert. Barney's was also on tv from 1948 to 1958. In 1948 we produced six live action and stop motion tv commercials for \$6500. By today's standards they would be amateurish. But CBS thought so much of them they show-cased them all over the country. And for the first 26 years that Barney's was our client, the budget was 100 percent in broadcast media. Business has kept going up steadily every year. Five years ago we decided to add some frosting on the cake. We started some large space ads in newspapers, with no sell. Just image building. And the store keeps growing."

And Barney's *has* kept growing. A visit to the store discloses

that there is almost not enough physical capacity to handle the customers who come in. Those who do come in must take a numbered ticket and wait bakery or grocery store style to be called in sequence — while some 75 salesmen try to handle the flow of buyers. The store, which is a full block long on two floors, is shy of needed space but this is being remedied. The tailor shop is in a building around the corner from the store and space is being added there. The warehouse and office are across the street. The store space is expected to be doubled by expanding to upper floors in its present building. In fact, Barney's is mushrooming into adjacent buildings and across the street until, it is expected, it will have a "surrounding" effect on the neighborhood.

Customers come from all walks of life and from every ethnic group. After realizing the effectiveness of their advertising to the

## New York's longest run

In a hectic era when sponsors have been known to switch their support of programs and stations because of one mere rating point, there's one advertiser-station relationship that's remarkable: Working together uninterruptedly for more than 30 years have been Barney's Clothes, Inc. and radio station WNEW New York.

During that time (which translates into more than 1560 consecutive weeks), Barney's has advertised literally every day that the station has accepted advertising — i.e., every day but Christmas, national days of mourning and the like. And now, if all the spots Barney's has used were played end to end for 24 hours a day, it'd require

a full month to go through them. These commercials have carried Barney's sales message to approximately 17 to 20 million different people, both residents of Metropolitan New York and city visitors.

Most important, of course, is that such consistent and loyal use of radio and station has paid off handsomely for the client. In its past three decades, Barney's has increased its sales volume more than fifty fold. Now it does more business in one week than, in 1934, it was able to do in a full year!

WNEW's general manager John V. B. Sullivan says that Barney's radio technique is exemplary as "the right use of the right medium at the right time

— which is all the time." With Barney's providing the clothing and WNEW providing the customers, Sullivan continues, "apparently we've both done our jobs."

To commemorate its 40th anniversary recently, Barney's stepped up its usual weekly radio schedule so that it was a barrage of several hundred spots a week. Agency: Mogul, Williams & Saylor, under the aegis of Barney's long-time advertising adviser and one-time employee, Emil Mogul. Stations used: WABC, WCBS, WHN, WMCA, WOXR, all New York; WVNJ Newark, N.J.; WPAT Paterson, N.J. — and, of course, Metromedia's flagship station, WNEW New York.

## From rags to riches . . .

Irish, Barney's had announcements on almost every foreign language program that ever existed in the metropolitan area. Negroes, Italians, Greeks, Russians, Germans, Ukra-

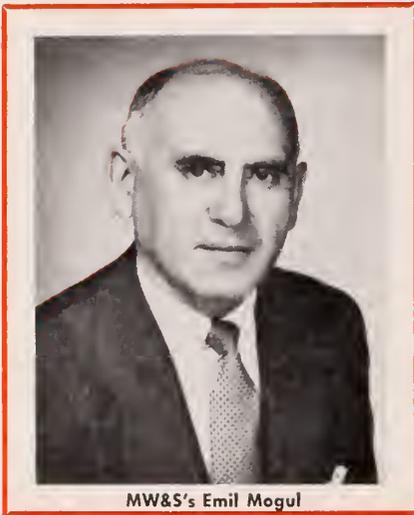
nians and all other groups being reached by ethnic programming were on Barney's advertising beam and frequency.

In the mid-'30s, Emil Mogul

put a now famous sportscasting name on the air for Barney's with a man-in-the-street program. The personality: Bill Stern. Barney's also pioneered in the quiz-audience-participation program field with a half-hour, six-a-week strip.

"We've been successful as an agency with many clients in radio," Emil Mogul states flatly, "because we use it differently from

## 'I've never had a flop in radio!'



MW&S's Emil Mogul

■ Emil Mogul, chairman of the board and chief executive officer of Mogul Williams & Saylor, Inc., has a radio-advertising philosophy which is a lamination of more than thirty years of experience as a specialist in buying the medium for clients. There are those, he believes, who share that philosophy for product as well as retail advertising, but, he says, "There aren't enough of 'em!"

The advertising leader, whose experience began with the selling of time for a New Jersey radio station in early 1932, formed his own agency in 1934 and was a partner in the formation of the Austin Spector Company in 1937. When he left the latter in 1940 to set up his own shop, the Emil Mogul Company, his staff of four included his wife, Helene, and they had just three accounts, whose

first year billings aggregated less than \$200,000. Two of the accounts are still with the agency that became Mogul Williams & Saylor through merger with a smaller agency in 1959.

As of June, 1964, MW&S was billing \$19 million annually and had a staff of 180. These totals include the results of affiliation with a West Coast agency, Davis, Johnson, Mogul & Colombatto. In Great Britain, MW&S is affiliated with Dudley, Turner & Vincent Ltd., London.

Emil Mogul sees major deficiencies in the following areas of use of radio by advertisers and their agencies: (1) buying and getting the most out of the medium; (2) determining the kind of message to put across.

Taking department store advertising as an example, he says that only those stores with someone on their staffs experienced in what-to-buy, when-to-buy and what-to-say, can be at least moderately successful.

"And this applies to the biggest of them," he adds. "That's why some of the big stores now using radio (many of them trying it out through the efforts of RAB with reported success) are employing advertising agencies with the required savvy."

"Writing a newspaper ad for a department store is child's play," Mogul says earnestly. "The merchandising man or buyer comes in and says, 'Here's the product,' and gives a few facts. Then the job

goes generally to an inexpensive copywriter who hammers out a few words about the color, model and size (if it's a refrigerator) and then — as often as not — the newspaper sets the ad. And most often they haven't spent any money for good typography, and the layout is as inexpensive as it is unimaginative. That's why most department store advertising is dull.

"Of course," the agency innovator adds, "there are some department store exceptions to this kind of newspaper advertising, but they are successful mainly because they are selling a piece of price-claim merchandise requiring very few facts about the merchandise. When you go into radio, you've got to sell differently. Radio can sell a well or better than newspapers — we've proved it time and time again. Every time we have a special promotion on radio for a client — no matter who he is — we prove even in off season, that the right message put across with the right saturation delivers results."

That's the basis on which the MW&S chief reduces radio buying to the simplest components of:

(a) Saturation — buy the station as "total" radio.

(b) Content — know what you're doing with your commercial message. Be sure that the commercial, whether in words, song, chant or humor, delivers an understandable meaning.

For examples of radio campaigns that prove the importance of message treatment, Emil Mogul says

a lot of other agencies. We believe in buying a station in its totality and sticking with it. We don't believe in flights except on those rare occasions when we just can't help ourselves.

"Barney's is probably the only client in the United States who not only has firm, non-cancellable one-year contracts, but two-year contracts as well. He would take three

year contracts if the station would let us have them. This is something otherwise unheard of in this business. We've never cancelled out on a program."

"But this," Emil Mogul concludes, "is a two way street. And WNEW is to be commended for this. We do business with an awful lot of stations in the United States, and by extolling the virtues of

one — putting it on a pedestal — I don't mean to downgrade any other station, nor any other media. We use them all, and very successfully. But WNEW is in a class by itself; it occupies a special niche. Their standards and their ethics, everything about them — most of all Jack Sullivan, the station manager — makes it just a plain pleasure to do business with them." ♦

## The agencyman who molded Barney's account into an advertising classic expounds on his timebuying philosophy and other radio successes

"When we got the Manischewitz wine account some years ago, they'd been in and out of several agencies. They were mostly print advertisers. They'd been in radio as well as television for a bit but were floundering all over the lot, with the result that their advertising was unsuccessful. They were certainly making no mark for themselves in the marketplace. Their problem was serious. They had a product catering to a particular ethnic group — though they discovered that they were doing some business in the Negro market because a high percentage of Negroes favored a sweet wine — but wanted to sell across the nation to the white Gentile market as well. They did not want to sell only to one minority around the time of the Jewish holidays and to that segment of the Negro market with a sweet tooth."

Examination of the product, problem and research led to a proposal that the wine company put all its budget into air media—a substantial amount into television, but most into radio. Then the agency went to the stations they preferred and said, "No up and down cycles according to the season. No two-week, four-week, six or eight-week contracts. We want fifty-two weeks. We want the totality of radio. We want to saturate."

Then, with Emil Mogul's personal guidance, MW&S took a kosher line with a difficult name that few beyond loyal consumers could pronounce—and even fewer could re-

member—and made a virtue of both facts in an unusual message, coupled with a clever twenty-second jingle. Using the saturation technique, the agency pounded away and merchandised it. The result was a spectacular success story within three months. Sales took off like a Roman candle with almost everybody aware of—if not actually whistling or singing—"Man oh Manischewitz, what a wine!"

Emil Mogul stresses that credit for the success goes largely to radio's ability to deliver the audience and, in so doing, the agencyman bypasses taking a bow for his own key role in the wine advertiser's creative campaign and buying strategy. Wine advertisers, until the Mogul treatment for Manischewitz, had used radio only sporadically. All of them were in-and-outers. Immediately after the Manischewitz success, says Emil Mogul, they "all started to flock back into the medium, which—with every major wine advertiser suddenly back in radio—had a heyday that lasted a couple of years."

Each of the colorful successes by MW&S on behalf of clients in radio has actually meant millions in business to radio because of "me-too" and "copy-cat" advertising that has followed their pattern over the years.

"We've done it with Ronzoni macaroni," Mogul tallies as part of a long rundown. "Even now, they're the only spaghetti company on the air 52 weeks a year. We did it for Rayco—a manufacturer distributing

through its own or franchised stores, whose campaigns were strictly in print advertising—by switching 90 percent of the budget to air media and again almost totally into radio.

"Take one of the most cut-throat competitive businesses around," Mogul continues, "car-rentals. We'd gotten the Econo-car account. It had been floundering all over the ad-media spectrum and landed close to the bottom of the pile in competitive ranking. Today, it's fourth. I had gone to the client to press one important point, and that was that all his competitors were using newspapers. They were spending big money. They were—and still are—all in the same section of the newspapers. It's just too difficult for one to stand out. I proposed putting the bulk of his money into radio, but I had to get forty dealers to go along with the plan. And I did. After three weeks on the air we spot-checked these dealers. Their sales were up dramatically. And they all sang the same song: 'Radio . . . Radio . . . Radio.' When they had been on the air just two months, they found that 'me-tooism' was in operation and practically every other car-rental outfit was also on the air, and we began to have an acute problem with product protection."

To create these and other successes for a long list of clients, MW&S invests at least half of its \$19 million in billings in air media and the same percentage division between television and radio.

"And," concludes Mogul, "we've never had a flop in radio." ♦



## 'SOAPS' versus complete

■ Give your daytime audience a "continued" story line and chances are very good that close to 40 percent of all viewing families will stay with you all five days of the week.

A recent ARB analysis of six women's serials indicates a very consistent pattern of complete "five-day viewership" to each of the programs studied. For example, of those families viewing any of the six programs at least once during the survey week, between 37 percent and 39.7 percent of them viewed the same programs across-the-board—Monday through Friday.

To further illustrate, 39.7 percent of all the families who viewed *Love of Life* on at least one occasion actually viewed the program all five days. Almost identical was *The Edge of Night* where 39.6 percent of all families viewing the show viewed during the entire week. Following closely were *As The World Turns* and *Guiding Light*, both showing a five-day viewership of 38.2 percent. And finally, the *Secret Storm* audience stayed throughout the week in 37 percent of the cases.

To the sponsor interested in "hammering a message home," then, women's serials seem like a logical answer.

Other strip programs of a "non-continued" nature, however, show a somewhat different story. Three game panels and three comedy dramas were also studied with the "soaps" to determine differences in viewing patterns . . . and some very striking ones were found to exist.

The accompanying table shows, at least for those game panels tabulated, that all had a higher percentage of five-day viewership than did the comedy dramas studied. It should be pointed out that there is a certain element of continuity within the game panels from day to day . . . at least some of them . . . in that winners from one day are often brought back to "defend their titles" the next. It would seem, then, that this element might prompt people to "watch again tomorrow" to see what the outcome will be.

However, based on the results of this study, at least, people apparently are not impelled to view game panels each and every day to the same degree as serials where day-to-day continuity is stronger.

The game panel receiving the highest amount of five-day viewership was *The Price Is Right*, in which case 25 percent of all families viewing the program

reported watching the daytime version five days of the week, Monday through Friday. Next in line was *Say When*, which had a five-day viewership of 23.5 percent. Close behind was *Password*, again the daytime version, which showed that 22.7 percent of the viewing families saturated the complete five-day telecast schedule.

Dramatically lower than either of the above two program types were the three comedy dramas studied. Top program of the trio was *Pete and Gladys*, where 11.3 percent of all diary-keepers who said they viewed the program at least once during the measured week actually viewed it all five days. Next was *I Love Lucy* where the figure dropped to 9.7 percent. And at the bottom was *The Real McCoys*, in which case only 6.1 percent of the sample reported a five-day viewership of the program.

One of the reasons for the lower five-day viewership of comedy drama may be that in all cases studied, each was a repeat of a previously scheduled nighttime show.

Whether or not this was the primary reason, the fact still remains that there is a very dramatic difference between this type program and the other two program types examined. Most dramatic are the viewing pattern differences between comedy dramas and women's serials.

To illustrate these differences another way, let's look at the programs in terms of one or two-day viewership. For instance, of those families viewing *The Real McCoys* during the survey week, 70.9 percent said they had watched the program only one or two days of that week. Similarly, *Pete and Gladys* showed 64.9 percent of the families falling within the one- to two-day category, while *I Love Lucy* followed closely with 63 percent of the families reporting one- to two-day viewership.

At the extreme were the serials, the most extreme one being *The Secret Storm*, where only 19.5 percent of the families viewing the program made entries on either one or two of the telecast days. Following closely in the one- to two-day category were: *As The World Turns* — 20.2 percent; *Edge of Night* — 22.6 percent; *Love of Life* — 25.5 percent and *Guiding Light* — 3 percent.

SPONSOR's contributing editor, Dr. John Thayer, finds the ladies' serial best for daytime tv saturation selling, comedy drama tops in pitching to and for unduplicated audiences, game panels also effective

## episode strips

Between these two extremes, but still relatively strong in one- to two-day viewership, were game panels . . . with the possible exception of *Password*. In ascending order, the three panel shows stacked up like this: *Password* — 38.7 percent; *The Price Is Right* — 52.8 percent; *Say When* — 53.1 percent.

Depending upon the strategy of the individual advertiser, any one of these three types of programs can and is doing an effective selling job. It would appear,

however, that for the sponsor interested in a high degree of saturation of the same families throughout the broadcast week, women's serials are by far the best answer.

Assuming that the over-all gross audience is the same, on the other hand, the advertiser interested in reaching the greatest number of *different* people throughout the broadcast week would probably do better in the area of comedy drama. ♦

### FAMILY VIEWERSHIP TO STRIP PROGRAMING\*

(by three program types)

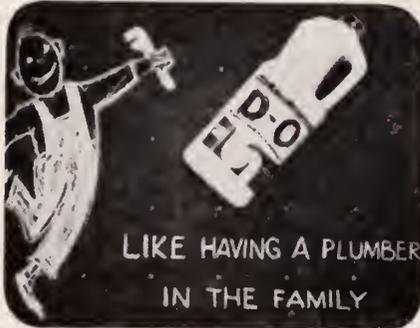
<u>PROGRAM TYPE AND NAME</u>	<u>VIEWED ALL 5 DAYS</u>	<u>VIEWED 3 OR 4 DAYS ONLY</u>	<u>VIEWED 1 OR 2 DAYS ONLY</u>
<u>Women's Serials</u>			
Love of Life	39.7	34.8	25.5
Edge of Night	39.6	37.8	22.6
As The World Turns	38.2	41.6	20.2
Guiding Light	38.2	30.8	31.0
Secret Storm	37.0	43.5	19.5
<u>Game Panel</u>			
Price Is Right	25.0	22.2	52.8
Say When	23.5	23.4	53.1
Password	22.7	38.6	38.7
<u>Comedy Drama</u>			
Pete and Gladys	11.3	23.8	64.9
I Love Lucy	9.7	27.3	63.0
Real McCoys	6.1	23.0	70.9

\* Estimates in this chart are based on a tabulation of 400 diaries selected at random from the ARB-TV national sample for the week of February 8 to 14, 1964.

# One-hour storyboard saves time and dollars



The package is fastened to the board as one of two basic setups. . .



. . . addition of a figure and slogan takes only a few minutes. . .



. . . two chalk marks cross out the wrench; no other art is needed.



The second basic frame. The package is positioned over a clogged drain. . .

■ Wolf, Krauter & Eicoff, Inc. of Chicago is using a new method of preparing storyboards that can cut time and costs 50 percent or more! Once the basic idea of the commercial is established, the storyboard can be completed in less than an hour.

Called "The Panoramic Design Technique" or PDT, the idea was first used and developed by Technical Automation Business Engineers, and was only recently adapted for tv storyboards by the agency.

The PDT method consists of substituting a specially designed and accurately scaled blackboard, a Polaroid camera and a minimum amount of specialized training for the old conventional storyboard and large staff of artists, according to L. Martin Krautter, president of Wolf, Krautter & Eicoff. The method not only saves the agency and client time and money, he claims, but also results in better visualization of the commercial.

The system integrates ideas by enabling copy, art, merchandising and contact personnel to "brainstorm" at the blackboard and develop the kind of teamwork that adds a lot to creating a successful selling campaign, Krautter says.

The system can be used not only in the original creation of ideas, but also in the visual rendering of storyboards. Packages need not be

drawn, for example, but can be fastened to the blackboard, then photographed with the Polaroid camera.

The same package can be moved from photo to photo—and put into any desired position. Supers can be lettered in with chalk and erased between takes without disturbing the rest of the frame. Framing can be changed by merely erasing the frame lines and redrawing them as desired. Wipes and dissolves can be accomplished with a damp sponge. Live action can be suggested merely by photographing an agency staff member against the board. Zoom sequences can be accomplished by moving the camera in closer and closer. Animation can be indicated by erasing and redrawing feet, hands or lips prior to reshooting.

Most important, each frame doesn't have to be completely redrawn for every minor change. Krautter points out that large accounts often "ride out the same campaign," simply making a word change here and there, or maybe slight change in character movement. In such a case, the agency would save considerable time in the copy and art department by using the PDT system to depict the few variations, he says. On storyboard with a lot of supers on the same background, work time might be cut as much as 75 percent.

The series of photographs re-



. . . to show pouring is completed, the pouring lines are erased. . .



. . . simple erasure is used also to show the obstruction removed.

**Joint effort of young Chicago agency and electronics firm produces blackboard-and-camera technique**

representing different "frames" makes up the completed storyboard. The photos, mounted as Polaroid prints or slides, are then shown for client approval.

"You hardly need any art directors when it comes to actual drawings," comments Krautter. "But, of course, they are still necessary for creating ideas. Why, we can even do storyboards in color, with no effort from the artist. Polaroid cameras take color shots nowadays."

With such a fast technique, Krautter says, the agency can discuss an idea with a client and have a storyboard ready the same day. He indicates that PDT would also save some, though less, time in creating print advertisements.) The real savings comes with the easier repetition of the same frame with minor changes, so frequent in tv commercials.

The panoramic technique first originated with Technical Automated Business Engineers, one of the agency's clients. T.A.B. has been perfecting it for five years for use in engineering architecture, product development, clothing design and the like.

Previously, the engineering firm had a lot of people at the drafting boards. When a blueprint had to be changed—if only for a valve—the craftsmen had to start all over again from scratch. It was finally decided



L. Martin Krautter, president of Wolf, Krautter & Eicoff, Inc., makes a point to staff members about the Panoramic Design Technique adapted for planning the tv storyboards

to work on blackboards (actually green boards), drawing with chalk so that changes could be made simply by erasing. When the blackboard was photographed, the result was similar to a blueprint. The idea took a long time to develop because of problems with color.

"With T.A.B. as a client, we were of course aware of experiments with the panoramic method," says Krautter. "Since we have always faced similar problems with storyboards, we asked if we couldn't adapt the technique for our use."

Any agency—large or small—can benefit by using the panoramic storyboard method, Krautter believes. And it certainly cannot be patented. "Actually," he explains, "we'd like to tell other agencies about it, but you can't call up a large agency and say, 'Why don't you do things the way we do?'"

T.A.B., however, has established

a seminar course to familiarize agencies, or groups outside the ad industry, with the panoramic technique. The seminars are open to any group interested in adapting the technique to its own particular needs; a one-day training session is held for supervisory personnel and further instruction is offered for staff artists. Although T.A.B. has conducted the seminar for only one agency—Wolf, Krautter & Eicoff—it is willing to accommodate others.

Wolf, Krautter & Eicoff was formed in March, and some 60 percent of its billings are in television. Among the clients for whom the new storyboard technique is used: Top Flite Models (model air planes) and Grant Co. (housewares). "As a new agency, we have to come up with new ideas," says Krautter. "The PDT method is a big help in handling tv for our clients intelligently and economically." ♦



... package is re-positioned on a lettered guarantee panel . . .



... and is again re-positioned on a lettered price panel . . .



... an actual photo shows live action, no figure art is needed.

# \$1 gets him

# \$150

Minneapolis Pontiac dealer sells 1001 cars in 77 days, using radio as major medium in sales attack



WCCO emcee Merriman and Hansord president Luther shake on sale's success in front of giant thermometer that showed day-to-day results.

## ■ Thirteen car sales a day!

That's a terrific pace, especially for big, beautiful—but expensive—automobiles. Even so, the Hansord Pontiac Co. of Minneapolis managed it, thanks largely to a heavy saturation campaign on radio. The special promotion lasted 77 consecutive work days and resulted in a total of 1001 sales, a record for the company.

As far as that goes, it's a record any car dealer might envy.

Little wonder that Hansord, although located in the nation's 13th largest market, ranks among the top 10 Pontiac dealers in the country.

With an estimated \$20,000 to spend on commissionable advertising for its monumental sale, Hansord plunked 85 percent of the fat right into radio's fire. The flare-up resulted in sales of "at least \$3 million," which means the dealer reaped some \$150 for every \$1 spent on advertising. "A pretty fair ratio," a spokesman summarizes.

The campaign was anything but a gamble, however, for Hansord (and its agency) knew what they were doing from the start.

First, Hansord over the years has built a thriving business with the momentum that's a necessary base for any spectacular promotion. In short, it has the set-up for big things. Its physical facilities, for example (two enormous showrooms in downtown Minneapolis, a three-story service center and a modern body shop), reputedly make it Pontiac's largest one-dealer operation. And every year since 1954 except one (1957), Hansord has topped all Pontiac dealers in terms of service department grosses.

Further, Hansord has taken the care to build a sound reputation for reliability. In effect, people in radio station WCCO's 124-county coverage area knew they could take the dealer's word, whether on the sales floor or on the radio.

Point three: The big sale success also climaxes more than two years of 52-weeks-a-year advertising on WCCO. Although the dealer had earlier been an occasional user of radio, it never gave the medium a big whirl until the spring and summer of 1962, when a 16-week newspaper strike all but paralyzed

Minneapolis print advertising. The "temporary" change from newspaper to radio produced such impressive results that radio is now Hansord's basic medium.

Add to that the on-air support of a top broadcasting personality, Randy Merriman. Merriman gained nationwide fame when he emceed CBS-TV's daytimer, *The Big Payoff*, for the six years from 1951 to 1957. He resigned December, 1957, with two years to go on his contract, however, in order to escape the pressures of network tv and "do some of the things I've always wanted to but never had time to do." Since Minneapolis was his home town, joining WCCO seemed natural.

Merriman plays a "dominant role in all Hansord radio advertising, voicing all the one-minute spots as well as delivering live commercials on the two programs he regularly emcees.

"Randy does an excellent job projecting our image," says Rudy Luther, president of Hansord. "I talk the way we would like to be we were actually on the air doing the selling."

Gene LaVaque, vice president of Stevenson and Associates, Inc., Hansord's agency, says all commercials for his client are produced meticulously to convey the concept of quality. "Our objective is to divorce them from so many typical car-dealer commercials — the shouters and screamers," he explains. "We want to sell and motivate with something that's easier on the listener. Randy uses our approach — and gives it strong believability."

Hansord's basic media strategy is to reach as many different prospects as possible in the most efficient way and in the proper setting. Says the agency's chief executive, "We've had our advertising played back to us so many times in so many different ways that there's no question in our minds about medium — or station."

And that isn't the end of the carefully thought out ad strategy. Another special device was to involve members of the Hansord sales force in radio commercials personally. That was done nightly by Merriman on his *Honest to Goodness* show, a telephone quiz. The commercial each night was a live phone call to a Hansord salesman (a different one each night), who was thus given a chance to report on his activities of the day.

Simple as it sounds, the gimmick paid off in several important ways: (1) It gave prospective customers a chance to "meet" salesmen before they met face-to-face. This early breaking-the-ice helped clear the way for making a sale by eliminating early tentativeness between salesman and customer. (2) It gave salesmen increased incentives, not only because they knew they'd be reporting their sales publicly on the air, but also because they were, however briefly, radio personalities. They actually received congratulatory mail and phone calls from customers and friends. (3) By being cited by name and allowed to speak out on their own behalf, they gained stature which, of course, helped make the customers feel more important.

It also gave the public an insight into the difficulties of the sales goal. When a couple from North Dakota came into the showroom, the husband asked his wife if they should buy the car they were considering.



Five men who collectively turned the key to success during Hansord's big sale (from left): Ted Gruidl, vice president-sales; Jack Berres, vice president-operations; Gene LaVaque, vice president of Stevenson and Associates; Rudy Luther, president of Hansord; Randy Merriman, WCCO personality

Her reply: "It's up to you." He responded, "Well, we might as well help him make his goal."

Hansord's 1001 sale spanned 77 selling days — or three calendar months — from mid-March to mid-June. To meet the objective, the 14-man sales force had to move 13 new Pontiacs a day. In doing so, they reportedly managed to sell more cars during the period than any dealer in the region. And all sales were retail sales, one at a time, without any fleet orders.

The firm's WCCO schedule each week included five Class AA announcements during peak drive times, five Class A's during the mid-afternoon, five participations in Merriman's nighttime *Honest to Goodness* show, 12 weekend commercials, plus sponsorship of *Meet the Stars*, a once-a-week feature included in WCCO's coverage of Minnesota Twins baseball. That's a total of 27 announcements, plus full sponsorship of one program.

"Car dealers are always having a sale," says Ted Gruidl, Hansord vice president in charge of sales. "We felt that a consistent program carried out over an extended period of time would be far more believable as far as the public is concerned.

And it also kept our sales force steamed up over a longer time, instead of allowing them to let down — as is normal — after a short and furious sale."

In fact, Gruidl feels that the consistency developed throughout the three-month promotion was "certainly one of the biggest reasons" for its success.

And the idea really got through to the public:

- Hansord did meet, as stated, the goal of 1001 car sales.

- People were impelled to ask from day to day, "Are you making it?" It was as though they were calling in for baseball scores, Gruidl says.

- Sparked by the Hansord example, other automobile dealers also took to the air, realizing "sharp increases."

- Last but not least, the impact of the three-month campaign has carried over to the present. According to Jack Berres, Hansord's vice president in charge of operations, the service department — even though it's on an appointment basis — is still feeling the residual effects of the sale. It looks like Hansord will continue to be Pontiac's top dealer in terms of service volume. ♦

# Triangle Programs seeks to

Offshoot of Triangle Stations has launched nine radio, 18 tv series

■ As far as Hollywood is concerned, producing shows for first-run tv syndication is for the birds.

At one time or another, all of the major Hollywood studios or independents deeply involved in tv production — Universal (MCA), MGM-TV, 20th Century-Fox, Four Star and Warner Bros., to name some leaders—have said the same thing: The economics of syndication make it impossible to produce dramatic series of “network” quality and still make a syndication profit.

Not that they don't like syndication, or that there isn't a waiting station market (and waiting sponsors). The average telefilm series made for network first-run exposure in Hollywood is lucky to break even on a full series with no mid-season cancellation. Syndication — even with talent residuals and high sales/distribution costs—provides the profit with rerun sales in the U.S. and foreign first-run tv engagements.

All of this has meant a product gap in syndication, leaving station-level buyers and regional advertisers a wide choice of rerun product, continuously replenished at the end of each network season, and a choice — narrowing, but still a choice — of feature-film packages. What *isn't* around in quantity is syndication fare that hasn't had network exposure or theatrical runs.

It is into this partial vacuum that station groups have moved in the past five seasons, forming syndication subsidiaries (such as those of Group W or Storer) or else interchanging homegrown programing (such as the clearing house operation of Television Affiliates Corp.)

No station group, however, has moved faster or deeper than Triangle Program Sales, the syndication arm of Triangle Stations, Philadelphia-based station group which

Steady stream of new



Motors snarl in chorus during start of Nassau Speed Week annual classic. Coverage of auto races, via tv color-filmed specials and radio network feed, is major operation.



Timely series for kids is “Wonderful World of Play,” which puts emphasis on physical fitness programs. Joe Louis, ex-heavyweight champ, starred in an episode on boxing.

# Fill syndication 'vacuum'

In past year, plans more in sports and other fields

## radio-tv programs . . .



Depth feature interviews with international figures are another Triangle specialty. Here, Dr. Ralph Bunche (seated, left) is interviewed for series by emcee Gunnar Back.



Entertainment-cum-musical-education is feature of Triangle-produced specials showcasing Podrecca Marionettes. Triangle studios are used for such productions.

is in turn an offshoot of Triangle Publications (*Tv Guide*, *Seventeen*, *Philadelphia Inquirer*, etc.)

Triangle Stations, of course, is a familiar entity to media buyers at the network and spot radio-tv levels. Cities in which Triangle has radio or tv stations include: Philadelphia, New Haven, Hartford, Binghamton, Altoona-Johnstown, Lancaster-Lebanon and Fresno. But Triangle is also a name increasingly familiar to program buyers.

In its latest move, Triangle Program Sales has enlarged its New York sales office and has opened sales offices in Los Angeles, Chicago, Philadelphia and Baltimore. The sales operation, now virtually as large as that of the average Hollywood tv major, reports to national sales director Edward H. Benedict and general sales manager Clyde R. Spitzner. Both executives recently conducted a two-day conference of Triangle sales executives at the firm's Philadelphia headquarters.

"The syndication business has changed drastically in the past five years," Spitzner told SPONSOR during a visit to Triangle's new Philadelphia radio-tv headquarters. "We are not ruling out 'national' spreads on our shows, involving long market lists, for major advertisers. But they will probably be in the minority, possibly one series out of every 10 we produce. Mostly, what we have for sale in the syndication market is fresh, new product for station purchase, the kind of product broadcasters ought to have for strong local or regional sales."

Will Triangle become involved in agency presentations and program-sale closings? Says Spitzner: "We're already involved. It's in our interest to help our station clients resell what they've bought, so we provide a variety of sales tools, all the way

from brochures and mailers to assistance in agency presentations."

On the program front, Triangle takes considerable pride in the fact that it handles a full line of product—i.e., "programs of every length and in every category, feature films and the unique network created for auto races."

A close look at the list of Triangle shows available in the syndication market—18 tv series of various lengths and episode counts, and nine radio series launched since last fall—reveals a definite pattern, however:

- Most of the Triangle shows deal with topics or themes or special sporting events, and are seldom built around star personalities.

- Most are documentaries, even those which are educational or even entertaining. Thus, a typical Triangle show (so far at least) is more likely to be a series of ten color-filmed specials each year devoted to auto racing or direct radio coverage of top racing events, than a situation comedy packaged around a top Hollywood comedian.

- Most are the kind of shows or cultural tv specials (such as a Christmas-season hour-long color-cast featuring Italy's Podrecca Piccoli marionette troupe which Triangle has produced and syndicates) which a major city television outlet could conceivably produce for itself, although few do.

There are exceptions (such as Triangle's 11-title feature film package), but what Triangle is *really* offering to the syndication market—and finding strong acceptance for—is a kind of deluxe brand of station programming which deals in factual or educational matters, action sports, in-depth feature reporting and community problems.

Says Triangle program coordinator Tom Jones:

"Some station groups or individual stations now in the syndication field budget their shows so that they break even on commercial sales within their own shop. We don't operate that way. We take a greater risk by spending more money than could be recouped from our own stations, but we have better shows as a result. This has been our operating policy in syndication programming right from the start."

Although it is one of the best-heeled station groups, it can hardly

## ... comes from new plant, new organization



Special conference room for ad agency visitors (group shown, however, are Triangle operation executives) features hideaway television and film screens, controllable lighting set-up



Home base for Triangle programs is new \$5 million circular studio plant, which houses WFLA television and radio facilities, and administration as well, at the Philadelphia city line



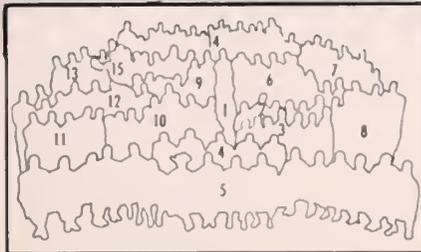
Live/tape studios radiate like pie wedges from master control in building center. Outer curved wall acts as natural cyclorama. Studios are on four acre triangular site, are equipped with the very latest models in electronic equipment, as well as in cameras.



Two-day sales seminar in Philadelphia this summer brought top Triangle planners together: radio-tv head Roger Clipp; Dr. Joy Brothers; program co-ordinator Tom B. Jones; national sales director Edward Benedict and firm's general sales manager Clyde Spitznagel



1. Local administration
2. Radio entertainment programming
3. Maintenance
4. Production assistants
5. Talent
6. Tv entertainment programming
7. Radio-tv news, affairs production



8. Business and accounting
9. Radio sales
10. Engineering
11. Crew
12. Promotion, advertising
13. FM
14. National administration

hope to compete with, say, 20th Century-Fox in the production of an escapist film series like *Voyage to the Bottom of the Sea*. At the same time, Fox and the other Hollywood majors, geared as they are to fictional entertainment and the film capital's concept of "glamorous people doing glamorous things," wisely avoid dealing in offbeat, realistic programming.

Triangle's latest syndicated tv series — the firm's 19th to be launched since last fall—is a daily half-hour color-filmed show called *Exercise with Gloria*. It has a cast of seven—gymnast Gloria Roeder, a former physical education teacher, and her six daughters (count 'em six). The show is aimed primarily at women who want to reduce and/or keep in good physical shape. In a similar (if more mental) area is a planned Triangle series featuring psychologist Dr. Joyce Brothers.

"Our approach to new shows is simple," says program chief Tom Jones. "We try to provide what we feel is really *needed* by station program buyers. To do this, we make

an appraisal of what's being offered today in the syndication market—don't forget, we're major purchasers of programs and feature films as well as producers—and see for ourselves what's available. Since we're also broadcasters, and our stations are in a workable cross-section of markets, we have a chance to 'pre-test' new shows under real battle conditions, something most tv producers can't do.

"By the time we're ready to launch a new series on the syndica-

tion market, we know there's room for it, and we know it will work."

Growing demand for just such shows among stations to offset network fare dealing in never-never land entertainment, plus the vacuum existing in the supply of syndicated shows to stations and sponsors, makes Triangle feel that station-group-produced shows have a secure place in the program plans of radio and tv stations — and in the air media plans of an important list of advertisers and agencies. ♦

### " Sorry, wrong number . . . "

One of the country's most-automated tv studio plants is the new home of Triangle's WFIL stations (AM-FM-TV) in Philadelphia, which also serves as the headquarters for Triangle Programs and a studio base for taped shows.

Everything from studio light controls and studio cameras to a computerized "magic box" which controls switching during station breaks and commercials runs on a push-button basis, but one of the most interesting gadgets is the telephone in the office of Roger W. Clipp, top Triangle executive.

Rigged to operate from a memory bank of numbers, it can dial a long list of calls automatically. Broadcaster Clipp, who occasionally likes to demonstrate it for visiting agency and network brass, nevertheless doesn't want to bother his family and friends with unnecessary calls.

He has found a solution to the problem, however.

He has the phone dial the number of WCAU-TV, the rival CBS-TV outlet just across the street from the new Triangle studios.

***Sponsor*** IS FOR THE SPONSOR.  
NO OTHER PUBLICATION IS.

# THE CHANGING SCENE

## 3M To Sponsor Documentaries on ABC Television

A series of special hour-long documentaries is being produced by David L. Wolper Productions, Inc., in association with ABC News, to be sponsored by 3M Company through its agency, Batten, Barton, Durstine and Osborne. It marks the first time that 3M has sponsored a series of documentaries on network television.

Three programs are scheduled for the latter half of the 1964-65 season and three more for 1965-66.

Beginning sometime in February, 1965, the series includes: *The Way Out Men*, a story of scientists at work on projects that will shape the future (tentatively set for February, 1965), *World of Thrills*, about people who defy and challenge death or sport, fun, money and science (tentatively, March, 1965), and *The General*, a study of Gen. Douglas MacArthur (scheduled for April, 1965).

Scheduled for the 1965-66 season are: *The Teen Age Tyranny*, which will explore the "tribal cus-

oms" of today's teenagers, *This Is Man*, an epic poem about man's aspirations and emotions, sorrows and joys "from the miracle of life to the tragedy of death," and *The Feminine Mystique*, based on the best-seller by Betty Friedan about the yearning of American women for something beyond their role as homemaker.

## Losses Plague Polaris; Desilu Is on Upswing

Though the operating income of The Polaris Corp. during the first half of this year was under the figure for the same period a year ago, the outlook for 1964 as a whole is bright, F. S. Cornell, president since Aug. 1, said recently in a letter to shareholders.

Operating income of \$20,000 compared with \$120,000 in the first half of 1963. Operating losses of the company's two North Dakota tv stations — KTHI Fargo-Grand Forks and KCND Pembina — and

radio station KPLS Santa Rosa, Calif., contributed to this decline.

A change in accounting procedures that turned an investment into an expense, however, caused much of this difference. Among the company's properties, Klau-Van Pieter-som-Dunlap, its advertising and public relations firm, is showing a profit which should exceed last year's. The company also reports that steps are being taken to improve its position in the radio and television division.

At a stockholders meeting at Desilu Productions, things were somewhat different. Oscar Katz, executive vice president, announced that the company now has a record total of 22 programs in various stages of development. Five of these are being developed in association with the three tv networks.

The company's syndication subsidiary has been profitable since its inception in January, 1962, reported Katz. He announced that on Aug. 17 the firm concluded a major film distribution agreement involving distribution rights to 42 full-length motion pictures, 15 of which are in color.

Katz also noted that Miss Ball, as president of Desilu Productions, maintains not only an active corporate schedule, but also is busy as the star of *The Lucy Show* now in its third season on CBS-TV and also stars in frequent one-hour specials. Additionally, Miss Ball will star in her own radio series over CBS, *Let's Talk To Lucy*, starting Sept. 7 on a Monday-through-Friday basis.

Katz, after 26 years with the CBS network, resigned in April as CBS vice president-program administration to assume his post at Desilu.

## Noted Copywriter Retires

MacCabe (Mac) Smith, senior writer at D. P. Brother & Co., Detroit, has recently retired, concluding a 42-year career. A writer at the agency since 1939, Smith for the past nine years has been executive editor of *Rocket Circle* magazine, a GM-Oldsmobile publication.

He began his career in 1922 as a writer for Charles D. Frey Advertising, Chicago, and was a winner of a Harvard award for outstanding institutional advertising in 1929.

## DU PONT VIDEOTAPES 'WIZARD OF OZ'



Jay N. Cole and John B. McLaughlin of DuPont check garments during color tv videotaping of "Wizard of Oz" production at the World's Fair by H. G. Peters & Co. The promotion, a part of DuPont's "The Neat Generation," will be seen on tv in selected markets in cooperation with local stores.

**Nestle Joins CBS Radio**

The Nestle Co. has ordered 26 weeks of participations in *Arthur Godfrey Time* on CBS Radio beginning Sept. 7 for Keen and Ever-Ready Hot Cocoa Mix, through VanSant, Dugdale & Co., Baltimore. Nestle's Decaf had used the show previously and resumes its schedule, placed through Warwick & Legler, Sept. 14.

Other new CBS Radio orders, all for news and *Dimension* programs: Mars, Inc., through Needham, Louis and Brorby; Devoe & Reynolds Co. (paints) through EWR&R; Rexall Drug Co., through BBDO.

**New Chicago NBC Tv Calls**

Effective Aug. 31, NBC's Channel 5 Chicago outlet changes its call letters from WNBO to WMAQ-TV. The move brings the tv outlet under the 42-year-old banner that has identified WMAQ radio. There is also a WMAQ-FM.

**Ad Executive Sees Newspapers Slipping**

The nation's newspapers as advertising media came in for criticism recently from Paul Foley, vice chairman of McCann-Erickson,

**PHILADELPHIA UHF RESURRECTED**

Sen. Hugh Scott (R-Pa.) presents his authorization for Philadelphia's channel 17 to adman Leonard Stevens (l) and attorney Aaron J. Katz (r), whose acquisition of the license and facilities of the station from the Young Peoples Church of the Air has already been approved by the FCC. Station had operated as WPCA-TV, but will presumably return to the air under new call letters and with increased power.

Inc. In a speech before the national convention of Theta Sigma Phi, Foley emphasized that advertisers have not lost faith in newspapers, but he said that the dailies "have lost some ground in recent years—and not all because of tv either."

As an example, he said that newspapers "only now are taking long, hard looks at their dual rate structure."

Foley added: "We can buy a nation-wide campaign on tv through

networks of privately owned, privately operated tv stations. But we cannot buy a national campaign in newspapers except by negotiating with each and every paper."

There is no such thing as a national campaign purchase possible in daily newspapers and never has been, he continued. "This should be corrected."

Earlier in his speech, Foley said he was discouraged about the state of daily journalism in this country. "The daily newspaper is fading in news, in influence, in vitality."

**OHIO FIGURES INTERESTING, GEORGE?**



Diane Courtright, Miss Ohio, presents the latest WBNS-TV Columbus "cost per thousand calculator" to Grey Advertising's George Karalekas. Looking on is Miss WBNS-TV.

**Radio, Tv Series Sell**

*Mickey Mouse Club* sales have been chalked up in seven new markets. This, plus 12 renewals has boosted the line-up of 75 market announced Buena Vista Distribution. Stations buying the five-week, half-hour syndicated show are WAPI-TV Birmingham, WHIS-TV Bluefield, W. Va., WRCB Chattanooga, WHIO-TV Dayton, WKZ Kalamazoo, WTHI-TV Terre Haute and WTOL-TV Toledo.

Charles Michelson, Inc., announces sales of half-hour radio drama series, *The Shadow* and *The Green Hornet*, to WFAA-AM-FM Dallas, and latter series to KMR Anderson, Calif., making for a total of 112 individual drama series purchased by domestic radio stations

**Program Firms, Agency See New Names, Offices**

Tito Rodriguez, recording artist in the Spanish-American field, has formed his own company, Tito Rodriguez Enterprises, to produce commercial jingles for radio and television. In forming his own company, Rodriguez hopes to produce commercials with more specific appeal to the Spanish-American market. While he will specialize in Spanish language jingles, his band also plays other types of music.

The name of Trans-Lux Television (E.S.) Corp. has been changed to Trans-Lux Television International Corp. in order to give worldwide syndication to the firm's tv film properties. It recently opened a sales office in Zurich, Switzerland.

Brendan J. Baldwin, newly appointed media director, will head the fully staffed media department in the Guild, Bascom & Bonfigli's Los Angeles office. Baldwin's appointment follows GB&B's acquisition of the Van Camp Sea Food account (Chicken-of-the-sea and White Star brand tunas). Baldwin had been in media seven years with Kenyon & Eckhardt in Detroit and New York. Other staff additions are expected to be made to GB&B's Los Angeles office during the next few months.



Brendan Baldwin

**Cakes, Shoes, Toys Plan Tv Campaign**

Topper Toys, division of Deluxe Reading Corp., Elizabeth, N.J., announced planned tv expenditures of \$1,100,000 for Penny Brite, \$700,000 for Johnny Seven and \$400,000 for Baby Brite. These represent substantial increases in the amounts previously announced.

Fifteen network shows plus spot markets will consume this expenditure, in what company spokesmen expect will make Topper Toys the "most heavily advertised items on television this year." Sara Lee Kitchens plans to introduce its new German Chocolate cake on seven ABC-TV and NBC-TV daytime shows from Septem-

ber 13 to October 3. Commercials for this all-butter, fresh-frozen cake will appear on ABC's *Tennessee Ernie Ford*, *Queen for a Day*, *Trailmaster*, *General Hospital*, *Father Knows Best* and *Get the Message*, as well as on NBC's *You Don't Say*.

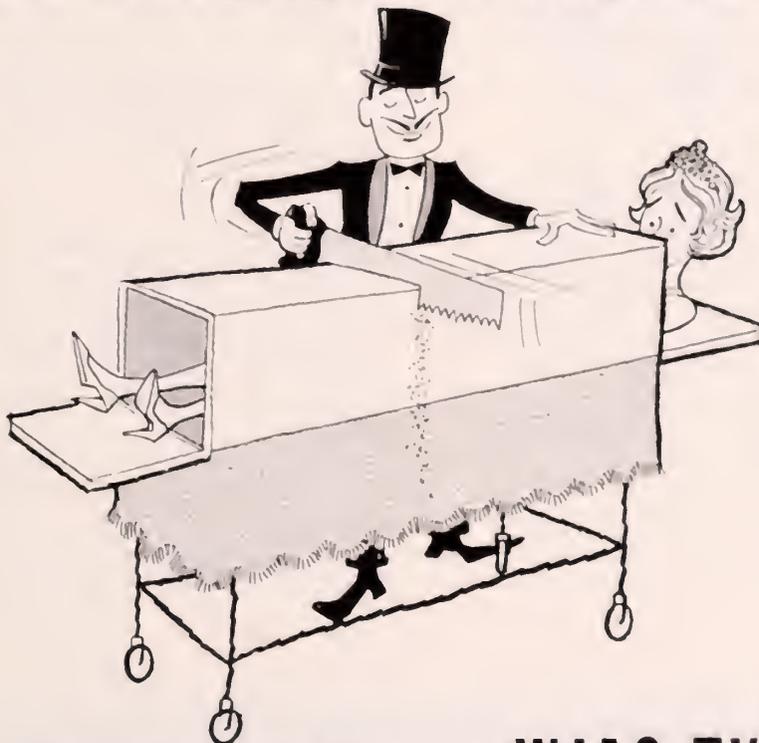
Stepped-up advertising, to include network tv spots, will support the fall selling of Hush Puppies casual shoes. Part of company's \$3 million ad budget will go into a series of 30 network tv spots — eight more than in the first half of the year — 25 on Johnny Car-

son's *Tonight* show, and five on Hugh Downs' *Today*, both of which are on NBC-TV. MacManus, John and Adams is the agency.

**Wolper Sells Two Series**

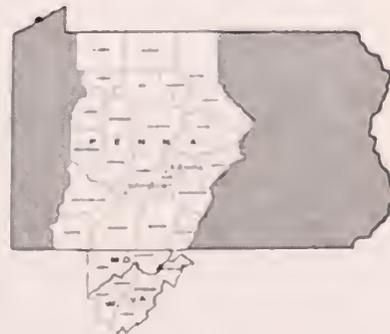
New sales by Wolper Television Sales, Inc., include *Superman* to WSJS-TV Winston-Salem, N.C., KCPX Salt Lake City, WTIG Washington and WTVT Tampa. With two sales for *The Country Show*, total sales for both series is at the 50 mark.

what's in the middle makes the big difference :



...and, in Pennsylvania, it's **WJAC-TV**

Don't cut yourself out of Pennsylvania's most important market! The million dollar market-in-the-middle! It's the most profitable market you ever saw! And, WJAC-TV delivers it to you intact! 35 counties that add up to the 27th largest market in America!



Represented Nationally by  
Harrington, Richter & Parsons, Inc.

Affiliated with WJAC AM-FM  
The Johnstown Tribune-Democrat Stations

**General Mills Reports Record Profits for '63-64**

General Mills stockholders across the country heard board chairman C. H. Bell announce record profits for 1963-1964. Via closed circuit broadcast from Minneapolis to New York, Buffalo, Detroit, Chicago, Dallas and San Francisco, shareholders were told that net profits for the year ending May 31, 1964 totaled \$17,185,000, an increase of 15 percent over the previous fiscal year.

Earnings per share topped the two dollar mark at \$2.11 per share, something that happened only once before in company history (in 1959 when earnings per share were \$2.26).

In stressing the importance of advertising (General Mills spends about \$35 million on tv, much of it moppet-oriented), General E. W. Rawlings, company president, cited *Tennessee Tuxedo*, a children's show on CBS-TV, as especially effective. "While doing a highly effective job of selling," he said, "it is proving that entertainment appeal can be combined with high educational value."

It was also announced at the stockholders meeting that hereafter General Mills earnings reports will

be issued on a quarterly rather than a semi-annual basis. Because of the nature of the flour business, it was pointed out, quarterly reports by a milling company may be misleading, but since consumer foods and specialty chemicals now account for a large part of the company's sales, quarterly reporting has become practical.

**SAG Contract Approved**

The membership of the Screen Actors Guild has approved the new contract covering television entertainment programs by a record affirmative vote of 97.35 percent, John L. Dales, executive secretary, announced. The contract was negotiated with the Assn. of Motion Picture and Television Producers and provided increased payments for reruns of television programs, among other benefits.

**Agency Appointments**

**Chuck Shields Advertising**, Atlanta, appointed agency for the North American Philips Co. The agency will handle advertising in Georgia and Alabama for Norelco products.

**Solters, O'Rourke & Sabinson** retained by Chrysler Corp. to handle television advertising for fourth year on the Bob Hope-Chrysler Theatre series on NBC-TV. Kaufman/

Schwartz & Associates continue a West Coast representatives for S.O.S. on the Chrysler account.

**Geer Dubois & Co.** appointed advertising agency for Foster Gran Co., Leominster, Mass. . . . **Leonard Davis Advertising**, Worcester, Mass., named agency for Savewa Markets, with headquarters in Schenectady, N.Y. . . . **Riedl & Freede** named for the eastern division of Bridgford Foods Corp., producers of frozen ready-to-bake bread.

**Ralph Schiff and Partners** will handle advertising for Farm Fresh Cream Wip Corp.'s Top Wip and Reddi Wip in Montreal from the Foremost Dairies of Canada . . . **Donald L. Arend** Hinsdale, Ill., appointed agency for Tamms Industries, raw materials and paint divisions . . . **Weiss Geller** appointed ad agency for Eck Products Import Co. Company will shortly announce a line of housewares and gift items which will be "vigorously" promoted.

McDonald's hamburger system restaurants of Atlanta appointed **Chuck Shields**; those in Charlotte, Greensboro, High Point and other North Carolina cities appointed **Hege, Middleton & Neal**, Greensboro, as their agency, replacing Bruce, Mathias and Redmond, Norfolk, Va.

Argus Cameras of Canada named **Richard N. Meltzer Advertising Ltd.** . . . **Remington Advertising** Springfield, Mass., will handle advertising of Lestoil Products through other than grocery channels.

W. P. Fuller & Co. has divided its advertising between two agencies: **Young & Rubicam** and **T. Wyman Co.** of San Francisco and Los Angeles. Y&R will develop a place corporate advertising, as well as continue as agency for technical coatings division of Fuller Paint. Wyman will be responsible for retail and trade advertising for Fuller and to assist the company on special promotions.

**John W. Shaw Advertising**, Chicago, will handle all advertising for the Shavex line of men's and boys' electric shavers and accessories. Line has been advertised on a spot market basis, but future plans call for "much broader consumer pressures."

**Smith & Dorian**, New York, appointed agency for Impact Sales

**BALLANTINE BEER GETS RAB AWARD**



RAB president Edmund C. Bunker (center) prepares to present a golden record plaque award to P. Ballantine president John E. Farrell in recognition of the brewer's radio commercial, which was selected as among the 17 most effective of the year. Looking on (from left) are Miles David, RAB administrative vice president, Farrell, Bunker, John Neale, Ballantine assistant advertising manager, and Edward Ramm, Ballantine media marketing manager. A similar plaque has been presented to the firm's agency, William Esty Co.

## ADMAN WINS TV SET



Louis S. Simon (left), general manager of KPIX-TV San Francisco, presents a portable tv set to Richard McClenahan, media director of Campbell-Ewald, San Francisco, at a program preview luncheon hosted by the station. George Willey, tv writer for the Palo Alto Times and Redwood City Tribune, walked away with the grand prize, a color set.

Corp. Company recently conducted a successful radio-tv test market program for its Dapper Dan tire inflator sealer in New York, and plans an immediate national distribution utilizing primarily radio and tv. Ten-week heavy saturation programs are being prepared for New England, Philadelphia, Chicago, Detroit and Los Angeles.

**John W. Shaw Advertising**, Chicago, appointed agency for the Hoeld Wine Co., Vienna, Austria. Hoeld is expanding its export operations to include several U.S. markets; preliminary budget for the test market phase, to begin in 1965, is \$100,000.

**Bronner & Haas**, Chicago, takes over advertising and marketing for Chicago Metallic, housewares and commercial products company.

**Compton Advertising** has been named agency for the Eileen Feather Salons of the West. Television is being considered for the client.

**Donald A. Hodes Advertising** has been named by Traditional Products, Inc., Worcester, Mass. to coordinate radio and newspaper advertising for Traditional's line of frozen foods, with test marketing in three New England cities by October.

**Robert S. Taplinger Associates** retained by Millers Falls Co., Greenfield, Mass., a subsidiary of the Ingersoll-Rand Co.

ALD, Inc. terminates **Herbert**

**Baker Advertising**, Chicago, as its agency effective Aug. 31. Appointment of a new agency is yet to be made.

Rollins Leasing Corp., which leases motor vehicles in 48 states and Canada, appointed **The Ulman Organization**, Philadelphia, to handle all advertising and sales promotion, effective Oct 1 . . . **Carl Ally, Inc.**, appointed advertising agency for Vescony, Inc., North American distributors of Vespa Motor Scooters.

An extensive saturation tv spot schedule is slated soon for major markets, including New York, Boston, Pittsburgh, Los Angeles and Miami, as **Ralph Schiff & Partners**, Boston, takes over advertising for the Knit-Wit line of Yankee Homecraft, Inc., Natick, Mass.

**Erwin Wasey, Ruthrauff & Ryan**, Philadelphia, will handle advertising for Nicolet Industries, Florham Park, N.J. . . . **Highland Kitchens**, Denver, manufacturers of Heather Anne food products, appointed **Griswold-Eshleman**, Cleveland, as its advertising agency. An intensive advertising campaign to include radio is expected to start in September . . . **Metlis & Lebow Corp.** will handle advertising for the Stenotype Institute of New York. Agency reports that radio and tv will be used.

## Brigitte Bardot, Abbott & Costello On Tap for Tv

Rights for a 60-minute Brigitte Bardot television special in the United States have been acquired by Martin Goodman Productions. Included will be at least four musical numbers in which BB, hitherto known solely as an actress, will sing and dance. Miss Bardot is said to be France's second largest dollar export—Renault cars is the first.

Abbott & Costello will return to tv in cartoon form in a new half-hour series to be produced by King Features Syndicate. The series, to be entitled *Hey Abbott!*, is represented by the William Morris Agency, which is also handling other cartoon properties for King Features.

King Features also recently started work on a series with the comedy team of Allen & Rossi, *Hello Dere!*, which General Foods through Young & Rubicam is co-financing for the 1965-66 season.



## He'll grow on you . . .

"Sunny" is a family man . . . his children go around singing "you've been more than a Daddy to me . . ." because . . . well, you see . . . it's like this . . . the male Hippocampus is the producer in his family.

Sunny's audience includes the entire herd! (That's what you call a seahorse family.) He's got something for everyone, the only criterion being that *it must be the best*.

He produces SALES too. Maybe it's time you dropped something in his pouch . . . he'll grow on you!

# WSUN

TELEVISION  RADIO

TAMPA - ST. PETERSBURG

Gone out for seahorse food. See:

Nat. Rep. Venard Torbet & McConnell  
S.E. Rep.: Bomar Lowrance & Associates

**Broadcast Media To Help Introduce Filter Luckies**

A new filter cigaret bearing the name Lucky Strike Filters has been added to American Tobacco's line. Advertising of the product, which begins this week, will include network and spot tv and radio commercials (60 and 20 seconds) in the initial markets of Indianapolis, Memphis, Des Moines and Spokane, with other markets following. BBDO is the agency for the new filter cigaret and has had the Lucky Strike account since 1948. Last year, American Tobacco spent \$6 million on spot tv, \$5.5 million on spot radio and \$13.7 million on network tv.

**Pepper Commercials Go International**

Scott Newman of station 2UE Sydney, Australia, visited the Pepper Sound Studios in Memphis and purchased a commercial production schedule for the Woolworth stores in Australia. Schedule is set to run from six months to a year.

**Petry Salesmen Get School Opening and Closing Data**

The Edward Petry Co. has placed in the hands of its radio and television salesman a folder which outlines the important school dates for 1964-65 in markets where it represents stations.

The data are said to be useful for advertisers who sell products keyed to a juvenile market. General appeal advertisers also find that, with

**WRDW-TV**  
AUGUSTA  
where the  
action  
is!  
A Rust Craft  
STATION

**ADMEN HONOR INSURANCE COMPANY**



Philip Voss, president of Woodard, Voss & Hevenor, Albany, N. Y., presents the FAAN Grand Award for advertising performance to Robert P. Crawford, president of the Glens Falls Insurance Co., Glens Falls, N.Y. Looking on is Glenn Ellis, secretary and manager of advertising and public relations at Glens Falls. Agency members of FAAN from many parts of the country contributed entries to the contest, which was judged by Detroit area admen and held at Boyne Mountain, Mich.

the starting of school, family activity returns to normal and radio and television again serve their peak measured audiences.

Petry salesmen have been using this information in their selling of such accounts as St. Regis Nifties (school pads) and other products with family and youngster application.

**Adam Young Joins TvB**

Adam Young, Inc., a station representative company, joins Television Bureau of Advertising Sept. 1. Adam Young firm has its headquarters in New York and maintains offices in Chicago, Atlanta, Boston, Detroit, Los Angeles, St. Louis, San Francisco and Dallas. Adam Young, president of the rep firm, recently announced plans to buy WYTV, channel 33, Youngstown, Ohio (see SPONSOR, Aug. 10, p. 55).

**Clarke Buys Orlando AM**

WLOF Orlando, Fla. has been sold for \$525,000 by the Mid-Florida Radio Corp., H. H. Thomson, president and principal owner, to the Clarke Broadcasting Co., William Clarke, president. Clarke is a Fort Lauderdale businessman. Thomson and his firm recently purchased KEZY-KEZR-FM Anaheim, Calif. Blackburn and Co. negotiated the WLOF sale.

**International Business In Broadcast Is Brisk**

The Columbia Broadcasting System has obtained an interest in a television station to be constructed in Antigua, British West Indies. Participating with CBS in its ownership will be Rediffusion (West Indies Ltd., Bermuda Broadcasting Co. the government of Antigua and Novelle Richards and Associates, a local business group. The new tv facility will be the first in the Leeward Islands, and will reach an audience of 168,000. CBS currently is associated with local tv production interests in Argentina and Peru. has an interest in a tv station serving Trinidad and Tobago, West Indies and has an agreement with RAI in Italy.

The CBC recently concluded the sale of three episodes from *The Living Sea* series to Hungarofilm Val lalat, Budapest—the first CBC sale to Hungarian television. *Living Sea* is a series of half-hour educational films about life as it exists in the sea of the world and was produced by Ken Bray in Vancouver in 1957.

NBC International reports programming sales of over \$2 million in six weeks. G. William Kreitner, director, Far East operations, was responsible for over \$800,000 of Australian sales alone. Reclame Exploitate Maatschaap, the new commercial tv station in Holland, has

joined the 200-odd stations in 75 countries buying NBC International programming. Diverse programs made of these sales, including several NBC-TV network first-run shows. In all, a total of 2208 tv hours was represented.

J. Walter Thompson, New York, recently hosted a meeting for the company's European managers to discuss advances in creative procedures, research, training, administrative techniques and other developments. This exchange of ideas with admen in 54 offices representing different markets and viewpoints in an ever-shrinking world was deemed vital for the agency, which has been in the international field since before the turn of the century. Also represented were managers of offices in Australia, Brazil and Canada.

### Rep Appointments

**Ewing/Radio** named representative for KHIP Albuquerque, N.M., which went on the air July 15 and is owned by Ray Odom and John Horton. Rep firm specializes in country-western music radio stations in the West, including Odom's KHAT Phoenix.

**Kettell-Carter, Inc.**, appointed

New England sales reps for WSAR Fall River, Mass. . . . **Grant Webb & Co.** is new rep for WVOX-AM-FM New Rochelle, N.Y., members of the Herald Tribune group of radio stations.

**Gill-Perna** appointed national sales representatives for WHAT Philadelphia.

**Harold H. Segal & Co.**, Boston, named New England representative for WXTR Providence-Pawtucket . . . **Mid-West Time Sales** appointed regional representatives for WJBL-AM-FM Holland-Grand Rapids, Mich.

**The International Division of ABC** becomes ABC Radio's overseas sales representatives, effective immediately. ABC is reportedly the only commercial network which programs internationally from WRUL, the international short wave station.

**Grant Webb & Co.** appointed national rep for WINA-AM-FM Charlottesville, Va.

**Harold H. Segal and Co.** named New England sales representative and national sales coordinator for WBBX Portsmouth, N.H.

**Select Station Representatives, Inc.**, named national rep for WKYW Louisville, Ky., owned by the Polaris Corp.

## COMING TO NEW YORK ?



### Stay at the only Inn in town run the old-fashioned way!

(Only 1 1/2 blocks to the Coliseum)

The brand new 600-room luxury Inn with every modern feature: spacious air conditioned rooms and suites, superb restaurants, smart cocktail lounge, free roof top pool, free indoor garage, small and large meeting rooms with banquet facilities—even closed circuit T.V.—and old fashioned, old world Innkeeping service—only 1 1/2 blocks to the Coliseum!



Holiday Inn OF N. Y. C.  
57th ST. WEST OF 9th AVE.  
Phone (212) LT 1-8100

### EXECS GIVE UP OFFICE FOR GRIDIRON



WMAL-AM-FM-TV Washington acted as host to two busloads of clients at the Washington Redskins' training camp at Carlisle, Pa., to watch an intersquad game. Standing are (from left): Philip Vinicur, American Sales Co. (Schlitz Beer distributors); Fred Houwink, vice president and general manager of the Evening Star stations; Morris Bisker, American Sales Co.; Neal Edwards, WMAL-TV manager; Daniel Robertson, Washington Gas Light Co.; William Campbell, Campbell Associates. Kneeling: Robert Whiteley, national sales manager, WMAL-TV; Chuck Drezonovich, former Redskin griddler who will do the color on WMAL radio broadcasts of the team's games this year; Alex Sheftell, local sales manager, WMAL radio; Rupe Werling, WMAL-TV merchandising manager.

**Two New Campbell Soups Ushered in on Tv, Radio**

Two new "farm country" soups — noodles & ground beef and old-fashioned vegetable — have been introduced by Campbell Soup Co. A "free refund" offer will be used to introduce the soups to consumers by which full purchase price will be refunded when a consumer buys one can of each of the soups and submits proof of purchase.

Advertising featuring the refund offer will appear on nighttime television on the *Lassie* and *Donna Reed* shows, daytime network television, radio, and in magazines and newspapers.

**Commercial Production Includes Reagan, Borax**

DePatie - Freleng Enterprises, Inc., live action and animated commercial filmery, and United States Borax and Chemical Co. will produce a series of filmed commercials featuring Ronald Reagan. Decision to use Reagan followed a Borax Co. announcement that the actor will host its syndicated television series, *Death Valley Days*.

Other activities under production in the commercial division are a series of impact spots keyed at in-

roducing the new Honda motor car, as well as a number of live action commercials for Granny Goose potato chips. Other DePatie-Freleng commercials scheduled for production include Post cereals, Starkist tuna, Colgate Soaky, Pacific Gas and Electric, Reddi-Wip, Van Heusen shirts, Signal gasoline, the Aluminum Co. and Coca Cola.

**Sponsors Embrace 'Meet The Press,' Bernstein**

El Producto Cigars is sponsoring NBC-TV's *Meet the Press* on an alternate half-hour basis. The company also will advertise on the *Lawrence Welk* program and the new *Wendy & Me* show on ABC-TV. Compton Advertising, Inc., is the agency.

The Bell System has signed to sponsor the New York Philharmonic *Young People's Concerts*, with Leonard Bernstein conducting and narrating, on CBS-TV next season. Four broadcasts are set, the first being Nov. 6 (7:30-8:30 p.m. EST). N. W. Ayer & Son is the agency.

**New York FM Credits Success to Stereo**

In its first year as a separately-programmed stereo entity, WABC-FM New York can point to several parameters of success. One of these, audience, has reportedly shot up from

**NEW ESSO ADDITIVE?**



A one-year-old Bengal tiger enhances the appearance of this Esso gasoline tank as Humble Oil & Refining Co. apparently takes to heart its "Put a tiger in your tank" advertising theme. Esso spokesmen describe the campaign as the "biggest promotion on a single theme" ever. It's being carried via spot tv on about 400 stations in 150 markets, on Humble news programs on 22 tv stations in 22 markets, on 16 radio stations (spot) in 11 markets and on 13 NBC documentaries. Humble is also a participating sponsor of local radio and tv coverage of the New York Yankee baseball games.

5100 homes per average quarter-hour to 21,000 in a two-year period.

Alexander Smallens, Jr., WABC-FM station director, reports: "Sales figures indicate an even higher rate of growth, averaging between four and five times last year's totals. Major clients never before in FM have joined WABC-FM since our initial stereo broadcast."

Smallens feels that "prospects for the fall are very bright as more and more major advertisers are realizing the tremendous potential of FM and FM stereo." He attributes WABC-FM's success to the use of stereo nightly from 6 to midnight, with careful attention to audio broadcasting reproduction and research in the fields of engineering and program material selection. Smallens claims that WABC-FM is now "New York's most listened to FM station."

Advertisers of WABC-FM include Alitalia Airlines, General Foods (Maxwell House Coffee), Pan American World Airways, American Express, Equitable Life Assurance Society, First Federal Savings and Loan, Capitol Records R. J. Reynolds (Tempo cigars), General Motors (Cadillac), American Tobacco (Pall Mall) and Dupont.

**PEARL TO LIGHT OILERS ON ABC**



American Football League commissioner Joe Foss (left) flew into Houston to look over the Oilers in training for the 1964 season under new coach Sammy Baugh. With Foss is Al Range, vice president and general manager of Pearl Brewing Co. Pearl Beer will be a regional sponsor of AFL games over ABC-TV this fall, through Tracy-Locke, San Antonio.

## Growth of Canadian Tv Spurs Seven Arts Sales

With the growth of tv homes in Canada hitting the 4,165,000 mark, seven Arts sees new sales vistas north of the border. The company has already reported sales in 23 of Canada's 47 tv markets and has a total of 2389 hours of programming available, including 615 hours not distributed in the United States.

Charles S. Chaplin, vice president and Canadian sales manager, seven Arts Television-Theatrical Distribution Co., Ltd., points out that of the total number of programming hours being offered, 495 hours are available in color. "This is particularly important in view of the upcoming public hearing of the board of Broadcast Governors Nov. 1, which will determine the start date for colorcasting in Canada," he said.

Seven Arts offerings include the pre-1948 Warner Bros. feature film library of 766 titles, several hundred additional features, cartoons and "The Avengers," a series of 39 one-hour action-adventure programs.

Canadian tv includes 47 English language tv markets of which 36 have single market coverage, plus an additional 13 French language tv markets. There are 3,850,000 one-set tv homes and 300,000 households with two or more sets.

## National Audience Board: CBS Minimized Violence

The National Audience Board, Inc., has reported that its directors have voted CBS-TV a commendation in recognition of the approval the network received from Sen. Thomas J. Dodd during the recent senate hearing in tv sex and violence.

The network was commended by Senator Dodd (D-Conn.), chairman of the Senate juvenile delinquency subcommittee, for its policy of playing down violence in programming. (See SPONSOR, Aug. 3, 4.)

The board's commendation came on the heels of an earlier vote to



Charles S. Chaplin

present Dr. Frank Stanton, president of CBS, a distinguished service award for his efforts in behalf of suspension of Sec. 315 of the communications act which would pave the way for presidential debates.

Recently released results of a National Audience Board survey substantiated the fact that a large sampling of viewers want the debates. Of 3136 General Federation of Women's Club members polled, 64 percent favored the debates, with 31.2 percent not in favor.

## Colorado's KBRR Sold

Radio station KBRR Leadville, Colo., has been sold to John H. East, subject to FCC approval. East, who owned 45 percent of the stock, purchased the remaining 55 percent from Thomas T. Farley, attorney of Pueblo, Colo., for \$37,500. Broker was Blackburn and Co.

## Pittsburgh AM-FM Sold; FM Joins Mutual Network

With the sale of WKPA-AM and WYDD-FM New Kensington, Pa., from the Allegheny - Kiski Broadcasting Co. to the Gateway Broadcasting Enterprises approved by the FCC, a new manager has been selected, as well as a network for the FM outlet. Nelson L. Goldberg will function as president of the corporation and as general manager of the stations.



Nelson Goldberg

Goldberg has announced that WYDD has affiliated with Mutual, making WYDD the first major network-affiliated FM-only station in Pittsburgh, and one of the few in the United States.

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## Gulf, Holland House Sponsor Radio Football

Radio coverage of the Army 1964 football schedule in the metropolitan New York area will be sponsored by Gulf Oil Corp. and Holland House Coffee. This is the third consecutive year of sponsorship for Gulf and the second year for Holland House over WOR-AM-FM.

## Color Tv, Video, Audio Tape Equipment in News

RCA reports a 34 percent increase in orders for its tv broadcast equipment for the first half of 1964 as compared with the same period a year ago. Much of the increase was reflected in the sales of color tv equipment, particularly in color tv cameras and film equipment.

Ampex Corp. has placed on the market a tv tape specifically designed for use with its portable Videotape recorders in broadcast and closed circuit applications. The new tape offers a self-cleaning binder formula that reportedly eliminates head clogging and has excellent signal-to-noise ratio and response characteristics.

For the AM, FM or TV station having trouble with identification of a large number of similar tape cartridges, Tele-Measurements, Inc., may have a solution. Special TM color coded labels have been designed to fit all standard tape cartridges in five colors. Red, for example, refers to "commercial;" green, "sustaining;" white, "special features." The labels were developed for broadcasters by J. R. Popple, formerly vice president of WOR New York, director of the Voice of America, and now president of Tele-Measurements, Inc., operator of WACE Springfield, Mass., and WAFS Amsterdam, N.Y.

## Tv Rate Increase

WKRC-TV Cincinnati increases its network hourly rate from \$1750 to \$1800, effective Feb. 1, 1965. The station is a basic ABC affiliate, carrying occasional NBC programs.

**WRCB-TV**  
CHATTANOOGA  
dominant in the  
dynamo  
of dixie  
**RUST CRAFT STATION**

### Two Companies Busy With Tv Films, Tapes

A July-August schedule of 31 assignments will be completed by Tele-Tape Productions, Inc.—the busiest summer “by far” for the tv taping and production firm. Tele-Tape has handled assignments for the three major networks, National Educational Television, TNT, J. Walter Thompson, WBKB Chicago, Ross McElroy Productions and Walter F. Bennett Agency, among others.

The company's major summer projects have included portions of the Democratic Convention for NBC, the All-Star Football Game for ABC, several ABC *Wide-World of Sports* shows, the Miss Universe Contest for CBS and *Pathfinder*, a 13-week series for N.E.T.

ABC itself, by means of its ABC Films, has reported success with the *Girl Talk* series. The five-day-a-week half-hour skein stars Virginia Graham as hostess, and is aimed at women during daytime slots. Going into its third year, the series has been renewed by WTTV Indianapolis, WHIO-TV Dayton, WTVO Rockford, WMAL-TV Washington, WXYZ-TV Detroit, KGO-TV San Francisco, KABC-TV Los Angeles,

KTVT Fort Worth, WNAC-TV Boston, WICS Springfield, Ill., WCKT Miami, WGR-TV Buffalo, WGAN-TV Portland, WTEN Albany, WPRO-TV Providence, WOR-TV New York and KTNT-TV Seattle.

Monty Morgan will again serve as producer for the series and Bob Delaney will be its director. Among some of the top names to be seen are Margaret Truman, Bette Davis, Celeste Holm, Olivia deHavilland, Arlene Francis, Julie London, Jayne Mansfield, Mrs. Jacob Javits, Zsa Zsa Gabor and many others.

### Overseas Deals Firmed By Wm. Morris, CBS

With 15 additional sales negotiated for overseas markets, William Morris television sales abroad now exceed \$3.15 million for the current year. Recent deals include *Gomer Pyle* to Tokyo Broadcasting System, *Steve Canyon* to Nippon Tv, *The Andy Griffith Show*, *The Dick Van Dyke Show* and *My Favorite Martian* to the New Zealand Broadcasting Corp. *Play of the Week* to Oy Ylesiradio Ab in Finland, *The Dick Van Dyke Show* and *Making of the President* to Nederlanse Televisie Stichting, Holland, and *The Danny Thomas Show* and *Andy Griffith Show* to TVW, Perth, Australia.

*The Making of the President* was also sold to Sveriges Radio, Sweden, Rai Radiotelevisione Italiana, Schweizerische Radio and Fernsehgesellschaft, Switzerland, and the Belgische Radio en Televisie, Belgium.

Meanwhile, CBS Films reported their largest group of program sales in Australia, including the sale of six new series that will debut on CBS-TV this fall and the new syndicated series, *America!* The new series are *Mr. Broadway*, *Slattery's People*, *World War I*, *The Reporter* and *The Cara Williams Show*.

Besides renewals of several series, was the news and public affairs agreement with the Australian Broadcasting Commission, whereby ABC carries at least 50 hours of CBS-produced news broadcasts per year. All sales and renewals were made by CBS Films Pty. Ltd., the CBS Films subsidiary in Sydney, William Wells, managing director.

### 'GOOD WILLIE' AWARD



KQV-AM-FM Pittsburgh received the first "Good Willie Award" by the local Goodwill Industries. M. D. Hurlbert, assistant to the vice president at Goodwill in Pittsburgh, is shown presenting the plaque to John D. Gibbs, general manager of the radio stations.

### Pro Football To Get Wide Exposure Via Tv

NFL—*Countdown to Kickoff*, a new Saturday hour-long series previewing the schedule of National Football League games to be played the following day, will premiere on CBS-TV Sept. 12 (4-5 p.m. EDT). United Motors Service, division of General Motors, through Campbell-Ewald, has signed as sponsor of the series of 15 Saturday programs, which will run through Dec. 19.

Each program, in previewing the games to be played, will visit three or four stadium locations where key games are to take place for reports and interviews.

*Pro Football from Canada* has been set on a tape-delayed basis for several markets by the Fourth Network, Inc., Los Angeles-based firm handling the U.S. rights to the Canadian professional football league. Interesting facet to the tape delay feature is that WGN-TV Chicago and KCOP Los Angeles, both independents, are scheduling the series early Saturday nights, figuring to get a jump on network entertainment programming.

Eleven consecutive games are scheduled, starting Sept. 12 with Winnipeg at Vancouver.

Besides the two markets cited the series has been sold in Minneapolis, San Diego, Sacramento, St. Louis, Providence, Portland, Ore. Reno and New Haven-Hartford.

### POP GO THE TOPS



The Jos. Schlitz Brewing Co. announces the first "pop top" for returnable bottles. It features a center lift tab for opening ease, or the cap can be removed with a conventional can opener. It's a product of the Bond Div. of Continental Can Co.

# SPONSOR SPOTLIGHT

## ADVERTISERS

**Walter L. Lingle, Jr.**, and **Donald I. Robinson** named executive vice president and manager of food products and oil mill crushing fields, respectively, at Procter & Gamble. Lingle returns to the company after two-and-one-half year leave of absence for government service in Washington. Robinson headed P&G's international operations nine years.

**Theodore J. Kern** joined United States Gypsum as paint advertising manager. He was formerly advertising manager for Webcor, Inc.

**Mark Batterson** appointed manager of advertising and public relations for Dow Chemical International.

**Daniel F. Fitzgibbon** named advertising manager of the S. S. Pierce Co., Boston. He was an account executive with J. Walter Thompson, New York.

**I. Bernard Sussman** named sales manager of United Scientific Laboratories Div. of Vernitron Corp., Long Island City, N. Y.

**Raymond R. Driscoll** appointed advertising manager of Keyes Fibre Co., Waterville, Me. He has been with the company since 1953, and has been manager of marketing research since 1956.

**James A. Preib** and **John B. Stoner, Jr.**, named senior commodity advertising managers at United States Gypsum Co.

**Daniell L. Dailey**, manager of market planning for the United Aircraft Corp., East Hartford, Conn., appointed director of marketing services for the Electronic Industries Assn.

## AGENCIES

**Richard Eastland**, for the last eight years vice president in charge of Campbell-Ewald's Hollywood tv operations, named vice president of the Al Paul Lefton Co., New York City.

**Fred Goldstein** joined Cunningham & Walsh as creative research manager. He held a similar post at Morse International.

**Alan Perry** and **Robert McKay** named account supervisor and account executive, respectively, at Cunningham & Walsh. Perry had similar post at BBDO; McKay makes move from Doherty, Clifford, Steers & Shenfield.

**Mort L. Nasatir** appointed director of sales promotion at West, Weir & Bartel. He continues as vice president in charge of the records division, a post he has held for five years.

**Gabriel Massimi**, vice president, appointed creative director of J. M. Mathes.

**David Wedeck** appointed associate programming director of tv and radio at Benton & Bowles. He joined B&B in 1954 and became a vice president in 1961.

**Edgar C. Kalin** joins the Rumrill Co., New York, as director of broadcasting. He was director of radio and tv at Kudner Agency and earlier was with NBC-TV as a producer-director.

**Joe Giordana**, creative director, Hoekaday Associates, named executive vice president.

**Norman F. Steen**, Tokyo manager and vice president of Botsford Constantine, transferred to the San Francisco office, coordinating the agency's international work. **Duncan Galbreath** from the San Francisco office succeeds him.

**Donn S. Randall** joined Culver Advertising, Boston, as vice president. He had been marketing manager of Antenna Systems, Inc., Manchester, N. H.

**Carl B. E. Shedd** appointed account executive, Harold Cabot & Co., Boston, making move from similar position at Ogilvy, Benson & Mather, New York.

**William A. Silverman, Jr.**, has been advanced to an associate director of public relations at Fuller & Smith & Ross, Cleveland. **James S. Wightman**, formerly of American Greetings Corp. has joined the department as a public relations associate.

**Richard F. Lopez** named executive art director at Smith Greenland. He was formerly associated with Carl Ally, Inc.

**William D. Thomas** and **Ernest Caldwell** appointed to the media department of Griswold-Eshleman, Cleveland. Thomas was formerly a timebuyer for Lang, Fisher & Stashower, Cleveland. Caldwell was previously with the Fuller & Smith & Ross agency.



John B. Stoner, Jr.



James A. Preib



Raymond R. Driscoll



David Wedeck



William D. Thomas



Ernest Caldwell

## SPONSOR SPOTLIGHT

**Martin Hummel** elected a senior vice president of Sullivan, Stauffer, Colwell & Bayles, Inc. He joined SSC&B in 1957; presently, he is an account group supervisor.

**Reuben Blazer** named director of account servicing, and **Brian Greggains** and **Minor Halliday** named vice presidents of Goodis, Goldberg, Soren, Ltd., Toronto. Blazer has been responsible for account servicing. Greggains continues as managing director of Courier Public Relations, a GGS subsidiary. Halliday will be account supervisor of the Salada Foods account; he came to GGS from Foster's.

**Frank Young** appointed head of the television department of McFadden, Strauss, Eddy, Irwin and Goodman, Inc., New York.

**Harry Albus**, who had been with WINS and WNEW-TV New York, named supervisor of industrial accounts at McFadden, Strauss, Eddy, Irwin and Goodman.

**Donald E. Putzier** rejoined Needham, Louis and Brorby, Chicago, as a media supervisor. He was in the media department of NL&B ten years prior to joining Fuller & Smith & Ross early this year.

**John de Cesare** joined the McCarty Co., New York, as art director, making move from similar position at Milton Anderson Co.

**John P. Horvath**, **John M. Morena** and **Jay Schoenfeld**—all executives of the McCann-Erickson home office media department—have been promoted to associate media directors.

**Richard A. Paradise** named copywriter at Meldrum and Fewsmith, Inc., Cleveland. He was formerly on the advertising staff at Addressograph-Multigraph Corp.

**Herbert Gandel** joined the New York office of Foote, Cone & Belding as a media supervisor on the Lanvin-Charles of the Ritz account. He was formerly with Richard K. Manoff.



Martin Hummel



W. Gerard Martin



Peter A. Mayer



Charles W. Brodhead

**W. Gerard Martin** elected to the board of directors of Geyer, Morey, Ballard. He has been with the agency as a vice president and account supervisor since 1963.

**Peter A. Mayer** appointed executive vice president of Walker Saussy, Inc., New Orleans, succeeding Joseph H. Epstein, Jr., who was named ad manager of Wm. B. Reily and Co. in May. Mayer has been a vice president and director of the agency since 1963.

**Carolyn O. Ferrell** joined the copy research department of N. W. Ayer & Son, Inc., in the agency's Philadelphia office.

**Glen Bammann** elected a vice president of Knox Reeves, Minneapolis. He will continue as executive director of broadcast services and creative department administrator.

**Syd Rubin** appointed vice president and creative head of the Herbert Lipman Advertising Corp. He was director of the licensing divisions of NBC-TV and CBS-TV ten years.

**L. Roger Casty** named research director of Stern, Walters & Simmons, Chicago. He had been with Armour five years.

**Joe Furth** joined the Chicago office of Kudner Agency as vice president and senior account supervisor. He resigned as vice president in the Chicago office of EWR&R.

**Bruce G. Bollmann** named art director of Stemmler, Bartram, Tsakis & Payne, St. Louis.

**James N. Faber** appointed public relations director and account executive for McCann-Erickson, Seattle.

He was public relations director for the Seattle World's Fair until 1959 when he opened his own public relations agency.

**Richard Kurtz** appointed director of research for Fuller & Smith & Ross, Pittsburgh. He was formerly research project director at Grey Advertising, New York.

### TIME/Buying and Selling

**John M. Hooker** has joined the sales staff of The Katz Agency, Los Angeles. He was an account executive at KFAC-AM-FM Los Angeles.

**Ernest W. Kitchen**, New England manager of the Blair Radio office, named vice president.

**Michael D. Cambridge**, formerly associate media director at Sullivan, Stauffer, Colwell and William Esty, has joined Roger O'Connor Inc., as broadcast specialist and account executive.

### TV MEDIA

**Ralph M. Hansen** named general manager of KTVI St. Louis, replacing Paul E. Peltason, who will remain as vice president.

**Stanley S. Wilson** appointed vice president-operations of CTV Television Network, Toronto. He has been in charge of CTV operation since the inception of the network in 1961.

**Robert S. Culler** and **Everett C. Peace** named account executives a WITN-TV Washington, N.C. Culler is a former sales manager of WLOF Princeton, W. Va. Peace manager WISP Kinston, N.C.



Walter S. Jacobs



Richard Woodies



Norman D. Leebron



John Rawlings

**Charles W. Brodhead** named assistant general manager of WLW-TV Cincinnati. He was formerly program director of WLW-I Indianapolis.

**Walter S. Jacobs** appointed program director at WLW-I Indianapolis. He was formerly production manager at WLW-TV Cincinnati.

**George Ogren** appointed sales development coordinator for Metro tv sales. He was a media buyer for Kenyon and Eckhardt.

**Richard G. Koenig** appointed program sales manager of WPIX New York. He had been a vice president on radio and television accounts at the Bolling Co., station representatives.

**Guilford R. Dye** named assistant director of press information for WBKB Chicago.

**William Jones**, promotion director of WSIX-TV Nashville, and **Jack Townsend**, promotion director of KELO Radio-TV Sioux Falls, S.D., named to the board of directors of the Broadcasters Promotion Assn.

**John Embleton** joined the Charleston, W. Va., sales staff of WSAZ-TV, having previously worked at Sardi Advertising, Trenton, N.J.

## RADIO MEDIA

**Glenn C. Jackson** appointed general manager of WACE Chicopee, Mass. For the past five years he has been general manager of WTTM Trenton, N.J.

**James C. McLanahan, Jr.**, joined the sales staff of WFBG Altoona, Pa.

**Richard Woodies**, formerly with WBZ, named an account executive at WNAC-WRKO-FM Boston.

**Norman D. Leebron** appointed local sales manager of WRCV Philadelphia. He has been with the station as an account executive for three years.

**James M. Caldwell** named station manager of WAVE Louisville, Ky. He has been the station's program director since 1951 and prior to that was news director.

**Roger H. Strawbridge** joined WEEL Boston as an account executive. He was formerly regional sales manager and general manager of WOTW Nashua, N.H., and WCMF Brunswick, Me.

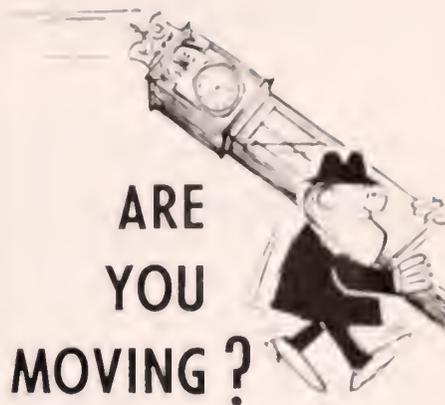
**Ted Chambon** named sales manager of McGavren Guild Radio Representatives, Chicago. He had been a salesman at that office three years.

## SYNDICATION & SERVICES

**John Rawlings**, photographer and lighting authority, is now a consultant for MGM Telestudios in the production of black-and-white tv commercials.

**William Self** signed to a five-year contract as executive vice president of 20th Century-Fox Television. Self has been with the company since 1959 as an executive producer.

**William Saunders** rejoined 20th Century-Fox Television International as manager of television sales-British Isles. He was previously with them from 1947 to 1949 in the London office of the theatrical division.



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## So who's laughing?

■ Almost every time I come away from meeting someone who's promised to reveal the "how to" regarding humor in tv advertising, I come away hungry. Too many so-called specialists in f-u-n seem to be unsure about what it takes to make a har-de-har-har commercial.

Well, brace yourselves. I'm no Stan Freberg. Couldn't be if I wanted to. Was born a girl. But hear this:

For some months a delightful family of commercials has been gently tickling the ribs of tv viewers. The tickling was tied in, directly and unquestionably, with the products. "Laura Scudders Potato Chips are the Noisiest Chips in the World." That idea didn't come from a Joe Miller Joke Book, you jokers. That's a pricelessly worded sales claim. And the commercials which visualize it are delicious slices of life looked at through the eyes of

a wise creative advertising thinker. Exaggerated just enough to amuse. Strengthened with a built-in demonstration of that very merry product claim.

So who's laughing? I'm betting my noisy chips that viewers are laughing, the guys and dolls at Doyle, Dane, Bernbach are laughing, and Laura Scudders stockholders are laughing. Make a note of that: if the stockholders aren't amused, it ain't funny, honey. Excellent production by John Urie & Associates, L. A.

Another advertiser which is taking the sure, quiet route to humor is Schlitz.

One in the series takes place in Snob Club — any Snob Club. Camera follows haughty waiter from time Schlitz is placed on tray until, having passed quite a few Snob Clubbers en route, he delivers the beer to the chef. No gag, this. Rather, a soupcon of satire which must surely appeal to the bulk of beer-bibbers. Leo Burnett's Cleo Hovel fathered it. Wilding, Chicago, produced. Great work all along the line.

Out of humor and into hard sell with a soft touch. John Urie's masterpiece for Hunt's Catsup. Opens on small dew-drenched tomato on the vine. "Hang on, little tomato," says the announcer (sound track could have killed it, but it was excellently cast, skillfully directed), and continues reassuring the tomato that if it keeps growing, gets lovely and ripe, finally it, too, will wind up as all good tomatoes do — in Hunt's Catsup, with the big tomato taste. Lovely to look at: a long life ahead, if someone doesn't get nervous and yank it off before its time.

Another neat tv sell is for Johnson's new Medicated Powder. Problem-solution technique with a cool twist. Man on bus is reminded by V. O. of numerous discomforts linked with heat. Cool lad in bus-card swings out of position



"... the Noisiest Chips in the World."



"Hang on, little tomato . . ."



A soupcon of satire for Schlitz

# CALENDAR

## SEPTEMBER

**1964 National Radio and Television Exhibition**, under the management of the British Radio Equipment Manufacturers' Assn., Earl's Court, London, England (9-5)

**Board of Broadcast Governors** public hearings, Nova Scotia Hotel, Halifax, N.S. (1-4)

**Institute of Electrical Communication Engineers of Japan** international conference on microwaves, Fujinicho Chiyoda-ku, Tokyo, Japan (7-11)

**Michigan Assn. of Broadcasters** annual fall meeting, Hidden Valley, Gaylord, Mich. (10-11)

**Mid-Atlantic and West Virginia CATV Assns.** meeting, Greenbriar Hotel, W. Va. (11-12)

**Atlantic Assn. of Broadcasters** annual sales and engineering meeting, Sydney, N.S. (13-15)

**Louisiana Assn. of Broadcasters**, Capitol House, Baton Rouge, La. (13-15)

**Rollins Broadcasting Inc.** annual shareholders' meeting, Bank of Delaware Building, Wilmington, Del. (15)

**Communications Satellite Corp.** first annual stockholders meeting, Sheraton Park Hotel, Washington, D.C. (17)

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Riekey's Hyatt House, Palo Alto, Calif. (18)

**Maine Assn. of Broadcasters** meeting, Poland Spring, Me. (18-19)

**National Academy of Television Arts and Sciences** board of trustees meeting, Beverly Hills, Calif. (18-20)

**American Women in Radio & Television** southwest area conference, Tropicana Hotel, San Antonio, Tex. (18-20)

**National Assn. of Broadcasters'** program study committee, Chicago Plaza Motor hotel, Memphis, Tenn. (21)

**Associated Press Radio-Television Assn.** board of directors meeting, AP building, Rockefeller Pl., New York, N.Y. (21)

**Nebraska Broadcasters Assn.** meeting, Holiday Inn, Grand Island, Neb. (20-22)

**National Assn. of Broadcasters'** program study committee, radio pro-

gramming clinic, Chicago Plaza Motor Hotel, Memphis, Tenn. (21)

**Nevada Broadcasters Assn.** meeting, Lake Tahoe, Nev. (21-22)

**Pacific Northwest CATV Assn.** meeting, Doric Hotel, Portland, Oreg. (21-22)

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Palm Town House Motor Inn Omaha, Neb. (23)

**CBS Radio Affiliates Assn.** convention, New York Hilton Hotel, New York, N.Y. (23-24)

**Electronic Industries Assn.** fall meeting, Statler-Hilton Hotel, Boston, Mass. (23-25)

**Minnesota Broadcasters Assn.** fall meeting, Sheraton-Ritz Hotel, Minneapolis, Minn. (24-26)

*Continued on page 52*

## NAB CONFERENCE SCHEDULE

**National Assn. of Broadcasters** fall regional conferences:

Hotel Utah, Salt Lake City (Oct. 12-13)

Statler-Hilton Hotel, Los Angeles (Oct. 15-16)

Hotel Skylon, Oklahoma City (Oct. 19-20)

Fair Des Moines Hotel, Des Moines, Iowa (Oct. 22-23)

Jung Hotel, New Orleans (Oct. 26-27)

Statler Hotel, Detroit (Nov. 8-10)  
Hotel Ten-Eyes, Albany, N.Y. (Nov. 12-13)

John Marshall Hotel, Richmond, Va. (Nov. 16-17)

## RAB CONFERENCE SCHEDULE

**Radio Advertising Bureau's** fall management conferences:

Tarrytown House, Tarrytown, N.Y. (Sept. 17-18)

Homedale, Hill Springs, Va. (Sept. 21-22)

Fair Horizons, Sarasota, Fla. (Sept. 28-29)

Hyatt House, San Francisco (Oct. 1-2)

Western Hills Lodge, Wagoner, Okla. (Oct. 8-9)

Hotel Marmon, Chicago (Oct. 12-13)

Starland Inn, Detroit (Oct. 15-16)



**By Bea Adams**

*Tv creative director,  
Gardner Advertising Agency*

to tell perspiring passenger about Johnson's. Not a startler but easy to take these August days and it carries conviction.

**COMMENTS REGARDING EAGER BEEFERS:**

As all know by now, the National Audience Board, N.Y., conducted a survey among members of the General Federation of Women's Clubs. Survey reveals that these club women would like to see fewer commercials per hour; that repetition of words or phrases in commercials — and of commercials themselves — is a frequent cause of irritability. Ah so. Too bad — what surveys reveal is so seldom a revelation.

**AND A FEW BEEFS OF MINE**

The terrible trend of kids delivering the sales pitch. Powerful when natural. Farcical when forced.

The unnatural jabber in dialogue commercials. Example: She says, "Even Robert's enthusiastic... it's so fluffy soft." Good old Robert in soft focus bg. Product, a cleaning tissue.

Another example: In woman-to-woman talk in the kitchen, one says, "It's an amazing new discovery." Aw come ON! What this amazing new discovery is, I haven't the heart to mention.

John Milton (member him?) said "Sometimes by transgressing you most truly keep the law." But believe thee me, "an amazing new discovery" from the mouth of a housewife isn't a Milton-type transgression. So long, August. You, or John. ♦

# CALENDAR

*Continued from page 61*

**Advertising Federation of America**, fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indiana University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Hilton Inn, Tarrytown, N.Y. (25).

**North Central CATV Assn.** meeting, Holiday Inn, Rochester, Minn. (25).

**Utah Broadcasters Assn.**, convention, Royal Inn, Provo, Utah (25-26).

**American Women in Radio & Television** southern area conference, Outrigger Hotel, St. Petersburg, Fla.; west central area conference, Muehlebach Hotel, Kansas City, Mo.; New England Chapter conference, Woodstock, Vt. (25-27).

**Society of Motion Picture & Tele-**

**vision Engineers**, 96th annual technical conference, Commodore Hotel, New York, N.Y. (27-Oct. 2).

**National Assn. of Broadcasters** radio code board meeting, Gramercy Inn, Washington, D. C. (29-30).

**National Assn. of Educational Broadcasters** third annual music personnel conference, University of Minnesota, Minneapolis, Minn. (30-Oct. 1).

## OCTOBER

**International Radio & Television Society** luncheon, Waldorf Astoria, Ballroom, New York, N.Y. (2).

**Florida Assn. of Broadcasters** fall conference and board meeting, Grand Bahama Hotel & Club, West End, Grand Bahama Island, (3).

**American Women in Radio and Television**, New York State Conference, Top O' The World, Lake George, N. Y. (3-4).

**Texas Assn. of Broadcasters** fall meeting, Hotel Texas, Fort Worth, Tex. (4-5).

**North Carolina Assn. of Broadcasters** meeting, Grove Park Inn, Asheville, N. C. (4-6).

**New Jersey Broadcasters Assn.** fall convention, Nassau Inn, Princeton, N. J. (5-6).

**Advertising Research Foundation**, annual conference, Commodore Hotel, New York (6).

**International Radio & Television Society** luncheon, Waldorf Astoria, Ballroom, New York, N.Y. (7).

**Tennessee Assn. of Broadcasters** meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

**Alabama Broadcasters Assn.** meeting, Tuscaloosa, Ala. (8-10).

**American Women in Radio & Television** mideastern conference, Marriott Motor Hotel, Philadelphia, Pa. (9-11).

**Audio Engineering Society's** 16th annual fall convention, Barbizon-Plaza, hotel, New York, N.Y. (12-16).

**International Radio and Television Society** luncheon, Waldorf Astoria, Sert Room, New York, N.Y. (14).

**Indiana Broadcasters Assn.** meeting, Marriott Hotel, Indianapolis, Ind. (15-16).

**American Women in Radio & Television** board of directors' meeting, Hilton Hotel, New York, N.Y. (16-18).

**Wisconsin Assn. Press Radio and**

**Television Members** meeting, Ivy Inn, Madison, Wis. (16-17).

**Kentucky Broadcasters Assn.** fall meeting, Jennie Wiley State Park, near Prestonsburg, Ky. (19-21).

**National Electronics Conference** twentieth annual meeting, McCormick Place, Chicago, Ill. (19-21).

**Institute of Broadcasting Financial Management**, annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

**Missouri Broadcasters Assn.** meeting, Ramada Inn, Jefferson City, Mo. (22-23).

**Fourth International Film & TV Festival of New York**, held in conjunction with the annual Industria Film and Audio-Visual Exhibition New York Hilton Hotel, New York (21-23).

**Massachusetts Broadcasters Assn.** meeting, Hotel Somerset, Boston Mass. (25-26).

**National Assn. of Educational Broadcasters** national convention Austin, Tex. (25-28).

**American Assn. of Advertising Agencies**, Central Region meeting Hotel Continental, Chicago (21-22) western meeting, Beverly Hilton Hotel Beverly Hills (27-30).

**Premium Advertising Assn. of America**, premium ad conference New York Coliseum, New York N.Y. (27).

**American Assn. of Advertising Agencies**, western meeting, Ambassador Hotel, Los Angeles, Calif. (27-30).

**International Radio & Television Society** luncheon, Waldorf Astoria Empire Room, New York, N.Y. (28)

## NOVEMBER

**Assn. of National Advertisers** fall meeting, The Homestead, Hot Springs Va., (9-11).

**American Assn. of Advertising Agencies** eastern annual conference Hotel Plaza, New York, N.Y. (10-11)

**Broadcasters' Promotion Assn.** annual convention, Pick-Congress Hotel Chicago (16-18).

**Television Bureau of Advertising** annual meeting, New York Hilton New York, N.Y. (17-19).

**Advertising Federation of America** second district convention, Pocon Manor, Pa. (6-8); eighth district convention, Park Manor Inn, Madison Wis. (20-21).

**Q: What broadcast trade publication led its field in all large-scale surveys of agency and advertiser readership during 1963?**

**A: SPONSOR!**

**\*Want full details?  
Write SPONSOR,  
555 Fifth Avenue  
New York 10017**

# LET'S TALK MOVIES!

## LAST YEAR WTIC-TV TELECAST

- 180 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT TELEVISION STATION.
- 157 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT OR A WESTERN MASSACHUSETTS TELEVISION STATION.

## NOT ONLY NEW, BUT FINE MOVIES, SUCH AS —

*On The Waterfront . . . Sayonara . . . Man in the Gray Flannel Suit . . . Ruby Gentry . . . The Old Man and the Sea . . . The Bad Seed . . . Duel in the Sun . . . Battle Cry . . . The Spirit of St. Louis . . . No Time for Sergeants . . . Hercules . . . Atilla the Hun . . . The Pajama Game . . . A Face in the Crowd . . . Kiss Them for Me . . . Indiscreet . . . The Gift of Love . . . Man in a Coked Hat . . . Home Before Dark . . . Top Secret Affair . . . Too Much, Too Soon . . . The Lady Killers . . . and more.*

## THIS YEAR, WTIC-TV HAS CONTINUED TO ENCHANT ITS AUDIENCE WITH —

*Auntie Mame . . . The Dark at the Top of the Stairs . . . The Nun's Story . . . Bachelor Party . . . Cash McCall . . . Ice Palace . . . Marjorie Morningstar . . . Tall Story . . . The Fugitive Kind . . . The Hanging Tree . . . Happy Anniversary . . . The Miracle . . . Hercules Unchained . . . The Night Holds Terror . . . Thief of Bagdad . . . Walk Into Hell . . . Wonders of Aladdin . . . Aphrodite*  
with many, many more to come!

*For television leadership in movies, look to*

# WTIC-TV3

HARTFORD, CONNECTICUT

REPRESENTED BY HARRINGTON,  
RIGHTER & PARSONS, INC.





# WAAF is the No.1 Radio Station in Chicago's Negro Market\*

## SRDS FACTS:

In the 25 radio station Chicago market within the one million-plus Negro community

## WAAF is Number-One

- ✓ in the two most lucrative age categories, 25-34 and 18-24
- ✓ among the college educated
- ✓ in the top three of five occupational levels studied
- ✓ among both full and part-time employed
- ✓ among households and incomes of \$10,000 or more
- ✓ among cigarette smokers
- ✓ among cosmetics users
- ✓ among bacon and weiner consumers
- ✓ among coffee consumers, both regular and instant
- ✓ among canned dog food consumers

... AND THAT'S ONLY A START



Consumer/Audience Profile Study of the Negro Radio Market in Chicago by SRDS Data, Inc. Free copies available on request. Phone or write WAAF Gen. Mgr. Thomas L. Davis, 221 N. LaSalle St., Chicago, Ill., 60601, or WAAF's representative in 14 major cities.

**boiling.**

RADIO CHICAGO

**WAAF** 950  
KC.

The J. Walter Thompson Co. and the Chicago Tribune purchased from SRDS Data, Inc., a subsidiary of Standard Rate and Data Service, its annually conducted syndicated consumer audience profile study of the 8-county Chicago consolidated area. The formal report of the survey and findings submitted by SRDS includes a special note which reads: "WAAF was the only ethnic-oriented station which had sufficient penetration in our sample among both, White and Non-White, to maintain a sufficient audience size to hold up under cross-tabulation among Negroes only."\*

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

# Sponsor

SEPTEMBER 8, 1964    PRICE 40c

Battle of heat: oil vs. natural gas advertising . . . . . 29  
 New obstacle course predicted for tv buyers . . . . . 36  
 Technical radio fact book details station differences . 44

NEWSPAPER • NEWSPAPER • NE

When **KSTP** says  
 "Go out and buy it,"  
 people go out  
 and buy it!



*Represented Nationally by Edward Petry & Co., Inc.*



**TELEVISION • CHANNELS • NBC**  
**100,000 WATTS • MINNEAPOLIS • ST. PAUL**

**HUBBARD BROADCASTING, INC.**

# EQUATION FOR TIMEBUYERS

$$\frac{\text{ONE BUY}}{\text{X}} = \frac{\text{DOMINANCE}^*}{\text{WKRG-TV} \cdot \text{MOBILE ALABAMA}}$$

\*PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.  
or call  
C. P. PERSONS, Jr., General Manager



## Nielsen Introduces New Research Methods

Beginning in October, new techniques will stress lighter procedures, computerized sample selection

New York — Emphasizing much lighter research and interview procedures, the A. C. Nielsen Co. is unveiling a "completely new" Nielsen Station Index with the October, 1964, report cycle.

In outlining details of the revamped service, George E. Blechta, vice president and manager of NSI, declared: "We've designed NSI to provide more sound information and maximum usefulness for each dollar our clients spend."

One of the features of the new NSI is computerized sample selection. Utilizing the O. E. McIntyre file of over 4 million telephone households, NSI sample size specifications for each market are fed into a computer which randomly selects households from the complete listings of phone homes in that area. The computer, for its part, produces an individual IBM card for each sample home which is used by experienced telephone operators who phone the household to obtain family information and enlist household cooperation in keeping an NSI diary. Another feature is rigid interview controls. Telephone interviewing is monitored at random by Nielsen field supervisors (and can also be monitored by interested clients) to make certain that proper interview procedures are being followed.

## New Radio Syndication Service Is Launched

New York—A major venture into radio syndication has been announced by Enterprise Broadcast Features. The new company, which will draw on the facilities of the long-established Newspaper Enterprise Assn., will offer a wide variety of radio features, ranging from one-minute to four and one-half minutes.

Richard Johnson, manager of NEA's special products division, explained, "We offer a complete service of radio features rather than just syndicating a small group of unrelated programs. Each program is designed to furnish stations and sponsors a direct appeal to a specific audience target."

Subject matter covers such areas as sports, fashion, child care, etc.

Next step is the mailing of NSI viewing diaries to sample homes, plus a follow-up call to encourage cooperation in the filling-in and returning of diaries.

Nielsen points out that historically homes which cooperate in diary service are more active tv viewers than homes that refuse to cooperate. To solve this problem Nielsen will pre-survey sample homes before each survey period to classify them as either "heavy" (3-plus hours yesterday) or "light" (less than 3 hours yesterday) tv users.

Based on this, NSI will survey heavy and light users as separate groups and combine the data to insure that the proper proportion of each is represented in final audience estimates.

Final feature of the new NSI is the "measurement unit" concept which divides the country into 1100 geographical pieces for survey purposes. It is pointed out that the data from each of these geographical "bits" can be put together in any combination to form advertiser sales areas or to conform to special market definitions.

## That NBC-RKO General Swap—Again

Washington—NBC and Philco have joined RKO General in asking the FCC to call off its compulsory reverse of the old NBC-Westinghouse deal that gave the network its present Philadelphia properties nearly a decade ago. On July 30, the commission said it would renew NBC's Philadelphia channel 3 and other station licenses only if the network returned them to Westinghouse in exchange for the latter's Cleveland outlets, within 60 days.

NBC, the most heavily involved, presented the shortest plea—simply stating that its original deal with Westinghouse was approved by the FCC in 1955, and the public interest would now best be served by permitting the exchange of NBC's Philadelphia outlets for RKO General's Boston properties. NBC is under anti-trust order to divest itself of its Philadelphia stations.

Philco and RKO General claim that FCC's "or else" offer to renew NBC's

## TelePrompTer Acquires More CATV Properties

New York — One of the largest group owners of community antenna system properties, TelePrompTer Corp. continues to expand its holdings with announcement that it has made its second and third CATV acquisitions within the past 30 days, a system serving Tuscaloosa, Ala., and a franchise at Northport, Ala.

Like Horseheads, N.Y., system purchased last month, the new Tuscaloosa facility currently serves approximately 2000 subscribers. Irving B. Kahn, chairman and president of TelePrompTer, says that service in the Tuscaloosa area can be extended to more than 10,000 homes within a short period of time.

TelePrompTer Corp. now owns 16 CATV systems throughout the continental United States and in Hawaii. The new acquisition brings its total number of subscribers to more than 50,000 (or an estimated 180,000 viewers) and Kahn expects its present system to have more than 60,000 subscribers by the end of 1964.

TelePrompTer's plans for Tuscaloosa call for addition of a 24-hour music and weather service and the re-wiring of the entire system so that eventually up to 12 different channels may be carried.

Philadelphia stations only if the network returns its "ill gotten gains" back to Westinghouse is illegal, unsound, unprecedented and procedurally unfair to all involved.

RKO General says the cancellation of its deal with NBC will cost over two million dollars, most of the damage stemming from loss of CBS affiliation for its Boston stations when contracts got under way with NBC.

Philco says if the FCC feels it is "unsound" to let NBC profit by its 1955 takeover of Westinghouse stations, it is just as unsound to renew its Philadelphia licenses at this time and permit a reswap for Cleveland outlets.

NBC says Philco should not be allowed anything in Philadelphia to swap with.

Implication is heavy in all three petitions that if FCC goes through with its July 30 decision, litigation will be, as Philco puts it, "protracted."

CONTINUED ON NEXT PAGE

## Broadcasters To Decide Equal Time Riddle about Public Appeal Message

Washington—It will be up to the individual broadcaster to decide whether an airing of the annual Community Chest-United Fund message by the President will involve them in Sec. 315 demands for equal time—even if the message is made part of a customarily exempt newscast. The FCC in effect passed the buck to the licensee last week when it answered the United Community Campaign plea for a ruling on whether the presidential incumbent-and-candidate Lyndon Johnson could present a non-political appeal to the public without incurring equal time demands.

The FCC said public service content of the message was not germane—the equal time law makes any broadcast “use” by a qualified candidate liable to Sec. 315 provisos. The commission spelled out the bona fide types of newscasts, news interviews and documentaries exempt from the equal time requirements, but refused to take the decisive hurdle and okay the procedure for the fund-raising message.

In a letter to Donald S. Frost, chair-

man of the Tv-Radio Committee of the United Community Campaigns of America, the agency gave its dubious advice in typical commission-ese: “The commission does not pass here upon the question of whether presentation of the special message in connection with a particular news-type program would meet the criteria for exemption specified in the above amendment, since that question is, of course, one initially for the exercise of the good faith judgment of the broadcast licensee.”

Broadcaster responsibility for such decisions has been in the “of course” category since the Senate leadership conked the exemption for presidential and vice-presidential appearances from equal-time requirements. In this instance, networks had shied away from risks of showing the five-minute appeal being delivered by the president. This reaction may be the only safe “exercise of good faith of the broadcast licensee” left to him in the current presidential race.

### CBS To Back Musical Of ‘Skin of Our Teeth’

New York—Variety would appear to be the spice of business at CBS. Earlier this summer, it was the purchase of the New York Yankees, and now the company has decided to take the Broadway plunge again by backing the musical version of Thornton Wilder’s “Skin of Our Teeth.”

Slated for production in September, 1964, CBS will be putting up \$400,000, in addition to a 20 percent overcall if more money is needed.

No stranger to musicals, CBS’ first effort was “My Fair Lady,” which proved a gold-mine to the company. This was followed by the less lucrative, but successful, “Camelot.” In both cases, sales of show albums by Columbia Records added immeasurably to the profits.

The score of “Skin of Our Teeth” is being written by Leonard Bernstein, with adaption and lyrics by Adolph Green and Betty Comden.

## U.S. Film Distributors Find Rougher Going in Japan

New York — What had been a sellers market for U.S. tv distributors in Japan has become a buyers market, says Joseph M. Klein, president of NBC International, a division of NBC enterprises. Just returned from a trip to Nippon, the NBC executive points out that last year almost every American distributor was able to sell most, if not all, of his programs in Japan.

Klein added that heavy demand last year, coupled with easing of exchange controls, led to this year’s slower sales and prices that are below last year’s peaks.

Klein said that the principal reason for this is that some American suppliers started asking record high prices at the end of last year and the beginning of this year. Where the average price was approximately \$4000 per hour, he pointed out, some producers started asking \$6000 and \$8000.

Many Japanese stations, Klein continued, finding these prices beyond their economic capacity, were forced into varying degrees of production, since an hour can be locally produced

## Xerox’s UN Series To Go into Production

New York—With Xerox picking the \$4 million tab, the first of a series of six 90-minute tv specials about United Nations goes into production this week.

Headlining the first show, slated for telecasting on ABC, will be such stars as Peter Sellers, Eva Marie Saint and Sterling Hayden. It was pointed out that if the stars were paid their customary fees, the series would be the costliest ever produced for tv. Because the talent will receive only scale, the entire budget for the six shows will be devoted to actual production costs and network charges.

Premiere show, *A Carol for Another Christmas*, is tentatively scheduled for Christmas week.

Xerox, which is confining its commercial involvement to a short institutional identification, has been under fire recently from the John Birch Society for its participation (see SPONSOR Aug. 31, p. 20).

The programs are being produced by Telsun Foundation, Inc., a non-profit tax-free organization formed for the purpose.

in Japan for as little as \$2000 to \$4000. This coupled with the fact that the top 20 programs in Japan are locally produced makes the inducement to home production obvious.

Still another factor, according to Klein, is that the network in Japan overbought American programming and some of the programs are just now beginning to appear on the air.

Although the sales picture is somewhat discouraging, Klein is optimistic for the future, noting that “American programs always have been and will continue to be popular in Japan.” The principal factor to be kept in mind by American producers, he warns, is that prices must be kept in proper relation with current economic conditions in Japan to insure a sustained sales level.

As for NBC International, Klein points out that Nippon Television (NTV) has just bought 48 hours of NBC news and public affairs programming. The package includes the instant news specials and planned documentaries.



*why  
buy*  
**WBAL**  
RADIO of BALTIMORE

REACHES A 5-STATE AREA  
MARYLAND'S ONLY 50,000 WATT STATION  
HIGH RATINGS—LOW COST PER THOUSAND  
QUALITY MUSIC STATION—FULL RANGE PROGRAMMING  
RADIO-HOME OF THE BALTIMORE ORIOLES, COLTS,  
CLIPPERS AND NAVY FOOTBALL  
ONLY MARYLAND STATION WITH A FARM DIRECTOR,  
WOMAN'S DIRECTOR AND FULL-TIME SPORTS DIRECTOR  
VOICE OF THE BALTIMORE SYMPHONY  
ONLY FULL-TIME MARYLAND STATION WITH A  
WHITE HOUSE ACCREDITED NEWS DIRECTOR  
MARYLAND'S RADIO REPRESENTATIVE  
AT THE N.Y. WORLD'S FAIR  
NBC AFFILIATE IN BALTIMORE

Convinced? Contact your McGavren-Guild rep. or call Area Code 301-467-3000.

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Circulation Promotion  
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### 29 'It ain't art . . . but it works'

*Competitive thermometer goes up and up in heat of battle between oil and natural gas advertising in New England*

### 34 Domino: the patriotic sugar

*Domino, a division of American Sugar Co., uses election night tv to highlight "Heritage of America" campaign*

### 36 Tv buyer's new obstacle course

*New demographic pattern, audience fragmentation and the computer are only a start in the sweeping changes that will alter the function of the buyer of the '70s and '80s, says Geyer, Morey, Ballard's media chief*

### 39 Air flair, Oriental style

*Winners of the 1964 Dentsu advertising awards include the Sony Corp., which won the International Award.*

### 40 Tv sends Swank scent sales soaring

*Jade East, a new men's toiletry line, has met with a rousing, "almost instantaneous" consumer response via an Oriental-oriented video campaign*

### 44 Why not get technical?

*New York rep firm produces radio fact book on technical matters to help particularize station differences*

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**THE MUSIC  
AND THE  
PLOT AND  
THE NEWS AND  
THE DIALOGUE  
AND THE  
PICTURES  
GO 'ROUND  
AND 'ROUND  
AND THEY  
COME OUT  
HERE.....  
1549 FEET  
HIGH!**

This is a brave bird's eye view of the candelabra atop Houston's tallest tower, 1549 feet above the lush Gulf Coast area. It will send the KPRC-TV signal out over the nation's sixth largest city . . . and then some! It is the instrument that will entertain, inform and sell more than 2 million affluent Texans. We invite you to use it often!

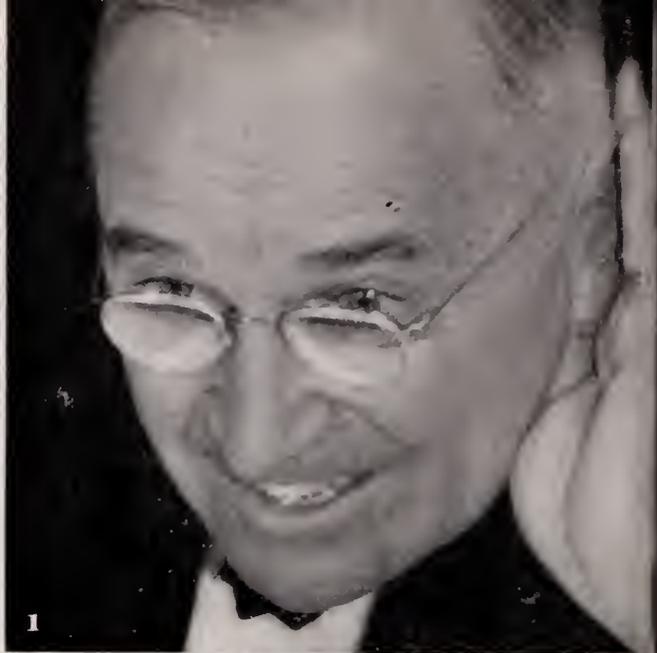
**KPRC-TV**



**HOUSTON**

Edward Petry & Co.  
National Representatives

# Today's most exciting TV station





# WWDC<sup>radio</sup> salutes Washington's finest



W. N. Sales is the man . . . and Coca-Cola is the product! Bill Sales went to work for the Washington Coca-Cola Bottling Co. in 1940 when the people of Washington consumed about 58 million bottles of Coke a year. Today Bill Sales is Vice-President of the James E. Crass Coca-Cola Bottling Plants, Inc., the company which owns and operates 17 plants in Ohio, Pennsylvania, Virginia and Maryland, including the 3 Coca-Cola bottling plants in Metropolitan Washington. Now it takes more than 214 million bottles of refreshing Coca-Cola to meet the demands of the residents, visitors and sightseers in our Nation's Capital every year. The Washington area bottlers of Coca-Cola and their advertising counselors, Wm. D. Murdock Advertising Agency, Inc., consider radio their most efficient selling force and WWDC is proud to carry a substantial spot schedule for Coke during 52 weeks of the year. People in Washington, as they do the world over, prefer Coca-Cola . . . and WWDC is "the station that keeps people in mind."

Represented nationally  
by John Blair & Company



WWDC RADIO WASHINGTON D. C.

## Publisher's Report



### The danger in the piggyback

Last week I spent a considerable amount of time trying to think out a positive solution to the growing piggyback problem.

Some leadership stations which refuse to carry piggybacks or put a big premium price on them are suffering the penalty of cancellations. Some leadership advertisers are convinced that the sole concern of these stations is the desire to improve their profit picture.

On both sides the atmosphere is charged with emotion. And the basic problem is almost forgotten in the tug of war that occupies the center of the stage.

Advertisers are groping for ways to extract the most value from television at lowest cost. They can hardly be blamed for this perennial quest. They're impressed with studies made by Gallup-Robinson and others that show a 30-second commercial performing at 70 to 80 percent of the efficiency of one minute. Thus the conclusion, if we can split our minute into a pair of 30 seconds we'll do 140 percent as well.

Stations are troubled, deeply troubled, about clutter. They applauded the Sept. 1 NAB Code limitation of three pairs of commercials (piggybacks) in a half-hour period with a total limitation of six commercial minutes. True, they don't want to lose revenue. But their main concern is the effect that expanding use of piggybacks will have on the viewer and on Washington.

Broadcasters are disturbed over the tendency by some agencies and their clients to deery credits, crawls, promos and clutter in general while contributing to it with their piggyback demands.

One group head who has taken a leading position in the fight put it to me this way: the ultimate question is whether the advertiser who is concerned with the future of the medium wants to see it loaded with multiple commercials to the point where the viewer screams for relief. What does he think will happen next?

Advertisers must remember that the air media, and especially television because of its prominence, are the most sensitive advertising vehicles in existence. They exist as a public franchise. They are in favor if the public favors them. They are fair game for political marksmen. They can be curbed or clipped or even completely eliminated from the advertising arena.

Broadcasters must remember that advertisers will everlastingly strain to hold down their advertising cost. The system of checks and balances works in business as in government. These are the realities.

I write this so that the advertiser and the broadcaster can understand the distresses that each faces, so that economics can be exercised in the use of tv advertising within the confines of the NAB Code, so that both work constantly to improve the efficiency of television while keeping the interests of the viewer always in the foreground.

*John Glenn*

*If you lived in San Francisco...*



*... you'd be sold on KRON-TV*



## MOLD OR MOULD

An editor with an open ear is a lot like the second to someone who's being buffeted in the ring. Even if you know what he's doing wrong, you're pretty helpless unless he lasts long enough to get back to the corner at the end of the round. Then you tell him — and hope that he can hear you over the bells he has ringing in his head. By this time he may feel nothing but panic and some wonder about how long he can last.

Old fashioned initiative is taking a pasting in the advertising arena. I now hear more frequent requiem recitations for it than ever before, from both the buyers of time and the creative side of the business. Individual initiative, both sides say, is almost obsolete. Their pessimism, as far as I can tell, is rooted in management's eagerness for the kill without having the gladiator's instincts for it, plus management fear of the critics' fulminating over the style with which they draw blood.

Highest on the list of knockout punches feared are: (a) the computer, (b) the "do it safely" but be a champion gambit, (c) the bureaucratic mold of management that is reshaping at a snail's pace in the face of otherwise high-speed changes.

Not many of these dissenters are children who should be seen and not heard. There are a few. The rest are vital and meaningful workers at their crafts who are not snorting about revolt or even asking for a creative Bill of Rights.

They simply find it tragic that, in the economic-life-sustaining field of communications, there is little realization that they may be saying something that's worth hearing.

*Sam Elber*

# LETTERS

## Oops!

This is to acknowledge, with thanks, your story on Joe Levine's and Embassy Picture's \$20 million dollar television production splurge. [Friday at 5, Aug. 10].

For the record, however, I would like to report that Mr. Levine paid \$120,000 — not \$12,000 — as was erroneously reported in the story, for the American distribution right, some years ago, to *Hercules*. As you might imagine, \$12,000 would hardly be sufficient for food and lodging for several of the lions that appeared in the film.

Otherwise, your story was most comprehensive and appreciated.

HAROLD RAND

*Director of World Publicity  
Embassy Pictures Corp.  
New York*

## Happy Merchandising!

This is with regard to an article entitled "Housewife Attention to Tv Same Day or Night" which was run in the June 22 issue of SPONSOR. We found this information so interesting, we'd like to furnish it to our 30 merchandising managers in the field and interested folks here at the factory. May we have your permission to reprint, giving credit, of course, to SPONSOR.

R. M. BELL

*Manager, Advertising  
Frigidaire Div.  
General Motors Corp.  
Dayton, Ohio*

ED. NOTE: Permission granted.

## Keeps Tabs for TAB

We read with great interest the two stories in the July 27 issue regarding soft drinks, ["Tv: Pop Bottle Genie" and "Diet Drinks: Tv Fatteners"].

However, we wonder why, in the story on low-calorie drinks, TAB was not illustrated (though it was mentioned). TAB is now unquestionably second only to Diet-Rite in the low-calorie field sales and will quite likely achieve

first place in sales next year. Also TAB is the *third largest purchaser of tv time of all soft drinks.*

WILLIAM PRUETT

*Manager  
Public Relations Dept.  
The Coca-Cola Co.  
New York*

## KATZ'n Jammers

The quality of the editorial matter, photographs and advertisements in your Aug. 17 issue on the Negro market is decidedly above average.

May I make a slight statistical correction? The returns for KATZ St. Louis on the Ward Tip-Top Bread contest are shown as 75,000 wrappers. The figure at the conclusion of the contest was 117,000.

A partial count was apparently furnished you before the contest ended.

ARNOLD HARTLEY

*Executive Vice President  
Key Broadcast Management, Inc.  
New York*

In the interest of accuracy, I point out to you that the KATZ Ward Tip-Top Spiritual Sing-Off Contest was virtually just getting underway at the time I reported to you that we had received 75,000 wrappers. It is my understanding from Grey Advertising that yours was the last station to begin this contest. Thus, the other figures you received were complete totals whereas ours was not. Our final roundup consisted of 99,350 acceptable wrappers. An additional 18,400 wrappers came in past the deadline and between 8000 and 10,000 arrived in a mutilated condition and were not counted toward the totals. All in all, we received an estimated 126,750 wrappers. Verification can be made through the Grey Advertising Agency in New York.

MARTIN O'R. BROWN

*Vice President and General  
Manager  
KATZ  
St. Louis*

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

September 4, 1964

If the Democratic toppers win in November, the FDA will have a strong champion in vice president Hubert Humphrey, whose spheres of special influence will include reports to the President on matters of health and welfare. In the past, Humphrey has frequently blamed the agency for what he considered lack of backbone in standing its ground against industry where ineffective or doubtful drugs were challenged.

Humphrey has praised the American drug industry for its predominantly safe practice--but the multiplicity of new drug claims and the "advertised fictions" claimed for some unworthy products have roused his wrath.

Humphrey has championed bills for stronger drug regulation, like the 1962 Kefauver-Harris Act, which requires labels to reveal effectiveness as well as safety. He has recently praised the FDA for its blanket ruling to bring all drugs, old and new, under new reporting and labeling requirements. Humphrey has said he hopes that when the effective October date rolls around the FDA will use its new authority at full throttle.

However, a November victory could make a big difference between the free-swinging senatorial crusader and a vice president. As vice president, Humphrey would be accountable to a president who is strong for industry self-regulation, and cautionary to agencies overzealous on regulation.

Humphrey might be nudged toward more patience and moderation, but he is not likely to budge from his belief that FDA must be maintained at efficient levels of funds and manpower to serve the public. It is just as likely that, as president, Johnson would agree on the budgetary basics.

As chairman of the Senate Subcommittee on Reorganization and a pharmacist in his own right, the Senate majority whip kept close watch on FDA's monitoring of food, drugs and cosmetics. Humphrey's particular targets in the drug field have been: (1) fake testing claims for new and sometimes harmful or ineffective products, (2) failure of drug and medical organizations to cooperate more closely with FDA, (3) over-consumption of tranquilizers and antibiotics and (4) phony news stories about "major breakthroughs and discoveries."

Humphrey has scolded the FDA for its failure to keep the public and the busy medical profession better informed of worldwide developments, of new or possibly harmful aspects in the floods of new products.

One of the big things going on now at the FDA--with Federal Trade Commission cooperating--is a de-glorifying attack on vitamin-mineral boosters. These have become dear to the hearts of nutrition-conscious Americans. FDA is going after product and label, FTC after advertising claims of the vitamin and mineral boosters, which stem from the outmoded but equally beloved "tonics" of the past.

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

Both agencies are attacking not only claims made in label and advertising--but for what is left unsaid in the way of medical warning to consumers. FTC chairman Paul Rand Dixon is frankly out to get the preparations which claim to relieve that tired, run-down feeling. FTC believes results may be to mask indications of more dangerous illnesses, since comparatively few people have the iron deficiency anemia the medications claim to correct.

On tv, Geritol became the number one "tonic" type booster, while the "one-a-day" vitamins captured the back-to-school set and their parents. Geritol advertising has been under lengthy attack by the FTC--an initial decision recently went against Geritol--and is fighting back.

FDA is girding for war on massive-dose and multiple-vitamin products via some new stringent rules--but so far has not hit any concoction prominently advertised on tv. FDA has also stayed out of the Geritol case.

The latest joint action by the FTC and FDA was announced as a hit against a "multi-million dollar, nationwide business by six interlocking firms selling vitamins and other food supplements with false health claims." None of the items put out by the New Jersey combine of Vitasafe Corp. and International Oil and Metals Co. are tv or radio headliners. FTC has included the advertising agency, Maxwell Sackheim-Franklin Bruck of New York, in its complaint. FDA has not.

At FDA behest, a federal court has enjoined sales temporarily for alleged false labeling and promotional health claims for the "his" and "hers" preparations--some of which were seized last February. Various capsules attacked by FDA include such interestingly named items as Vitasafe Formula M (for men), Vitasafe Formula W (for women), Vitasafe Queen Formula with Royal Jelly Supplement, Vitasafe Multicaps, etc.

FDA goes down the list of claims for the products and finds all these are false: (1) claims that nutritional needs for men and women differ, (2) that only extra large amounts of common food could provide the nutrients and vitamins, (3) that the products are effective to relieve that tired feeling and (4) that every American teeters on the edge of vitamin deficiency. FDA attacks even listing of multiple ingredients as false because it implies benefit per se to the consumer. FTC attacks for much the same reasons, for "new medical discovery" claims, for failure to reveal uselessness of most of the ingredients and the rarity of "tired, run-down" cases actually due to nutrient lack.

FDA's assistant general counsel recently told the American Bar Assn. in New York that the agency expects fireworks on new proposed rules to end "minimum daily requirements" types of claims for multiple vitamin preparations. The rules would hold vitamin content to slightly over needed daily requirements--ending the "massive dose" preparations.

The FDA attorney, William Goodrich, said there will be a hearing on the rules. It could be one-sided. So far, proposed rules to revamp vitamin-mineral labeling has brought in over 54,000 comments--almost all opposed, he said. Opponents ask in effect: "Where's the harm?" Agencies retort: "Where's the good?" Courts will probably have to decide ultimately.





Robert McCormick



Peter Hackes



Morgan Beatty



Russ Ward



Nancy Dickerson



Chet Huntley and David Brinkley

**Thirteen of the reasons more people followed the Conventions on NBC than on the other Networks combined.**

It's been quite a summer. First, San Francisco. Then Atlantic City. In both cases, a clear-cut verdict by critics and viewers alike:

*NBC News continues its leadership in broadcast journalism. As the Chicago Daily News said, "NBC...operates with an assurance, sophistication and aggressiveness that marks any seasoned team accustomed to winning and determined to win again." As the New York Herald Tribune re-*

ported during the Democratic Convention, "NBC again displayed its leadership as a news organization."

Of course, the thirteen decisions above are not the only reasons for NBC News' clear-cut superiority. Coverage of events as complete and wide-ranging as the Presidential Conventions required the coordinated efforts of more than 700 cameramen, technicians, producers,



Chancellor



Bill and Ray Scherer



Frank McGee



Sander Vanocur



Edwin Newman

Directors, editors and reporters.  
 Between now and November 3rd  
 the same television and radio team  
 will be bringing NBC audiences every  
 part of the political campaign story,  
 alternating in the reporting of the  
 election returns.  
 Over the coming weeks, their ac-  
 curate, interesting and thorough cov-  
 erage will reach audiences through  
 special programs as "The Huntley-  
 Hurley Report," "Today," "Sun-

day," "Meet The Press," "The Cam-  
 paign and The Candidates" and four  
 daytime news reports on the NBC  
 Television Network; as well as news-  
 on-the-hour and "Monitor" on the  
 NBC Radio Network. In addition, up-  
 to-the-minute developments will be  
 covered as they occur by special pro-  
 grams and bulletins.  
 In a Presidential election year —  
 especially — the nation turns first to  
 NBC News and stays with it longest.



Look to NBC for the best combination of entertainment, news and sports.

# New CBS Show May Spell Preemption Upbeat

**New York** — A new concept in nighttime sponsor preemptions may evolve at CBS-TV during the 1965-66 season in the wake of plans for a new "flexible-length" filmed drama series which CBS has bought, sight unseen, from Paramount subsidiary, Plautus Productions.

The Plautus package, titled *The Quest*, is basically an hour-long, late-evening film series in the anthology category headlined by a name star in a continuing role. In order to woo top writers for the show, producer Herbert Brodtkin has been green-lighted by CBS to develop dramas for the series which may run anywhere from 90 minutes to four hours.

This is where the preemption question comes into the picture. During the announcement of the project at a news conference in New York last week, CBS-TV vice-president Michael H. Dann, the network's program chief, admitted that long-length dramas might be chopped up and televised in one-hour chunks — or, they might simply be aired in full length all at once by preempting adjacent sponsors on the same night.

Since CBS generally likes to schedule adult-appeal film dramas around 10 p.m., this could mean that all the shows and sponsors on a particular night from 8:30 p.m. could be asked to vacate their time periods for the evening (allowing, of course, for preempted sponsors to place regular commercials in the overflow segments of *The Quest*).

Preemptions, of course, are not unusual in nighttime tv. Sponsors signing for a season's run on CBS-TV are subject to two preemptions annually, with up to four in political years. However, the new series would represent an unusual situation in which a sponsor might find his show ousted several times in a single season.

Counter-balancing this situation, at the same time, is the fact that the summer rerun seasons have been getting longer steadily among filmed shows, with some even air-

ing 26 first runs and 26 repeats. The new preemption policy that's likely to be adopted by CBS-TV to accommodate *The Quest* would then have the effect of cutting down on the rerun period of adjacent shows, rather than cutting out episodes.

Meanwhile, on the production front, filming on the first episode of *The Quest* is slated for January. Principal base for production will also be scheduled for New York and London (two cities in which Brodtkin likes to work). Producer for the series will be Herbert Hirschman.



Brodtkin ... likes London, New York

## NBBB Announces 28-Point Ad Code for Room Air Conditioners

**New York** — The National Better Business Bureau has come up with a 28-point ethical practice code setting standards for all forms of national and regional advertising and promotion of room air conditioners.

In announcing the voluntary code, Allan E. Bachman, NBBB executive vice president, declared that the record of the room air conditioner industry for accurate advertising has been very good in recent years. However, he added, a few practices, such as the disparagement of competition and unsubstantiated claims of superiority, have prompted complaints.

The code particularly underscored the submission of "competent proof of claims to the National Better Business Bureau, or to media, if the accuracy of claims is questioned."

The code also placed a ban on "bait" advertising and "health claims" unless substantiated by competent professional advice.

On disparagement, the code states that a "room air conditioner shall be advertised and sold on its merits; advertisers shall refrain from unfairly attacking or challeng-

ing competitors or reflecting unfairly upon their products, service or methods of doing business."

The use of superlatives also came in for attention: "Advertising shall avoid the use of superlative claims such as 'world's smallest unit,' or 'rated number one' unless based on fact and advertisers must be prepared to substantiate with facts their use in advertising."

Other areas touched on by the code include: a ban on packaging or advertising that might mislead purchasers into the belief that it is the well-known product of another company; a ban on quality designations which implies an industry established standard which does not exist; a ban on falsely claiming or implying governmental approval.

In announcing the code, Bachman noted that manufacturer producing over 92 percent of the room air conditioners sold in the country already take part in a room air conditioner certification program inaugurated in 1962 by the National Electrical Manufacturer Assn., in cooperation with the NBBB.

# American Safety Razor To Launch All-Out Network Tv Sales Drive

New York — American Safety Razor is going all-out on network tv this fall. In what was dubbed the "heaviest network television advertising in its history," the company, a division of Philip Morris Inc., will showcase its products over a wide variety of CBS news, entertainment and sports shows. Although no budget was released, ASR last year spent more than \$2 million on network tv.

In announcing the network buys, it was pointed out that ASR products will be supported by over 200 individual selling messages from September through December, with an over-all audience potential of more than 1,850,000,000 viewers. Declared Jay S. Salamon, vice president-marketing for ASR, "This type of exposure points up the advantages of ASR's affiliation with a major consumer-marketing corporation such as Philip Morris."

The Burma line, which includes shaving cream, deodorant and after shave lotion, will be seen on eight key CBS shows: *Slattery's People*, *Baileys of Balboa*, *Entertainers*,

*Gilligan's Island*, *Red Skelton*, *Jackie Gleason* and *CBS News*, plus NFL football. The first four shows are premiering this season.

It was also pointed out that the Burma line (the company recently dropped its time-honored highway jungle signs) is being marketed in what was labeled "a completely new and upgraded packaging motif, which includes new logotype, insignia and color treatment."

Persona razor blades will be supported on all scheduled shows in the most complete across-the-boards saturation for any ASR product. Next in line for heaviest ad treatment is a Persona-Burma shave combination offer which will be showcased on seven shows.

As a separate offering, Burma Shave will be supported on four shows.

## Double-Feature In San Diego

San Diego, Calif. — Whether it could be classified as a trick or a treat is open to question, but last night (Sept. 7) San Diego viewers were scheduled to see two feature films simultaneously, "Marjorie Morningstar" and "The Long Gray Line," on KFMB-TV.

The screen was to be visually divided into four parts, with one movie appearing in the upper left portion of the screen and the second in the lower right.

Opposite each film was to be a space containing the film's title and the audio source.

The tv set itself would provide sound for one of the films, while viewers who preferred the other movie would have to tune KFMB Radio for the sound-track for that film.

Idea behind the stunt was to promote a time-change for one of the station's more prized news programs.

# Network Television Spending Up 8 Percent in First Six Months

New York — Posting a first-half total of \$568,522,700 as opposed to \$526,311,300 the year previous, estimated net time and program billings on the major networks rose 8 percent during the first six months of 1964.

June billings showed a gain of 6.3 percent, from \$69,895,800 in 1963 to \$74,291,300 in 1964.

In reporting the figures, Television Bureau of Advertising noted that network billings for the month

of May, 1964, were delayed in their compilation and have just now been released. May net time and program billings totaled \$88,481,300 an increase of 3.8 percent.

While net time and program billings in the first half of 1964 were higher in all day parts than a year ago, the biggest dollar and percent change occurred in nighttime billings with a 9.5 percent jump over the six-month period of the previous year.

## Oldsmobile To Showcase Cars Via Closed Circuit

Detroit—Oldsmobile, which usually takes to the road for five to six weeks with its annual new car announcement show, has decided to do the job in an hour and 15 minutes this year via closed circuit tv. The show will originate in Detroit this afternoon (Sept. 8) and will be televised simultaneously to automobile dealers in 28 cities across the country.

Departing from its long established policy of presenting automobile-oriented shows revamped from Broadway successes, the company is presenting an original on-the-spot situation musical against the background of the New York World's Fair. Stars are Bill Hayes and Jeanie Steel, with cameo guest appearances from Florence Henderson and Gretchen Wyler. Also, a singing and dancing company of 14 is featured.

## NETWORK TELEVISION GROSS TIME BILLINGS BY NETWORK

MONTH-BY-MONTH, 1964

	ABC	CBS	NBC	TOTAL
JAN.	\$18,474.6	\$29,134.7	\$26,801.0	\$74,410.3
FEB.	18,330.4	27,716.2	25,822.4	71,869.0
MARCH	18,980.2	30,051.9	28,966.4	77,998.5
APRIL	18,161.1	28,852.3	27,467.4	74,480.8
MAY	17,859.4	30,189.9	27,290.4	75,339.7
JUNE	18,153.4	28,199.3	25,820.4	72,173.1

(Source: TVB/LNA-BAR)

# NAFBRAT Files Complaint over 'Ripper' Showing

Los Angeles — Is "Jack the Ripper" fit television fare? The National Assn. for Better Radio and Television (NAFBRAT) doesn't think so and has filed a complaint with Federal Communications Commission charging KHJ-TV, an RKO General outlet, with "reckless disregard for the welfare of its juvenile audiences" by televising the film eight times over a one-week period in July.

NAFBRAT's complaint also protested the showing of "Pretty Boy Floyd" on KHJ-TV at a later date, asking the FCC to consider these showings in light of the commission's obligation to ascertain that each station operates within the public interest.

"Both of these films are without redeeming elements," declared Clara S. Logan, NAFBRAT president, adding that they are not even fit for adult viewing.

When contacted by SPONSOR, Malcolm C. Klein, manager of the station, said it was the first he had heard of the complaint, indicating that it would be more constructive if NAFBRAT, or other organizations concerned, would come directly to the station with complaints. He said he was completely in favor of NAFBRAT's stated purpose. It was the means used to achieve it that bothered the station head.

While he declined to answer NAFBRAT directly, Klein pointed out that certain sequences in "Jack the Ripper" were actually edited out where it seemed to be violence for the sake of violence.

Of the many criticisms leveled at tv, said Klein, the most justified

is that the medium has "not provided enough programing material for the discriminating, selective and mature viewer."

Attacks like that of NAFBRAT, Klein indicated, prevent tv from doing this. "Television, in order to perform its most vital role in our society," he said, "cannot be at all times appealing to everyone."

Klein pointed out that KHJ-TV does present films in which the subject matter might be shocking, but the test is in the quality of treatment. "Jack the Ripper" was a good movie," he argued.

Ironically, KHJ-TV won NAFBRAT's award as the outstanding entertainment program last year for its presentation of a special Gershwin show.

# NBC Beefing Up 'Emphasis' With Roster of News Names

New York — NBC Radio is trotting out the network's big guns for its new, revamped *Emphasis* series. Beginning yesterday, top NBC personalities are being featured in regularly scheduled five-minute broadcasts on the Monday-through-Friday series.

The *Emphasis* roster includes Frank McGee, Chet Huntley, Arlene Francis, Nancy Dickerson, Howard Whitman, Frank Blair and Lindsey Nelson. The programs are scheduled on the half-hour, starting at 9:30 a.m. (NYT). According to William K. McDaniel, executive vice president in charge of NBC Radio, "each specializes in a specific area of interest, with comments on people, places and events."

Sales pitch for the new series stresses the promotability of the names involved, the fact that each personality is heard at the same time daily and that the broadcasts are fed on a clock-hour basis en-

abling the sponsor to advertise within the same local time period simultaneously in every time zone.

NBC has signed its first sponsor for the series, Accent. Also station acceptance is reported to be extremely high.

Basically, the new format follows the pattern of CBS Radio's successful *Dimension* series, which also features regularly scheduled five-minute broadcasts, showcasing top network names. With 63 segments aired a week, the network reports the series is "almost continually sold out."

As a special Labor Day week end feature, CBS devoted 27 editions of *Dimension* to the automobile and its place in the world. The special series covered the whole spectrum of the automobile in our society — its benefits, dangers and its impact on industry, labor and government. According to CBS, the special series sold out early last week.



Frank McGee



Chet Huntley



Arlene Francis



Howard Whitman



Nancy Dickerson



Lindsey Nelson



Frank Blair

# Campbell-Ewald Copywriters Are Meeting the Consumer--via Tape

**Detroit** — Acting on the premise that everybody, from the client to the mail-boy, has an opinion on a copywriter's work — except those at whom the prospective commercial or ad is aimed, the prospective buyer of the product, Campbell-Ewald Company, Detroit, is taping consumer reaction to the copywriter's efforts. The tapes are then sent to the writer so that he may hear the reaction to his ad.

The program, utilizing students of Northwood Institute, Midland, Mich., began earlier this year with print ads and was so successful that an experimental program is being initiated for Campbell-Ewald tv commercials.

To date, four commercials have been tested by the students who take a projector into the consumer's home, show the commercial, and ask questions about recall, what the person thinks the spot is trying to say to him, and whether or not he feels the product would benefit him.

Answers are taped and sent to, presumably, the waiting copywriter at Campbell-Ewald.

It was pointed out that both research programs are used primarily as creative tools rather than supplements to the agency's over-all research projects, since the sampling is too small to give a clear picture for research purposes.

## Johnson Named Tv Vice President For CCBC

**New York**—Major executive appointment is news at Capital Cities Broadcasting Corp. with the announcement that Kenneth M. Johnson has been named vice president in charge of television sales for the group.

A veteran in the broadcast industry, Johnson had previously been general sales manager of WKBW-TV, Capital Cities' Buffalo outlet. Prior to that, he had held management and sales posts with CBS-TV Spot Sales, McGavren-TV and NBC-TV Spot Sales.

The service is available to all Campbell-Ewald copywriters, "who use it to reinforce their judgment, to help them decide on points they may not be sure of, and to achieve the sort of objectivity that can only come from outside the agency and client organizations."

## Rollins Acquires Orkin Exterminating; Reports an All-Time High in Earnings

**Wilmington, Del.** — Rollins Broadcasting, Inc., already a diversified company, has added to its business enterprises with the \$62.4 million acquisition of Orkin Exterminating Co. Inc., the world's largest pest control company. At the same time, O. Wayne Rollins, president of the firm, announced that revenues, earnings and cash flow for Rollins' first quarter, ending July 31, 1964, were at all-time highs for any quarter in the history of the company.

In clinching the Orkin deal last week, Rollins acquires a company with about 800 offices in 29 states and the District of Columbia.

### Dept. of Oversight

**New York**—Radio Advertising Bureau reports that it inadvertently omitted Minnesota Mining and Manufacturing Co. from its list of the top 50 network radio advertisers (see SPONSOR, Aug. 31, p. 19).

The company had a gross expenditure of \$128,000 in network radio during the first quarter of 1964, and should rank as 33rd in the top-50 listing.

In announcing quarterly revenue figures, Rollins pointed out that this marked the 11th consecutive quarter in which profits were higher than in the comparable period of the preceding year. Total revenues for the period were up 53 percent, from \$2,126,160 the previous year to \$3,260,542 in 1964. Net earnings increased 16 percent to \$297,497 or 31 cents a share compared with \$255,739 or 27 cents in 1963.

Rollins, which is listed on the American Stock Exchange, owns three tv stations, eight radio stations, an outdoor advertising company, Satin Soft cosmetics, plus real estate.

## AI-TV Sees Banner Year Ahead

**New York** — Announcing a stepped-up advertising and publicity campaign, Stanley E. Dudelson, vice president in charge of distribution for American International Television, declared that by the end of the firm's first fiscal year, April 30, 1965, AI-TV will have put into distribution 101 full-length features in color and black and white for the domestic market and 172 features for the international tv market.

Only five months old, the subsidiary of American International Pictures specializes in European productions of the "spear and sandal" variety, English dubbed-in.

Currently, AI-TV is offering three

packages featuring such titles as "Thor and the Amazon Women," "Journey to the 7th Planet" and "Slave Queen of Babylon." The first package, "epicolor '64," has been sold in 30 markets. "Amazing '65" has been sold in 20 markets as has "epicolor '65." A special holiday program, "Alakazam the Great" has been sold in 21 markets.

A fourth package is currently in the works. Also, Dudelson, enroute to Europe to study the foreign tv market, said that on his return he would announce AI-TV's "first wholly produced television series for international syndication by the company."

# Monday Night Baseball On the Auction Block

Deadline for bids on 26-week spectacular has been set for Sept. 15; no conflict with pay-tv is seen

**New York** — Although the sound of the auctioneer's hammer will probably be conspicuous by its absence, a call has been sounded for bids on a proposed major league tv series called *The Monday Night Baseball Spectacular*.

Dubbed "perhaps the most genuine united effort of the American and National leagues," the series, if it comes to fruition, would spotlight 26 weeks of major league baseball on Monday nights. Contrary to current practice in some regions, no area would be blacked-out. Proceeds would be divided equally among the 20 major league clubs regardless of how often their individual games are televised on the network.

Deadline for bids is Sept. 15 with invitations going to potential sponsors, broadcast networks and others who have shown interest in the project.

CBS, which already has its hands full of baseballs, will not be bidding "due to previous program commitments," but the network did enthusiastically endorse the project. The CBS purchase of the New York Yankees will be up for an American League airing on Sept. 9.

John E. Fetzer, owner and president of the Detroit Tigers and chairman of the major league's joint television committee, points out that "a tremendous amount of discussion and negotiation has been necessary to bring this proposal to the stage of asking for bids. The 20 clubs in the major leagues are in complete agreement on this plan. They had to overcome a great number of internal problems, especially scheduling, to reach this agreement and it might not be possible to ever again mobilize all of baseball so completely on any subject of this nature. Therefore, it is a case of mobility now or perhaps forfeit a grand opportunity."

Fetzer added that it is generally believed that the Monday night spectacular does not conflict with

the subscription tv program being introduced in California. "Many people, in and out of baseball," he said, "relate subscription tv to the economies of the choice of witnessing a game at the park or at home, whereas the Monday night spectacular is a gigantic public relations program in behalf of baseball."

Plan is to schedule two games in the East (one of a standby in case of bad weather) and one in the West. One of the eastern games

would be fed to a network in that section and to the Midwest at 7 p.m. CDT. The western game would be aired in the Pacific Coast and mountain states at 8 p.m. in both areas.

"There were suggestions that other nights of the week be used," Fetzer declared, "but the game of baseball is not that flexible and it is impossible to hedge-hop from night to night during the weekly eye."

Although reaction has been mixed at both NBC and ABC, Sports Network has shown an active interest.

## Cox Buys Pittsburgh Tv Outlet; Metromedia Sells Calif. Station

**New York** — Major action on the tv station buying and selling front last week: Cox Broadcasting Corporation negotiated the purchase of WIIC, Pittsburgh, while Metromedia consummated its FCC-approved sale of television station KOVR, Stockton-Sacramento, Calif.

The Cox deal was reported in excess of \$20 million and is subject to FCC approval. WIIC is currently owned by the P-G Publishing Co. which publishes the Post-Gazette and Sun-Telegraph in Pittsburgh. The station is an NBC affiliate and represents Cox's fifth VHF outlet.

Also last week, Cox, which went public earlier this year, announced a regular quarterly dividend of ten cents per share on common stock payable Oct. 15 to shareholders of record Sept. 22.

The Metromedia sale, aimed at affording the company "the opportunity to upgrade its broadcast facilities through the acquisition of another television station in a larger metropolitan market," was for \$8.4 million in cash. Metromedia acquired KOVR from the Gannett newspaper chain in 1960 for \$3.5 million.

Purchaser of the California outlet was the McClatchy newspapers

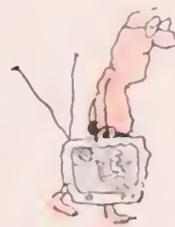
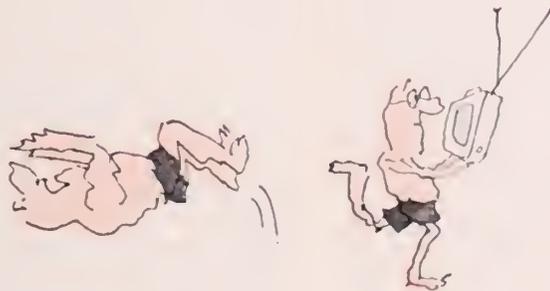
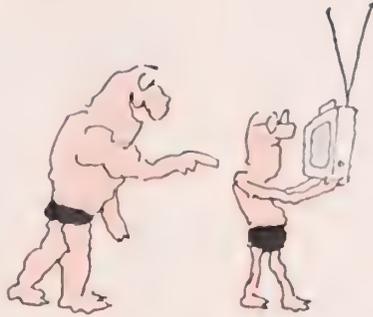
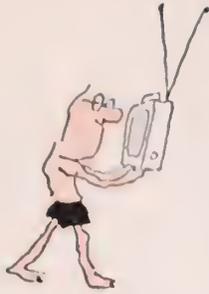
This leaves Metromedia with four VHF stations and two UHF operations. Legal limit under current FCC rules is five VHF and two UHF.

### From a Madison Ave. Lexicographer's Notes

**New York** — Whether they're running ideas up flag-poles or watching cookies erumble, Madison Avenue invariably has a word to cover any situation — and the slangage changes from time to time.

Piggyback, used to describe multiple product announcements and currently an advertising storm center, is no longer preferred by some practitioners. The new word making the rounds is "shared-commercial."

When an advertiser pulls his schedule from a station because of premium charges for shared-commercials, he places the onus on the station by saying he was "locked-out."



Bleckman

## Who gets a kick out of Karate?

Southern Californians do! When KNXT's popular Panorama Pacific decides to start the day with a lesson in Karate—a Japanese form of mayhem—thousands of viewers take a fighting stance in front of their television sets. It's that kind of program. And that kind of audience! During a typical week, host Red Rowe may feature an elephant race, or a display of antique airplanes. He may take viewers to Disneyland, or to the Hollywood Wax Museum. Or he may share an on-camera coffee break with one of your favorite Hollywood stars. (Red is also a most persuasive salesman... without using Karate.) In sum, Panorama Pacific is live, spontaneous and in step with Southern Californians' wide-ranging interests. Typical of the outstanding local programs to be found on all five CBS Owned television stations, where responsible programming produces responsive audiences. CBS TELEVISION STATIONS NATIONAL SALES REPRESENTING WCBS-TV NEW YORK, KNXT LOS ANGELES, WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA AND KMOX-TV ST. LOUIS

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## AHP meets piggyback deadline

In the hurley-burley over piggybacks there is one distinguishing feature about American Home Products which will probably spend over \$16 million in tv this year: AHP is playing it very cool. When talk first started about stations charging a premium on piggybacks American Home calmly took the position that it would not pay. AHP shows no sign of even an iota of retreat. Unshaken by the "moment of truth" which dawned Sept. 1, American Home has provided its agencies with these clear instructions re piggybacks: (a) if one station wants more money for our "shared commercials," move them to another station in the market without a premium, (b) refrain from any other punitive action against the premium rate station (in other words, don't pull other AHP spots), (c) if the weight of our opposition is too great in a market, quietly drop out of that market completely. Colgate's reaction to the "moment of truth" has been of a somewhat different pattern. It's pursuing a policy of pulling all other Colgate business off any station insisting on premiums for Colgate piggybacks, and also dropping markets wherein all stations have rates or groundrules adverse to piggybacks. Colgate is disposed to refer to such as "locked out situations." The package goods giant last week issued instructions to its agencies to (1) determine how much money is involved in each abandoned spot tv market and (2) submit as quickly as possible recommendations for other media to which such money can be transferred. Implied in the instructions: give weighty consideration to spot radio. Affected by the initial sweep of the Colgate policy were stations located in Indianapolis, Milwaukee, Grand Rapids and Toledo, with the pullouts numbering five stations.

## GF embraces NBC-TV after separation

Strange things are happening with regard to the transfer of daytime network tv affections by giant advertisers. First Lever Bros. pulls the residue of its NBC-TV business to buttress its commitment with ABC-TV, and now General Foods is on the verge of returning to NBC-TV after an absence of many years. The flow from General Foods to NBC-TV has the earmarks of new budget money. Young & Rubicam is handling the

negotiations. P.S.: The new director of broadcast programming at General Foods (and the heir apparent to corporate ad chief Ed Ebel when he retires) is Charles A. Pratt. Before Pratt joined Alberto-Culver four years ago he was a sales executive with NBC-TV in Chicago.

## Colgate covets ABC-TV's 1-1:30 strip

ABC-TV daytime has before it the task of retrieving from affiliates the 1-1:30 p.m. weekday strip. Colgate would like the time for a soap opera of its own. Because the period is station time, Colgate appreciates ABC-TV's clearance problem and is willing to wait until April.

## Chevy six-minute sell in third go

The six-minute opening-of-the-season commercial has evidently become an annual thing with Chevrolet. There'll be a longie appended to *Bonanza* for the third consecutive year. The six-minute commercials, coming after 54 minutes of unbroken entertainment, brings together the stars of Chevrolet's various network programs for participation in the exposure of the company's new line of cars and trucks. The series, other than *Bonanza*, are *The Man from U.N.C.L.E.* and *Bewitched*. What has basically promoted repeat of the six-minute commercial for Campbell-Ewald has been the pleasing recall score registered among viewers.

## NBC-TV prefers quiz in daytime shift

Never let it be said that NBC-TV moves to the same rhythmic beat as ABC-TV, at least not in the trend of daytime programming. ABC-TV keeps adding to its inventory of soap operas, the latest being *The Young Marrieds* (3-3:30 p.m.). But NBC-TV remains loyal to the daytime quiz strip, comes the NBC-TV decision to banish *Words for Word* (10:30-11 a.m.). Rather than replace it with a soaper, the network selected another quizzer, the newcomer called *Bust This Song*. NBC-TV's first thought was to make the change at year's end, but with all advertisers in the period approving, *Bust This Song* debuts Oct. 26.

## ABC-TV: Trendex over Arbitron

Don't look for ABC-TV to go along with CBS-TV and NBC-TV in subscribing to the national Arbitron to get a quick line on how the new fall program schedules are faring. Instead of Arbitron ABC-TV will throw its overnight lot with Trendex, at least for the first two weeks of the season. Reason ABC-TV gives for passing up Arbitron: it doesn't include the delays. The same thing, however, applies to Trendex and the Nielsen multi-network area measurements, to which ABC-TV is also a subscriber. Hence the network won't have a comprehensive rating picture, including delays, of its new shows until the Nielsen national report becomes available. That's after an interval of two weeks following the area (30 markets) report. CBS-TV has indicated that the Arbitrons will be used strictly for management purposes. As far as NBC-TV is concerned, they're not expected to publicize Arbitron unless the ratings are favorable.

## ABC-TV profiles late night audience

ABC-TV has a special study coming out on the late nighttime audience as an intended perk of interest in the new Les Crane strip. The piece will develop the thesis that when this audience, which is not available at "normal" viewing hours, is added to an advertiser's daytime and prime night commitments the element of reach becomes complete. The proposed pitch recalls a profile on the late, late viewer that NBC-TV did some years ago. Joe Culligan, who then headed up the troop trying to sell *Tonight*, had photographers out taking picture of apartment houses in New York which had their lights going after the witching hour.

## Monday baseball an NBC-TV decision?

Looks like NBC-TV will have to be the last resort for the American and National baseball leagues' offer of a weekly night game during the 1965 season. CBS-TV finds the designated night of the week for the games, namely Monday, in conflict with a General Foods contract. ABC-TV's Tom Moore would prefer a Friday night schedule. The series would start April 15 and

run for 26 weeks. Bids for the rights must be submitted by September. A certified check for 2 percent of the offer is to accompany the bid. Figured cost-per-thousand for the package: \$10.90. Indications are that NBC-TV would have no easy time selling the program to affiliates. On the other hand, the interest among advertisers in sports keeps rising. In fact, when the Monday baseball plan was first announced, a considerable number of advertisers primarily interested in male audiences sought detailed information from the networks. The twin-league proposition could wind up on the Sports Network or some such "non-scheduled" setup.

## Pressure sparks fall spot tv sales

Some short, quick strokes on how the national spot tv outlook is shaping up for the fall, using the top 30 or more markets as a key: night minutes are going fast. Pace suggests a rather tight market by Sept. 15. Still in ample supply are nighttime 20s. Would have been a somewhat softer market if the cigaret people hadn't moved in early with substantial buying. Daytime minutes lagging a little behind nighttime minutes. The market for daytime 20s should perk up at about the same time buyers get around to putting the rush on nighttime 20s. General prospect as seen by bellwether reps and groups: September-October-November should run a minimum of 15 percent better than 1963.

## Timex tv budget upped 321 percent

An advertiser worthy of drum-beating by tv is the U.S. Time Corp (Timex). Within four seasons this account has run its tv budget from \$1.4 million up to \$4.5 million—a matter of 321 percent. U.S. Time Corp.'s commitment for the 1964 fourth quarter is \$2.3 million for network, and \$350,000 for spot. The 1965 selling campaign will entail another \$2.2 million. Network program lineup in the company's pre-Christmas push: alternate week of *Kentucky Jones*, half sponsorship of two Danny Thomas specials, a full hour NBC-TV preview special with Steve Lawrence and the Mr. Magoo Christmas show. They're all NBC-TV. For spot, on over 100 stations, is the documentary, *Race for Space* which

CONTINUED ON NEXT PAGE

U.S. Time owns. Marketing note: Timex will next year introduce a lady's electronic watch, if it can be brought down to the right size. The company put out a man's electronic watch last year.

## Why Paley cherishes those old mikes

You may have seen that newspaper photo of William S. Paley shaking hands with a couple Yankee officials to mark the culmination of the deal which turned into a dust storm of controversy. If you saw the photo (which was taken in Paley's office) you may have noticed a collection of ancient mikes, with such call letters as KMBC (Kansas City) and WNAC (Boston). Paley's older associates will tell you that the mike assembly reflects one of Paley's deeper streaks of unforgettable sentiment and appreciation. For it was the quality programing fed by Arthur Church's KMBC, John Shepard's WNAC, Don Lee's California stations and others that helped bulwark the CBS schedule. That was before the big raid of NBC's star roster, which brought Jack Benny, Edgar Bergen, Amos 'n Andy, et al, to CBS.

## Copywriters twitted re piggybacks

Sam Frey, Ogilvy, Benson & Mather's media chief, left himself open for some needling that his agency's tv copywriters might not relish. It seems Frey had written Don Kearney, the Corinthian group's sales director, saying he was examining the policy of Indianapolis stations on piggybacks in conjunction with the revised NAB code. Kearney, in his replying letter, first noted that WISH-TV, like all the other Corinthian stations, does not entertain the use of piggybacks, and then took occasion to press home a point that has often been a controversial one between media people and copywriters. Wrote Kearney: it seems ironical that the very same copywriters who for a long time have contended that they need a minute to tell a product's story have been revealed by the flap over piggybacks as quite capable of writing 30-second commercials. Kearney went on to say that it's time mediemen stopped letting themselves be "buffaloed" by the copy people and to press for the wider creation of commercials that could be fitted into chainbreaks.

## Cream of Wheat unlimbers for winter

Orders have started going out of Bates for Cream of Wheat's fall and winter spot radio campaign. The spots usually are placed between 6:30 and 8 a.m. and the rate is one a day Monday through Friday. Cream of Wheat, acquired by National Biscuit Co. the year before last, also runs a warm weather campaign of limited extent in spot radio. One thing radio stations in over 100 markets have known for a considerable number of years: when Cream of Wheat starts buying, winter can't be far behind.

## Modest stakes by oils in net tv

The giant petroleums, as a group, don't look like overwhelming spenders for network tv during the 1964-65 season. None is going in for extensive continuity in that medium. Spot tv seems to be the gainer from this relative paucity. Both Gulf and Shell are committing themselves for substantial announcement campaigns. The extent of each company's participation in network tv:

**Gulf:** NBC election coverage, major "instant news" specials and a year-end stanza called *Project '65*.

**Humble-Esso:** scattered minutes in ABC-TV and NBC-TV entertainment shows (about 12 altogether) and reruns of three actualities on NBC-TV.

**Mobil:** an alternate minute on ABC-TV's *Fugitive*.

**Shell:** 11 broadcasts of the *Wonderful World of Golf*.

**Sun:** scattered minutes (11) in ABC-TV entertainment programs, 36 minutes in the AFL games, a weekly minute in the CBS *Golf Classic*.

**Texaco:** a fourth each of NCAA football, the PGA tournament, the Senior Bowl and half of the Summer Olympics.

## Radio saga of Beech-Nut's Wally Drew

If you were a station or commercial manager some 25 years ago, you may remember Wally Drew, who's become president of Beech-Nut's newly created cosmetic and toiletries division. He was with Penn Tobacco at the time and his job was to visit stations all over the country, look

over the programing and make his pick on the spot. Drew reported to someone radio oldtimers will likely recall, namely Pat Flanagan. By a curious coincidence the word Beech-Nut should ring another memory bell in terms of company personalities. There was Ralph Foote, Beech-Nut ad manager, who each year traveled thousand of miles buying the coming season's spot schedules for the gum and coffee lines. Foote's credo in those pioneering days was that the station manager and the advertiser ought to know each other personally to get the maximum efficiency out of a campaign. The brightest glow in Foote's career with radio was his spot sponsorship of the famed *Chandu the Magician*, with its miniature magic elephant premium that drew hundreds of bags of mail from youngsters. Drew, incidentally, came from Lennen & Newell, and before that had spent years with Coty. The nucleus of Beech-Nut's cosmetic-toiletries division: Landers Co., Carlova, Inc. and Landers Co., Ltd.

### Hard season for station relations men

If your organization buys nighttime programing on the tv networks and you're the sentimental type, you might at this point give a thought to the station relations boys. You might even consider them as the forgotten and unsung heroes of the networking business. Their main job in this era of the medium is to get clearances. It's been rougher than ever for them this season, particularly in the two-station markets. They've had to be on the defense from two directions: (1) a competitive network moving in fast and tying up a block of prime hours (as just happened to CBS' disfavor and NBC's advantage in Dayton), (2) affiliates preempting hunks of prime time for local film features so spot minute commercials can be accommodated. This battling to keep the affiliate in line or chip away time from a competitive network can in itself get quite rough at times. For the obvious reason: what's the good of loading up the schedule with costly programing and lots of advertising, if you can't deliver a profitable number of station clearance? As the pressure to deliver increases, the station relations clan takes to tightening up muscles. For example, hinting to an owner in two markets that if he wants to keep the affiliation in his prime market up North it

would be tactful for him to cut out preempting mid-evening time on his station in the South Or, suggesting to a multiple-affiliate group owner in a two-station market not to be overly generous with his time to a competitive network, if he wants to keep his present affiliation in a three-station market. It's a hard game, but then nobody uses brass knuckles or abusive language.

### How to sell cars with free plugs

If there are any sellers of spot radio who wonder why they're not getting more automotive business, they might find one reason by checking with the musical directors of their stations. What they'll learn is that in many cases the auto maker doesn't have to buy advertising; he can get it free by having rock 'n' roll writers incorporate the name of the model in the vocal number. Columbia, Mercury, Capital or any other will record it and the stations, in general, will plug it into a hit. That is, until somebody in the commercial department discovers what's going on and sets up a howl. Following are some examples of giveaway vehicle plugs openly exploited via record labels: Hey, Little Cobra (Ford), Mustang (Ford), Little Old Lady from Pasadena (Dodge), GTO (Pontiac), Honda (Jap motor scooter). "Sponsor Scope" quizzed the music director of one New York station on this station and got this retort: "If it's a hit, we play, and we don't care what it advertises." P.S.: WBBF Rochester, has just imposed a ban on numbers which contain free automotive advertising.

### Agencies adore Sherlock Holmes type

You know who's on the present top list of ad agency suppliers in the matter of services? Your guess is wrong if you think it's freelance artists, writers, research firms, etc. It's the management consultant, or even a CPA, who can see opportunities for streamlining the agency's overhead via consolidations and whatnot. The margin of profit has become so thin that many an agency is resorting to outsiders to poke around for potential savings in either mechanical or human facilities.



## how do you fit a moose into a mail box?

You can! . . . if you're willing to settle for the tip of the nose. Like ranking TV markets . . . you can take a small section of the market by using the metro approach . . . but if you want the whole moose you've got to rank by total market! **Fact!** More than 80% of the Charlotte WBTV Market is located outside the metro area. The Charlotte TV Market contains **550,000 TV homes . . . ranks 22nd in the nation . . . and 1st in the Southeast!**\* Sleet! Snow! Hail or rain! . . . WBTV steadfastly delivers you your mating call to a vast coverage area that really counts!

\* 1964 Sales Management Survey of Television Markets

**WBTV**  
**CHARLOTTE**

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.

*Case history of a radio-tv counterattack*

## 'It ain't art... but it works'

*Competitive thermometer goes up and up in heat of battle  
between oil and natural gas advertising in New England*

OVER THE PAST 10 TO 15 YEARS producers of natural gas have extended their pipeline arteries further and further across the United States. One direct result: fierce competition among utility companies (electric, gas, oil) for consumers' heating dollars. Much of the battle is fought in advertising media, and three selling points — safety, economy and numbers — are the major weapons.

The objectives, the means, the results appear to be similar in all markets where natural gas has been made available. As an example, the Greater Boston area, where the three-way competition has these antagonists:

- The Boston Gas Co. and its allied utilities in many of Greater Boston's autonomous 78 cities and towns. They currently spend close to \$750,000 annually, echo the



Delighted with simulcasts of Boston Bruins and Celtics games is Better Home Heat Council's managing director, Robert Cullen (at left), shown with equally pleased William B. McGrath, executive vice president of WHDH-AM-TV Boston, station that originated coverage.

# In a heat about heat

■ Boston isn't the only place where the gas-oil dispute is raising clouds of advertising smoke. New York, too, has a problem.

Both opponents claim greater economy and more cleanliness for their respective products and say their claims are solidly based on facts. Each disputes the other's facts, however.

Fuel Facts, reportedly representing six fuel oil dealers, has steadily based its advertising campaigns on the idea that consumers switch from gas to oil heat. A late-May newspaper insert that attracted great attention claimed that a Staten Island public school switched to oil after five years with gas, at considerable savings.

The gas faction—including the Brooklyn Union Gas Co., Consolidated Edison and the Long Island Lighting Co.—said that the school had decided *not* to switch, that cost figures cited in the ad were “inflated.” For people who want to switch to gas, Brooklyn Union offers a money-back guarantee that payments for new equipment will be refunded and that old equipment will be replaced if, after a year, the customer wants to revert to oil.

The oil crowd says that doesn't matter because they're winning customers from gas.

Retorts the gas set, *they're* capturing 99 percent of new-home installations, which far more than offsets any “old” customers they may have lost.

It began to look as though a referee were needed—sufficient cue for the Better Business Bureau of Metropolitan New York to intervene “in the public interest.” The bureau argues—with earnestness and conviction—that exaggerated advertising claims undermine public confidence, not only in fuel advertisements, but in all advertising.

Hardly unfamiliar with the fracas, the Better Business Bureau pointed again to a set of advertising-selling standards it had drawn up back in 1961, in conjunction with utilities companies and the National Oil Fuel Institute. And if the gas

and oil heat companies can't comply voluntarily, BBB hopes that media, in the interest of protecting all advertising claims, will screen out unethical ads and refuse to accept them.

BBB standards cover the following:

• **“Scare” or “fear” advertising.** Advertising designed to induce sales by instilling fear in the minds of prospective purchasers — whether by direct statement, illustration or implication — should not be used.

• **Derogation of competitors.** Products or services should be offered on the basis of their own merits, not by disparaging those offered by competitors. Disparagement invites retaliation, with the ultimate effect of bringing the entire industry into question.

• **Substantiation of claims.** The truthfulness and accuracy of advertised claims should be supported by facts which, upon demand, should be available to advertising media.

• **Adequate disclosure.** Where guarantees, warranties or service policies are advertised, their complete terms, duration and basic limitations should be disclosed in the ads.

In an attempt to nail down questionable claims once and for all, the BBB protested that it, for one, “has received no evidence to substantiate claims that the use of oil heat causes soot or grime inside the house.”

The bureau also retained an impartial expert in applied thermodynamics. He reported there's “little chance” of having combustion gases inside a dwelling, that cleanliness of gas fuel “scarcely comes into the question” and that references to the likelihood of fire or explosion — from either gas or fuel oil — are “unwarranted.”

The only question that seemed to remain in this retaliatory “get-the-competition” advertising was: If either the gas or the oil interests should sanely cease and desist, would the other one count it his triumph—and bleat word of it to the public in still-screaming ad claims? ♦

claim of the American Gas Assn that “eight out of ten homes are switching to gas.” The agency is Boston's Harold Cabot & Co.

• The Better Home Heat Council, Inc., representing some 700 independent fuel oil dealers in eastern Massachusetts. It spends under \$500,000 to convince possible “switchables” that “New Englanders prefer oil heat nine to one.” Silton Callaway & Hoffman, Inc., Boston, is the agency.

• The Boston Edison Co. and New England Electric System (covering the same area). With NEES' own Gas Division in the “enemy camp,” the electric utilities don't indulge in the numbers game. The advertising makes its pitch via a hand dousing a flame (see “Putting the Heat On,” page 32) leaves the viewer to decide if the flame is fed by oil or gas. The all tv schedule in Greater Boston is through Compton Advertising, New York. (Edison's agency of record is John C. Dowd, Boston.)

The Boston and the other local utility battles, of course, are microcosms of the one being waged nationally and regionally by distributors' associations. Nationally the lines are drawn by the American Gas Assn. (AGA) and the other two big lobbies—National Oil Fuel Institute (distinct from the American Petroleum Institute) and the Edison Electric Institute.

In New England, the New England Gas Assn. (NEGA) has been in the lobbying business since 1926. The efforts of the Better Home Heat Council (BHHC), however, date back only 10 years when it was organized as an emergency measure to counteract gas' advance north.

The ruggedly independent New England fuel dealers, finding no interest paid their coming plight by the American Petroleum Institute, decided to ignore Ben Franklin advice about hanging together. “The only way to stay alive,” one dealer recalls, “was to undercut your best friend's prices.” He at least, is still bitter over the lack of concern expressed by oil producers over gas inroads. “They were still too busy carrying on with the American motorist,” he adds.

What might happen in New England could be seen in Philadelphia which fell before the AGA as did Atlanta before Sherman: In 195

gas heat had only 10 percent of the market; today the ratio is not only reversed—it's just about nonexistent.

But it wasn't until the gas pipelines stretched far into New York's Westchester and Connecticut's Fairfield counties that the New Englanders leaned on the panic button. Grudgingly, a handful of the fuel dealers floated an emergency fund of \$20,000, appointed James T. Chirurg Advertising (now Chirurg & Cairns, Inc.) to buy some newspaper ads.

The effort was futile. Not only did it have to contend with local gas people — at the time spending \$140,000 — it had to meet the job being done by the AGA on network tv, spot and national magazines. Very few people paid mind to the oil ads.

But as the panic increased, so did the contributions — by \$40,000. In 1957 the account went to Silton. Earle W. Hoffman, the agency's pipe-smoking president, recalls that "in evaluating our various copy appeals, we concluded that the only *provable* claim was that of economy.

But the tack had been tried before and people still switched to gas. It became imperative to find gas' Achilles heel."

The man who found it was the sage of Croton, Dr. Ernest Dichter. In probing the homeowner's psyche, Dichter's researchers naturally unearthed the not-too-subconscious fear of explosions and leaking gas fumes.

Yet, to a man, SC&H's account team was loath to exploit this fear, "one, out of plain ethics; two, out of fear of inviting public reprobation; three, lest NEGA — outspending us seven to one — should blast us off the air.

"We needed a diabolical pitch, yet one that would be above reproach." That's when the agency came up with the effective slogan, "You know they're safe . . . with oil heat."

In the mind of the copywriter, *they* were the defenseless little tykes left with the baby sitter while Mother and Dad went out. The art department's contribution was a drawing of a curly-headed tot asleep in the crib. "All we seemed

to miss," Hoffman says, "was Abe Lincoln's doctor's dog."

Not quite all. Unhappily, the budget at the time could take only a 30-second radio spot campaign, costing \$40,000 and running for two 13-week flights. With renewals, the campaign ran intermittently for two years. A recall study conducted in 1959 produced the unhappy conclusion that, while they got the safety message, people still traded their oil burners in for gas.

The other side of the coin that year was that the oil companies finally decided to help their harried distributors by pooling their ample resources and establishing the National Oil Fuel Institute (NOFI). Its solution: to match, dollar for dollar, local advertising budgets.

"Overnight," Hoffman says, "we found ourselves with a \$400,000 account." Not only did NOFI's establishment aid BHHHC's membership drive, but when the new budget (\$200,000) was doubled by NOFI, "we were at last able to go on tv."

Out of the art department's files came the sleeping baby to become

Not a wrestler on a mat, but agency president Earle W. Hoffman of Silton, Callaway & Hoffman, Boston, who, with camera crew on shooting platform, supervises filming of commercial for oil heat.



you know you save... you know they're safe... with



**OIL  
HEAT**



BETTER HOME HEAT COUNCIL, INC.

'Diabolical' print concept of sleeping child implies fire threat and noxious fumes that many associate with the sponsor's competition — natural gas. Piggy bank is a literal insert to tout oil's economy.

BHHC's official seal. What it lacked in creativeness, it more than made up in empathy. The agency sought audience, grabbed any prime time adjacency it could find, exploited to a fare-thee-well the cut-back in gas advertising following the demise in 1959 of *Playhouse 90*.

Having established its credentials, BHHC next went after the male viewer, who, after all, makes the buying decision on home heating. Sifton bought co-sponsorship of the Bruins and Celtics basketball and hockey games, still maintains it.

Not unexpectedly, it didn't take long for the gas people to see the balance shift. They came back on the air, first with a money-back offer to people who switched to gas. Later, this was changed to an unconditional guarantee to re-install a new oil heater for them if they were not "entirely satisfied" with gas.

With the cold season over, the gas pitch took its cue from both electricity's emphasis on modernity and oil's on frugality: "G — it's the greatest, G — it's the latest, Get more for your money with Gas."

Oil dealers meanwhile have amplified their "diabolical" theme by adding "you know you *save*" to "you know they're *safe*." For good measure, the unsung hero of the agency's art department threw a piggy bank into the crib at the commercial's end. "It ain't art," says Hoffman, "but it works."

Today BHHC's budget breaks down into 72 percent broadcast, 15 percent newspaper, eight percent outdoor, five percent trade and miscellaneous promotion. Television spot accounts for \$140,000; October through May radio sponsorship of the Bruins and Celtics, \$150,000; simulcasts of these sports events,

\$40,000; a 9- to 10-station radio spot campaign for \$60,000.

At this point, oil, gas and electricity utilities take some 60 tv commercials on the air each week, plus countless radio spots, representing an estimated yearly combined outlay in broadcast media of \$1.4 million in the Boston area. Should the National Fuel Policy Commission (U.S. Department of Interior) have its way and authorize pipelining of liquid coal sludge, the figure would most likely go higher.

Ordinarily, business being business, such a triple campaign would cheer admen. But as each day passes, the commercials try to outdo one another in claims and counterclaims. One utility spokesman recently confessed that "perhaps we're beginning to talk to each other instead of to the public we're trying to sell." Or *unsell*.

Professionals doubt the commercials' efficacy not because of their obvious lack of creativity — none appears to be after Art Directors Club gold medals — but the fact that they're now beginning to imitate one another's claims, leading to confusion over who does what and for whom. Example: for years, the oil commercials have stressed safety. Now gas commercials say "be sure and secure with gas heat," and electricity is touted as the "flameless" heat, safety implied.

What makes Boston's competition particularly noteworthy is that, as distribution goes, Greater Boston is still very much the Old Frontier. Above Boston, New Englanders still rely almost wholly on liquid petroleum gas and fuel oil. The natural gas pipelines have yet to be laid throughout the Northeast.

If individual gas utilities are disturbed by "diabolical" pitches, NEGA appears not to be. Its de-

bonair managing director, Clark Belden, takes the cool and unfurled position of a utility man who feels time is on his side.\* A few

\* *It may be. The Vermont Public Service Board only recently chartered a new go utility to link into the Trans-Canada Pip Lines Ltd., while the state's Natural Gas & Resources Board has authorized another firm to explore for gas on 150,000 acres of Vermont land.*

## Putting the

■ Since September, 1963, the million tv homes in Greater Boston have been exposed to a series of eight-second ID's showing a woman's hand, against a black background, smothering a flickering flame, while the announcer says "now there's a truly modern way to heat your home."

Belatedly recognizing an exploitable void created by the fierce commercial battle being waged by the fuel oil and natural gas interests, two Boston electric utilities decided to take \$300,000 plunge into spot tv with a commercial approach that just about defied rebuttal.

Seizing on the "flameless" concept of electric heat, Boston Edison Co. and New England Electric sought to increase kilowatt-hour sales by tying into the "Light Better Electrically" campaign placed through Compton Advertising for Edison Electric Institute.

"Our strategy," recalls Boston Edison executive vice president Thomas J. Galligan, Jr., "was to sell the high quality of electric

weeks ago, for example, the AGA released a survey in which it predicted a national gain of 3.5 million new customers by the end of 1966, with New England slated to account for 25 percent of the increase.

Interestingly, though, the Cabot agency won't delineate NEGA's advertising strategy or its results to date — other than to tell SPONSOR that BHHC's claims are "without merit." Says account supervisor Joe Wallace, "Our renewals should speak for themselves." They do and they don't.

Far less taciturn is Robert Cullen, managing director of BHHC, but perhaps with better reason. According to the Massachusetts Dept. of Public Utilities, there were 29,000 new gas installations in 1959. Last year, despite a surge in home building, gas installations had dropped to 9100. But AGA, basing its

forecasts on conversions rather than new installations, comes up with a six-state figure of 32,000 new gas customers for 1963, an estimated 39,000 for 1964-65.

The figures could be as meaningless as tv "ratio" claims, of course, since it is in *new* homes that electric heating scores its biggest advances. What makes them meaningful is that since 1959 — the year gas bypassed oil — Massachusetts home fuel oil consumption has risen by 200 million gallons. On a per-home average use of 1500 gallons, Cullen says, this indicates that "130,000 new oil installations must have come from somewhere. Our winters weren't *that* bitter . . ."

Again, figures are relative. What is impressive is that these figures *do* suggest that in Boston the gas interests *may* have suffered their first setback since the pipeline came north. "You might say that we've

held the line, and *them*," says Hoffman. And it might explain NEGA's disinterest to talk about results.

In all events, Hoffman and Cullen believe the figures indicate that their ad dollars are well spent. And the former isn't at all concerned over the future.

"Look," he says candidly, "there will always be a price differential between oil and gas. There's got to be, especially when the pipelines are finished. Someone will have to pick up the tariff, so there'll always be a market for oil. As far as electricity goes, it's tough and expensive to convert to.

"That nine to one ratio we use in our commercials refers to 1.3 million homes built over a period of years. By the time they've all switched to gas or electricity, the agency commission system will be extinct and so we won't be too concerned." ♦

## heat on -- with spot tv

that the other fuels could not match."

Using basic M.R. data, it was established by Compton that electricity's strength lay in those very areas where both gas and oil were weakest: clean versus dirty, modern versus old-fashioned, safe versus unsafe, odorless versus odorous, silent versus noisy.

Says James V. MacDonald, advertising superintendent for Boston Edison: "It appeared, therefore, that electricity had three strong advantages for a tv campaign. One was public awareness of electricity's modernity, another

was that the major appeals such as cleanliness could be dramatically conveyed on film. And the third was that the competition couldn't easily match our claims."

In a bit of one-upmanship, it was decided to use a New York film studio instead of farming the commercials out locally, as both the gas and oil people were doing, and to make 12 commercials in all—60s, 20s and eight-second spots—costing \$30,000, leaving \$270,000 for a year-round schedule in order to achieve continuity. The use of

electricity in heating and other appliances—cookers, water heaters and clothes dryers — was to be emphasized.

Peter S. Mansfield of New England Electric reports that the initial CPM came to \$1.54, but "the schedule has been improved several times so cost-per-thousand now has come down to \$1.50."

Has it worked for the electric people? An awareness test conducted last winter showed that 35 percent of the homes sampled could play back part of the copy platform, with a surprisingly high 71 percent emphasizing the "flameless" hand ploy.

"Television," Galligan asserts, "offers the opportunity to picture the action of people enjoying the quality of electric living — the clean, modern look of the home, the comfort of electric heating, the general good feeling of having a quality home. It is this atmosphere of quality that people want and respond to, and we believe television portrays it effectively." ♦



# Domino: the patriotic S

■ Patriotic Americans will certainly be crowding around their tv sets on election night as television depicts our country's heritage. Joining in the chorus will be Domino Sugar commercials on the "Heritage of America."

The \$500,000 four-month promotion will start in September and be highlighted by prime 20- and 60-second spots on election night in 63 major markets.

The promotion supports America's renewed awareness of its early history by offering to consumers reproductions of four famous colonial documents: the Bill of Rights, the Declaration of Independence, Washington's Call to Arms and a page from Ben Franklin's "Poor Richard's Almanack."

Lawrence S. Raynor, advertising and promotion manager for Domino Sugar, describes the election night participation "as an appropriate time to call attention to the basic documents of American history that have made all election nights possible."

In addition to the election night concentration, the Domino advertising program will be supported by a heavy schedule of daytime spot tv. Also, four-color advertisements about the election night program are scheduled for the October issues of six consumer magazines.

The Domino Sugar advertising budget is about \$2 million, an industry source estimates. However, the size of the budget may be changed, an executive hints.

About half of Domino's budget has traditionally gone into daytime spot tv. Domino, a division of the American Sugar Co., has only bought nighttime in individual markets on isolated occasions. This spring Domino did use fringe nighttime spots, however, in a promotion tie-in with Macy's department store.



Domino's Raynor: Our largest tv campaign

Prime time spots were used in several markets to advertise the promotion prize: a \$10,000 charge account at Macy's.

Commercials for Domino usually feature the variety of sugars available: confectionery, cinnamon, instant super fine and light and dark brown.

The commercial planned for election night represents a radical departure from the variety-oriented series. Made in California, the tv spots open with the Yankee-Doodle Dandy theme accompanied by fife and drum. Later cannon sounds and flashing guns are brought in, along with a bell tolling and a light flash under the Liberty Bell. "The whole tone is one of patriotism," says account executive Peter Cluthe at Bates.

"Tv has been the backbone of our last several campaigns," according to Raynor, Domino's ad director. "For local advertising, especially, consider it most powerful. We reach more people more economically and efficiently than with any other medium."

Domino is distributed primarily in areas east of the Rocky Mountains. Therefore, most of the tv spots will be bought in that area. However, there is a possibility of a tie-in with Spreckles Sugar, also owned by the American Sugar Co., which is distributed on the West Coast. The two other American Sugar Co. lines—Franklin Sugar, distributed in Philadelphia, and Sunny Cane, distributed throughout Pennsylvania—will not be included in the campaign.

Raynor explains that Domino is going all out with the "Heritage of America" promotion as a result of Franklin Sugar's "extremely successful" experience with it in the Philadelphia and central Pennsylvania markets, which started late last year.

Shots from the California-produced Domino tv commercial.



# sugar

Domino, a division of American Sugar Co., uses election night tv to highlight "Heritage of America" campaign

The documents being offered in the campaign each measure 15 3/4 by 13 1/2 inches. All four have been treated with a special chemical so they look and feel like the authentic colonial parchments.

They will be given out for 50 cents, plus a coupon from any five- or ten-pound bag of Domino sugar.

In addition, the coupon on the Domino Sugar bags provides space for a 25-word-or-less statement for a "Trip to Washington" contest. The statement begins: "I want to see the originals of the Declaration of Independence and the Bill of Rights in Washington, D.C., because . . ."

Domino will provide all-expense paid trips for two people to the capital for the 100 statements considered best by an independent board of judges. The statements will be judged on originality, sincerity, human interest and aptness of thought. The visits to Washington will be for three days and two nights, and all Domino's guests are expected to complete their tours by September, 1965.

As a part of the contest, outlets mentioned by winners in the entry form will receive a \$100 savings bond from Domino Sugar.

Winners will see other sights in Washington in addition to the documents. Among them are the Smithsonian Institution and Mount Vernon.

"We consider this our largest tv-oriented campaign," says Raynor. ♦

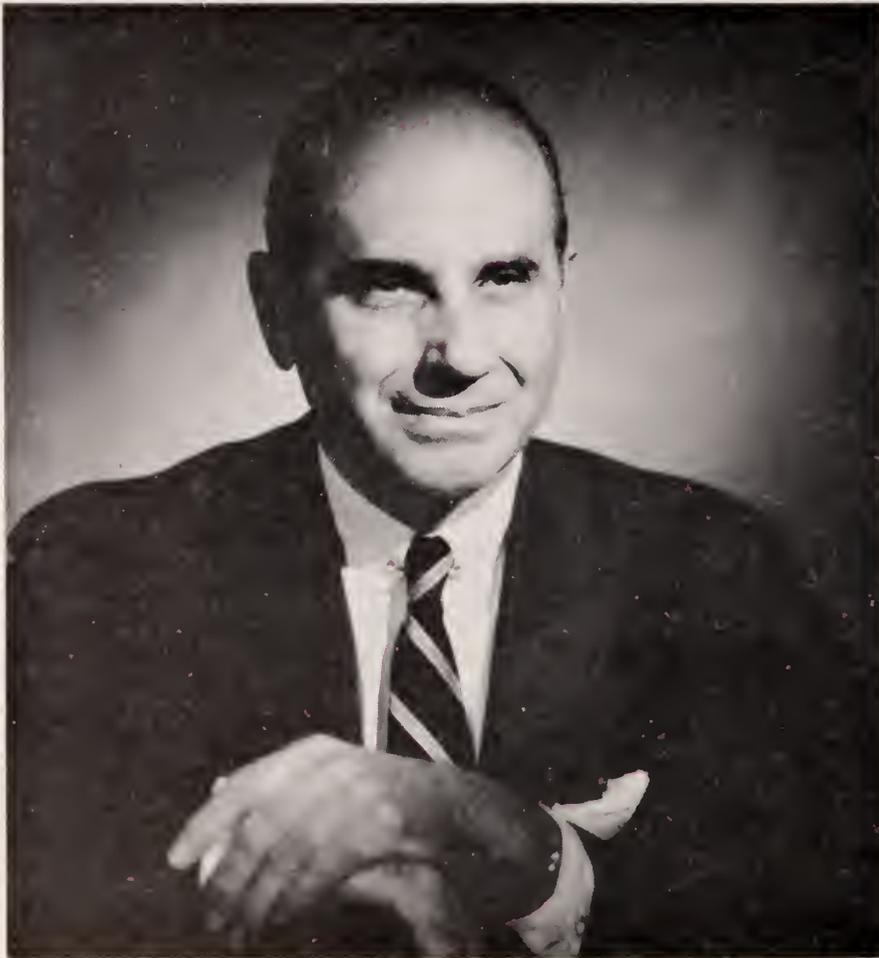


Parchment reproductions of the colonial documents offered to the promotion participants.



*Coming explosion of changes:*

## Tv buyer's



Del DePierro has been active in the agency media field for over 25 years. He originally was with GMB from 1948 to 1952, as vice president and media director. For the following seven years, he served as vice president, member of the plans board, and media director of Lennen & Newell. DePierro rejoined GMB in 1960 as a vice president, and was named to the media post in July of that year. In 1961, he was also named a director of the agency. Prior to 1948, for four years, he headed the media department at Buchanan & Co. Before that, he had been director of media and research with Paris & Peart. DePierro has served as president of several advertising organizations, including the Media Men's Assn. of New York.

■ Much attention has been devoted in the trade press to the simplification and speed that computers are bringing to media work and decision making. Perhaps more important than the computer "revolution," however, are developments that lie ahead in our population patterns, the new demographic alignment, as well as the changes that will take place in broadcast media. The effect of these changes will present new demands on the buyer's thinking and decision-making process.

A new and wider spectrum will open in the television medium to further tax the buyer's ingenuity.

Wider media opportunities and greater areas of judgment open to buyers will present a challenge of such proportions that we must anticipate them in current thinking and training.

**The Changing Population.** The 1960 census of population figure of 181 million will reach 211 million by 1970, and the Census Bureau forecasts 252 million by 1980. But this increase will not be spread evenly through all age groups. As the well known economist, Peter Drucker, commented, "Few people realize how young this country is about to become."

The biggest increase among the age groups will be in the 18 to 25 bracket. This young group will grow by about 81 percent, going from the 1960 total of 18.3 million to 27.2 million in 1970 — and 33.1 million in 1980.

The media buyer is well aware that the younger group is harder to reach with tv because of the group's

A new demographic pattern, audience fragmentation and the computer are only a start in the sweeping changes that will alter the function of the buyer of the '70s and '80s, says Geyer, Morey, Ballard's media chief

## new obstacle course

physical mobility, social activity and scholastic demands that will create a vast swell in enrollments during this decade.

**Higher Educational Pattern.** The increase in the numbers of college-trained men and women will be substantial. A 1960 enrollment of 3.6 million will swell to seven million by 1970, according to a Census forecast, and by 1980 will reach an estimated nine million. College degree holders will number 20.4 million by 1970 and 28.2 million by 1980, up from a college-educated population of 16.4 million in 1960. Rising educational standards will undoubtedly bring a just reward of higher income levels, and it seems reasonable to anticipate an increase in leisure time.

Chart I gives a clue as to what may lie ahead. While it is obvious that tv viewing by college-trained people is somewhat lower, higher-Q viewership is by no means nonexistent (even allowing for viewing hours contributed by children in these families). Tv viewing by the college-educated people is more selective. And, as the college educated group expands, this will mean greater fragmentation of the audience into groups that pick and choose more carefully than the less discriminating heavy viewers.

**Viewing Patterns and Increase in tv Stations.** While only 15 percent of the current 583 commercial tv stations on the air are UHF, it appears that this situation is at a turning point. New tv stations are predominantly UHF. Of the 96 tv channels currently being applied for, 69 are UHF.

Production of UHF sets, which reached its low point in 1961, increased sharply through 1963 (see Chart II).

True, a big share of the 1963 increase reflects our government's decree requiring all tv sets in interstate commerce (as of April 1964) to be equipped to receive UHF. Such stimulus will hasten the entry of additional UHF stations, and help bring about a wider spectrum of program selection to the tv audience. Each new station presents a wider choice for the tv buyer and will require broader knowledge from this already overtaxed mortal.

Additional UHF stations, supported by sufficient UHF-equipped receivers, could also open up a new era for program syndication. For example, some of the network programs that have good rating histories, but that are not quite enough to withstand the grueling pace required for network survival, could find themselves in prime time via UHF exposure.

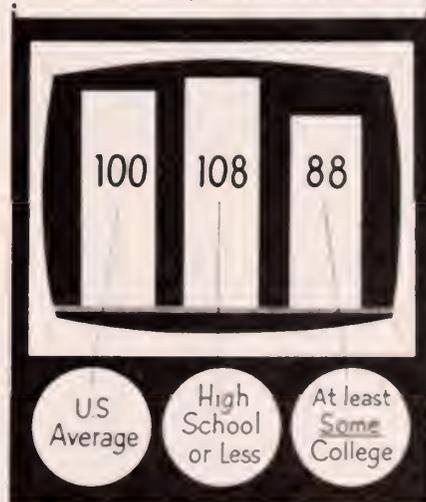
The Grindl program could be a case in point. This program enjoyed a 32.3 average share with an average rating of 19.4 throughout the season. And let's not overlook the fact that this soon-to-be dropped program was positioned opposite the well-entrenched Ed Sullivan program.

The syndication of a program such as this, with exposure possibilities on UHF stations, would be a form of audience fragmentation that would result in a wider program choice in markets presently served by only one, two or three network affiliated stations.

There is considerable evidence that hours of television viewing increase with station availability (see Chart III).

Such a change, with its aspects of audience dispersion, will require added knowledge by the buyer for the new buying opportunities.

Family Viewing by Education of Household Head



**Television as a more personal medium.** The television medium is also developing many of the aspects of a personal medium. The one-time living room console is being replaced by one or more portable sets, and in the offing is a more individualized viewing pattern.

Currently, 15 percent of households possess two or more sets. Dual tv households increased 78 percent in the past five years.

## ... obstacle course

In addition to multiple set ownership, television is becoming a more mobile medium as the result of the large number of portable sets sold.

Dual set ownership and away-from-home viewing, as a result of a greater number of stations available, could tend to fragment the audience in a fashion somewhat similar to the present day radio pattern. The possibility of catering to select audience groups could, under these circumstances, become more important to tv. Here again, this represents another form of fragmentation.

The growth possibilities of multiple tv households and out-of-home viewing could some day encourage audience measurement of these segments. We can also expect that improved audience measurement techniques will provide the broadcast buyer with data that is far more complete and faster than anything considered possible today.

**Color tv.** The increase in color sets, although still low, has shown signs of strong vitality recently, and will become an even more important media buying consideration in the future.

New set manufacturers are entering the business. The advent of Japanese manufactured products — with the inevitability of lower retail price — could be a strong growth incentive to this facet of broadcasting, and it could pose another decision area for the buyer.

Recent estimates of United States color tv sets are 2,163,000 sets as of January, 1964. Contrast this with the approximately one million sets reported in January, 1963, and the inroads of color television become even more apparent. It is estimated that about 40 percent of color sets are concentrated in the 15 percent of the families with incomes of \$10,000 and over.

**Pay-tv.** There is too much effort and financial involvement in this medium to continue to take it lightly. One has only to review the theater tv receipts from championship sporting events to recognize the potential:

Gross Box Office Receipts — Closed Circuit Fight Telecasts		
Patterson-Johanneson	≅2	\$2,251,000
Patterson-Johanneson	≅3	2,400,000
Clay-Liston		2,375,000

While closed-circuit is a limited outlet form of pay-tv, it is a "kissin' cousin." That United Artists will make films available to pay-tv nine months after their first run appearance is significant. Subscription tv is showing recent motion picture features such as "Irma La Douce," "The Great Escape," "Lillies of the Field," "Dr. No," "Toys in the Attic" and "Two for the Seesaw."

The International Telemeter Corp., a subsidiary of Paramount Pictures, which is planning pay-tv in Miami, Atlanta, Houston and Dallas, cannot be ignored. International Telemeter envisions 75,000 pay-tv homes in each franchise locality with a target date of September, 1965.

This form of broadcast, experimentally conducted in Hartford for two years and now getting a foothold in California via pay-telecast rights to Los Angeles Dodger and San Francisco Giant games, could be a shadow of things to come. It is not inconceivable that the \$28 million paid for two years of broadcast rights to NCAA football (and NFL championship games at \$120,000 per minute to the advertiser) could be the end of the commercial tv line for free video events of this type. If so, the next affordable broadcast step is pay-tv.

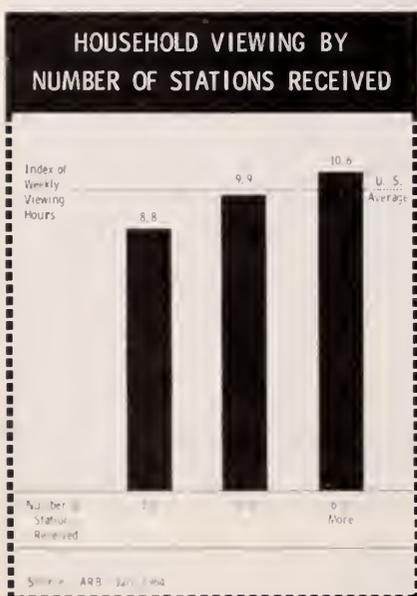
The rumored move of the Milwaukee Braves to Atlanta could go pay-tv — and fit conveniently into the new pay-tv pattern there.

The buyer's responsibility now, and in the future, revolves around his knowledge of trends in stations, markets and audience groups. His ability to keep abreast of all changing patterns will be vital and rewarding in his capacity to invest funds more efficiently.

The buyer's future is not going to be all peaches and cream as the result of the computer. This sophisticated equipment will be of significant assistance, for it will enable the buyer to consider variables with greater facility — but it will not end his problem.

The broadcast buyer of the future will face conditions that will place added demands on his knowledge and experience. In this evolution, the buyer will improve his importance to and stature in his agency and our profession, and make an even greater contribution in the exciting broadcast period ahead. ♦

	UHF Set Production	Percent of Total
1960	428,500	7.5
1961	370,977	5.5
1962	598,446	9.3
1963	1,076,284	15.1



THE TREND TO SMALLER TV SETS			
	Ratio Table & Portables To Consoles	Set Production (000)	
		Table & Portable	Console
1960	1.5 - 1	3,274	2,211
1961	1.8 - 1	3,812	2,135
1962	2.3 - 1	4,330	1,844
1963 (1st 9 mos.)	2.6 - 1	3,601	1,376



Grand prize in television was awarded the popular "Seven Grandchildren" program, a combination of "One Man's Family" and "Father Knows Best." Program is sponsored by Matsushita Electric.



Japanese version of "Bride and Groom," called "Here Is Happiness," won the tv educational and informational program award. Newly-weds receive gifts, including products of sponsor, Kao Soap.



Flower chocolate ("Choco") made by Morinaga Confectionery Co. won both radio spot and tv award with singing commercial: "Chocolate wrapped in the dress of a flower, with the aroma of milk."



Whit Hobbs, Benton & Bowles, presenting Dentsu International Award at Tokyo's Imperial Hotel. Sony Corp. was the winner.

## Air flair, Oriental style

■ Japan's Dentsu Advertising Awards were established 17 years ago by the Dentsu Advertising Agency, Tokyo, "to encourage the development of the country's expressive techniques" in advertising. Since then, the awards have achieved great stature—comparable, some say, to Hollywood's Academy Awards—and, although the Dentsu name has been retained, winners are now determined by an independent Awards Council.

Some of the radio and tv winners for 1964 are shown on this page.

An International Award, given for the best print advertising of Japanese products throughout the United States and Canada, is determined by an International Selection Committee, headed this year by Whitman Hobbs, senior vice president of Benton & Bowles. He was assisted by Charles Brower, chairman, BBDO; Charles Feldman, senior vice president, Young & Rubicam; John Crichton, president, AAAA, and Alfred Seaman, president, SSCB. They granted award to the Sony Corp. ♦



Radio's grand prize went to dramatized story of Kenichi Horie and his sailboat, "The Mermaid," sponsored by Mermaid cloth. In 1963, Horie, then 17, sailed without legal permission from Tokyo to San Francisco, alone. He ended up a hero, but found himself in legal hot water.



Swank's president, Marshall Tulin: Jade East sales are years ahead of projected plans.



R. David Nathan, Shaller-Rubin vice president: Campaign involves 40 top tv markets.

## Tv sends Swank

■ Uncover a need for a man's cologne and an after shave lotion that have a spicy, pungent fragrance with "tremendous staying power." Add a jade color and build an Oriental theme around them. Launch the products via television commercials.

Result: booming sales for Jade East, Swank's less-than-a-year-old entry into the fast-growing men's toiletry field. Consumer acceptance has been so favorable that sales are "running years ahead of our original sales plan," according to Swank president Marshall Tulin.

Through Shaller-Rubin, a pre-Christmas push that is now being planned will involve "at least the 40 top tv markets," says R. David Nathan, vice president of the agency. A minimum of 750 to 1000 tv spots will be aired, he believes.

These campaign plans are a giant stride forward from the modest seven-market promotion for Jade East during this past June, prior to Father's Day.

That promotion had followed the initial, highly successful three-market tv tests conducted in conjunction with the 1963 Christmas season.

"We expect Jade East sales for 1964 to reach \$3 million," says Larry Rosenberg, Swank advertising and sales promotion director.

"And we anticipate that our spot

tv budget will be close to \$250,000 for this period," he adds.

The Orient-oriented Jade East line represents several innovations for both sponsor Swank and the men's toiletries industry:

1. It is the first use of video by the 75-year-old manufacturer of

men's jewelry, and represents Swank's initial "consumed" product.

2. Swank has found that Jade East's fragrance is more important than its container. Industry opinion had held the opposite to be true.

3. According to ad director Rosenberg, the Shaller-Rubin one-min-



Ad director Larry Rosenberg Jade East spot is "telecast" by the new Mark IV.

Jade East, a new men's toiletry line, has met with a rousing, "almost instantaneous" consumer response via an Oriental-oriented video campaign

## fragrance sales soaring

ute spot tv commercial represents a departure for the industry: neither the cologne nor the after shave lotion is shown being applied.

4. Swank was surprised to find that the more expensive Jade East cologne is outselling its after shave counterpart by a two-to-one mar-

gin. The company attributes this to the stronger fragrance of the cologne, which ordinarily trails after shave by a ten-to-one sales margin throughout the industry.

The original impetus for Jade East's creation was provided by Swank's salesmen and customers.

Rosenberg points out. "Our salesmen reported that there was a ready market for a strong-scented men's cologne and after shave lotion."

Swank's marketing team then came up with the pungent products following several months of research and experimentation, after it was

## Selling the sell

■ A projector that resembles a tv set is now the center of attraction in Swank's display-conscious reception room.

The projector, which has an 8½- by 11-inch screen, is the Mark IV recently produced by the Fairchild Camera & Instrument Corp. Swank's Larry Rosenberg notes that it "is creating a considerable amount of interest among the people we are interested in reaching—the salesmen and distributors who come to our offices."

With the flip of a switch, these individuals are able to see the commercial "sell" that's backing up the Jade East products.

Rosenberg discloses that Swank is considering buying a projector for each district sales office and envisions salesmen taking them around to key accounts.

"Then, we may place them on top of counters in key stores as attention-getting devices," he adds.

The Mark IV retails at \$589 and is meeting

with wide acceptance among business firms, military establishments and educational organizations, according to Allen Armour, executive vice president of Cline-Magnetics, which sells or rents and services the machine and also makes the 8 mm color or black and white film reproduction that the Mark IV projects.

The projector is a refinement of the AV 400 model, a smaller unit with a \$479 list price.

Armour notes that the AV 400 is being used by such major firms as Revlon, Ford, IBM, Johnson & Johnson and Bristol-Myers. Most of these companies use it in connection with counter displays and show commercials and special film.

Also, several large ad agencies such as Young & Rubicam, Ogilvy, Benson & Mather and Lennen & Newell have found the projector an important aid to market research. They are reportedly using the AV 400 to pre-test tv commercials in consumer's homes.

learned that the most desired fragrance was one that had a spice base with "tremendous staying power." Client-agency meetings produced the Oriental theme, as created by Don Berard of Shaller-Rubin.

Berard drew on Swank's knowledge of the men's market. The firm knew that jade was a popular item with strong appeal to men as well as women, who buy 80 percent of the men's jewelry items.

A check of the entire field showed an absence of any Oriental theme. Result: the cologne and lotion were colored jade, and the products were christened Jade East. "We even considered adding jade chips to the contents of each bottle, but gave up the idea," Rosenberg muses.

Capitalizing on the highly promotable Oriental theme, Shaller-Rubin filmed a one-minute tv spot that opens with a jungle setting. Until the "sell" starts, many viewers are not aware that they are watching a commercial. Utilizing Oriental models, the spot maintains a mood of the exotic blended with an air of relaxed elegance as a setting for display of the products.

The commercial specifically avoids demonstrating the products through application. This is a departure from the usual industry approach, Rosenberg claims.

The message's appeal is aimed at young executives, college and high school students. They constitute a largely untapped consumer group for the toiletries field.

Recalling how tv was chosen as the prime advertising vehicle, Rosenberg notes that various marketing plans had been considered and ads were then placed in a number of leading national magazines.

"It was at this point," Rosenberg continues, "that Milt Shaller (president of Shaller-Rubin) offered the opinion that print media alone was not enough to realize the full impact of Jade East's potential. His suggestion for getting the products off to a fast start: 'Try television.'"

And try it they did.

Atlanta, Los Angeles and Detroit were chosen for three-week spot tv campaigns in the fall of 1963. Results were eye-opening:

In Atlanta, Jade East sales skyrocketed by 50 percent.

Los Angeles showed a 35 percent sales rise, while the increase in Detroit was a solid 25 percent.



The one-minute Oriental-theme film spot for Jade East represents a departure for the industry, according to Swank. No application of the product is shown.



Looking at the Atlanta figures, Rosenberg emphasizes the importance of the southeastern part of the United States. He notes that the area is increasingly becoming a pacesetter for new trends. A substantial portion of Jade East sales are now in this region.

The next tv step was a second three-week spot campaign, this time

in seven markets prior to last Father's Day. In addition to Atlanta and Detroit, the Washington, San Francisco, Dallas, Chicago and New York markets were added to the schedule.

Results, on a market-by-market basis, showed sales increases that ranged from 15 up to 30 percent. And most important, in these

markets sales have continued at a brisk pace.

"Jade East is no longer a seasonal, gift-giving item," states Rosenberg, "for we are now selling as a year-round product."

Happily noting these results, he praises tv's ability to draw an "almost instantaneous consumer response, as opposed to the relatively slower sales pace normally resulting from print media."

As a consequence, Swank has signed for additional tv exposure via participating sponsorship of this fall's New York Giants' professional football games. The football coverage will supplement the pre-Christmas tv promotion in the 40 top markets.

Thanks to video, the Jade items, according to Swank's adman, now "rank third in the country within our price line," behind English Leather and Canoe. (Both competitors use broadcast media to a limited extent, but expenditure figures are not available. English Leather does some co-op advertising in both media, while a number of Canoe's franchise operators use radio spots.)

With increasing acceptance, the Jade East line has now grown to include soaps, deodorants, talcum and gift packages of cologne and after shave lotion. Additionally, the 6-ounce cologne (retailing at \$4.50) and the like-sized after shave lotion (\$3.50) have been joined by 4-ounce versions for \$3 and \$2.50, respectively. Also available is a 12-ounce Buddha-encased cologne gift package for \$8.50.

These products are tailor-made to fit into the merchandising pattern set for Swank's line of jewelry, wallets, watches, belts and other gift items. Retailing is through men's outlets in department stores, specialty and gift shops.

As a newcomer to tv, Swank has been so impressed by the medium's sales ability that video will now play a significant role in the firm's future ad campaigns. Currently in the development stage is a tv test for a line of Swank watches.

"Our business growth pattern depends on promotional expenditures," Rosenberg concludes, "and we will use tv for our other products."

In the meantime, thanks to its ability to capitalize on new trends, Swank has the happy task of counting its dollars and scents. ♦

## Roaring Creativity

Smite paste cleaner commercial called for a tiger and a lamb walking with a housewife. Animal trainers said it couldn't be done. BBDO stuck with the idea; finally did it

■ The high sophistication of tv audiences today presents a problem to agency men looking for something new and attention-getting. But even a sophisticated viewer couldn't overlook a tiger and a lamb walking down the street with a suburban housewife.

Such were the feelings of executives on Smite, a product of Armstrong Cork, and its agency BBDO. Object of using such an unlikely trio: to indicate the power and gentleness of Armstrong's Smite, a paste cleaner.

When the agency approached animal trainers with the storyboard, they flatly stated that the commercial couldn't be done. How could you get a restless 400-pound Bengal tiger to walk calmly down the street with a woman and a very small lamb?

After three refusals, the agency found a trainer to take on the project. The commercial was accomplished, as planned, without trick photography or opticals, at Columbia Pictures' back lot in Hollywood.

The area where the tiger and the lamb worked was surrounded by a fence twelve feet high.

Finding the right gal to play the housewife was no problem, as the animal trainer that finally agreed to prepare the animals was a woman. She decided to play the housewife herself.

Four other trainers worked just outside the camera's field of view, pistols on their belts. The female trainer was able to get the animals to cooperate, however. It was another story with the still cameraman covering the filming. Patty, the tiger, took a dislike to him. She stood there and snarled as long as he was in sight.

The production staff was happy they didn't have to shoot a second day — and probably the animals were too.

The commercial is now being test-marketed in three cities: Peoria, Albany, and Rock Island-Moline-Davenport. The program began last spring and will continue indefinitely. ♦



New York rep firm produces radio fact book on technical matters to help particularize station differences

## Why not get to

■ Whereas advertisers and agencies know their Ps and Qs on radio ratings, cost-per-thousand and the like, not enough of them really understand radio's *technical* aspects and how they can affect its usefulness.

At least that's an often-heard remark along New York's advertising alleys.

Sometimes it's a "cover-up" comment, intended to disguise the real reason that a sale didn't go through. Sometimes—especially in those agencies with a big turnover among timebuyers—it comes near the truth.

For anyone who might happen to have a question or two about the technical aspects of radio, however, AM Radio Sales, the New York rep firm with offices at 666 Fifth Ave., is producing a radio fact book. Soon to be released, the booklet is intended to provide buyers with still more information that will help evaluate a station and its potential advertising service. This adheres to the current radio pattern of decisive radio selling—to provide all facts and data that anyone may need to understand the medium totally.

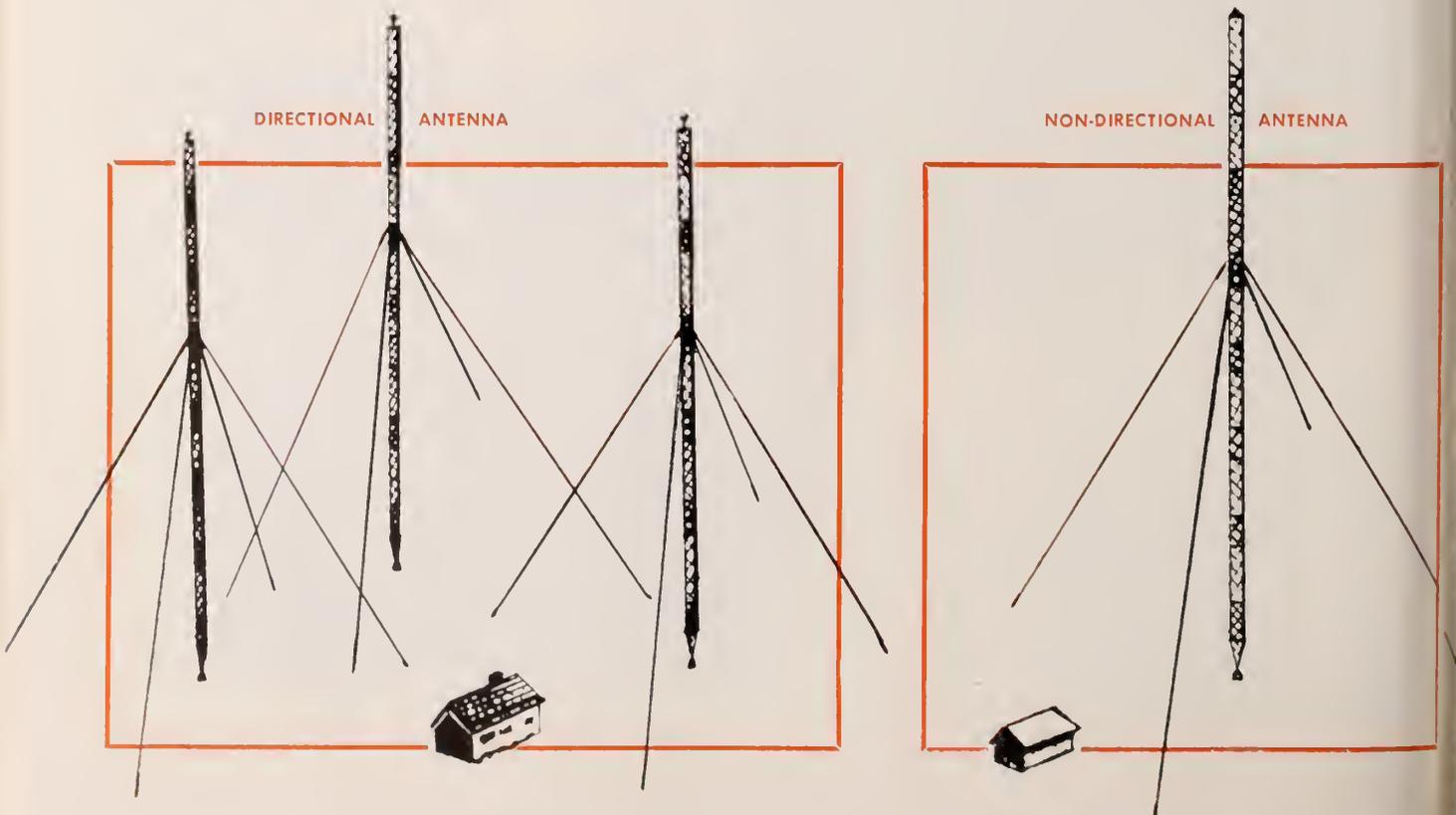
The paper-bound text points out, for example, that a station with great power doesn't necessarily have greater coverage than one with less power. It also explains the difference between AM and FM, sky waves and ground waves, clear channel and regional and local stations—to cite just a few of its topics.

"Many of us are often scared off by technical terms and explanations," says an AM Radio Sales spokesman. "Too many also take these terms at face value and assume they mean the same thing to everybody." Thus, the firm also is trying to simplify the difficulty and to help clear up semantic differences.

### From Microphone to Set

To begin with, the fact book explains how sound leaves the broadcasting studio, finally to arrive at the home receiver.

The electricity comes from the same source as that for home lamps—the local power company. The power



# technical?

goes into a transmitter that converts it into radio frequency energy. That energy, in turn, is modulated or varied according to the sound of the program being transmitted. Such modulated radio-frequency energy is then radiated by the station's antenna.

Radio stations send out radio waves in all directions and at all angles, even straight up. The direction, pattern or action of the radio waves can be controlled to a large extent, however, by the design of the antenna.

A station having a directional pattern will have two or more towers as part of its antenna system.

A station fortunate enough to be allowed a non-directional pattern will have a single tower — tall enough to cause most of the energy to be radiated at low angles, thereby increasing the strength of waves that follow the earth's surface.

Picked up by an aerial and thus delivered into the radio set, the signal is then changed into alternating electric current. This current goes into the speaker and comes out as sound waves.



AM RADIO WAVES



FM RADIO WAVES

## AM and FM

All broadcast radio stations, the fact book continues, are either AM or FM.

AM is, of course, the usual method of broadcasting. It stands for "amplitude modulation" — or transmitting a wave pattern where the height (amplitude) increases or decreases (modulates) with the sound.

Wilmot H. Losee, president of AM Radio Sales Company (left) and Claude Barrere, executive director of International Radio & Television Society, discuss the radio fact book published by the radio representative firm. AM Radio Sales has made a supply available for use in the annual IRTS timebuyer seminar.



The standard AM band is 10,000 cycles (or vibrations) wide.

FM radio transmits waves whose height remains constant, but the difference between the waves (frequency) changes (modulates). Thus, FM stands for "frequency modulation." FM broadcasting operates on a band 200,000 cycles wide.

### Assigned Channels

The FCC has set aside channels or frequencies for each broadcast medium.

For AM broadcasters, there are 107 individual channels available. These range from 540 to 1600 kilocycles, with 10 kilocycles between each channel.

For FM, there are 100 channels. These range from 88.1 megacycles to 107.9 megacycles. Each channel is 0.2 megacycles apart from its neighbor.

(Eighty-two channels are also reserved for television. The first 12 — channels 2 through 13 — are VHF or "very high frequency." The remaining 70 channels — 14 through 83 — are higher up the broadcast band and thus called UHF or "ultra high frequency." Each tv channel is 6 megacycles wide and accommodates both an AM video signal and an FM audio signal.)

### Classes of Radio Stations

It is also the FCC that assigns radio signals, thus avoiding bedlam.

As part of its Congress-assigned role of licensing all broadcasting facilities, the FCC assigns stations their class (clear channel, regional or local), their frequency (the wave length or number of kilocycles they will operate on), their power (the number of watts they'll be permitted to use, both in terms of daytime and nighttime) and the length of their broadcast day — i.e., whether they'll be a full- (24-hour daily) or part-time (sun-up to sun-down) outlet.

A clear channel, class A station is described as "a dominant station designed to render interference-free primary and secondary service over an extended area at relatively long distances." The maximum power allowed is 50,000 watts — usually enough for reaching several states at night. A clear channel station often has exclusive rights to its frequency. In other instances, it at least is permitted to operate interference-free, while other stations assigned the same frequency operate either at reduced power or with directional antennas, both of which protect the dominant station.

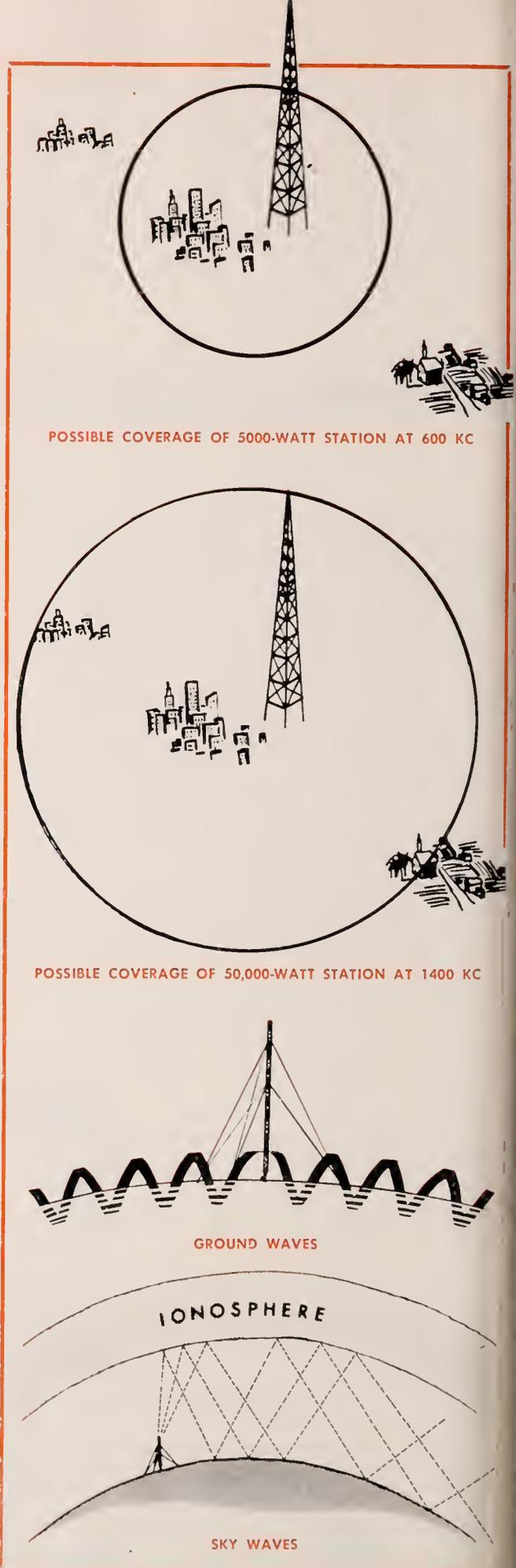
In contrast, a regional station is intended to serve a specific region only. Several stations may operate on the same regional band with power up to 5000 watts.

A local station is only intended to serve its own local community and operates with power not in excess of 1,000 watts during the day and 250 watts at night.

Daytime stations are usually assigned local channels. They operate with low power between local sunrise and local sunset.

### A Matter of Coverage

The term "coverage" pertains, of course, to the



area where a station's signal can be heard. It is, in brief, the station's audience potential — the total number of listeners (or families) available to a station inside a standard signal-strength area.

(That signal-strength, according to FCC standards, must be a half-millivolt per meter, or better, inside the primary coverage area; between one-tenth and one-half millivolt within the secondary coverage area.)

The factors that influence coverage include power, frequency, antenna system, time of day, local conditions — even climate and soil conductivity.

Usually, the greater the power, the greater the coverage. But stations at lower frequencies often get greater coverage than those with the same power at higher frequencies. For example, a 5000-watt station at 600 kilocycles may cover a wider radius than a 20,000-watt station at 1400 kilocycles.

The height of the transmitting tower is also important. Generally speaking, the higher the tower, the greater the coverage. Extra height also tends to increase the strength of radio waves that travel parallel to the earth's surface — the important ones in terms of day-time signal strength.

Such purely local conditions as mountain obstacles, city noises and other interferences — even a signal that overlaps that of another station — also tend to affect coverage. In fact, such conditions are capable of creating a dead spot inside a station's primary signal contour.

Climate also determines coverage. In the South, for example, more powerful signals are generally required than in comparable locations in the North — in order to overcome the heavy static prevalent in much of the region. Such static is especially noticeable, it seems, during summer months.

### Ground Waves and Sky Waves

Two kinds of radio waves — ground waves and sky waves — also influence a station's coverage. (And, as previously noted, the higher the transmitting tower, the stronger the ground waves.)

Ground waves are radio waves that tend to travel along the earth's surface. While the earth acts as a conductor of ground waves, it also absorbs much of their energy. In essence, however, the strength of the ground wave determines the primary service area of a station. As a result, it's interesting to note that the ground wave of even the best 50 kw. clear channel station loses most of its zip after traveling about 100 miles.

Sky waves are those that shoot upwards toward the sky. Because they tend to keep going into outer space during the day, they are important to broadcasters at night only.

Then, a curious phenomenon occurs. After the sun sets, a layer of ionized particles collects at a height of about 68 miles above the earth's surface. This layer is known as the "ionosphere." When radio sky waves strike the ionosphere, they are reflected — much as a large mirror would reflect light — sometimes over impressive distances.

After being reflected back to earth, sky waves may be reflected back up again. In such an event, the ionosphere will reflect the waves back to earth a second



AM Radio Sales fact book

time. It is in this manner that transmissions occasionally carry hundreds or thousands of miles.

Sky waves only increase the coverage of clear-channel stations. Because such stations operate on frequencies set aside for their dominant use, they're virtually interference-free day and — importantly — night. Note, however, that service by sky waves beyond the primary ground-wave area is considered "secondary service."

In the case of regional and local stations, sky waves of stations on the same frequency may blanket the same areas, which results in mixed signals and reduced coverage.

In an effort to control and eliminate such confusion, the FCC requires the following events at sundown, when the ionosphere begins to collect:

1. Some stations must go off the air to protect others broadcasting on the same frequency.
2. Some stations, which use non-directional antennas during the day, must go directional to avoid overlapping signals.
3. Some stations must reduce their power at night, again to prevent signal interference.

As a result of these events, some stations have radically different coverage patterns after sunset, as compared to their coverage patterns during the day.

The booklet, which will shortly be available from AM Radio Sales Co. upon request, bears an introductory note from Wilmot H. Losee, president of the firm. He urges people to be familiar with such technical topics the next time they talk — or buy — radio and hopes that the booklet will provide "a better and broader understanding of radio broadcasting."♦

## Editing gets the creative nod

By Beatrice N. Conetta  
Film editor,  
Rose-Magwood Productions

■ Many of today's most lauded tv commercials are the product of impromptu editing. The Jamaica Tourist Board "waterfall" commercial is a good example. In this commercial, interesting yet unrelated quick-cuts of people, places and things were synchronized to the entrancing beat of a tom-tom, interrupted only by a short waterfall sound effect and three short words—"I love Jamaica." Such a commercial is a challenge to any editor.

Ten or 15 years ago the editor was given little opportunity to exercise creative ingenuity. But today he is given leeway.

With heavier shooting schedules, pre-production meetings, planning and shooting, directors find little time for post-production work. Thus, more and more interpretation is being left to the editors. Producers want more than continuity cutting. They want dynamic editing. Commercial film editing has come of age—and with it, bold new demands on the editor.

Today it is not unusual to find

Jamaica Tourist Board "waterfall" commercial contained 36 scenes, required much editing.



editors at pre-production meetings and on sound stages. Now editors are often consulted before a take is slated.

An editor may suggest how to shoot a scene for smooth integration with existing footage; he may suggest camera angles to produce certain desired effects; he may edit the background music and sound effects to help create a mood and punctuate action; he may collaborate with artists who are preparing an animation sequence. In close association with the ad agency team, the editor will labor over a single idea which affects the meaning and impact of the message. This could mean the difference between a good commercial and a great one.

The editor must have his finger on every aspect of the commercial. On the Jamaica commercial the art director and I (as editor) worked harmoniously exploring angles, movement, lighting and tempo.

Let's look back for a moment at the function of the film editor in the "early days" of television commercial production. The film editor for tv was not creative . . . not because he lacked talent, but because it was not his function to make creative contributions.

The editor was given scripts and storyboards to peruse along with several thousand feet of film. After discarding the unusable takes, the next step was to cut for continuity (match the film with the storyboard in proper sequence).

From the time the editor received the dailies to the screening of the final print he would trim his 35 mm film from several thousand feet to 90 feet of smooth-running footage—a one-minute tv spot. Culling 90 feet from several thousand is a task that requires imaginative skill. The word "creative" had not been applied to the editor's skill.

The credit for a successful com-



Beatrice N. Conetta,

a film editor at Rose-Magwood Productions, has been editing films for the past 15 years. Prior to her work with R-M she was a film librarian with NBC. She has also worked on the "March of Time" as a film-researcher and documentary editor. At one time she served as music editor at U. S. Army Photographic Pictorial Center by special appointment. She has edited tv commercials and industrial films for Audio Productions, Mel Gold Productions, Robert Lawrence Productions, Sam Orleans Productions, On Film, Elliot, Unger and Elliot, and Filmex. Her award-winning commercials include Jamaica and Van Heusen. Miss Conetta was the recipient of an editorial citation for the Jamaica "waterfall" commercial. For this year's American Tv Commercials' Festival she edited "Hootenanny, commercial style-or-That was the week that was."

mercial was usually shared on the ad agency side by the writer, art director and producer; on the production side by the producer and cameraman. The editor was rarely mentioned as a prime contributor to the aesthetics of the film. The post-production teamwork consisted of the editor carrying out the director's efforts.

Yesterday, no one looked to the cutting room for ideas. The editor's role was simply to assemble a tv commercial according to the production plan. Today, with a good editor's spark of genius, one scene can say an "extra thousand" words.

I am not implying that an editor is now a one-man production wonder. A commercial cannot be great unless the pre-production and production elements contain the sparks of greatness. It takes a unique team of skilled and talented professionals to get these elements to the point where an editor can work on them. If the editor, too, is talented and a true professional, perhaps a powerful commercial will be created. ♦



**YOU MAY NEVER ROPE A CALF IN 10 SECONDS\*—**

WKZO's primary service area covers virtually three times as many Ford, Chevrolet, and Plymouth dealers as the next largest station.

**BUT... WKZO Radio Lassos More Auto Buyers and Dealers in Greater Western Michigan!**



In Greater Western Michigan, WKZO Radio's primary service area loops around 156 Ford, Chevrolet, and Plymouth dealers. That's 102 more than the hog-tied next-biggest station has within its primary coverage area.

The map at left shows who's tall in the saddle in the radio rodeo in Greater Western Michigan. As you can see, our corral is bigger by far.

Let your good guy at Avery-Knodel help you make your brand the most famous on the whole Greater Western Michigan spread!

\*Marlin Stephenson, Moberge, S. D., did it in 1955.



*The Felzer Stations*

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

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

**WKZO**

CBS RADIO FOR KALAMAZOO  
 AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

# THE CHANGING SCENE

## New Network, Affiliation, Net-Tv Sales Reported

A seven-station lineup will carry nine Navy football games this fall, exclusive of the Army-Navy game, which will be aired through Mutual. Eddie Einhorn, president and general manager of Tv Sports, Inc., will handle the network operation. Stations carrying the broadcasts are WBAL Baltimore, WRC Washington, WHN New York, WRCV Philadelphia, WAVY Norfolk, WDEL-FM Wilmington and WSUB Groton, Conn.

WWOL-AM-FM Buffalo, N. Y., has affiliated with the Mutual Broadcasting System. WWOL operates on 1120 kilocycles with 1000 watts days, while WWOL-FM is fulltime on 104.1 megacycles with 13 kilowatts.

On the network Tv front, Lehn and Fink Products will be a regular sponsor of *Shindig*, teenage musical variety program on ABC-TV, to advertise its anti-acne product, Stri-Dex. Show premieres Sept. 16, and will occupy the 8:30-9 p.m. slot Wednesdays.

The Democratic and Republican political parties have placed "ex-

tensive orders" on NBC-TV, the network reported. Democrats, through Doyle Dane Bernbach, bought participations in six night programs starting Sept. 7, and also purchased the full 10-11 p.m. hour Nov. 2, the eve of election day. Republicans, through EWR&R, purchased sponsorship of 16 five-minute daytime segments beginning Sept. 24.

NBC-TV also reports that Carnation Co., through EWR&R, purchased sponsorship in five prime-time programs for 1964-65. Programs are *90 Bristol Court*, *Mr. Novak*, *The Man from U.N.C.L.E.*, *Wednesday Night at the Movies* and *Kentucky Jones*.

### Charlotte To Have UHF Tv, PGW Representatives

With the purchase of channel 36 Charlotte, N. C. from Century Advertising Co. to Cy N. Bahakel Broadcasting Stations approved by the FCC, operations should resume with 60 to 90 days, Cy N. Bahakel, president, announced.

Station had operated as WUTV until last year and is awaiting re-assignment of call letters. With the addition of the Charlotte station, Bahakel now operates three UHF stations, including WABG-TV Greenwood, Miss. and WKAB-TV Montgomery, Ala. Bahakel firm also owns AM-FM stations KXEL Waterloo, Iowa, WWOD Lynchburg, Va., WDOD Chattanooga, WLBJ Bowling Green, Ky., as well as WABG Greenwood and WKIN Kingsport, Tenn. on AM.

Peters, Griffin, Woodward has opened an office in Charlotte, becoming what the company believes to be the nation's only major independent radio-tv representative to have a Charlotte office. In charge of the new facility — PGW's eleventh office — is E. Nathan (Nat) Hale Jr. A University of North Carolina graduate who worked at WSJS-TV Winston Salem, Hale moves to Charlotte from PGW's Atlanta office.

PGW's Charlotte office, at 1420 East Seventh Street, will serve advertisers and agencies in Virginia the Carolinas and Knoxville, Tenn.

### Two Agencies To Move To New, Larger Quarters

J. M. Korn & Son, Philadelphia and Bofinger-Kaplan Advertising Glenside, Pa., have each moved to larger quarters. Korn firm, which doubled its staff since 1959, will move into the newly-completed Penn Center.

Bofinger-Kaplan has moved to 1601 Church Rd., Glenside, adjacent to the Beaver College campus. Founded four years ago by Charles Bofinger, the agency had occupied space in the Wyncote House complex in Wyncote, Pa.

### Television Heralds New General Mills Products

General Mills will use television in introducing its Wondra Self-Rising flour and Cranberry and Honebran muffin mixes beginning in October. Introductory advertising for the flour product will include 30 second tv commercials on daytime NBC and CBS news show and on the *Patty Duke Show* through Dancer, Fitzgerald, Sample.

## GOLF MEDIUM BRINGS MEDIA TOGETHERNESS



Merritt Owens Advertising Agency recently hosted Kansas City area media representatives at a golf tournament. From left, Fritz Lisee, Joe Bauers, low gross and tournament champion, "Clancy" Sewell, low net champion, and Merritt Owens are shown after awards presentation by Owens and Lisee, agency principals.

*Dr. Max, Staff Pediatrician,  
and Rapt Friends*

Every station has a kids personality—  
it's almost an FCC regulation.  
But our Dr. Max is different.  
He isn't a cowboy.  
Or a sailor.  
Or a spaceman.  
Or a clown.  
Or an uncle.  
Or a gramps.

He isn't even a lovable old codger.  
(He's lovable, but he doesn't  
work at it.) He isn't fey.  
Or precious.  
Or whimsical.  
Or coy.  
Or full of the hearty bombast  
that makes a youngster quiver  
with distaste.

Well, what is he?  
Himself: Doctor Max.  
He inspires what you see pictured.

Our last book was an ARB for  
March, 1964. The good doctor (of-  
fice hours 4 to 5 P.M. daily) was tops  
all week long — a high of 25, and no  
rating lower than 20.

(For appointments, check with our  
national representatives, The Katz  
Agency.)



**WMT-TV**

*CBS Television for Eastern Iowa  
Cedar Rapids—Waterloo*  
Affiliated with WMT; WMT-FM;  
K-WMT, Fort Dodge; WEBC, Duluth

**Colorado, Louisiana Stations Are Sold**

KDBC Mansfield, La., a day-timer, has been sold for \$50,000 by the DeSoto Broadcasting Corp. to Leon Buck, Williamsburg, Ky. Blackburn and Co. was the broker.

KCOL Fort Collins, Colo., sold by Mr. and Mrs. Ellis Atteberry to Beef Empire Broadcasting Co., Norfolk, Neb. E. F. Huse, Jr., president of Beef Empire, also owns radio stations WJAG Norfolk, KVSH Valentine and KCFR Chadron, all in Nebraska. He is also president and publisher of the *Norfolk Daily News*. The sale of the fulltimer for \$200,000 was negotiated by Hamilton-Landis & Assoc. Both sales await FCC approval.

**Southeastern Conference Basketball Tv Series Set**

The Southeastern Conference has announced a 10-game basketball series during the coming season for television. The Saturday afternoon games of all eleven member schools will appear in this series, the first "package" tv program for the SEC.

Eddie Einhorn, managing director of TV Sports, Inc., who will personally produce the telecasts, said the series will begin with the LSU-Georgia game in Baton Rouge Jan. 2 and will feature one game per week, closing with the Vanderbilt-Tulane game March 6 in Nashville. A network of more than 20 stations will carry the telecasts into eight states.

**CHURCHILL BOOK**



Beneath a portrait of Sir Winston Churchill in the library of Churchill's country home at Chartwell, Kent, Joyce C. Hall (left), president of Hallmark Cards, signs an agreement with Jack Le Vien, Le Vien Films Ltd., and (rear) Duane Bogie, vice president, Foote, Cone & Belding, agency for Hallmark. Le Vien will produce a film based on Churchill's book "Painting as a Pastime," which will premiere Nov. 30 (Churchill's 90th birthday) on the Hallmark Hall of Fame over NBC-TV. Title of the show will be "The Other World of Winston Churchill."

**New Products Rely on Tv For Introduction Impact**

An extensive line of gifts for men will receive strong advertising support on Gillette Safety Razor Co.-sponsored tv shows, *Wednesday Night at the Movies* and *NCAA Football*, both over NBC. New products in the line include Sun Up cologne and Sun Up talc.

The Cambell Soup Co., in introducing three new Swanson Tv Brand frozen dinners and a new display for its Red Kettle noodle soup mix, will rely to a large extent on the *Lassie* and *Donna Reed* shows on nighttime as well as daytime ABC, CBS and NBC television programs and spot to tell the advertising story to the eating public. Same media will be used in an October "fall value sale" promotion for six Franco-American products. The promotion will feature store display materials and a consumer premium offer of a blanket. Consumers will be offered a Faribo stadium blanket in return for \$3.25 and two different labels from any of the six products.

Blazon, Inc., Akron, Ohio, manufacturer of play equipment, starts a large scale tv campaign in seven key markets this fall. Markets are Boston, Cleveland, Hartford, New Haven, New York City, Philadelphia, Pittsburgh, Rochester and Springfield, Mass. The tv advertising is a result of a test market program conducted last year in Springfield. In charge of tv for Blazon is Tracy, Kent & Co., New York.

A closed circuit tv show in color served to introduce Fuller Paints' new line to dealers at private showings recently in NBC-TV studios in six cities. Tint medium was reportedly successful in demonstrating the line's 1080 colors to the dealers. Production was by the Wyman Co., with Fuller Advertising the agency.

**Coca-Cola Caps Carry Photos of Footballers**

Coca-Cola bottlers and pro football have teamed up to release bottles containing photos of local professional football team members. Trading activity that will likely ensue is cited as a beneficial way of promoting football and, not incidentally, the sale of the bottled beverage. To put further interest into the contest, the company is offering prizes for varying numbers of complete sets of the caps.

Local advertising, including radio and television, is planned for each team area.

**TRADE ADS' RESPONSE**



KRON-TV's current trade campaign in SPONSOR and other publications, which features unusual photographic views of San Francisco, has elicited requests for reprints of the pictures. Because of the unsolicited response, KRON-TV has prepared a special folder which includes 12 suitable-for-framing pictures selected from these ads, and is available upon request.

**WRDW-TV**  
 AUGUSTA  
 where the action is!  
**A Rust Craft Station**

just in time for the new Fall Season  
**WAPI-TV IS NOW  
 ON THE AIR WITH  
 A NEW TRAVELING  
 WAVE ANTENNA!!**



**INCREASING PICTURE POWER IN EVERY DIRECTION**

Especially designed WAPI-TV's new Traveling Wave Antenna assures excellent circularity of signal pattern increasing picture power in every direction. This means much *greater signal strength* in the major metro areas of Anniston, Gadsden, and Tuscaloosa with a total of 71,800 TV homes.

**SUPERIOR METRO COVERAGE**

A special feature of the Traveling Wave Antenna is null free vertical radiation patterns for *superior close-in reception*.

**WAPI-TV**  
**13**  
**BIRMINGHAM**



**WAPI-TV BIRMINGHAM**

Represented nationally by Harrington, Righter, and Parsons, Inc.



**Commercial Outlets Aid Duluth-Superior ETV**

Commercial broadcasters have played a significant role in helping establish WDSE-TV Duluth-Superior, an educational tv station which begins operations Sept. 13. The channel 8 station's antenna utilizes the 805-foot WDSM-TV tower, with microwave receiving equipment installed on a separate 500 foot tower donated by WDSM. KDAL-TV has also donated equipment and engineering assistance to the station.

WDSE-TV, the third VHF station in the area, will have access to the Superior, Wis., studio of WDSM-TV. The bulk of programming initially will emanate from KTCA-TV Minneapolis-St. Paul, an ETV station, by microwave relay.

George A. Beek is president of the ETV corporation and Donald C. Miller is WDSE-TV program director.



Receiving a liberal education in fall tv programming from Alex Bonner, (second from left), sales manager of WHBQ-TV Memphis, are Compton buyers Mike Kammerrer, Irene Bourguin and Gordon Grieves.

**Norman Rockwell To Sell Skippy Peanut Butter**

An unusual twist in peanut butter merchandising takes place when Best Foods Div., Corn Products Co., conducts the Norman Rockwell Family Portrait Sweepstakes on behalf of Skippy. Winner, selected at random from entries, will receive a family portrait painted by artist Norman Rockwell. The contest is slated for tv advertising on *The Flintstones* (April 30, May 7 and May 21) and *CBS News with Walter Cronkite*, April 29, April 30, May 13 and May 14.

**Texas, New Mexico AM Stations Sold**

Hamilton-Landis & Associates announces two broadcast sales. KOBE Las Cruces, N.M., was sold by Mesilla Valley Broadcasting to Las Cruces Broadcasting for \$215,000. Walter Rubens, former owner of KJET Beaumont, Tex., is the principal owner in the purchasing company.

KRIG Odessa, Tex., was purchased by a group headed by Joe Garrison, owner of KVWC Vernon, Tex., for \$150,000. Seller, Bayard C. Auchincloss, who retains ownership of KWCO Chickasha, Okla., is a Republican candidate for Con-

gress from Oklahoma. Both sales are presumably pending FCC approval.

**Survey Shows Preference For National Brands**

A survey of Jacksonville, Fla., homemakers' attitudes toward national and store brands of grocery products has been conducted by WJXT-TV. Results indicate that the national brands are favored over local brands and that homemakers will buy the national label even when a difference in price exists.

According to the results, 51 percent of Jacksonville home-makers interviewed felt that store labels were generally not as good as national brands, while only nine percent favored the store brands. Forty percent judged both to be about the same.

Homemakers' reasons for favoring the national brands appear to be derived in part from the heavy advertising support given those products; those preferring store brands were primarily motivated by price.

The survey was conducted for WJXT by Metro-Market Surveys, Princeton, N. J. It consisted of 469 personal interviews in tv households during April and May, 1964, and was the second in a series of grocery research studies by WJXT.

RESULTS ON



**TIGER RADIO**  
ARE  
**GR-R-R-REAT**

SELL CENTRAL FLORIDA'S  
100,000 NEGROES  
WITH  
**WOKB**

1011 S. DIVISION ST.  
ORLANDO FLORIDA

**Central  
Florida's  
ONLY**

**NEGRO-PROGRAMMED**  
Station

Owned and Operated by:  
JACK EVERBACH

Represented by  
GILL-PERNA DORA-CLAYTON

# Hawaii



ROYAL HAWAIIAN/PRINCESS KAIULANI/MOANA/SURFRIDER

**SHERATON  
HOTELS**  
*in the heart  
of Waikiki*

**COME WATCH THE WORLD'S GREATEST WATER SHOW.** Sheraton's 4 hotels at Waikiki Beach look out on the world's most famous surfing reef. You can get into the act yourself (with catamarans, outriggers and surfboards). What's more, when you stay at one Sheraton, you can play at all four. You get everything from hula lessons to lavish, moonlit luaus. For Insured Reservations, just call your favorite Travel Agent or any Sheraton Hotel. **Also visit the Sheraton-Maui, dazzling new island resort on Kaanapali Beach, Maui, Hawaii.**

Sheraton shares are listed on the New York Stock Exchange

Diners Club card honored for all hotel services

**Network Sponsors Sign**

Encyclopaedia Britannica has renewed its sponsorship in NBC-TV's *Exploring* series for children starting Oct. 17. Britannica made its entrance into network tv last season when it bought into the series through McCann-Erickson.

Network also announces that Procter & Gamble has bought sponsorship in 11 NBC-TV prime-time

programs for 1964-65 through Benton & Bowles.

When the *Donna Reed Show* opens its seventh season Sept. 17 on ABC-TV, sponsors will be the Campbell Soup Co. through BBDO and the Singer Co. through J. Walter Thompson.

**Syndies Keep Selling**

With the recent sale of David L. Wolper's *The Making of the President-1960* to Italy and Switzerland, this tv program is now

set in 11 countries, with negotiations going on in eight more.

Seven Arts Tv Sales reports that, with the "comeback" of musicals, 10 percent or 53 of the firm's "Films of the 50's" fall in that category. Share of audience ratings reportedly rose to as high as 51 percent during such programing in Chicago when *Calamity Jane* was telecast on WBKB.

*The Ed Sullivan Show* will be broadcast overseas for the first time in its 17-year history, CBS Films International Sales reports. Sales of 35 programs from the 1963-64 television season have been made in Australia, the Philippines and Argentina. Ed Sullivan plans to visit Melbourne in March to produce a program there for live broadcast and for later use in the United States. The live broadcast will inaugurate regular presentation of the series in Australia.

Delta Films International, San Juan, P. R., reports an increase of almost 100 percent in commercial production for the first six months of 1964, compared with like period in 1963. Increase is said to be due to the growing markets in the Caribbean and increase in production stemming from the Puerto Rico offices of New York agencies.

NBC International has been busy in bi-lingual activities, with some 26 series dubbed into Spanish, Portuguese and French for sale of films to Latin America, Spain, Brazil and other markets.

Trans-Lux Corp. declared a quarterly dividend of 15 cents per share on common stock, payable Sept. 25.

*The Mighty Hercules*, action cartoon series syndicated by Trans-Lux, has been sold to United Telecasters, Sydney, Australia, on a five-year contract. Canadian buyers of the series are CFCN-TV Calgary, CJOH-TV Ottawa and CKCO-TV Kitchener. In the United States, the series was bought by WSOC-TV Charlotte and WJZ-TV Baltimore. Other sales include *Zoo Rama* to WVUE New Orleans and *Top Draw* and *Award Four* film packages to WXYZ-TV Detroit.

American International Television's *epiColor '64* package sold to WTTG Washington, WFLA-TV Tampa, WJXT Jacksonville, WIIC Pittsburgh, KATV Little Rock and

**GET YOUR PITTSBURGHERS HERE!**

Mattel Toys does. They buy WIIC exclusively in the big Pittsburgh market. There's no better spot TV buy around. Check the figures (especially cost-per-thousand) on some great availabilities with General Sales Manager Roger Rice or your Blair-TV man.

CHANNEL 11 **WIIC** NBC IN PITTSBURGH



CJEO Fresno. AI-TV's 40 picture spectaculars are all in color.

Seven Arts announces *A Christmas Carol*, starring Alastair Sims as Scrooge, was sold to WNEP-TV Scranton, Pa., and KXLY-TV Spokane. Volume 9, a total of 215 Universal/Seven Arts' post-50's, was sold to WNEM-TV Bay City. Station previously acquired previous eight volumes, making a total of 300 Films of the 50's." Volumes 4 and 5 were bought by KATV Little Rock and KCEN-TV Temple, Texas. Special Features were sold to WPIX New York and KFDM-TV Beaumont, Tex.

Independent Television Corp. reports sales of nine half-hour series features to twelve stations. *Sir Francis Drake* was bought in three markets and *Cannonball* and *Susie* in two each.

The British Broadcasting Corp. was purchased from CBS Films *Maternity's People*, new hour-long dramatic series starring Richard Brennan, and *The Great Adventure*, 30-minute dramas drawn from incidents in American history. BBC will also telecast *The Nurses*, *Perry Mason* and the cartoon series *Depot Dawg*.

Screen Entertainment Corp. has made a large group sale of films to Crosley stations WLWT Cincinnati, WLWC Columbus and WLWD Dayton.

Five 20th Century-Fox tv series and two one-hour specials have been sold in the Philippines to Republic Broadcasting System, Manila, including *Peyton Place* and *Voyage to the Bottom of the Sea*.

Robert B. Morin, vice president of Allied Artists Television Corp., announces that "62 deals were made this summer as of Aug. 21." Forty features comprising *Cavalcade of the 50s Group I* were sold in five markets; Group II (32 features) went to six stations; *Billy Budd* package, Group III, sold to three. Other sales include the seven *Bob Hope* features (7 stations), *Bowery Boys* (7), *Science Fiction* (5), *Exploitable* (3), *Bomba, the Jungle Boy* (seven sales, making for a total of more than 100 stations, including 6 of the top 40 markets), three new *Exploitable* features (7), and the *Dial AA for Action* features (32 features bought by WDSU-TV New Orleans and WTPA Harrisburg, Pa.).

## Lunch 'n Fun..



... First In Audience

... Tops In Sales

Live and Lively. That's the WDEF-TV studios at Broadcast Center, Chattanooga, at 1:00 p.m. weekdays when Tom Willette and Betty "B" hit the air with Lunch 'n Fun. It's a key live WDEF production that for 6 years has been built to the No. 1 audience attraction\* —and delighted the women's clubs which participate. Sampling product, of course, is part and parcel of the easy convivial carryings-on of veteran showman and interviewer Willette.

Mail? Sure enough. Whether its an inquiry about how a participant made corn-cob jelly, or getting in the last word on a high styling discussion, Lunch n' Fun stimulates, provokes, entertains—and best of all —sells merchandise.

It's an honest-to-goodness, live-at-the-moment local program such as other Park Broadcasting stations feature—like *Carolina Today* at WNCT-TV, Greenville, N.C. (weekdays 6:30-8:30 a.m.) or *Mama From Ila* at WJHL-TV, Johnson City (weekdays 1:00-1:30 p.m.). Local shows like these, combined with hard-hitting local news, make Park Broadcasting stations leaders like the CBS network with which they are all affiliated.

Park Broadcasting is as new as its day-to-day showmanship, but its stations each have better than 10 years of proved leadership

**Park**

BROADCASTING, INC.

Administrative Offices, 408 E. State St. Ithaca, N. Y.



CHATTANOOGA, TENN.

WDEF-TV CHANNEL 12 CBS  
WDEF AM 5,000 WATTS NBC  
WDEF FM 92.3 MC NBC

JOHNSON CITY, TENN.

WJHL-TV CHANNEL 11 CBS-ABC

GREENVILLE, N. C.

WNCT-TV CHANNEL 9 CBS  
WGTE AM 5,000 WATTS NBC  
WNCT FM 102.7 MC CBS

Represented nationally by *George P. Hollingsworth Co.*

\* Ratings source: March 1964 ARB

# SPONSOR SPOTLIGHT

## ADVERTISERS

**James C. Gielow** joined Stow & Davis Furniture Co., Grand Rapids, as director of advertising and sales promotion. He was with Aves Advertising, Grand Rapids, for eight years.

**Frank J. Blanchard** named field sales manager, Zenith Hearing Aid Sales Corp. He was formerly regional sales manager.

**Robert L. Schaus** and **Stanley G. Davies** named executive director and director of operations, Quality Bakers of America Cooperative.

**Robert J. Wallace** and **Walter B. Roberts, Jr.**, promoted to vice presidencies at Miles Laboratories, Elkhart, Ind. Wallace moves from product planning to growth and development, while Roberts' vice presidency is in advertising and sales.



Robert J. Wallace



Walter B. Roberts

**WSTV-TV**  
WHEELING-STEUBENVILLE  
The Dominant One in the  
Ohio Valley Market  
A **Rust Craft**  
STATION

**Arthur I. Caplin** appointed president and chief executive of Helene Curtis International. He had been director of marketing of the company's beauty salon division.

**Charles G. Cooper** named director of marketing of the beauty salon division, Helene Curtis Industries.

## AGENCIES

**Lawrence G. Corey** promoted from creative research supervisor to director of new product research at Needham, Louis and Brorby, Chicago.

**Harold D. Wakefield** joined the New York office of McCann-Erickson as a vice president. He was director of product management for S. C. Johnson Co. 11 years.

**William Duryea** appointed executive producer of the television commercial department at FC&B.

**Jack D. Bozarth** joined Ted Bates as an account executive, moving from similar post at Young & Rubicam.

**John F. Henry** and **Robert B. Conroy**, vice presidents at Geyer, Morey, Ballard, relocated. Henry moves from Detroit to New York, continuing to supervise the American Motors account. Conroy, manager of the Chicago office, transfers to Detroit, where he will be account executive on the Rambler account and co-manager of the office.



John F. Henry



Robert B. Conroy



Arthur I. Caplin



Charles Cooper

**Nadeen Peterson** appointed creative supervisor at Tatham-Laird, New York, moving from similar post at West, Weir and Bartel.

**Lawrence Eisenberg** named vice president in charge of Eastern operations for Jim Mahoney & Associates. He joined the organization after three years with McFadden, Strauss, Eddy, Irwin & Goodman.

**Richard D. Falcon** named creative supervisor on drug product accounts at West, Weir & Bartel. He was creative director of the Ralph Allum Co., Chicago, and copy supervisor with Moore International, New York.

**Jack L. Matthews** named vice president and account supervisor at John W. Shaw Advertising. He will head up the account group for Shaw's new Quality Checkd Dairy Products Assn. account.

**William F. Siegel** named account supervisor on the Lanvin-Charles of the Ritz account at Foote, Cone & Belding, New York. He had been head of advertising at Charles Pfizer & Co. and at Revlon.

**Robert H. Carruthers, Jr.**, named account executive at Henderson Advertising, Greenville and Charlotte. He was director of advertising and public relations for American Furniture Co., Martinsville, Va.



William F. Siegel



Robert Carruthers



TV MEDIA

**Gerald F. Whaley** named director of public affairs of Wometco Enterprises, whose operations include tv, radio and bottling interests. Whaley formerly was manager of information services for National Automatic Merchandising Association, Chicago.

**Ralph Falert** and **John Chambers** named national sales service representative and salesman, respectively, at WIIC Pittsburgh.

**Dave Shocklee**, for the past two years a member of the sales staff at KWK radio St. Louis, joined KSD-TV St. Louis as account executive.

**Howard Stalnaker** elected vice president of Meredith WOW, Inc. He will continue as general manager of WOW-AM-FM-TV Omaha. Up to a year ago, he had been station manager of Meredith KPHO-TV Phoenix.

**Bob Nordmeyer** and **John Caho** appointed account executives for KGUN-TV Tucson. Nordmeyer has been with station three years. Caho had been in radio sales at WYNR Chicago and KHOS Tucson.

**W. Edmund (Ned) Cramer**, **Gideon Chagy** and **Michael Keating** named program director, director of public affairs and director of editorials, respectively, at WCBS-TV New York. Cramer, formerly director of public affairs, succeeds Dan Gallagher, resigned. For the past two years Chagy has assisted the general manager in preparation of editorials. Keating is a former *New York Herald Tribune* correspondent.



Harry Francis



Gene Cless



Joseph Stamler



George Diefenderfer

**Harry Francis** and **Gene Cless** named program director and production director of KCMO-TV Kansas City. Cless, for three years a staff director, assumes Francis' former position.

**George J. Callos** and **Joseph Stamler** named vice presidents of The Polaris Corp. Callos will head the division containing Klau-Van-Pietersom-Dunlap advertising agency. He continues as president of KVPD. Stamler, a former general manager of WABC-TV New York, will be in charge of the six-station Polaris broadcast division.

**George W. Diefenderfer, Jr.**, joined the WLWD Dayton sales staff. He had been general manager of KFNF Shenandoah, Iowa.

RADIO MEDIA

**Robert D. Chase**, an 11-year veteran of WOWO Fort Wayne, will head the station's promotion department. He will continue as sports director.

**Jerry Jacob** appointed manager of WAMM Flint, Mich. He has been a salesman with the station since 1962.

**F. William Erb** named program director of WLW Cincinnati. He has been an executive for WLW and WLWT for a total of five years.

SYNDICATION & SERVICES

**Larry G. Spangler** joined the sales staff of WBC Program Sales, Inc., moving from Independent Television Corp. From 1960 to 1962, he was midwest sales manager for SPONSOR.

**Milton R. Shefter** named manager of advertising and sales promotion for WBC Productions. He has been assistant advertising and sales promotion manager at KYW-TV Cleveland.

**Frank H. Arlinghaus**, 62, president of Modern Talking Picture Service, Inc., New York, died following a heart attack.

**Roy C. Baker** joined Russell Marketing Research as senior project director. He is a former assistant instructor in psychology at the University of Pennsylvania.

**Leon Britton** appointed Far East supervisor and Japan representative for Seven Arts Productions International, Tokyo. He was for 20 years Far East supervisor for RKO and later served with Associated Artists Productions and United Artists Television.

**Joe Munisteri** named sales manager in the broadcast sales division of TelePro Industries. He had been service manager of the division.



Edmund Cramer



Gideon Chagy



Michael Keating



F. William Erb



Leon Britton



Joe Munisteri

## SEPTEMBER

**Institute of Electrical Communication Engineers of Japan** international conference on microwaves, Fujimicho, Miyoda-ku, Tokyo, Japan (to 11).

**Michigan Assn. of Broadcasters** annual fall meeting, Hidden Valley, Baylond, Mich. (10-11).

**Mid-Atlantic and West Virginia CATV Assns.** meeting, Greenbrier Hotel, W. Va. (11-12).

**Utah-Idaho Associated Press Broadcasters** members workshop, Salt Lake City, Utah (11-12).

**Atlantic Assn. of Broadcasters** annual sales and engineering meeting, Wadsworth, N.S. (13-15).

**Louisiana Assn. of Broadcasters**, Capitol House, Baton Rouge, La. (3-15).

**Rollins Broadcasting Inc.** annual shareholders' meeting, Bank of Delaware Building, Wilmington, Del. (15).

**Communications Satellite Corp.** first annual stockholders meeting, Meriton Park Hotel, Washington, D.C. (17).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Rickey's Hyatt House, Palo Alto, Calif. (18).

**Maine Assn. of Broadcasters** meeting, Poland Spring, Me. (18-19).

**National Academy of Television Arts and Sciences** board of trustees meeting, Beverly Hills, Calif. (18-20).

**American Women in Radio & Television** southwest area conference, Americana Hotel, San Antonio, Tex. (8-20).

**National Assn. of Broadcasters'** program study committee, Chisca Plaza Motor Hotel, Memphis, Tenn. (21).

**Associated Press Radio-Television Assn.** board of directors' meeting, AP Building, Rockefeller Pl., New York, N.Y. (21).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Chicago Plaza Motor Hotel, Memphis, Tenn. (21).

**Nebraska Broadcasters Assn.** meeting, Holiday Inn, Grand Island, Neb. (20-22).

**Nevada Broadcasters Assn.** meeting, Lake Tahoe, Nev. (21-22).

**Pacific Northwest CATV Assn.** meeting, Doric Hotel, Portland, Oreg. (21-22).

**Bernard Howard & Co.**, radio & tv representatives, second annual Negro radio station seminar, Americana Hotel, New York (22-23).

**Assn. of Maximum Service Telecasters** fall engineering conference, Willard Hotel, Washington, D.C. (23).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Palm Town House Motor Inn, Omaha, Neb. (23).

**CBS Radio Affiliates Assn.** convention, New York Hilton Hotel, New York, N. Y. (23-24).

*Continued on page 62*

### NAB CONFERENCE SCHEDULE

**National Assn. of Broadcasters** fall regional conferences:

Hotel Utah, Salt Lake City (Oct. 12-13).

Statler-Hilton Hotel, Los Angeles (Oct. 15-16).

Hotel Skirvin, Oklahoma City (Oct. 19-20).

Fort Des Moines Hotel, Des Moines, Iowa (Oct. 22-23).

Jung Hotel, New Orleans (Oct. 26-27).

Statler Hotel, Detroit (Nov. 9-10).

Hotel Ten-Eyck, Albany, N.Y. (Nov. 12-13).

John Marshall Hotel, Richmond, Va. (Nov. 16-17).

### RAB CONFERENCE SCHEDULE

**Radio Advertising Bureau's** fall management conferences:

Tarrytown House, Tarrytown, N.Y. (Sept. 17-18).

Homestead, Hot Springs, Va. (Sept. 21-22).

Far Horizons, Sarasota, Fla. (Sept. 28-29).

Hyatt House, San Francisco (Oct. 1-2).

Western Hills Lodge, Wagoner, Okla. (Oct. 8-9).

Hotel Moraine, Chicago (Oct. 12-13).

Northland Inn, Detroit (Oct. 15-16).

## WTRF-TV STORY BOARD

**7**

FREE\*

**FACE VALUE!** "I'm having a wonderful time at your party, Charlie. If you don't believe it just look at my wife's face!"

**wtrf-tv Wheeling**

**NOW HEAR THIS!** "If you don't stop running that loud lawn mower," yelled the neighbor. "I'll go crazy!" "It's too late!" shouted the neighbor. "I stopped an hour ago!"

**wtrf-tv Wheeling**

**SHOE BUSINESS!** With so many sneakers and loafers getting a footing, no wonder the world is half shod!

**wtrf-tv Wheeling**

**ONE LINER!** He was so timid he wouldn't bend an IBM card! Too many dumb blondes are actually brilliant brunettes! She is so neat, she spreads newspaper under the cuckoo clock! He's so insignificant, his yawn isn't even catching!

**Wheeling wtrf-tv**

**VASTELAND ROTTERDAM!** Requests for sets of WTRFeffigies continue to pour in from all over the world. Hans Gout of Vasteland, Rotterdam says his set will stimulate the whole Dutch advertising community. Strangely, a mention of a vast wasteland some years back did the same thing to the USA adworld.

**wtrf-tv Wheeling**

\* FREE and yours for the asking! Write WTRF-TV or ask your Petry man for your set of WTRFeffigies, our series of Ad World closeups starring the cogs and wheels of our industry. Yes, and they're frameable!

**Wheeling wtrf-tv**

**COMMERCIALLY SPEAKING,** we've got a lot to sell the 529,300 TV homes in this rich and busy Wheeling/Steubenville Industrial Ohio Valley. Rep Petry will give you all the details and schedule your next campaign on WTRF-TV.

CHANNEL SEVEN

NB

WHEELING, WEST VIRGINIA

The combination that really pulls

# MAINE with LOBSTERADIO



NORTHERN NEW ENGLAND'S MOST POWERFUL SOUND

# CALENDAR

*Continued from page 61*

**Electronic Industries Assn.** fall meeting, Statler-Hilton Hotel, Boston, Mass. (23-25).

**Minnesota Broadcasters Assn.**, fall meeting, Sheraton-Ritz Hotel, Minneapolis, Minn. (24-26).

**Advertising Federation of America**, fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indiana University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Hilton Inn, Tarrytown, N.Y. (25).

**North Central CATV Assn.** meeting, Holiday Inn, Rochester, Minn. (25).

**Utah Broadcasters Assn.**, convention, Royal Inn, Provo, Utah (25-26).

**American Women in Radio & Television** southern area conference, Outrigger Hotel, St. Petersburg, Fla.; west central area conference, Muehlebach Hotel, Kansas City, Mo.; New England Chapter conference, Woodstock, Vt. (25-27).

**Society of Motion Picture & Television Engineers**, 96th annual technical conference, Commodore Hotel, New York, N.Y. (27-Oct. 2).

**National Assn. of Broadcasters** radio code board meeting, Gramercy Inn, Washington, D. C. (29-30).

**National Assn. of Educational Broadcasters** third annual music personnel conference, University of Minnesota, Minneapolis, Minn. (30-Oct. 1).

## OCTOBER

**International Radio & Television Society** luncheon, Waldorf Astoria, Ballroom, New York, N.Y. (2).

**Florida Assn. of Broadcasters** fall conference and board meeting, Grand Bahama Hotel & Club, West End, Grand Bahama Island (3).

**American Women in Radio and Television**, New York State Conference, Top O' The World, Lake George, N. Y. (3-4).

**Missouri Associated Press Radio-Television Assn.** meeting, Arrowhead Lodge, Lake Ozark, Mo. (3-4).

**Texas Assn. of Broadcasters** fall meeting, Hotel Texas, Fort Worth, Tex. (4-5).

**North Carolina Assn. of Broadcasters** meeting, Grove Park Inn, Asheville, N. C. (4-6).

**New Jersey Broadcasters Assn.** fall convention, Nassau Inn, Princeton, N. J. (5-6).

**Advertising Research Foundation**, annual conference, Commodore Hotel, New York (6).

**Wisconsin FM Station Clinic**, Center Building, University of Wisconsin, Madison (6).

**International Radio & Television Society** luncheon, Waldorf Astoria, Ballroom, New York, N.Y. (7).

**Tennessee Assn. of Broadcasters** meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

**Alabama Broadcasters Assn.** meeting, Tuscaloosa, Ala. (8-10).

**New York State Associated Press Broadcasters Assn.** meeting, Rochester, N.Y. (10).

**American Women in Radio & Television** mideastern conference, Marriott Motor Hotel, Philadelphia, Pa. (9-11).

**Audio Engineering Society's** 16th annual fall convention, Barbizon-Plaza Hotel, New York, N.Y. (12-16).

**International Radio and Television Society** luncheon, Waldorf Astoria, Sert Room, New York, N.Y. (14).

**Indiana Broadcasters Assn.** meeting, Marriott Hotel, Indianapolis, Ind. (15-16).

**American Women in Radio & Television** board of directors' meeting, Hilton Hotel, New York, N.Y. (16-18).

**Wisconsin Assn. Press Radio and Television Members** meeting, Ivy Inn, Madison, Wis. (16-17).

**Kentucky Broadcasters Assn.** fall meeting, Jennie Wiley State Park, near Prestonburg, Ky. (19-21).

**National Electronics Conference** twentieth annual meeting, McCormick Place, Chicago, Ill. (19-21).

**Institute of Broadcasting Financial Management**, annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

ton-Cadillac Hotel, Detroit, Mich. (21-23).

**Missouri Broadcasters Assn.** meeting, Ramada Inn, Jefferson City, Mo. (22-23).

**Fourth International Film & TV Festival of New York**, held in conjunction with the annual Industrial Film and Audio-Visual Exhibition, New York Hilton Hotel, New York (21-23).

**Massachusetts Broadcasters Assn.** meeting, Hotel Somerset, Boston Mass. (25-26).

**National Assn. of Educational Broadcasters** national convention Austin, Tex. (25-28).

**American Assn. of Advertising Agencies**, Central Region meeting Hotel Continental, Chicago (21-22) western meeting, Beverly Hilton Hotel Beverly Hills (27-30).

**Premium Advertising Assn. of America**, premium ad conference New York Coliseum, New York N.Y. (27).

**American Assn. of Advertising Agencies**, western meeting, Ambassador Hotel, Los Angeles, Calif. (27-30).

**International Radio & Television Society** luncheon, Waldorf Astoria Empire Room, New York, N.Y. (28).

## NOVEMBER

**Assn. of National Advertisers** fall meeting, The Homestead, Hot Springs Va., (9-11).

**American Assn. of Advertising Agencies** eastern annual conference Hotel Plaza, New York, N.Y. (10-11).

**Oregon Assn. of Broadcasters** fall meeting and biennial reception for state legislators, Marion Motor Hotel Salem, Ore. (16-17).

**Broadcasters' Promotion Assn.** annual convention, Pick-Congress Hotel Chicago (16-18).

**Television Bureau of Advertising** annual meeting, New York Hilton New York, N.Y. (17-19).

**Ohio Assn. of Broadcasters** fall convention, Christopher Inn, Columbus Ohio (19-20).

**Advertising Federation of America** second district convention, Pocono Manor, Pa. (6-8); eighth district convention, Park Manor Inn, Madison Wis. (20-21).

# Have a Ball,



Lucille, on your new CBS Radio Network show every weekday. Your countless fans will. Your celebrity guests will. And so will all your CBS Radio colleagues as they welcome you and a surprising new side of your delightful personality.

Welcome from one redhead to another—Arthur Godfrey by name. And from Art Linkletter, Phil Rizzuto, "Dear Abby" van Buren, Edith Head, Mary Fickett, Chris Schenkel, Jack Drees.

Welcome from CBS News; from Robert Trout, Lowell Thomas, Walter Cronkite, Charles Collingwood, Allan Jackson, Alexander Kendrick, Dallas Townsend, Mike Wallace, Ned Calmer, Richard C. Hottelet, Douglas Edwards, Prescott Robinson.

In short, welcome to the most exciting array of programs, personalities and ideas in all radio.

Top stars like Lucille Ball are sold on CBS Radio. She can mean new sales for you.

Give us a ring for all the details. You'll be interested in what you hear.



**The CBS  
Radio  
Network**



**TAIWAN?**

**TAKE A SECOND LOOK**

It's Chun-King! The Chun-King Corporation in Duluth, world's largest producer of American-oriental foods. Take a second look at the Duluth-Superior-PLUS market—it's bigger than you think! Bigger because KDAL-TV now delivers Duluth-Superior-plus coverage in three states and Canada—through 25 licensed translator stations!

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**KDAL**  
A WGN STATION



*Duluth-Superior-Plus  
2nd largest market  
in both Minnesota  
and Wisconsin*

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THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

SEPTEMBER 14, 1964    PRICE 40c

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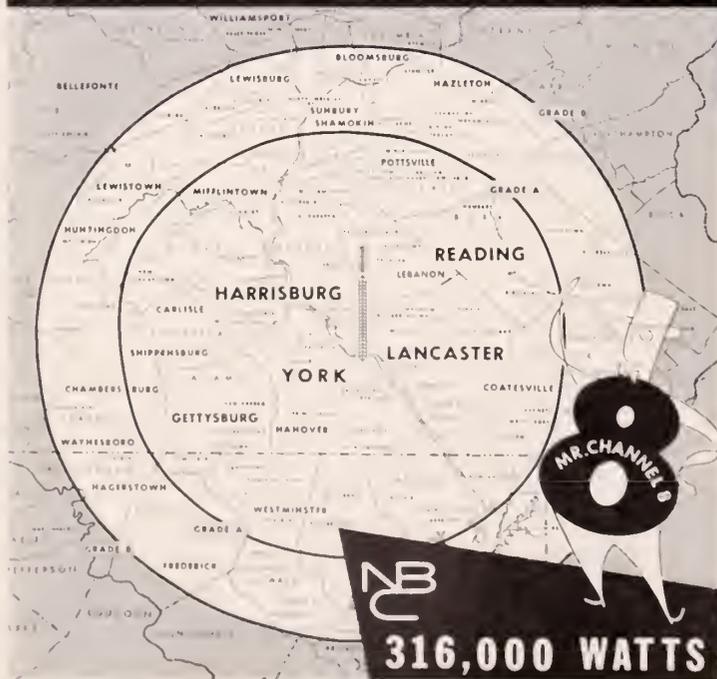
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## Texas Senator Says Fairness Doctrine Used as Pressure Tool by FCC

Washington — Texas Republican Sen. John Tower has accused the FCC of using its Fairness Doctrine to ingrain broadcasters into promoting Democratic administration programs like medicare. The Texan ended a lengthy letter exchange with FCC chairman E. William Henry on the subject of the doctrine into the aggressive record last week.

Sen. Tower said the exchange, made early last fall, would have been held sooner, but was held in "moratorium" status because of the assassination of President Kennedy in November. Texas Sen. Tower waited longer because he "felt the FCC might change its course under the guidance of a president who was thoroughly familiar with the broadcasting industry."

Now Tower says recent developments have convinced him that the Fairness Doctrine is being used "as a means of silencing the political right." The senator claims that the Fairness Doctrine is being used by the Democratic National Committee to "exert pressure" on small tv and radio stations. He says the demands for "answering time" by the Senior Citizens' Council, which is working for passage of the administration's medicare program, are really the work of the Democratic National Committee. The committee is reported in the press to have heavily subsidized the council, Tower points out.

In the exchange of letters with the FCC chairman, both sides lean heavily on the commission's July re-statement of the 1949 Fairness Doctrine. Tower particularly quotes the FCC's declaration that: "It is immaterial whether a particular program or viewpoint is presented under the label of 'Americanism,' 'anti-communism,' or 'free press rights,' or whether it is a paid announcement, official speech, editorial or religious broadcast. Regardless of label or form, if one viewpoint of a controversial issue of public importance is presented, the licensee is obligated to make a reasonable effort to present the opposing viewpoint viewpoints."

FCC chairman Henry says this means that when other controversial issues are brought into discussion under the so-called religious or anti-

communist program, methods of attack recommended and outside issues involved call for the licensee to present the other side. Anti-communist propaganda, for example, may take issue with U. S. membership in the United Nations or with foreign aid, etc.

The senator interprets the statement as an FCC "edict" on program content. Instead of permitting the avowed "reasonable" discretion by the broadcaster as to the what, when, where and "if" something needs an answer, the Fairness Doctrine puts the decision into the hands of the commission.

## RCA Readies \$5 Million Ad Outlay

New York—RCA will pour \$5 million, according to industry sources, into the air media portion of its fall advertising campaign designed to continue the record sales pace now being set by its home entertainment line of products.

RCA's total expenditure for the promotion—a reported \$10 million—will be kicked off the "RCA Victor Week" on Sept. 27.

For the broadcast portion of the outlay, \$3 million apparently is earmarked for radio and tv spots, while the remaining \$2 million will probably go for co-op advertising.

According to Jack M. Williams, RCA's vice president for advertising and sales promotion, total fourth quarter ad expenditures will show a 17.6 percent increase over the same period last year.

This increment, the vice president continues, is directly related to the record sales pace set so far this year, which is expected to reach a crescendo during the pre-Christmas shopping rush.

In 1963, sales during "RCA Victor Week" rose 49 percent, and Williams sees even more impressive figures for this year's push.

The importance of selling the consumer via radio and tv is underscored by an increase in broadcast media expenditure that will double 1963's outlay in this category during the fourth quarter.

## A-C Spot Gap; Stations Assured No Cutback

New York — Tv stations in about 30 markets received somewhat of a jolt from Alberto-Culver last week when they were informed by the toiletries maker that it was taking a four-week hiatus from all spot activity. The pull-outs are being staggered between now and Nov. 3.

Some of the stations wondered whether Alberto-Culver had been influenced by the possibility that its spots would suffer preemption and consequent make-gooding as a result of the political campaign. George Polk, Alberto-Culver ad manager, assured SPONSOR that this factor had nothing to do with the quest for relief. Polk said that the company's yearly budget will still run, as originally plotted, to \$12 million.

Co-op ad dollars in radio and tv are anticipated at more than 25 percent above last year's figures, states Williams, who expects that both radio and tv will be used extensively by distributors and dealers on the local level.

## BAR To Monitor Piggybacks And Political Time Waivers

Gaylord, Mich. — Broadcast Advertisers Reports will be keeping a watchful eye on how stations use the NAB's political time waiver during this fall's campaign. Howard H. Bell, code authority director, in announcing the special monitoring, also said that BAR will evaluate the use of tv multiple product announcements and the placement of piggybacks as they relate to compliance with the code's new standards for combination announcements.

Speaking before the Michigan Assn. of Broadcasters, Bell emphasized that the waiver for paid political announcements is an experiment. "This was not designed as a substitute for preemptions," he declared, "but for those cases where stations were faced with the dilemma of violating the equal time law or the code. If stations exploit the waiver, and if it does contribute to the clutter problem, I'm sure it will not be extended in the future."

CONTINUED ON NEXT PAGE

## Wright Defends Pay Television; Sees Boost in Color Set Sales during '65

**Zenith president tells security analysts that color tv sales will jump 50 percent; says pay tv audience is selective**

New York — Stressing the growth potential of color tv, Joseph S. Wright, president of the Zenith Radio Corp., predicted that industry color set sales will increase 50 percent next year and exceed the 2.5 million mark in 1966.

In a talk before the New York Society of Security Analysts, Wright also defended pay tv, saying that the company's experience with RKO General in Hartford, Conn., "proves conclusively that when good box office product is available, people are pleased and eager to spend their money; when it is not, they stay away."

On color tv, although Wright was optimistic about production, he held out small hope of any price reduction. "From the manufacturer's standpoint," he said, "the present price levels of color television receivers are so competitive that they represent the best bargain for the public of any product in our industry."

Wright added: "Present prices are not really a barrier to large scale color sales, if our industry can do a proper selling job. After all, the public bought many millions of black-and-white tv sets at prices comparable to

prices of present color sets during the 1950s when consumer disposable income was far less than it is today."

Discussing the Hartford subscription tv setup, Wright said: "One notion we feel we have completely dispelled is that subscription tv is some kind of a monster that will gobble up advertising television and preempt a major part of viewing time. It has been our experi-

ence that subscribers will, on the average, spend about two hours a week watching subscription programs and that they are very selective in what they will pay money to see as against programs available on the advertising television."

The Zenith head also said that "our objective is to get a broader commercial approval from the FCC, which has complete jurisdiction over broadcasting and avoids the need for further state or local government controls."

Wright continued: "Remember, it is the duty of the FCC to regulate radio and tv and promote their widest use and nowhere do they have any responsibility for protecting movie theaters or anyone else from legitimate competition."

## Hearing on High Cost of UHF Operation Scheduled by FCC Panel September 21

Washington — To paraphrase an old saying, it may take a heap o' money to make a UHF a home with FCC approval. The commission has set up a special three-member panel to listen to the fiscal heartbeat of applicants for UHF stations in Buffalo, N.Y., (channel 29), Cleveland (65) and Boston (44). Commissioners Bartley, Lee and Cox will hear charges and counter-charges by applicants on their "financial capacity" to

run a UHF station. Oral hearing will be held Sept. 21.

The UHF applicants will be asked to comment on possible changes in FCC's money criteria. For UHF openers, the Broadcast Bureau financial base would be: cost of putting station on the air, plus three months' operating expenses assuming no revenue; plus additional cost of amortizing loans; the interest payments on equipment payments during the first year. If bureau standards are too steep, applicants will ask what to think of alternative: giving evidence of their "estimated revenues."

The FCC is in process of re-evaluating its UHF allocations as a result of recent court decisions, but has decided to go ahead with applications in a number of cities that appear to meet both old and new proposed allocations picture. Contestants for the Cleveland slot are United Artists Broadcasting, Superior Broadcasting and Cleveland Telecasting; for Buffalo, applicant is Ultravision. In Boston, FCC has decided to make channel 44 educational with WGBH Educational Foundation of Boston the applicant. Commercial UHF will be switched to channel 25 where competition will be between United Artists and Integrated Communications System.

For complete analysis of UHF situation and needed income and operating costs of average successful UHF see SPONSOR, Aug. 10, p. 29.

## Labor Gets Into the AMA-Medicare-Fairness Act

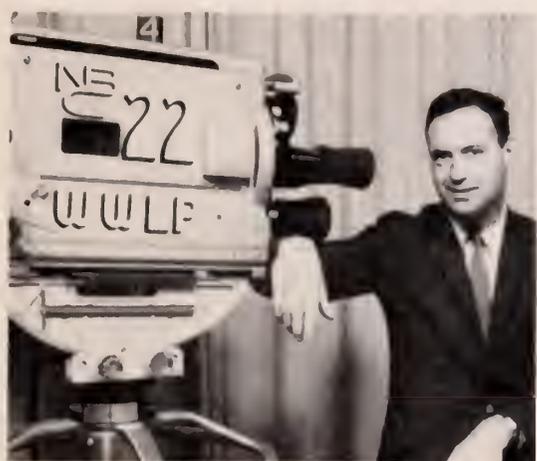
Washington—Adding to the general fracas over uses of FCC's Fairness Doctrine as a basis for "answering" time demands here last week was AFL-CIO's attack on the American Medical Assn. for conducting an anti-medicare air promotion. AMA claims its campaign is "education" and merely explains current old-age health benefits under the Kerr-Mills Act. The campaign would coincide with expected House fight over the Medicare Bill to put old-age medical care under Social Security, this week. The Senate has already approved the administration bill.

The networks were leary of the AMA spots, and retreated behind technicalities. Nets have a policy against airing controversial issues in less than 15-minute segments, they told the

AMA, political announcements expected.

The AMA proceeded to blast the networks for "censorship" in refusing its one-minute spots, and accused nets of accepting political spots in which "medicare will be promoted." AMA had planned a million dollar budget, \$750,000 going to radio/tv.

The giant labor organization, in turn, has marshalled its own forces against AMA's "million-dollar propaganda campaign." The AFL-CIO membership is urged to talk or write back the "truth" about medicare, when tv, radio, newspaper or magazines present the AMA stand. Members are also asked to monitor all AMA items on the air, and clip all advertising to provide a "complete record" for congressmen fighting for the legislation.



# a statement of **WWLP & WKEF**

SPRINGFIELD, MASS.

DAYTON, OHIO

by William L. Putnam

Everybody is the greatest at something, and in our case we are the greatest in the world at operating Channel 22. As a matter of fact according to our calculations we operate about half of the world's supply; and, of course, we operate by far the better half (no offense to our good friends in Scranton and South Bend, but let's face reality).

For 12 years our WWLP has been in the forefront of everything that stands for excellence in the television industry. But don't take my word for it—ask anyone who views our station, and we don't care who you ask. Pick anyone in Western Massachusetts.

At this time we are proud to announce the grand opening of the world's second great-

est Channel 22, in Dayton, Ohio. That's Megacity, you know, and we aren't pikers—we put out Megawatt. We are proud also to announce that we have an excellent line up of NBC, CBS and ABC programs, and some of the world's finest television personnel (but don't take my word for that either—ask any of them). And we sure picked a wonderful town for WKEF.

**WKEF is Nationally represented by Vic Piano**

Regionally represented by Ohio Station  
Representatives

Bob Tiedje at WKEF Phone 513-263-2662

TWX 513-944-0058

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SEPTEMBER 14, 1964 • VOL. 18, NO. 37

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## WHEN IT COMES TO WOMEN...we've got all the good numbers

Do it yourself! Join the result-happy advertisers who constantly cash in on the big, enthusiastic group that eyes and buys . . . the 18 to 39 year old gals in the Detroit area who so consistently prefer WJBK-TV. They're bright as paint . . . livewires who love our great movies, lively variety shows, the best of CBS and our full hour of dinnertime news. If you want to clean up in the nation's big, booming 5th market, call your STS man for details and avails.

# WJBK-TV



MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	<i>IMPORTANT STATIONS IN IMPORTANT MARKETS</i>  <b>STORER</b> <i>BROADCASTING COMPANY</i>
MIAMI WGFS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	

STORER TELEVISION SALES, INC. Representatives for all Storer television stations.

# LADIES' MAN



"Sunny" the seahorse comes from the Syngathidae family on the Hippocampus side.

The male of the specie devotes his life to making things happier for the Mama Hippocampus. He's the producer in his family.

Frankly, our "Sunny" goes all out to please the ladies. He brightens their days and nights.

That's why the ladies of Tampa-St. Petersburg go for him.

We'll let him produce for you, too!

# WSUN

TELEVISION  RADIO  
TAMPA - ST. PETERSBURG

*If you feel we've been chewing too much kelp, ask:*

Nat. Rep.: Venard, Torbet & McConnell  
S.E. Rep.: Bomar Lowrance & Associates

## Publisher's Report



### Why buying-by-the-numbers is doomed

That industry ogre, buying-by-the-numbers, is doomed.

Who says so?

None other than practically every agency media head to whom I have talked or listened in recent months. Most of them are so busy behind closed doors getting ready for the computer-age of media buying and operating on such a top secret basis that it's hard to get them to say much.

But this much is clear.

There's not a single top-50 agency in tv/radio billings which isn't working overtime on the problem of computer buying.

There's not a media head at these agencies who isn't up to his neck figuring out what to program, how to program, what data processing equipment is needed to start, whether to rent it or buy it, who will do the programing, how to pick and train computer personnel.

There's not a single media head, amid this trial and error maze, who believes that buying-by-the-numbers can continue as the end-all in tv and radio media selection.

This is the way they see the not too distant future.

Within three years, when computer buying is the norm for national spot, three basic categories of information will be fed into the hopper.

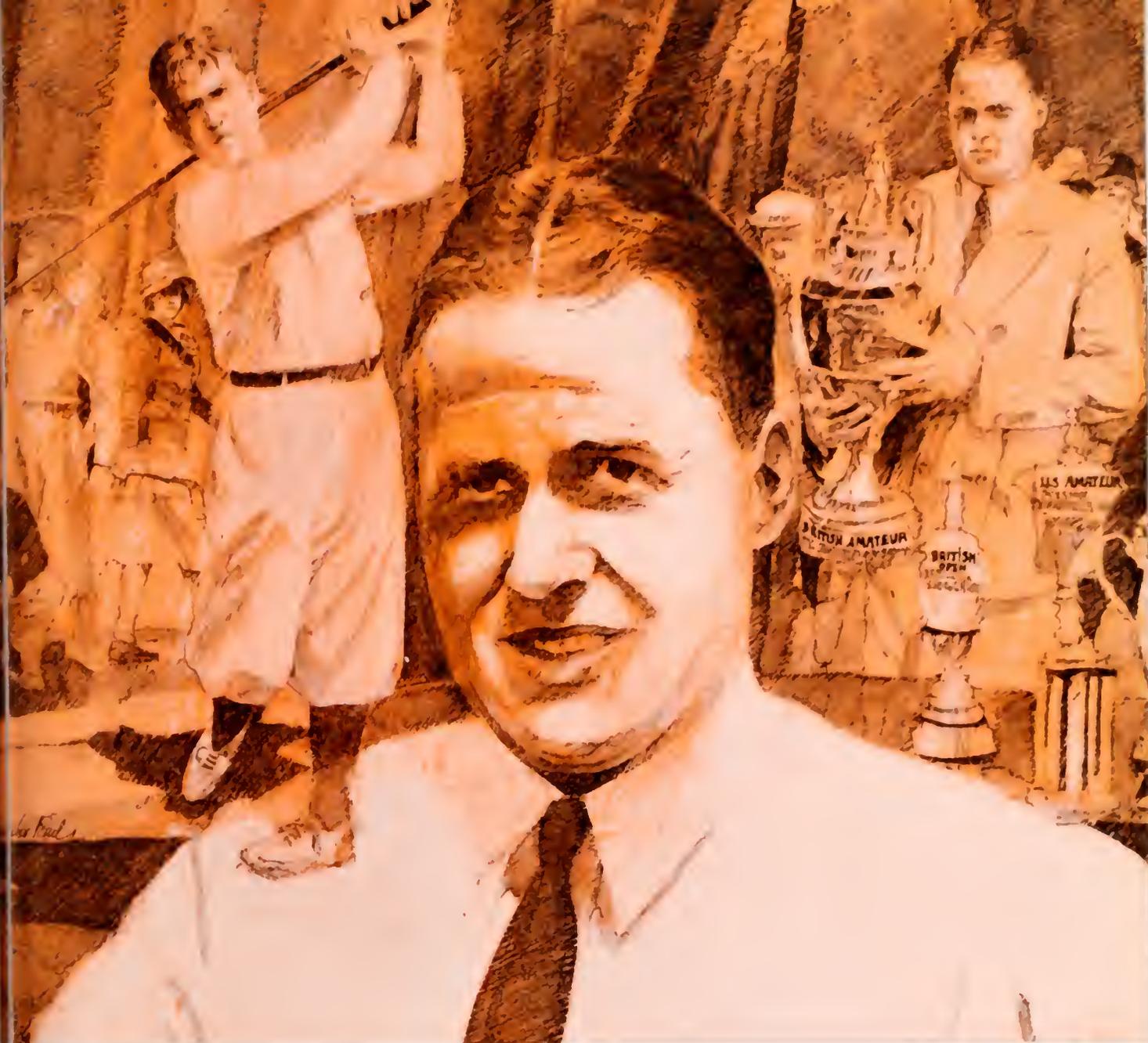
Theses are (1) the ratings, (2) demographic data and (3) personal knowledge components.

The ratings can't be the only basis for the buy, they contend, since you hardly need a computer if they were. The rating is already computed. The numerical weight given to the rating may be large or small depending on individual agency practice as well as the requirements of the specific buy.

Demographic data looms as the largest single body of information. The established rating services, who see the handwriting on the wall so far as rating worship is concerned, aren't worried. They expect to do a land-office business in audience composition breakdowns, market analyses and station analyses. This is the area that may create the biggest headaches for stations, agencies and clients alike. For unless standards are established promptly I see stations being run ragged by demands for a thousand-and-one kinds of demographic data and rates being raised beyond normal standards in an effort to pay for them.

Personal knowledge factors will be thrown into the computer. These will really test the station and market knowledge of media programers. It's impossible to gauge such queries as "How high do you rate the station's image?" or "How do you rate the station's reach in relation to our product?" with any degree of scientific accuracy. The programer does the best he can, and already agencies and clients are stepping up their visits to stations and markets in anticipation of a thousand-and-one personal knowledge questions. In the Sept. 8 SPONSOR, Del DePierro, media head of Geyer, Morey, Ballard wrote: The buyer's responsibility now, and in the future, revolves around his knowledge of trends in stations, markets and audience groups. The broadcast buyer of the future will face conditions that will place added demands on his knowledge and experience."

*Norm Glenn*



## What makes a great salesman?

Personal magnetism, complete dedication and a genius for the game of golf, made Robert Tyre Jones the idol of millions. "Bobby" Jones won his first tournament at the age of nine. From the time he was twenty-one to the day he retired, he was never without a national title. In the last nine years of his career, he played in twelve national open championships in this country and Great Britain, finishing first or second eleven times.

Bobby Jones, considered by experts as the world's greatest amateur golfer, capped his amazing career by winning the Grand Slam of golf. He won the Open and Amateur Championships of both the United States and Great Britain in a single year. This was an achievement that stands today without parallel, not only in golf, but in the entire recorded history of sports. Bob Jones was a credit to the sports world and a great salesman for the game of golf.

Bob Jones was a *real* champion and a great competitor. The Storer stations are champions, too, competing successfully in their local markets through programming designed to interest more listeners and create more sales. This is accomplished through public interest broadcasts, vital editorials and programming keyed to local needs and preferences. In Atlanta, Storer's great salesman is WAGA-TV, an important station in an important market.



LOS ANGELES KCBS	PHILADELPHIA WIBG	CLEVELAND WJW	NEW YORK WJN	TOLEDO WSPD	DETROIT WJBA
MIAMI WQBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBA-TV



**Color  
in Chicago  
is  
WGN-TV**

**“Call your friends—it’s Barn Dance time!”**

is the singing invitation to good old-fashioned entertainment produced by WGN Television. And, every week, Chicagoans accept—by the thousands.

“Barn Dance” is just one example of the color-variety



WGN Television schedules to reach every audience... carry every advertising message.

Again this year WGN Television will originate more color programming than any other station in the nation. Major league baseball in color, too, for the fifth year. (137 games this season.)

WGN Television—more than 2,800 colorful hours in 1964!

**WGN  
IS  
CHICAGO**

*the most respected call letters in broadcasting*



**FREUDIAN  
FEUD**

AMA, which would unfrock any medico who dared advertise his goods and services via mass media, now wants to cast itself as the innocent bystander likely to be hurt by medicare becoming a political issue.

The whole point on the American Medical Assn.'s vitriolic branding of all three tv networks as "censors" of the AMA's proposed one-minute spots to harangue against the administration's medicare plan is that AMA hasn't troubled to look up the word "censor" in either the English or medical dictionaries.

A check of these standard reference works will show that—particularly where a medical man is concerned—there are two schools of thought, neither of which apply to all of the networks' stands, and may even lead one to the conclusion that AMA's executive vice president, Dr. Blasingame, hasn't graduated from either. Both NBC and CBS have had set policies on the use of minute spots for treatment of controversial subjects ever since the standards of program practices were set up. Taking just one: "NBC does not schedule time periods of less than 15 minutes for the discussion of a controversial issue, since a reasonable amount of time is required for the presentation and development of the issue in the controversy."

ABC's stand, that "if the content of the commercial were changed it would reconsider," may leave room for argument on whether that's censorship or a copy acceptance standard—but it's a safe bet that the AMA won't alter the copy to say what the association is for rather than what it's against.

*Sam Elber*

**LETTERS**

**'When Sun Goes Down'**

I have read your article in the Aug. 23 SPONSOR entitled "When the Sun Goes Down." On p. 44, Petry, in the second paragraph, makes a statement to which I must take exception.

WCKY is a class 1-B station, 50,000 watts, operating on 1530 kc, directional at night with stations in Sacramento, Calif., and Harlingen, Tex., on our frequency; and our station has consistently had one of the largest skywaves of any station in the country. As a matter of fact, I understand that at the NAB convention in Chicago in 1962, the Nielsen Co. had on display a chart which clearly showed, as a result of its 1961 Nielsen Coverage Survey, that WCKY had the second-largest skywave in the country.

I would appreciate it if you and our friends at Petry would recognize this fact.

JEANETTE HEINZE

*Vice President  
WCKY Radio  
Cincinnati*

The article "When the Sun Goes Down" stated that Columbus and four other Georgia metro areas have no radio service of their own after midnight.

Big Johnny Reb/WDAK, with little more daytime coverage than WSB, has been giving 24-hour service since 1959.

ALLEN M. WOODALL

*President  
WDAK Radio  
Columbus, Ga.*

We read with interest your article "When the Sun Goes Down." We are quite surprised to note that on p. 44 the statement is made that Macon has no radio service of their own after midnight.

Obviously, the person writing this article had not sufficiently researched, as WBML Radio has been operating on a 24-hour schedule in Macon, Ga., for six years.

We disagree with the article and Petry Co. when they say "most Georgians probably listen to the powerful sound of 'Georgia's only 50,000 watts, clear channel, non-

directional station, WSB Atlanta."

We hope this will clear up the misunderstanding and make it known to your readers that WBML is serving its listeners 24 hours a day in Macon, Ga.

GEORGE W. PATTON

*Vice President  
WBML Radio  
Macon, Ga.*

The splendid piece, "When the Sun Goes Down," is a "ten-strike" for radio.

As the Petry company knows, we have been eminently successful with nighttime radio, not just the all-night "Meister Brau Showcase" with Franklyn MacCormack aired six nights a week, 11:05 p.m. to 5:30 a.m., but throughout the mid-evening hours as well.

It is a great source of satisfaction to me to travel over most of the United States in any given year and hear from listeners in every state that they are fans of our Franklyn MacCormack and WGN. A few baseball broadcast requests for listener reaction to our Cub games bring mail from all 50 states, Hawaii included, most of Canada, most of Mexico and many countries overseas. The signal is there, the audience loyalty is there and we are successful in selling the quality vehicles we offer throughout the nighttime hours.

WARD L. QUAALE

*Executive Vice President  
WGN Inc.  
Chicago*

The article "When the Sun Goes Down" indicates that the only 24-hour stations are located in Atlanta.

I think WDAK in Columbus has been running around the clock for about five years. WBBQ is also a 24-hour station, signing off between 12 midnight and 5:30 a.m. Monday morning for the purpose of maintaining audio equipment.

We intend to remain on a 24-hour basis, and trust you will recognize us for this expenditure.

GEORGE G. WEISS

*President  
WBBQ Radio  
Augusta, Ga.*

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

September 11, 1964

In its July tally of Fairness Doctrine cases, the FCC said pay-tv should not be attacked in station editorials without proper and timely presentation of the subscription side to the public.

A CATV operator, F. Elliott Barber, Jr., of Brattleboro, Vt., asked the FCC to punish a local uhf broadcaster for a series of "biased" editorials containing personal attacks on Barber as well as on all area cable systems.

The cable owner whose system brings three network shows from Boston into Brattleboro, has been under editorial lashing by WRLP-TV, Greenfield, Mass., which serves Brattleboro and is itself a satellite of WWLP, Springfield, Mass. Cable owner Barber says the station has violated the Fairness Doctrine by failure to present the other side of the community antenna service picture, as well as by its "vitriolic" attacks on him personally.

There are complicating factors for the FCC to sift. Copies of the almost daily editorializing in April-May-June were duly sent to the CATV owner. Also, WRLP-TV editorials crowed that "Able Cable" had not replied to any of the station's charges and challenges, although time was available. The CATV owner, a former Vermont state official, said he would not stoop to answer the "rantings" of WRLP station manager James Marlowe. Still, he wants FCC to punish by license revoke, fine or cease-and-desist order, because the station has failed to present the other side of the case, on its own.

Sore subjects in the WRLP diatribes were loss of local advertising money and pull of customers to the big-city markets advertised on the cable's network program channels. The station bitterly resented the carrying of Boston NBC programing on the cable, right along with WRLP's.

The UHF satellite said national advertising on the cable-carried shows pulled customers to Boston at the expense of local merchants. The editorializing James Marlowe estimated that the Brattleboro CATV system alone took \$100,000 a year out of local pocketbooks, local business and local station advertising. In fact, said Marlowe, the half-dozen area CATV's among them took around \$780,000 annually--and it could be said that a total of \$2 million was going into cable systems in an area "within the sound of my voice."

The CATV petition to the FCC said these figures on CATV income were exaggerated estimates. The Brattleboro TV, Inc., president said local merchants would benefit from national advertising over cable, on products they sell locally.

Barber accused WRLP of trying to "intimidate" area cable systems into giving the UHFer exclusive right to air NBC programing in the antenna systems. "In these days of replays ad nauseum," said Barber, giving WRLP exclusivity would deny the public a much-needed additional choice, since different affiliates carry different programing.

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

The station took its case to the viewers and urged community investment in translators. The boosters would be much cheaper than cable service, and would keep local money in local circulation, said WRLP. Editorials which stemmed from part-owner and president William L. Putnam in Springfield, as well as from manager Marlowe in Brattleboro, said local stations could not buck the cable systems and remain "free" tv much longer. The cable was accused of deliberately showing a poor WRLP picture on the system.

Cable owner Barber said comparisons of charges for cable versus translator operation were "distorted." He said if CATV was knocked out, WRLP and its translators would have a monopoly of the Connecticut River Valley. As for the "poor picture"--Barber said cable equipment is the best, but it can only put on what it gets, and WRLP's channel 32 has to pick up from channel 22 (WWLP) in Springfield.

One of the WRLP editorials--Barber submitted a sheaf of them to the FCC--may have been slanted in FCC chairman E. William Henry's direction. The station said it would have to give up "local programming" if its downward financial trend continues. It lost \$100,000 for lack of advertiser support last year, and frankly pins its main hope on being the "only NBC station" on the area CATV systems.

The case is circulating at FCC, and will undoubtedly be made part of its general consideration of the CATV role in broadcasting. Also under study is public interest factor in allowing mutual ownership of tv stations and cable systems.

The specific query on applying the Fairness Doctrine should present a nice problem in hairsplitting. Is a station editorial a boast that its target-subject has "failed" to answer charges or take advantage of time offers, fair enough under the Doctrine? Or is the CATV owner right in claiming that even if he refused to answer personally, the station should have presented the CATV side on its own?

On the political front, the FCC has reiterated broadcaster duty to answer the political broadcast questionnaire on the 1964 campaign. Since the Sec. 315 equal time exemption was not voted for the top candidates, the FCC has canceled its original questions on the amount of time given for presidential and vice-presidential appearances.

All other pertinent information will have to go in. The answers to the questionnaires will be grist to new equal-time rule making, or to the legislative mill, if the FCC or its parent Hill committees decide some new approach is needed.

Broadcasters can probably count on a detailed post mortem before House and/or Senate Commerce Committees, on the political time, and on complaints registered with the FCC in editorializing disputes. Rep. John Moss (D-Calif.), if he is around next session, will gather ammunition for his bill to let candidates speak for themselves in answer to editorials involving them.

Under the present equal-time law, this would bring on a chain reaction of equal-time demands from all other hopefuls.

the area-

ktal★tv

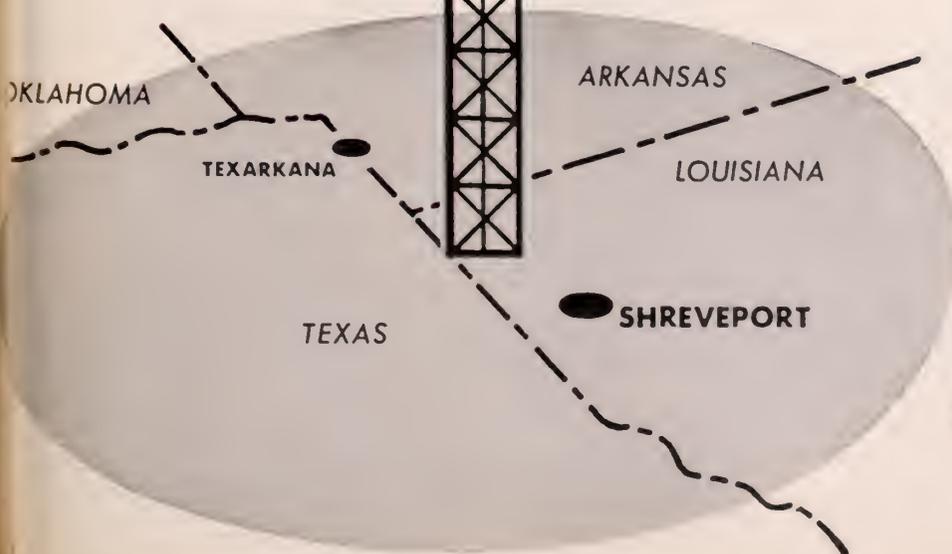
# WIDE STATION

Channel 6 is the coverage station. It covers not only the oil-rich Shreveport-Texarkana region, but reaches way out beyond the metropolitan areas, deep into east Texas, Southern Arkansas and Southeastern Oklahoma.

KTAL is the dominant station covering a population of 1,188,491 with retail sales of well over a thousand million dollars.

Ask Blair about new fall NBC and local KTAL programming, which will make Channel 6 even more dominant!

## SHREVEPORT and TEXARKANA



ktal★tv

Channel 6 For SHREVEPORT-TEXARKANA

Walter E. Hussman  
President



James S. Dugan  
General Manager

Fred Watkins  
Sales Director



BLAIR TELEVISION

BTA

**This man will see less action Sunday**





than you will

The moment the ball leaves the quarterback's hand, chances are he will be in total darkness, buried under an avalanche of swarming violence, unable to see the nose in front of his face—assuming it's still there.

**CBS** 

But you'll see it all: the hand off... the pass... the completion... the break-away... and the dash into the end zone—as NFL football takes over the nation's screens each Sunday. There's no more thrilling spectacle in the world of sports, and this season, as during the past three seasons, it can be seen only on the CBS Television Network. Indeed there'll be more of it this year than ever before—including a number of Sunday afternoon double-headers, the NFL Championship Game and the NFL Playoff Game.

This kind of excitement not only in sports, but in every area of entertainment and information, has made the CBS Television Network the most powerful advertising medium in the world by capturing the nation's largest audiences.\*

\*Largest for nine straight years, based on NTA estimates of average audiences, 6-11 pm, seven nights, subject to qualifications available on request.

# SPONSOR WEEK

## TvB Reports Boost in Spot Tv Spending

Second quarter figure of \$263,710,000 shows an 18 percent jump in spending over previous year

New York — The nation's advertisers continue to up their spot tv spending. Second quarter figures, released by Television Advertising Bureau, reveal an 18.2 percent jump in spending over the same period a year ago, from \$223,106,000 in 1963 to \$263,710,000.

In making the figures public, TvB points out that the 18.2 percent

reflects reporting from 393 stations as against 347 stations last year. An analysis comparing the same 320 stations reporting during the second quarter of both 1963 and 1964 shows a 17 percent boost.

Advertisers making their maiden appearances on the list of the top tv spot users include American Airlines, Inc., Olin Mathieson Chem-

ical Corp., Purolator Products, Inc., Schweppes (USA) Ltd./Bottlers, Sunbeam Corp., Toro Manufacturing Corp., and Wham-O Manufacturing Co.

Most significant dollar increases in product categories are: automotive (from \$9,128,000 to \$11,423,000, up 25 percent), confections and soft drinks (from \$18,745,000 to \$27,323,000, up 46 percent), cosmetics and toiletries (from \$23,282,000 to \$29,693,000, up 28 percent), household paper products (from \$4,128,000 to \$6,380,000, up 55 percent) and transportation and travel (from \$3,242,000 to \$5,373,000, up 66 percent).

Leading the spot tv field by a substantial margin is Procter & Gamble Co. which boosted its spending from \$17,456,000 to \$18,421,000 this year.

Second quarter expenditure gains by other companies on the top 100 list include the following:

	From	To
American Tobacco	\$1,613,300	\$ 3,014,000
Borden	635,600	1,857,800
Carnation	239,900	1,689,200
Coca-Cola/Bottlers	4,173,600	7,016,900
Continental Baking	2,255,100	3,195,500
Helene Curtis	773,900	1,469,200
Frito-Lay	462,300	1,020,300
General Foods	7,620,000	10,682,500
General Mills	3,782,000	6,761,300
Charles Pfizer	143,300	903,200
Revlon	13,100	1,133,700
R. J. Reynolds Tobacco	2,327,500	3,878,700
Royal Crown Cola/Bottlers	929,500	2,510,300
U.S. Rubber	681,100	1,292,700

In examining the total dollars invested by length of commercial, TvB reports that during the second quarter 60s (40 seconds or more) accounted for 65 percent or \$171,432,000; 20s (20-30 seconds) 19.4 percent or \$51,158,000; 10s (eight to 10 seconds), 6.8 percent or \$18,040,000, and programs, 8.8 percent or \$23,080,000.

A breakdown by time of day shows: day, \$63,110,000 (23.9 percent); early evening, \$63,223,000 (24 percent); prime night, \$82,027,000 (31.1 percent), and late night \$55,350,000 (21 percent).

The biggest hike in time-of-day activity was in prime night which rose from \$64,324,000.

### TOP 100 SPOT TV ADVERTISERS — SECOND QUARTER 1964

1. Procter & Gamble Co.	\$18,421,200	49. Shulton, Inc.	1,083,700
2. General Foods Corporation	10,682,500	50. Campbell Soup Co.	1,053,400
3. Colgate Palmolive Co.	7,882,600	51. Seven-Up Co./Bottlers	1,024,800
4. Coca-Cola Co./Bottlers	7,016,900	52. Frito-Lay, Inc.	1,020,300
5. General Mills, Inc.	6,761,300	53. Gold Seal Co.	1,019,100
6. Bristol-Myers Co.	5,793,100	54. Falstaff Brewing Corp.	1,009,700
7. Lever Brothers Co.	5,717,600	55. Sterling Drug, Inc.	991,600
8. William Wrigley, Jr., Co.	5,692,400	56. H.J. Heinz Co.	980,900
9. R.J. Reynolds Tobacco Co.	3,878,700	57. Noxzema Chemical Co.	935,500
10. Warner-Lambert Pharma. Co.	3,842,700	58. Liggett & Myers Tobacco Co.	925,500
11. American Home Products Corp.	3,826,400	59. Eversharp, Inc.	916,900
12. Alberto-Culver Co.	3,514,000	60. Charles Pfizer Co.	903,200
13. Continental Baking Co.	3,195,500	61. American Motors Corp. Dealers	892,400
14. Continental Baking Co.	3,195,500	62. Carter Products, Inc.	886,400
15. Pepsi Cola Co./Bottlers	3,082,400	63. E. & J. Gallo Winery	876,600
16. American Tobacco Co.	3,014,000	64. American Can Co.	846,800
17. Gillette Co.	2,890,200	65. Welch Grape Juice Co.	814,300
18. Kellogg Company	2,886,800	66. American Airlines, Inc.	811,800
19. Ford Motor Co., Dealers	2,539,800	67. Olin Mathieson Chemical Corp.	773,400
20. Royal Crown Cola Co./Bottlers	2,510,300	68. American Oil Co.	771,600
21. Jos. Schlitz Brewing Co.	2,233,100	69. Miles Laboratories, Inc.	767,300
22. Shell Oil Co.	2,055,100	70. Purolator Products, Inc.	758,300
23. Anheuser-Busch, Inc.	1,970,300	71. Chesebrough-Pond's, Inc.	724,800
24. Mars, Inc.	1,969,800	72. Foremost Dairies, Inc.	709,100
25. Chrysler Corp., Dealers	1,906,400	73. Liebmann Breweries, Inc.	688,100
26. General Motors Corp., Dealers	1,892,000	74. U.S. Borax & Chemical Corp.	685,400
27. Borden Co.	1,857,800	75. Johnson & Johnson	665,800
28. P. Lorillard Co.	1,698,000	76. P. Ballantine & Sons	657,900
29. Carnation Co.	1,689,200	77. Swift & Co.	654,900
30. Beech-Nut Life Savers, Inc.	1,687,700	78. Piel Bros.	651,500
31. Standard Brands, Inc.	1,641,600	79. Theo. Hamm Brewing Co.	651,200
32. Lestoil Products, Inc.	1,539,900	80. Stroh Brewery Co.	650,400
33. Corn Products Co.	1,491,500	81. Phillips Petroleum Co.	646,000
34. Helene Curtis Industries, Inc.	1,469,200	82. Quaker Oats Co.	639,800
35. Scott Paper Co.	1,414,100	83. Union Carbide Corp.	634,100
36. United Vintners, Inc.	1,351,400	84. Consolidated Cigar Corp.	630,400
37. Simoniz Co.	1,340,400	85. Hazel Bishop, Inc.	628,700
38. Brown & Williamson Tobacco Corp.	1,332,300	86. Hills Bros. Coffee, Inc.	618,700
39. Ralston Purina Co.	1,328,100	87. Sunbeam Corp.	606,100
40. Pet Milk Co.	1,326,800	88. Pearl Brewing Corp.	594,800
41. National Biscuit Co.	1,318,100	89. Pure Oil Co.	585,800
42. U.S. Rubber Co.	1,292,700	90. Philip Morris, Inc.	575,800
43. Avon Products, Inc.	1,269,800	91. Cities Service Co.	556,700
44. Pabst Brewing Co.	1,261,800	92. Toro Manufacturing Corp.	555,600
45. Canadian Breweries, Ltd.	1,230,600	93. C. Schmidt & Sons, Inc.	547,300
46. National Dairy Products Corp.	1,215,100	94. American Sugar Refining Co.	546,300
47. Revlon, Inc.	1,133,700	95. Wham-O Manufacturing Co.	544,100
48. Eastern Air Lines, Inc.	1,124,100	96. Beecham Products, Inc.	525,800
49. Sears Roebuck and Co.	1,118,300	97. Interstate Bakeries Corp.	524,300
		98. Gerber Products Co.	523,500
		99. Schweppes (USA) Ltd./Bottlers	517,000
		100. Maybelline Co.	507,100

Source: TvB Rorabaugh

# Pepsi Launches All-Out Campaign Promoting 'Generation' Theme

New York—Supported by heavy broadcast advertising, Pepsi-Cola is launching an all-out "record" promotion effort for its new theme, "Come Alive! You're in the Pepsi Generation."

The new theme represents a significant switch from the company's "Now It's Pepsi for Those Who Think Young" campaign, in use since 1961. According to Philip B. Hinerfeld, Pepsi's advertising vice president, the major reason for the change was the company's marketing decision to sell and advertise regular Pepsi-Cola and Diet Pepsi-Cola side by side.

The new "Pepsi generation" campaign song has already bowed on radio as an overture to the official campaign launch in tv and other media and as a tool to gain additional summer business. Recorded by Joanie Sommers, the song will be aired on over 3000 radio stations, including all four networks.

The tv side of the national campaign broke on Saturday night with Pepsi's co-sponsorship of the Miss America Pageant finals over CBS-TV.

It was pointed out that the company will continue its "total network television scatter plan" with spot commercial announcements

## Radio To Play Big Part In Buick Ad Campaign

Flint, Mich. — Radio, both network and spot, will play an integral role as Buick tells its 1965 model story later this month.

In addition to other media, the radio campaign will be launched Sept. 23, with ABC airing 15 spots a week over about 310 stations and Mutual with the same number of spots, both running for a six-week period.

Buick has also purchased 15 spots per week on 195 stations in 97 major markets. These will run for four weeks.

McCann-Erickson, Inc., Detroit, is the agency.

placed on 14 major nighttime programs on the three networks. In announcing the new tv spots, Hinerfeld stressed their action nature. Included in the group are shots featuring an Amphicar driven in and out of a lake; a young couple zipping down a twisting mountain road, to rendezvous with a Pepsi vending machine carried by a helicopter's tow sling; rodeo action, surfing, bowling and swimming.

The company will also make available color tv spots for both use on the network and by local bottlers where color tv exists.

Pepsi's over-all tv planning calls for the use of more than 400 video outlets during the remainder of 1964 and through 1965.

In addition to broadcast, other media will be used on a large scale to give Pepsi-Cola "more dollar weight, more media frequency and more promotional effort than at any time previous in the company's history."

Details of the campaign were given Pepsi bottlers at a business conference in New York this weekend.

## Wagner Sells Ullman to Peter Frank

Los Angeles — In what was described as "one of the most sizeable monetary transactions in the syndication business," the Morton J. Wagner Companies, Inc., has an-

nounced the sale of one of its divisions, Richard H. Ullman Associates, to the Peter Frank Organization, Inc.

Ullman Associates functions as both a creative and sales firm, providing stations with a variety of program production services, plus jingle packages. The unit also produces commercials.

In the joint announcement of the sale, Peter Frank pointed to the "highly significant" growth of Ullman Associates during the past year.

For his part, Wagner said, "Under Wagner ownership, Ullman began a unique approach to broadcasting needs which my companies have decided to continue through more specialized lines."

Although both the Wagner and Frank organizations are Los Angeles based, it was not announced where Ullman would be located.



Wagner: "a unique approach"

## Quaker Oats Shifts Life Cereal Account to DDB

New York — The account picture continues bright for Doyle Dane Bernbach, Inc. As of Jan. 1, the agency, which has just gone public, will have a new \$1.5 million account in the house with the announcement that Quaker Oats has tapped the agency for Life Cereal.

Prior to this, the three-year-old cereal had been serviced by J. Walter Thompson in Chicago.

Just recently, Lever Brothers as-

signed DDB a substantial piece of business when it shifted Good Luck margarine, Breeze heavy duty detergent and a not yet named new product to the agency.

Also, earlier in the year, DDB managed to snare Quaker Oats and Mothers Oats. Compton Advertising was the loser in that case.

In still another agency shift, Helena Rubenstein announces the appointment of Warwick & Legler.

# CTvC Offers Films, Synopses, Competing Commercials Schedules

New York — Another new service, called complete tv commercial reports (CTvC), was introduced last week as a primary information air on the tv battlefield—to find out what competition is up to.

The reports, produced by U.S. Teleservice of New York, will depict the “what, where, when and how” of tv commercials for competing products.

CTvC has already attracted keen interest of such heavy tv advertisers as Ford Motor, General Foods and Lever Brothers. Agencies reportedly interested: Benton & Bowles; Ogilvy, Benson & Mather; Sullivan Stauffer Colwell & Bayles; J. Walter Thompson.

In fact, three contracts have been finalized—by Lever, B&B, JWT—with Lever reportedly ordering the

reports for all its product groups.

On a regular basis, CTvC will provide: (1) complete tv commercial schedules, by product groups, for the New York market, (2) a synopsis of each commercial’s content, (3) the day and time slot that each is telecast, (4) the channel on which it appears, (5) its length and (6) a 16 mm sound-on-film reel of product-group commercials. All six segments of CTvC, or various combinations thereof, may be ordered.

Interest in CTvC usually comes from top executives who want to keep abreast of competition, says the man who originated the service, Bernard L. Schubert, owner and president of U.S. Teleservice. Creative people, he adds, are especially interested in new-commercial content.

Samuel Thurm, Lever vice president and advertising manager, acknowledges the creative uses of CTvC and indicates that he’s purely interested in checking the creative moves of competition. “We can’t tell how valuable the service is going to be until we actually see and use it for awhile,” says Thurm. “We think it could be pretty good and we’ve decided to try it.”

Benton & Bowles has subscribed to the film reels only. “We signed for the films so we could show them at our weekly planning board meetings,” reports Victor Bloede, executive vice president of the agency. “We have signed for about 15 categories and will go over one category each week. It’s difficult for our executive to see each and every commercial on the air—and they really should have the opportunity,” says Bloede. Account groups, copy heads and art directors will also view the reels at B&B.

Cost of the complete weekly report for one product runs about \$5000 a year, with adjustments according to activity in that category.

Explains U.S. Teleservice’s Schubert: “Executive study sessions can compare the content of different

**SYNOPSIS OF COMMERCIAL CONTENT AND TIME SLOT ARE ALSO PROVIDED**

SYNOPSIS	MON.	TUES.	WED.	THUR.	FRI.	SAT.	SUN.
<b>SALVO DETERGENT</b> —Woman makes underhanded remarks about neighbor’s wash being so white. Neighbor says I washed it with Salvo. Stresses: a wash so clean you’d think it was done by a laundry.				2-12:55 PM 2-12:51 PM			
<b>SALVO DETERGENT</b> —Husband tells wife she’s a quitter because she sends wash out. She explains, Salvo did them. Stresses: wash so clean you’d think it was done by a laundry.					4-1:00 PM		
<b>BORATEEM</b> —Woman sings jingle on Borateem keeping clothes clean and fresh. Announcer points out that it protects you against perspiration odor on your clothes.			9-10:37 AM 2-11:42 AM	7-11:51 AM 9-3:30 PM			
<b>BORATEEM</b> —Woman in supermarket is puzzled and asks why can’t a detergent have multiple benefits rather than a singular one. Stresses: Borateem whitens, brightens, softens and boosts cleaning power.	9-4:02 PM		9-11:40 AM	9-11:40 AM 7-3:30 PM 9-4:10 PM	9-6:26 PM		
<b>BORATEEM</b> —Announcer tells how Borateem protects baby against diaper rash. When added to detergent its bacteria fighter checks germ growth. Stresses: Borateem for all baby clothing and linen.	2-10:56 AM 9-1:49 PM	9-3:33 PM	7-12:18 PM 9-2:01 PM	2-11:16 AM	2-11:38 AM		
<b>DUZ DETERGENT</b> —Neighbor drops glass and wants to pay for it. Woman explains how she gets them free in Duz. Stresses: free glasses and you save money for other things.	2-12:56 PM						

commercials in the same category for product-emphasis, sales points, merchandising tie-ins, promotions and contests."

And in terms of strategy, he explains, weekly New York schedules show the relative depth of tv penetration, product by product. "Analysis of this penetration, when matched with available sales figures, could provide valuable clues about competition's future plans," he adds.

Since an estimated 95 percent of most national advertisers' tv commercials are sooner or later shown in New York, commercials that are new there are good bets for hitting other markets throughout the country, it is believed.

Media men can find out the number of participations in other markets from other sources, Schubert states, "a service that we provide for New York. But we give a synopsis of the commercial that actually ran—what it was that was aired."

### NBC's 'Today,' 'Tonight' Boast Record Quarter Sales

New York — With 45 advertisers spending almost \$8 million, it's virtually standing-room-only on NBC-TV's *Today Show* and on *Tonight Show* starring Johnny Carson.

According to Mike Weinblatt, NBC-TV's director of participating sales, the fourth quarter billings are the highest ever achieved by the two programs since they went on the air. He added that it represented an almost sold-out position.

Buyers on the two shows, it was pointed out, range from a single participation to great volume purchases. Sunbeam Corp. is the biggest spender with \$830,000. Other heavy users of the two shows include Liggett & Myers Tobacco Co., \$405,000 on *Tonight*; R. J. Reynolds Tobacco Co., \$353,000 on *Today*; General Electric Co., \$443,000; General Time Corp. (Westclox), \$285,000; Allen Products Co. (for Alpo dog food) \$265,000. The last three participate in both shows.

In commenting on the wide range of sponsorship, Weinblatt said that most of the 45 clients contributing to the record fourth quarter sales figures have supported the programs during all or most of the year.

### CTVC REPORT CALENDARS COMPETITIVE COMMERCIALS BY DAY OF THE WEEK

PRODUCTS	MON.	TUES	WED	THUR	FRI	SAT	SUN.
AJAX LAUNDRY DETERGENT	1	2	0	2	0	0	3
ALL DETERGENT	0	1	0	0	1	1	0
BORATEEM	3	1	5	6	2	0	0
BREEZE	0	0	0	0	1	0	0
CHEER	1	0	0	1	0	0	0
COLD WATER 'ALL'	0	0	1	0	0	0	0
DASH DETERGENT	1	0	0	1	1	0	0
DREFT DETERGENT	0	1	0	0	0	0	0
DUZ DETERGENT	1	0	0	0	0	0	0
FAB DETERGENT	1	0	0	1	1	1	2
IVORY LIQUID	0	0	0	0	0	1	0
IVORY SNOW	0	1	0	1	0	0	0
OXYDOL DETERGENT	0	0	0	0	1	0	0
SALVO DETERGENT	0	0	0	2	1	0	0
SWAN FOR DISHES	0	0	0	0	1	0	0
TIDE DETERGENT	0	3	1	1	2	0	1
WISK DETERGENT	0	0	0	1	0	0	0

## Trade Press Focuses on New Tv Season

New York — As network sales departments clear up the few remaining availabilities in the fall evening schedule, the interest of the trade press turns to the new tv season's program lineup and sponsors in the 7:30 to 11 p.m. time period.

Despite the current attention, early in the spring *SPONSOR* researched and charted the now finalized fall fare and its advertiser (*SPONSOR*, Mar. 23, p. 32).

Based on 95 programs scheduled by the networks for prime time viewing, 89 percent of these shows were reported in the March story (including three series that have since undergone title changes).

The sponsorship picture was nearly as accurate—83 percent—for those advertisers who have bought time ranging from alternate week halves to full sponsorship. However, a good deal of business was locked up during the last few weeks via a flurry of minute participation buying.

Highlight of the sales picture earlier this year had been a movement to co-sponsorship that seemed ready to offset the seven-year trend to minute participation buying. But this movement was overcome by the last minute rush to minute buys.

Ten changes in the program lineup have been made since March. Three of last season's holdover were dropped, but all were replaced with other 1963 shows. Three hour-long shows were added on an alternating

or "specials" basis, three new programs replaced other new fare that had been scheduled and a 1963 series was heldover in favor of a show that had been readied.

### Alberto-Culver: Integrated Format for Multi-Products

Chicago—Alberto-Culver, major piggyback user and a leading foe of premium payments for piggybacks, admits that it is trying to find an integrated format for multi-products that will be acceptable under the NAB Code's revised piggyback amendment.

Alberto-Culver ad manager George Polk told *SPONSOR* that if his company can develop an integrated format that's as efficient as the piggyback format, thereby overcoming piggyback resistance among certain stations, A-C will, in material measure, adopt the integrated format.

Polk said that his company had already submitted an integrated technique in storyboard form to the NAB Code office for review. Should this particular format not meet NAB approval, another would be devised. However, Polk indicated that Alberto-Culver does not plan to abandon piggybacks entirely.

As the 10th largest spot tv advertiser in 1963, according to TvB figures, Alberto-Culver expended over \$14.4 million in this category.

# McCoy Calls for Single Product Commercials

Blair president wants end to triple-standard under NAB code; says admen should join in fight against piggybacks

**Wichita, Kan.** — Declaring that the ultimate goal in broadcasting should be allowing only one product, per commercial, Arthur H. McCoy, president of John Blair & Co. called on admen to join with broadcasters to clean up the present piggyback chaos.

Speaking before the advertising club of Wichita, the head of the station rep firm suggested that broadcasters "eliminate the triple standard the new NAB code has caused by treating all advertisers alike, whether they buy network shows, local programs or spots."

McCoy urged that "no exceptions be made," suggesting that stations adopt the same rule as "the network have for all advertisers; if a station is taking piggyback announcements from the network—and not being charged extra unit counts by the code—the same handling should apply to national spot accounts."

McCoy said that until single product commercials become the rule, only integrated commercials should be permitted.

"You men representing adver-

tisers and agencies," he told his audience, "have as much at stake as we to insure a continuation of our commercial form of broadcasting. Tv station managers appreciate their obligation in the marketplace to operate in the public interest, convenience and necessity. This means establishing the right and fair policies on commercials handling. If this costs them some dollars in the interim, they must exercise their obligation. The powerful role they

play in selling goods will get those dollars back."

McCoy continued: "If this means some advertisers must alter their tv commercials, it will only be because those charged with the responsibility of the medium have agreed that this move must be made to insure tv's continued healthy growth."

McCoy also told the admen: "You are doing your bit to help better broadcasting practices when you encourage radio and television stations to do public service broadcasts—even more, when you advertisers pick up the tab for some of them."

## Petry Report Shows Trend to Spot Television by Cosmetic Industry

**New York** — Recording a 63 percent gain over a two-year period, spot tv advertising continues to be "the dominant media trend" in the cosmetic and toiletries industry, according to a just-released study by the television division of Edward Petry and Co.

The study was an up-dating of a report prepared by the firm two years ago covering 1956 through

1961. Expenditures in spot tv between 1961 and 1963, as noted in the new analysis, increased by \$32 million, an even bigger boost than the increase registered by the industry over the previous five-year period.

Commenting on the study, Martin L. Nierman, executive vice president of Petry, declared: "Frankly, even we were surprised at the new dimensions of the beauty product advertising trend to spot television. The hair products field alone accounted for more spot dollars in 1963 than the entire industry invested in our medium just a few years ago."

In comparison with the other three top media, according to the report, the spot tv share of hair product budgets rose from 23 percent in 1956 to 33 percent in 1963. Spot tv, which was the second largest medium of perfume advertisers in 1961, took the lead by 1963 with 47 percent of the four-media investment. Also, spot tv expenditures in the deodorant field were more than two-and-a-half times the 1956 level, while shaving product advertisers nearly tripled their spot tv investment over the same period.

### Roslow: Congressional Ratings Probe Helpful

**St. Louis** — An interviewer turned interviewee, Sydney Roslow, president of Pulse, Inc., told KMOX radio listeners that he didn't think the congressional investigation of ratings was really necessary, but he admitted they did do a job.

Speaking via a direct broadcast line from New York on KMOX's *At Your Service*, the researcher said the probes stepped up improvements in radio and other broadcasting research and tightened up discipline. Later in the interview, he said that he

didn't think the mistakes were as serious as the headlines made them out to be.

When asked by a listener whether ratings are legitimate, Roslow declared that it's the only practical way to judge the number of listeners. "We simply can't reach every single person in the country. Even if the population stood still it would take a thousand years to reach everybody, so taking a sample of the population is the only logical way of measuring viewers or listeners."

# Screen Gems Forms ILAMI, Ups Justin

New York — Screen Gems has upped merchandising director Ed Justin to vice president and general manager of the firm's merchandising division, and at the same time has announced formation of ILAMI, Ltd. (Interplanetary Licensing and Merchandising, Inc.).

The new subsidiary is described as an entirely separate merchandising entity. Currently, Justin is negotiating with major tv producers and distributors to handle their international exploitation and merchandising.

ILAMI, Ltd., is represented throughout the world, with offices in Denmark, Norway, Sweden, Fin-

land, the United Kingdom, Brazil, Venezuela, Uruguay, Paraguay, Peru, Chile, Mexico, Japan, Australia, New Zealand, Holland, Belgium, Luxembourg and the Federal Republic of West Germany (including West Berlin).

It was pointed out that in addition to heading ILAMI operations, Justin will continue his merchandising activities in connection with all other Screen Gems' properties including *The Flintstones*, *Huckleberry Hound*, *Yogi Bear*, *Magilla Gorilla*, etc.



Justin: new vice president, manager

## New HTI Purchase Panel Service Slated for Fall

Manhasset, N. Y. — Four thousand families are now being recruited for Home Testing Institute's entrance into the national purchase panel field. HTI, a marketing research organization, also measures the appeal of television programs via TvQ subscribed to by the three major networks as well as many advertising agencies.

In discussing the new venture, Henry Brenner, president of HTI, said: "Our involvement in a significant number of local and regional test market purchase panel studies over the past two or three years has given us confidence that we can gather useful and worthwhile purchase data from consumers through the mail using the diary technique."

Emphasizing that HTI's involvement will be initially on a limited and experimental scale, Brennan said that it was at the behest of the Scott Paper Co. that his firm entered the field.

Minimally, Brennan reported, purchase diaries will be maintained for 12 consecutive months beginning in late October.

HTI families being recruited for the new service will be quota controlled by the nine census areas and independently within each census area by market size as well as by family income and age of the housewife.

## CBS Forms Japanese Subsidiary

New York — With Japan an important market for the U.S. tv product (see SPONSOR, Sept. 8, p. 4), CBS has formed a new subsidiary, CBS Japan, Inc. Opening its doors on Sept. 15 with a formal reception, the new unit will handle all sales of CBS Films in both Japan and Okinawa.

Koreaki Tajahashi, formerly with the firm which represented CBS in the past, has been named general manager of the operation.

In announcing the new subsidiary, Sam Cook Digges, administrative vice president of CBS Films, declared: "For U.S. television film

distributors, Japan today is the world's most important non-English-speaking market."

He added: "Our business in Japan, which is becoming more intricate day by day, has increased five-fold in the past four years. We are opening this new office to establish closer ties with the Japanese broadcasters and to provide better service for our Japanese customers."

Currently, CBS is distributing more than 25 program series in Japan, including *Have Gun Will Travel*, *The Twentieth Century*, *The Defenders*, *CBS Reports* and *The Nurses*.

## Pay Tv Utilizes Commercial Tv in Referendum Fight

Los Angeles — With the November elections looming and the question of pay tv in the hands of the voters, Subscription Television, Inc., is taking its case to the people—this time, via free television.

An STV spokesman said that commercial television was being used currently on an experimental basis.

If the results seem to justify, the schedule would probably be expanded.

Using both 20-second and one-minute announcements in prime nighttime periods, Sylvester L. (Pat) Weaver is his own spokesman. His plea: don't freeze out the possibility

of seeing things not available in commercial tv; protect your freedom of choice.

The pay tv battle, which has been extremely acrimonious in California, will be put before the voters in the form of a referendum in November.

Big problem facing STV is subscribers, and the company has put a freeze on exactly how many homes have been actually wired in Los Angeles and San Francisco since the system's debut earlier this summer.

The only figure they released was the number of orders placed, 37,600 as of Aug. 31.

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## Updating those who've been away

You, who have been on vacation or a summer sabbatical, may be wondering whether you've missed out on some more or less significant developments in the trade. Well, rest assured it's been a relatively quiet summer in that respect. No big shakeups in accounts, agencies or networks. About the only alienation was Lever Brothers' wiping out the last vestige of business at NBC-TV. The only serious flap stemmed from putting into effect the revised NAB code affecting tv piggybacks. Groups and individual stations here and there applied premium rates for such "shared commercials." Major piggyback users generally reacted with a "we won't pay." Two of them, Alberto-Culver and Colgate, expressed their displeasure rather vigorously. They pulled schedules completely from a number of stations and even took themselves out of certain markets as far as spot tv was concerned. Where the exodus involved only a station in the market, other stations, not saddled with premium tariffs, gleefully picked up the pieces. Now for the more peaceful and dollar-counting tides of the business: (1) Network tv daytime is at a virtual sell-out, for at least the fourth quarter. (2) The inventory left-overs in the nighttime sector for all three networks combined can't amount to more than 15 percent, which is pretty solid going. (3) National spot tv for the fourth quarter will probably wind up well ahead of last year, but there's still some misgivings among key reps. Choice minutes have reached the sell-out point, but the call for prime 20s and 10s has been somewhat slower than it was at this point a year ago. (4) Spot radio seems headed for a stronger last quarter than prevailed the year before. The automotives are buying more heavily for their model introductions. Already on the line are such perennials as Equitable Life and Cream of Wheat. Upjohn has come in with a hefty 52-week budget for Unicap vitamin. Colgate has indicated that some of the money siphoned from piggyback trouble markets will be ploughed into spot radio.

## GF cuts and spends simultaneously

The tv networks are puzzled at the ambivalence that dominated General Foods' budgetary

ad behavior during the past week. With one hand, the food processing giant was cutting back on nighttime expenditures at CBS-TV and Saturday kid show commitments on NBC-TV and with other hand the company was showering NBC-TV daytime with \$2.5 million of new money from the Jell-O and Bakers divisions. The nighttimers that GF sought to get out of on CBS-TV were the *Cara Williams* series and *The Entertainers*. CBS agreed to 13 weeks of relief on the Williams show but refused to budge with regards to *The Entertainers*. The NBC-TV buys entail 11½ minutes a week. Worthy of special note is the fact that for the first time General Foods has linked itself to the sponsorship of daytime game shows and a soap opera (*The Doctors*). Incidentally, the Saturday a.m. cutbacks concern Post cereals and Koolaid. P. S.: R. J. Reynolds moved in fast and picked up what had been GF's half of the *Cara Williams Show*.

## Fewer trade groups in network tv

Only four trade associations have elected to come in with the tv networks for the fourth quarter. That's somewhat of a setback from past years. Missing from the roster are such network tv users of recent years as American Petroleum Institute, Edison Electric Institute, California Prune Board, Florists Telegraph Delivery Assn., U.S. Brewers Foundation. "SponsorScope's" inquiry among the networks disclosed these trade association commitments for the last 1964 quarter:

TRADE GROUP	PROGRAMING
American Dairy	Huntley-Brinkley, plus a special, <b>Small Town, U.S.A.</b>
American Gas	Half of Ozzie & Harriet on ABC-TV.
Florida Citrus	23 night minutes on ABC-TV, some morning minutes on CBS-TV.
Savings & Loan	Participation in Robert Goulet special and the inauguration on CBS-TV; East-West game and special, <b>The Capital</b> , on NBC-TV.

## Doubt: Ford testimonial angle

Confusion appears to prevail among a number of radio stations on the eve of the start of the 1965 Ford spot campaign. They're not sure now that they were wise in agreeing to ride along with Ford on an idea involving the extra-curricular participation of air personalities who would do the Ford commercials. The plot: these personal-

ities would visit Ford's Detroit plant to see the new line, drive a 1965 Ford during the run of the schedule and in the course of the commercial give personal testimonial to the virtues of the product. The question that has developed over, at least, the use of a free car: does this fall within the purview of the FCC directive against payola? The stations have asked their legal counsel for an opinion. Another horn of the dilemma on which stations find themselves: General Motors, letting it be known that such divisions as Chevrolet, Oldsmobile and Buick will not place schedules on programs whose presiding personalities lend themselves to anything smacking of a personal testimonial of the Ford car. The Ford campaign, administered by J. Walter Thompson, takes off next Wednesday.

### Cold remedies lag in buying

The cold remedies are, apparently, taking their time about lining up their fall-winter spot tv schedules. Anyway, they've been late in calling for availabilities and the reps are puzzled about it. Yet to be heard from on the cold remedy front are Vick's, Sterling, Warner-Lambert, Bristol-Myers and Mentholatum. Contac has done some buying but in light fashion. Not much is expected from that source because of its increased network expenditure.

### Agency program experts pick hits

Picking the winners among the coming season's network tv program newcomers is a pastime that any researcher, or his aunt, can engage in with impunity. But for an appraisal that's got "the" professional proximity and flair you still have to go to the agency men on whose recommendations advertisers make their fall network buys. "SponsorScope" has polled a key set of agency program handicappers and the following is a consensus of their picks in winners and possible winners among the fresh product: **THE WINNERS** (should wind up among the top 15): *Peyton Place* (ABC-TV), *Gomer Pyle* (CBS-TV), *Cara Williams* (CBS-TV), *Bewitched* (ABC-TV). **PROSPECTS ARE GOOD:** *The Entertainers* (CBS-TV, a lot depends on the number of Carol Burnett

appearances), *The Rogues* (NBC-TV), *Many Happy Returns* (CBS-TV), *The Tycoon* (ABC-TV). A possible sleeper, despite the strong competition: the Andy Williams and Jonathan Winters show.

### ABC-TV edges competition on re-runs

ABC-TV's research crew took the Aug. 23 report covering 30 markets and came up with this comparison: of the 49 half-hours in the prime night schedule, ABC-TV had 20 of them, CBS-TV had 19 and NBC-TV had 10. Another bit of tom-tomming that ensued: of the 54 half-hours in the same spectrum that had a 30 share or better, CBS scored 21, ABC, 19 and NBC, 14. All of which, apparently, goes to show how the competition washes out when the networks get down into the re-run arena.

### Long news doesn't lengthen audiences

If you use average audience as a yardstick, the extension of Walter Cronkite and Huntley-Brinkley from 15-minute to half-hour strips proved no great shakes for either CBS-TV or NBC-TV. What gain there was in viewers was in the total audience column and for Cronkite only. The peak of the season usually serves as a good index for comparison. Hence the resort to the Nielsen March I and II reports for the following comparison of the audience fortunes of the two news strips in the skip from a quarter to a half-hour:

PROGRAM-YEAR	TOTAL AUDIENCE	AVERAGE AUDIENCE
Cronkite '63*	8,520,000	8,270,000
Cronkite '64**	8,930,000	7,700,000
Huntley-Brinkley '63*	8,720,000	8,370,000
Huntley-Brinkley '64**	8,520,000	8,210,000

\*15-minute program; \*\*30-minute program.

### Nielsen's latest tv home tally

Nielsen's estimate of the number of tv homes in the United States as of September, 1964, is 52,600,000. That puts the penetration up to 93 percent. A breakout of U.S. census figures for May put the total tv homes at 52,098,000, which is 92.8 percent penetration. The breakout, proe-

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

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essed by the Advertising Research Foundation, also showed that 18.2 percent, or 9,475,000, of tv homes were equipped with two or more tv sets. Two years previously 14 percent of the tv homes had two or more sets.

## Why nets will claim dominance fast

The impression on Madison Avenue is that the tv networks will try to claim audience dominance as fast as possible this fall. The pressure to do so will derive from the abnormal intrusion of political campaigning and the elections. Time preempted for these events precludes the creation of a real base for measuring the relative preference among viewers of the new nighttime entertainment schedules. Under ordinary circumstances advertisers have a pretty good idea of what's in store for their programs by the October II Nielsen. This year the decision to renew for the first 1964 quarter could be deferred until the availability of the Nielsen November II report. The networks aren't expected to let that happen if they can help it. Hence a likely disposition to claim dominance fast — and loud.

## Shulton radio go just routine

The Shulton spot radio campaign out of Wesley Advertising, Inc., is the regular fall campaign and is exclusive of the pre-Christmas push for the Old Spice line. The fall run extends for 11 weeks and over 60 markets. Decision on the Christmas promotion is due in a week or so. Incidentally, the revamped Wesley setup now bills \$13 million and has Tom Hubbard as the chief executive officer. Very knowledgeable Joan Rutman is the timebuyer.

## Sample of car vs. home audience

A car radio survey which Hooper conducted for WKAT in the Miami market for June-July suggests an area which could stand a lot more exploration by the sellers of radio time. These significant facets emerged from the study: (1) of the six Miami stations with the largest total audiences, from 7 a.m. to 12 noon, four stations had about the same ratio of auto listening to

in-home, (2) the other two stations had a much higher ratio of auto listening, one had 2.4 to 1 and the other (WKAT) 3.7 autos to 1 in-home listening. The car count, incidentally, was confined to autos registered within the home county (Dade). Offered by "Sponsor Scope" as a sample of this kind of survey, the following is a statistical excerpt from the Miami survey:

STATION	AVG. CAR LISTENING	AVG. IN-HOME SETS TUNED	CAR TO HOME RATIO
WKAT	5990	1610	3.7
A	9490	3880	2.4
B	10,900	6140	1.8
C	4470	2580	1.7
D	11,800	7100	1.7
E	5050	3230	1.6

## Media change broadens Latex market

One result of International Latex's swing away from spot tv and concentration in network tv: change in the pattern of marketing and merchandising. The switch in media policy, involving a net of \$6 million, stemmed from the tightened attitude toward piggybacks in the NAB code. All Latex commercials come in piggybacks. When virtually all Latex's tv budget went to spot, the company's marketing orientation was confined to the larger markets. Now that it has a continuity of exposure in over 200 markets, Latex will push more vigorously for wider distribution in the smaller cities and towns. An ironic side to Latex's tv media flip-flop: the difference that will accrue to stations. As a spot account, the \$6 million budget brought a net of \$4.5 million to stations. As a network account, the stations' share will be \$2 million.

## Lo, poor 'favored nations' clause

The "favored nations" clause in network tv contracts has come to have little practical validity. Agencies like to have the clause written in. It gives the client a sense of being protected against somebody paying less for time and talent than he does. But in actuality — that is, according to the pattern of network selling — the clause is as water-tight as a fish net. Virtually all sales are made in packages. If an advertiser protests that a participation in his show went for less to somebody else, the network has this ready comeback: but the price was merely part of a scatter plan; you can have the same package at the same

price. It happens that no two packages can be exactly alike, because invariably some program in the package has already been sold out. In other words, the favored nations clause has, like other practices in television, survived its unfeasibility.

### **Farm-events idea under scrutiny**

Cunningham & Walsh is still exploring a plan for farm stations which it would like to submit to Geigy Chemical, a client. The plan: sponsorship of a batch of special events that would be put together by individual radio stations and directed primarily to farm audiences. The programs might consist of county fair remotes, grange meetings, important cattle auctions and the like. If practical, the buys would be on a flat or package, basis. The big question facing the plan: how many events of consequence could be made available during the course of a year? If the concept materializes it will be a precedent for farm radio.

### **Preview of TvB's 'big pitch'**

The TvB's annual pow-wow, set for Nov. 16-19 at the Waldorf-Astoria, New York, will ask tv users to take a two-way look at the medium: backward and forward. The presentation — yet without a theme title — will review the various innovations in tv advertising for the past 10 years and suggest cases which could have been more advantageously exploited by the advertisers. Special attention will be directed at the feasibility of doing more with a commercial message than just selling the product to consumers. Such as (1) projecting the manufacturer's image, (2) making the supermarket operator more conscious of the new product in relation to the maker's track record. By pursuing commercial conceits along these lines the tv advertiser could reduce his cost-per-thousand. In other words, the CPM would be based on the number of goals designated for the commercial message. The presentation will also point out that the tv campaign can be used to improve techniques of distribution, train salesmen and inform stockholders. The TvB pitch will also have a section showing how new car dealers can increase showroom attendance. One idea: selling catalog on new models over the air.

### **NBC-TV eager to sell '65 AFL**

NBC-TV apparently won't let the grass grow under its feet, not when it's got \$36 million committed for rights. Even before the 1964 season of the American Football League could make its bow on ABC-TV last week, NBC-TV was out among advertisers and agencies disclosing the price tag for the AFL's 1965 season. The NBC-TV offer to prospects: (a) 18 regular season games, (b) a one-sixth sponsorship of the series for a total of \$1,782,000, which entitles each sponsor to three commercial minutes per game. This figures out to be \$33,000 per commercial minute. ABC-TV has been charging \$23,000 per commercial minute for the same games. In its fact sheet on the AFL games to advertisers and agencies NBC-TV also estimated that the average rating should come out at 17.5. This is well over twice the rating that the same series on ABC-TV has been scoring. The average rating on ABC-TV for the regular AFL game was 7.3. Impression on Madison Avenue is that NBC-TV rushed out its proposition this early for this reason: to make sure that advertisers who are about to start planning their next year's budgets are aware of NBC-TV's takeover of the AFL rights.

### **New sights for TvB clinics**

The TvB is putting a different emphasis and circumference on its sales clinics operation. There'll be far fewer of them, but what they lack in number they'll make up in depth. Last year the clinics toured over 100 markets. The new accent: more on management — both buying and selling sides. In the past the clinics focused their approach toward the salesmen.

### **A yardstick for preferable accounts**

The ideal kind of account for an agency to have is one that spends more per share of corporate stock for advertising than it derives per share in profits. It's the sort of ratio agency top management make special note of in going after a package goods account. In the package goods field, according to the theory of agency savants, a growth company invariably widens the margin between these ratios from year to year.

## WXYZ-TV HAS WON ANOTHER IMPORTANT AWARD WHAT'S IN IT FOR YOU?



Yes, we like to win awards...and we like to tell people about them, too. When WXYZ-TV and its President, John F. Pival, were awarded the 1964 NATIONAL HEADLINERS AWARD for "consistently outstanding television editorials," we were deeply gratified. But you might ask... what's in it for me? Good question. And here's your answer. WXYZ-TV EDITORIALS are indicative of the concern for the community that has captured the attention of America's fifth largest television market. Attention! The first and most important step toward sales.

**WXYZ-TV DETROIT**   
An ABC Owned Television Station

## Is there a basic formula for ad themes?

Seeking "one best way" for producing successful commercials, an agency chief queried a sampling of top creative people in the industry, found some very sharp differences between the yea and the nay voters

■ Can admen pinpoint a certain basic formula to develop advertising themes for sponsors?

And what of computers—will they replace the creative thinker, making him "about as necessary as a washboard at the automatic laundry?" At some future date, will a machine with a "high IQ" be able to punch out a timeless "pause that refreshes" theme, thereby winning an award for the most creative computer?

More than just a little curious about this, Robert C. Lowe, Jr., partner in the Atlanta-based Lowe & Stevens agency, decided to find out.

He did.

And along the way, he gathered some highly diversified data.

He began by reading 28 speeches, 18 articles and three books, then talked to a lot of people about the subject.

Dissatisfied, he soberly decided to conduct his own survey and com-



Lowe & Stevens' Lowe — one basic formula?

These top creative people received Robert Lowe, Jr.'s "Dear Bill" letters



Bea Adams



Thomas B. Adams



William Bernbach



Charles Brower



Leo Burnett

pile a consensus of creative-thinker opinion.

At random, Lowe picked 13 of the top creative people in the agency business and wrote them a casual "Dear Bill" type of letter:

"Please do me a favor and answer the following question. You can scribble your answer on the bottom of this letter, if you prefer.

"Do you think that there is such a thing as a basic formula for developing advertising themes?"

Lowe was astonished to find that "without any promise of reward or return favor, and without disclosing in any way why I wanted the information," 11 out of 13 — 84.6 percent — replied. And a number took his suggestion and jotted down their replies on the bottom of his letter.

After the creative smoke had cleared, Lowe totaled up the responses and found that those who do not believe that there is a basic formula outnumbered the "yeses" by an eight to three tally.

The majority's opinions ranged from the short but punchy "no's" of Bea Adams (Gardner Advertising's vice president for radio-tv) and William Bernbach (president, Doyle, Dane, Bernbach), through a dissertation on the topic by Thomas B. Adams, Campbell-Ewald's president.

In between, David Ogilvy, board chairman of Ogilvy, Benson & Mather, with his usual flair, replied that there was indeed a basic formula: brains. (Despite the positive approach, Lowe rated the reply as a "no" to the question.)

### 'IS THERE A BASIC THEME?' BOXSCORE

	Yes	No
Bea Adams, Gardner		X
Thomas B. Adams, C-E		X
William Bernbach, DDB		X
Charles Brower, BBDO		X
Leo Burnett, Burnett		X
Walter Guild, GB&B		X
Whit Hobbs, B&B	X	
Ernest Jones, MJ&A		X
David Ogilvy, OBM		X
Arthur E. Tatham, T-L	X	
Edward G. Zern, GMB	X	

Frankly interested in learning of a basic theme, MaeManus, John & Adams' president, Ernest A. Jones, suggested "If there is one—please let me know!"

Putting himself on record with a firm denunciation of formula advertising as "damn bad advertising," was Walter Guild, chairman of Guild, Bascom & Bonfigli:

"Is there a basic formula for developing a best selling novel, a hit play, or a system for beating the market?" he retorted. Leaving no room for doubt, he quickly answered with a firm "no."

Leo Burnett, board chairman of the agency that bears his name, concurred. He did suggest, however that good research could be a key to unlocking a theme "that worked."

"I have learned that successful themes and 'selling propositions come much easier if the objective are clearly and concisely stated," Burnett explained, "and if the results of all available research (particularly motivational research) are brought to bear on the subject before you turn on the creative spigots."



Walter Guild



Whit Hobbs



Ernest Jones



David Ogilvy



Arthur E. Tatham



Edward G. Zern

After the theme starts to jell, he concluded, considerations of timing, believability, and relevancy, play a part in a final judgment.

In his lengthy reply, Thomas B. Adams of Campbell-Ewald immediately noted that it was difficult to answer the query because he was unsure exactly what was meant by "basic formula."

"The term implies a rather simple solution to a problem that I consider to be an exceedingly difficult one," he wrote. "If this is the case, then my answer is an emphatic *no*. I have yet to come across a 'formula' that has successfully met rigid and thorough analysis either by our company or by the advertising industry."

But, Adams continued, agencies are constantly striving for improved methods of advertising effectiveness. He noted that his agency is currently involved in new, highly sophisticated projects dealing with this intricate and complex subject.

"This is not to say, however, that we are hopeful of ever developing a basic formula in relation to themes . . . or copy, media, merchandising or other related communications subjects. It's just not that simple."

Regretting that his answer was "not very constructive," Adams explained that the strength of advertising lies in the fact that "there are very few formulas; so not being able to give you a formula does not disturb me. I hope that it does not disturb you."

Perhaps the last "no theme"

word on the topic came from the pen of BBDO's president, Charles Brower.

He contended that if there were a formula, it would be the same one that "Mozart, Keats, and a lot of other guys followed on a higher level: interest, plus talent, plus devotion — with not a little desperation tossed in."

Brower reflected that maybe Churchill said it in "blood, sweat, and tears, but certainly computers can't express it.

"We have a computer and we love it," he emphasized, "but no one is ever going to get it to play the violin!"

On the other side of the theme, the three affirmative replies were from Edward G. Zern, vice president, Geyer, Morey, Ballard; Benton & Bowles' senior vice president, Whit Hobbs; and Arthur E. Tatham, chairman of the executive committee of Tatham-Laird.

Tatham simply declared that there was a basic formula for preparing for the formulation and development of advertising themes; but he didn't say what it was.

Edward G. Zern told Lowe that he had a basic formula, in the sense that he starts by asking five questions:

1. What is the advertising expected to accomplish, primarily?
2. What is the advertising expected to accomplish, secondarily?
3. Is this a realistic expectation in terms of budget and time limitations?
4. If so, what are the points to

be made by the advertising in order to accomplish this, in order of importance?

5. What are the best ways to make these points?

"This is gross oversimplification, of course," Zern emphasized, "but . . . when these questions have been answered satisfactorily, the theme should be damn near spelled out, i.e., once you know precisely what the problem is."

Finally, Whit Hobbs wrote that the theme should be one that fits the marketing and copy strategy.

"This keeps the advertising theme from straying off the reservation.

"Should someone discover a better 'basic formula' for developing advertising themes," Hobbs declared, "the advertising world would beat a path to his door."

With these divergent comments in hand, Lowe naturally concluded that there was no miracle; he could offer no one formula as a result of his research.

But he did find a common ground between the two camps:

Aren't we all agreed, Lowe suggested, that training, experience, and trial and error are the logical, methodical means of approaching the development of an advertising theme?

Meanwhile, human creative talent seems to have one important edge over the inroads of computerization: the ability to think. Until such time as machines are able to play violins, today's creators won't have to worry about tomorrow's computers. ♦

# Song of the open road

It's full speed ahead for new tire inflator-sealer thanks to tv and radio tests in America's first city

■ A new "giant" is being propelled toward successful national distribution by the immediate sales impact of broadcast media.

His name is Dapper Dan, and his tuxedo-clad figure prominently adorns the label of the new tire inflator-sealer that bears his name.

Fresh from a smashing test market introduction, the Dapper Dan product appears to be well on its way in a radio-tv push that could mushroom into a \$2 to \$3 million advertising campaign within the next 12 months.

Dan's function is to eliminate the necessity of changing flat tires. It is the first consumer item to be produced by the Impact Sales Div. of Impact Container Corp., which was recently acquired by the growth-minded Bernz-O-Matic Corp.

Through Smith & Dorian, radio and tv spots are now moving the product in the Philadelphia, Boston, Providence and Hartford-New Haven markets. And upcoming fall campaigns in Los Angeles and Detroit will shortly raise the spot budget to \$65,000 per week. This is to be followed by pushes in Dallas, Houston and San Francisco. Additional markets will then be added, and Dan is expected to become a full-fledged nationally - distributed product by mid-1965.

In an unusual step, Impact launched its test campaign in the New York City market, and is delighted by the "beyond all expectations" results.

"The New York area was selected," says Smith & Dorian president Edward Robinson, "because tire sealers have been sold here in past years, presenting us with a large potential consumer group that had familiarity with such products."

With pre-established consumer awareness of the product, sales for



Discussing spot campaign are William Trzcinka (left) of Impact Sales and Edward Robinson of S&D.

Dapper Dan had been projected at a unit total of 100,000 for the 10-week New York test period. However, through the use of broadcast media almost exclusively, sales reached the 100,000 mark during the first four weeks and topped 400,000 at the close of the 10-week period, according to Impact Sales vice president, William Trzcinka.

This was accomplished mainly through an average weekly spot schedule that consisted of over 80 tv and more than 40 radio commercials. They were aired on four video and three radio outlets.

"The radio and tv spots go hand-in-hand," says Trzcinka, who points out that there have been some 500 different tire sealer products produced in the U.S. during the past six years. "But most of them didn't work," he notes.

"Drivers are aware of the need for such an item, and we have to show them that Dapper Dan is the product that does the job. That's

where our radio and tv commercials come into the picture."

Smith & Dorian's creative approach stresses the positive aspects of the product:

The video spots highlight the ease of application while visually demonstrating how Dapper Dan is used.

Working as a complement to tv, the radio spots, aired during driving time, hit home with the sales message by reaching the driver in his or her car.

The tv spot campaign utilizes a filmed 60-second announcement. There is also a 20-second commercial derived from the 60. They are aired both daytime and nighttime during fringe minutes, chain breaks and network adjacencies.

"Tv now constitutes about 75 percent of the ad budget," Robinson says, "and we will continue to place the major portion of the expenditures into this medium."

Sponsor Trzcinka estimates that



Changing a flat tire is a "grimy, back-breaking job" for a man, and a virtually impossible task for a woman. Smith & Dorian's one-minute tv film spot for Dapper Dan stresses ease-of-use for the tire inflator-sealer product.

each year in the U.S. about 44 million tire flats, or significant losses in tire pressure, occur. Since women comprise 41 percent of the nation's drivers, they constitute a vast potential consumer group, often faced with the "impossible task" of changing a flat.

The video commercial stresses this point: "Changing a flat tire is a grimy, back-breaking job for a man and a virtually impossible task for a woman."

Filmed on a highway, the spot demonstrates the ease of using Dapper Dan as a temporary remedy guaranteed to inflate and seal a flat tire for a minimum of 100 miles of travel. And in keeping with the theme, the distaff side is featured in the demonstration.

As part of Impact's sales program, 10-second dealer tags can be used as the end of the 60-second spot.

Radio, too, is playing a major role in the success of Dapper Dan.

"It's a tremendous medium for us," Robinson explains, "for a driver can identify with the sales message; he or she knows that a flat tire is an inevitable part of a driver's life.

"Additionally," he continues, "a good radio commercial can almost give a verbal demonstration of how the product works. And live spots give us the added advantage of listener loyalty to the station personalities who do our spots."

Robinson also sees a big plus for Dapper Dan in the individualistic approach accorded the 60- and 30-second radio messages by station talents who have built followings via an off-beat or comical route. Their occasionally humorous diversions from the copy (e.g., Diaper Dan) have helped move the product.

Trzcinka sees Dapper Dan's sales reaching the 12 million unit mark at the end of 1965. To achieve this, he points to the marketing plan that is being followed.

Dapper Dan is distributed directly to retailers by Impact salesmen (over 150 in New York alone) on a store-by-store basis. This permits rigid maintenance of the \$2.98 per unit fair trade price. Initial distribution is through gas stations, variety and department stores and hardware retailers. Then the item is placed in food chains.

"Our product still falls under the category of an impulse buy," says Trzcinka, "and so point-of-purchase display is most important. Our salesmen handle only the Dapper Dan product, so they are able to give the best type of service to retail outlets.

"Once radio and tv have done the initial job of informing the public, and demonstrating how the product works, Dapper Dan has to be available and attractively displayed at point-of-purchase."

Trzcinka emphasizes the tremendous market for a workable tire inflator-sealer. He observes that Dapper Dan has been "engineered" as a tire repair product, thus overcoming the deficiencies of its predecessors. This has been accomplished, he says, "by producing a container that has the capacity and pressure to properly inflate and seal a tire."

Past products, he explains, used conventional aerosol valves that weren't able to do the job.

Importantly, Impact sees its tire sealer as the first in a full line of new household consumer products under the Dapper Dan trademark. And broadcast media will again be called upon to trail blaze their introduction. ♦

## Broadcast: answer to Sears S.O.S.

All Wichita stations join in boosting big sale as Sears store gives them test by dropping all print

■ In land-locked Wichita, S.O.S. means "sale of sales."

At least it did during the last week in July. That was the time of a special S.O.S. promotion sponsored there on radio and tv only by the local Sears store. This big midsummer drama was arranged with three acts in mind: (1) to boost merchandise sold during the hot-weather, midseason slowdown that generally leaves most retail stores empty in July, (2) to test the pull-power of radio-tv, (3) to move more merchandise.

Interestingly, the story begins with an ending.

A. P. Morrison, sales promotion manager for Sears-Wichita, was scheduled to retire after 38 years' service. But Morrison's dependable curiosity had been nagging him for a long, long time: Just how good would broadcast media be if they were really put to the test against the store's excellent record in print, developed carefully and slowly through the years?

"I'd like to get an answer to that one if it's the last thing I do," Morrison had long told himself. And now he was saying, "Why not — as *the last thing I do before retiring?*" It seemed an exciting, last-gesture project that might yield telling results. If so, he'd be leaving behind something of value. If not, well, he'd take the blame with him.

Morrison had a conference with Don Jansen, Sears' Wichita manager, to pose the question and a possible test. "Let's use broadcast media only — just radio and television — for one full week," he suggested. "No print whatsoever."



Morrison: He planned



Jansen: He tried

Store manager Jansen, whose previous experience with broadcasting had not left him with beautiful memories, had to be sold. Ultimately responsible for ad expenditures and results, he of course had a good executive's sense of caution.

But a few meetings and a few discussions later, Jansen was ready to try — not without reservations, however. He told representatives of Wichita stations that he was frankly "skeptical" of the ability of radio and television to initiate and sustain a store-wide sale with appreciable results.

And just to keep things where they properly belonged, he budgeted all advertising strictly from local-store funds — no co-op.

Then Jansen and Morrison signed for Sears with six radio stations — KAKE, KFH, KFDI, KLEO, KSIR and KWBB, all Wichita — and three television stations — KAKE-TV and KARD-TV Wichita and KTVH Hutchin-

son-Wichita. In short, they had every station in the market.

Total media budget for the week was \$6000. Each radio station had \$500 to budget its spot schedules and each tv station, \$1000. All radio spots were 30 seconds long and all tv spots were IDs (see chart).

The intro for all spots was identical — telephone ringing, followed by a woman's voice: "This is Sears, where we're having our sale of sales . . ."

The intro was followed by one strong leader on tv and, on radio, by one strong leader and two institutional leaders. Fifty-eight sale items were featured in rotation on

### Sears Spot Schedule

	Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
Radio	129	153	160	159	161	152	65
Tv	13	25	27	27	27	24	



Sponsors and media men discuss the Wichita Sears "sale of sales" (from left): Don Jansen, Sears manager; A. P. Morrison, Sears sales promotion manager; M. Crawford Clark, vice president of KSIR Wichita; Bob McCune, commercial manager of KAKE Wichita; John Milham, promotion manager of KTVH-TV Hutchinson-Wichita.

radio, with each station offering the same items. Tv featured a total of 13 sale items.

Sears used no print during the entire week (Sunday through Saturday), although Wichita has both a morning and an evening newspaper with whom the store normally spends an estimated \$5500 a week.

What were the results of the sale?

Due to the store's policy of not releasing specific figures, gross increases cannot be told. But you can be sure they were up.

Store manager Jansen reports that the entire week was "an unqualified success" and that totals for the week-long sale showed a "very substantial" increase over the same period last year.

The opening days, especially — Monday, Tuesday and Wednesday — proved "completely outstanding," Jansen adds.

As a result, there's more broadcast advertising in Sears' future, both radio and tv.

Although Jansen wisely won't commit himself to specific plans, he says he wants to repeat the radio-tv approach at least three times a year, presumably in times of stress when something special is needed to buoy up sagging sales statistics.

Moreover, Jansen says he may use radio and tv periodically, in addition to other full-scale promotions, just to expand his store's territory. He says that with good reason, for his S.O.S. sale delivered some very telling information:

- License plates in the store's 1000-car parking lot indicated that broadcast media had tremendously expanded the normal area from which Sears customers came.

- Such increased reach was corroborated by other records that the store, itself, maintains — such things as delivery addresses and charge accounts.

- Sears' reach was extended not only in distance, but also in depth. Department heads reported an "un-

usual" number of customers asking where specific items were located in the store. Since regular customers generally know where stock is displayed, the store realized that its broadcast advertising had attracted many *new* customers — people who don't usually trade there.

Thus radio and tv proved that they could stand wholly on their own. With little or no fanfare, they took over on the spur-of-the-moment, so to speak, and still outdrew the ad medium to which customers had been Sears-conditioned through the years. Most important of all, perhaps, they didn't build volume only — they also built reach and impact by attracting new customers and people from beyond the usual Sears territory.

They even provided some humor by winning over at least one apparently long-time hold-out. One 30-year resident of Wichita telephoned the store to ask where, exactly, it was located. ♦



In-store promotion was co-sponsored by Butternut Bread and Riceland Rice. Negro-appeal station WBEE Modesto, Calif., personality Jim Reese interviewed shoppers, presented each one interviewed with silver dollar and sponsors' products. Past year's sponsors included Quaker Oats.



WNJR Newark's merchandising man, Clint Miller, sets up display in area supermarket. Station's general manager, Leonard Mirelson, says that Negroes are more brand conscious than non-Negroes, that they buy more bread, wine, beer, alcoholic beverages, shoes and soft drinks.

## The Negro consumer

Executives of Negro-programmed stations have studied the psychology of the Negro consumer the hard way. Some see few Negro-white differences, most pinpoint dissimilarities

■ The adman or media strategist who feels that the psychological makeup of the American Negro consumer can be studied in a Madison Avenue board room is kidding himself.

He's also taking a chance on missing or even offending the \$25 billion market U.S. Negroes today represent, and failing to come up with the kind of eye-opening results from the use of Negro-aimed media, particularly radio, which often occur (see separate roundup of Negro radio successes).

True, a great deal can be learned from research, of which there is a growing stockpile in the field (see SPONSOR, Aug. 17, 1964). Independent research firms like Opinion Research, Furst Surveys and Center for Research in Marketing have probed consumer habits and media preferences to provide a basis for approaching the Negro market.

Forward-thinking media reps, a growing force in the field of Negro-directed broadcast media, have pinpointed much of the available

statistical data in terms of specific markets (Bernard Howard and Co., for instance, has commissioned market-by-market breakouts of Negro expenditures in 15 major cities in which the rep firm handles Negro-programmed radio stations).

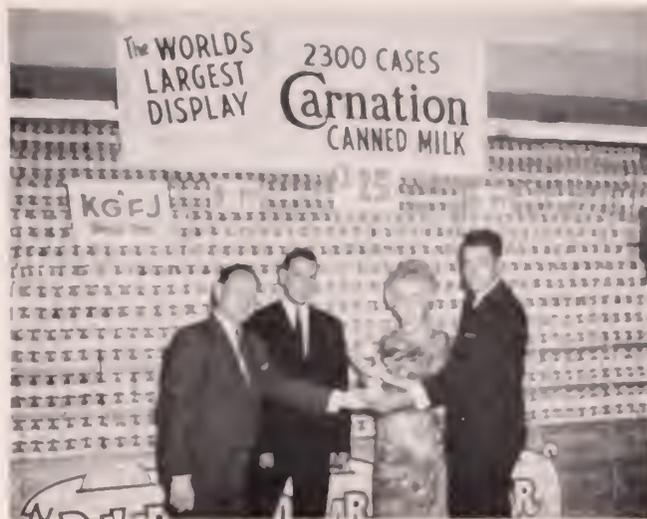
Even so, there's still an extra area in which admen can gain insight concerning the purchasing habits and psychology of the Negro consumer: broadcasters.

The station manager or sales manager of a Negro-programmed radio outlet doesn't think in terms of "general" audience, and certainly not in network program terms. He's an independent broadcaster, gaining his national or regional spot revenue via reps and his local business by pounding pavements.

He knows the retailer who sells to Negroes. He ought to; most Negro stations built their business in local accounts long before the medium attracted national blue chips. He's heard, over and over again, the local problems of selling soap and cigarets and Cadillacs and



WABQ Cleveland's "Tiger Girl" and personality Ed Wright during Pet promotion. Station's research shows one-third of Cleveland population is Negro, that the Negro population composes 75,000 homes with an average of \$4144 income, of which 70 percent goes to retail purchases.



KGFJ Los Angeles brought more than 5000 people to Shop-Rite store during benefit breakfast. Above: Max Zatz, Shop-Rite co-owner; Bill Stroud, Shop-Rite chain supervisor and buyer; Molly Low, KGFJ sales manager, Dave Teeter, Carnation. Shop-Rite, Carnation provided food.

## —what broadcasters have learned about him

hominy grits and hi-fi sets and patent medicines to Negro customers.

He may not have "the national picture," but he's long since put a lot of boundaries around the situation in his own market.

How do broadcasters' individual comments form a composite picture of the Negro consumer?

It looks something like this:

*Spends more of his spendable income . . . status conscious . . . high brand loyalty . . . buys without bargaining . . . buys the best available . . . spends more on food and rent . . . buys on impulse . . . buys less private labels.*

These are a few of the phrases picked out of station managers' answers to the question, "What have you learned of the differences and similarities between consumer purchases in Negro and non-Negro homes?"

What similarities exist between Negro and non-Negro buying? Not many managers feel the two groups have the same buying habits. Out

of a random sample of 50 of the answers only seven indicate that there is "no great difference," or that there is "marked similarity" or that, as to differences, there are "none."

Most feel — as does Russell George of WOIC Columbia, S. C. — "There is a difference." As Donald K. Clark, WVOL Berry Hill (Nashville), Tenn., put it: "Far more [difference] than these few spaces will permit me to say."

What are the differences? The most frequently mentioned pattern — cited by 52 percent of the station managers answering the question in a recent SPONSOR survey — was that the Negro is "much more brand conscious" (Reese J. Vaughn, WTHB North Augusta, S.C.—Augusta, Ga.). Here are some of those comments:

"The Negro has now become much more brand conscious due to shoddy merchandise pushed off on him in the past." — Mr. Vaughn, WTHB.

"Extremely . . . brand conscious,

Negroes will pay top dollar for quality merchandise and services, are suspicious of so-called specials designed for them alone." — Paul E. Hoy, station manager, WRBD Pompano Beach (Fort Lauderdale), Fla.

"The Negro is a brand buyer, possibly in an effort to defend himself against shoddy merchandise." — Alexander Keirsey, station manager, WOBS Jacksonville, Fla.

"Negroes buy well-advertised brand names as insurance against being victimized." — Stuart J. Hepburn, station manager, KNOK Dallas-Fort Worth.

"Negroes will always buy the top quality they can afford and are impressed by well-promoted name brands. Both like good bargains on good merchandise but whites will buy cheaper merchandise for a price." — Neil K Searles, station manager, WAWA West Allis (Milwaukee).

In proportion to their income, Negroes tend to spend more on food, buy in bulk quantities, con-

centrate on inexpensive meats, stick to basic food necessities, station managers say. The reasons are most likely economic and it would seem improbable that the buying patterns differ substantially from those of other groups in the same economic strata. Perhaps where the major differences come in are in purchases of luxuries and entertainment. And, as his income grows, the station managers feel, the Negro

tends to pay more for merchandise than do non-Negro customers and according to a Los Angeles tabulation — spends more of his dollar for many items than do whites.

"Negroes tend slightly to buy a little more non-essentials for their income bracket — more records, more radios, more cars, etc.," said J. T. Whitlock, station manager of WLBN Lebanon, Ky.

"Heavy purchase of high prestige

lines. Heavy purchase of convenience items. Super consumption of certain categories—starches, beers, soft drinks, etc." — Walter Conway, station manager, KDIA Oakland.

"Negroes seem to buy in large bulk such staples as corn meal, flour, sugar, beans, etc. In prepared meat products such as sausage, bacon, etc., they seem to buy the same as do white homes. But

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## Case histories show power

**Problem: Community relations for regional brewer.**

**Product: Jax Beer**

**Station: KCOH Houston, Texas**

Negroes want better jobs, and the advertiser willing to give them a helping hand benefits at the sales counter. Less than two seasons ago, Jackson Brewing (Jax Beer) signed for a regularly scheduled 15-minute morning show titled *Job Opportunities*, which was simply news of jobs available. Since KCOH is a full-time Negro-appeal station, listeners know automatically that there is no color barrier on the jobs.

Results: More than 1700 Negroes have been placed in jobs, including one group of 20 in overseas jobs for a leading hotel chain. The station has processed some 20,000 phone calls from listeners. The sponsor's image has been brightened considerably in the Houston Negro community.

**Problem: Multi-product-sponsored "Lawn Carnival"**

**Products: Various (see below)**

**Station: WHAT Philadelphia**

Veteran Negro-appeal broadcaster Dolly Banks (she's the manager of the station) told SPONSOR concerning the Third Annual WHAT Lawn Carnival:

"We welcomed some 15,000

men, women and children who wrote some 10,500 requests for tickets to WHAT's spacious grounds, and plied them with all sorts of carnivalia: wild animals, thousands of free prizes, a three-hour stage presentation, a record hop organized by teen idol Jerry Blavat. Client participation was notably increased for this year's effort. Some of the exhibitors included Ballantine Beer, Atlantic Refining, Liggett & Myers, Yankee Maid Meat Products, Pepsi-Cola, BC Remedy and Pharmaco (Artra Cosmetics). Philadelphia police reported the largest traffic concentration in the history of the area, which is primarily residential and institutional."

**Problem: Distribution for new-to-area canned foods**

**Product: Red Cross Brand Foods (Consolidated Cannery)**

**Station: WAAA Winston-Salem**

Reports vice president in charge of operations C. R. Daly:

"One of our outstanding success stories was done for Red Cross Brand canned foods, Sonny Smith agency of Charlotte. In-store broadcast of two-hour duration sold 60 cases of Red Cross products. Broadcast was from Food Fair Store. This campaign was introducing Red Cross Foods in this area, and this

station did more than 80 percent of the business. Client and agency were well pleased."

They were indeed. Ralph B. Dyer, sales manager of the canning firm, wrote to WAAA: "You may have felt that your efforts on our behalf went unnoticed, but such is surely not the case. Your cooperation with our brokers and our advertising agency has been outstanding."

**Problem: Establish validity of Negro-appeal media**

**Product: Department store**

**Station: WSID Baltimore**

A rapid-fire success in Negro-appeal is reported by George Corwin, general manager of Baltimore's WSID:

"Brager-Gutman's, one of our five largest department stores in Baltimore, which has always welcomed Negro trade, had never used media which were pegged to the Negro market.

"Their first venture was on WSID, the period of June 30 through July 3 of this year. Brager-Gutman's showed a 13.2 percent increase in total store volume for that week over the previous year.

"The millinery department, with its WSID-advertised item, tripled its business for the same period. Also, to the amazement of the ad-

on meats cut to order they buy more of the economic cuts," says Fred J. Webb, station manager, WNOO Chattanooga.

Not all agree: says Mr. Hepburn of KNOK, "Another important difference in Negro buying patterns is that many Negro women work and this makes them a prime market for convenience products. Negroes are above average customers of such items as frozen foods, pro-

cessed milk, canned peas, rice, all-purpose flour, refrigerated biscuits, spaghetti and many other products. Negro homemakers will purchase better quality products and pay a little more rather than shop for prices as do many white homemakers."

There is a tendency among station managers to look at Negro buying habits as creating a 100 percent consumption of earned dollars,

R. W. Nickles, station manager of KFAL, Fulton, Mo., says that "Negro homes spend everything they make," that they are heavy installment buyers. James F. Ramsy, WJAY Mullins, S. C., notes that the Negro "seems to have less regard for savings, will buy just as long as money holds out or credit can be secured."

All of the answers, of course, are geographically scattered, they

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## of Negro-appeal radio

vertiser, many of the customers mentioned hearing the advertised item on WSID. The result of this short campaign is that Brager-Gutman's (we are proud to say) is a steady advertiser on WSID with plans to increase this fall.

"With the advent of civil rights legislation, and the increasing freedom the Negro has derived, more than one media buyer has asked me: 'Is Negro radio an anachronism?' My answer is emphatically 'No.'"

**Problem: Real estate sales to Negro community**

**Product: New housing development**

**Station: WOIC Columbia, S. C.**

Home ownership is an important part of life to the "new Negro," as witness this sales success reported by WOIC's Frank Harris, commercial manager:

"The C. D. Spangler Construction Co. of Charlotte, N.C., built a 300-home development for Negroes on the outskirts of Columbia, and used a saturation spot schedule on WOIC as its chief advertising. During the first two weeks after the opening, 12 homes and 32 lots were sold, with most of the prospects coming in as a result of the schedule on WOIC.

"Encouraged by this, the client then ordered two remote broadcasts

directly from the development, inviting people to its 'open house.' Hundreds of people came to each broadcast. A number of additional homes and lots were sold. The client has maintained a steady spot schedule for the past two months, but WOIC stands in imminent danger of losing the account because everything will be sold!"

**Problem: Sales boost for canned milk**

**Product: Carnation Milk**

**Station: KATZ St. Louis**

Earlier this summer, KATZ staged a live broadcast from the Bettendorf-Rapp Supermarket in St. Louis. Reported Martin O'R. Browne, vice president and general manager:

"The records of both the store and the Carnation Milk Company indicated that, with the exception of one or two special in-store promotions, this location never sold more than six cases of milk during any one week. By placing our disk jockeys, Dave Dixon and Don Brooks, in the store for several hours on a Saturday afternoon, and by backing this promotion with a series of 36 one-minute commercials plus samplings of records we gave to the crowds with the purchase of seven cans of milk, we sold in excess of 68 cases of Car-

nation Milk that particular afternoon. This was done without an exceptional product price advantage. The patter of our deejays was built around the fact that they could not go home until they were released from a 'jail' of Carnation Milk cans."

**Problem: Promotion for major cigaret brand**

**Product: Chesterfield Kings (Liggett & Myers)**

**Station: WEBB Baltimore**

A favorite local-level success at this Negro-appeal station is described thusly by Samuel E. Feldman, executive vice president and manager:

"Three years ago, the Liggett & Myers' representatives and agency called on the radio station and handed us a tough assignment in promoting Chesterfield Kings. They advised us that they felt it might be hopeless because of the slipping of their share of the market here in Baltimore.

"They bought five programs a week and identified Chesterfield Kings with one of our top air personalities, Rockin' Robin, who went out one morning each week with the salesman calling on the trade. The sales of the cigarets made an about-face, and proceeded to climb to a satisfactory position."

are random, they are subjective. There seem to be three major themes running through the responses, however:

- Negroes are more brand conscious than whites — this is explained by some station managers as due to fear of being victimized by off-brands, by others as status consciousness.

- Negroes spend more of their income on food, are heavy buyers of bulk "casserole" items — it would seem that these tendencies are proportionate to income, and the reason is probably that their income, being lower as a national average, must buy just about the same amount of food and shelter that higher incomes do.

- Negroes spend more, proportionately, on luxury items in food and hard merchandise lines than do whites — if this be true (and the habit is reported in a large number of surveys) — then the reasons are most likely psychological. A luxury is frequently more necessary than a necessity, especially among low-income groups. ♦

## Memphis' WDIA checks Negro product purchasing with station's own "pantry shelf" panel survey

■ Although broadcasters operating Negro-appeal stations have a well-developed familiarity with Negroes as purchasing consumers, and their opinions carry weight with agencies, the best answer to the problem of pinpointing Negro consumer trends lies in a full-fledged panel survey.

Such a study has been underway in Memphis for several seasons, conducted by an independent marketing organization for Negro-oriented WDIA. The study, which is continuous, uses 100 Negro families carefully selected to form a representative socio-economic cross-section of the Memphis-area Negro market.

A number of major national advertisers — such as Armour, Continental Baking, Plough, P&G, and Kraft — and major agencies, from Burnett to J. Walter Thompson, have used the WDIA panel to answer specific marketing questions.

Officials of WDIA feel there's a close cause-&-effect relationship between advertising in Negro radio and rating high in product sales to Negroes. Here are highlights from the latest WDIA consumer panel study.

- Negro families, with a higher birth rate than that of white families, are a prime market for baby foods. In this area, according to the WDIA survey, Gerber is the leader, with a purchasing edge of two-to-one over Heinz.

- Cigaretts, as far as Negro purchases in Memphis go, follow a pattern similar, but not exactly comparable, to general U.S. purchases. Pall Mall is the top brand, followed very closely by Winston. Each had a score about three times as high as the next-highest brand, Luckies. Both cigaret brands are big users of Negro radio and other Negro media.

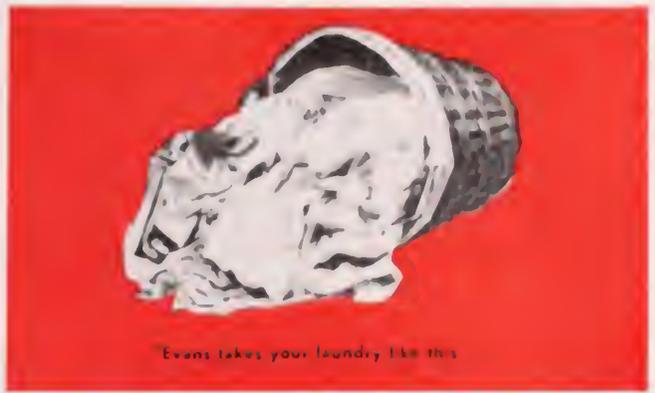
- Toothpaste presents an interesting puzzle to marketers studying the Negro market. Pepsodent, and other Lever toothpaste brands, have lately been pushing harder to reach Negroes with a variety of approaches, including air advertising. Colgate toothpaste, however, has better than a 15-to-one edge in the WDIA survey, even though it rarely uses Negro media. Share of market for Pepsodent, Crest and others, nevertheless, has been increasing slowly in Negro areas, and Colgate may eventually be pushed into Negro air media in self-defense to hold its commanding lead.

- Canned milk, a versatile convenience food, is popular in Negro homes. For years, two major brands — Carnation and Pet Milk — have waged a seesaw sales battle in Negro communities. Both are heavy users of Negro-appeal radio. Their scores in the WDIA survey are revealing: Both brands had sales leads over other competing brands (national, regional and

private-label, such as Kroger) which ran anywhere from 10-to-one to 40-to-1. However, both Carnation and Pet had purchasing scores that were quite close, with only about a 10 percent advantage for Pet over Carnation. Moral: when two major brands of the same item use Negro air media, both make important gains. A similar neck-and-neck race exists between Coca-Cola and Pepsi-Cola, both of which are regular advertisers in Negro radio through local bottlers.

- Housewives are confronted with a bewildering array of packaged detergents in a modern supermarket. But in the Negro community of Memphis, one detergent — P&G's Tide — is miles ahead of the competition. According to the WDIA survey, about 50 packages of Tide are sold for every one package of Breeze, Chiffon, Dash, Lux Liquid, Salvo, Super Suds, Surf, Wisk, Thrill or Energy. Only Cheer gives Tide any competition, and the advantage for Tide over Cheer is about four to one. One good reason: Tide is one of the few detergents which has regular Negro radio campaigns.

According to WDIA manager Bert Ferguson, a veteran of nearly two decades of Negro-appeal broadcasting, the WDIA project is "the only known Negro consumer panel in the United States which is a continuous study." ♦



## Family bundle: laundry's boodle

Omaha laundry breaks local tradition by advertising hum-drum services on tv, sees 8 percent increase in 2 fast months



■ In the laundry and dry cleaning business, what's known as "the family bundle" (sheets and pillow cases) is considered by many to be a "dead area" and not worth advertising.

Not so at Evans Laundry, Omaha, Neb. They not only decided to advertise, but to do it via television. And after just two months of a consistent campaign, they realized an 8 percent growth in "family bundle" business.

"We've never had such success before," says Bob Thurmond, president of Evans Laundry and Dry Cleaners. "No other cleaning firm in Omaha advertises laundry, but we do. We didn't think it was a dead area, and we've proven it. We've spent twice as much money in the newspaper and got less to show for it."

For this campaign, Evans used only television and only KMTV Omaha. The laundry runs an average of 50 spots a week, spread throughout the day and scheduled most heavily in the early part of the

week — when housewives are likely to be thinking about laundry problems. Estimated cost: around \$1750 a week.

"We faced the fact that every house has a washer and a dryer," Bob Thurmond explains. "But we also realized that wives were going out to the laundromats."

So Thurmond called the laundry's agency, Bozell and Jacobs of Omaha, and told them to go ahead, giving them free rein with tv. What the potential customer ultimately got to see on tv is excellent use of the 10-second spot. It gets the message across.

The ad consists of two slides. One shows a spilled hamper of soiled linens. Voice-over says, "Evans takes all your laundry like this . . .

". . . and returns it like this. Eight pounds for just \$1.99." The second slide, which has flashed onto the screen by this time, shows clean and neatly folded sheets and towels all stacked and ready for the linen closet. As a motif that visually identifies the sponsor, an

Evans laundry deliveryman's cap rests on top of the stack (see cut).

Allen Bush, account executive at Bozell and Jacobs, is also very pleased with the campaign. "The laundry gets phone calls," he points out, "saying 'I'd like to have what I saw on tv.'"

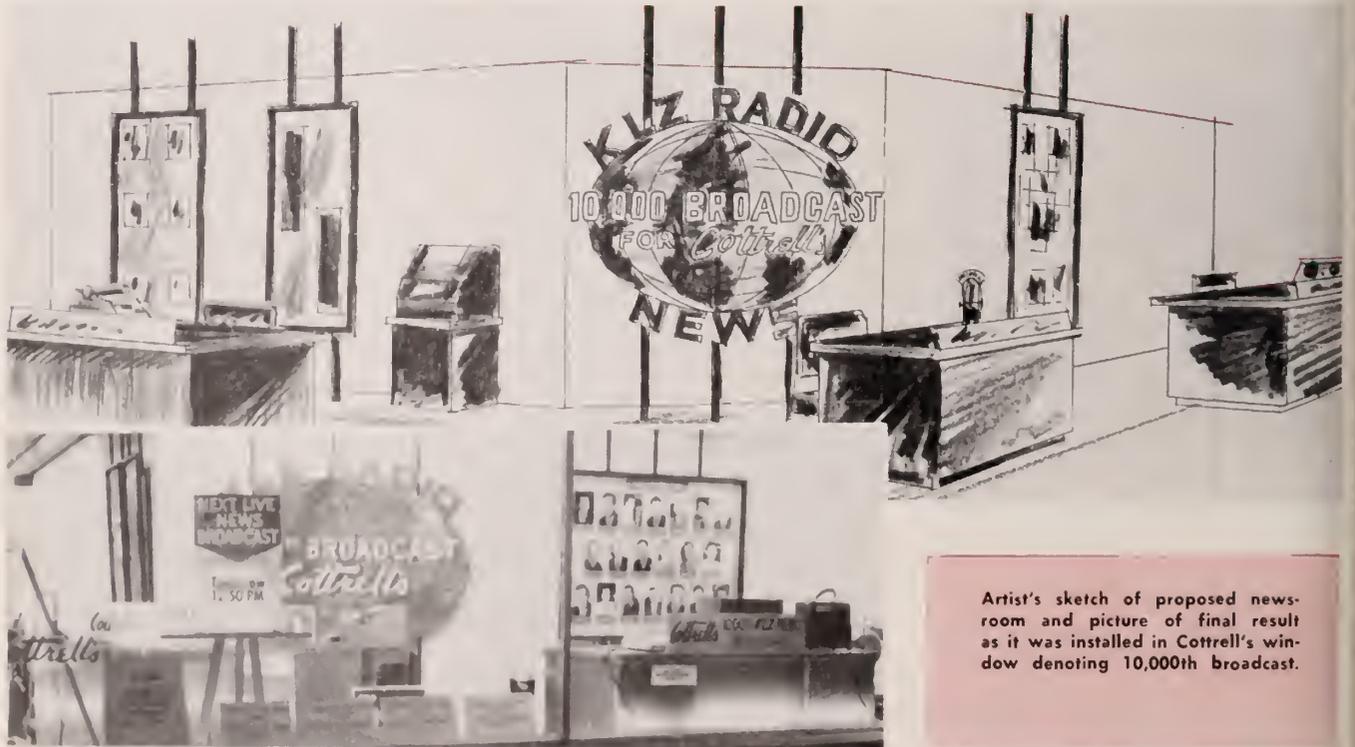
The laundry, with 15 branch plants and 10 routes, is one of the few in the Midwest doing more than \$1 million worth of business a year. Although it was founded in 1876, it's been in the Thurmond family since 1885 when Bob's grandfather, who had started as a routeman for the original owners, took over. Headquarters are still on the original Omaha site.

Leaving its advertising in the hands of the agency and KMTV, Evans Laundry plans to continue with television. Budgets allocate a flat 1½ percent of gross sales for advertising. In the future, the laundry's spots will feature one-hour cleaning, free storage for winter garments, plus laundry and shirt services.



Original Cottrell Clothing Co. in downtown Denver (above) . . .

## Radio suits men



Artist's sketch of proposed newsroom and picture of final result as it was installed in Cottrell's window denoting 10,000th broadcast.



... grew into today's business block, all helped by radio.

Testing and retesting radio's pull via 33-year-old news show, Denver clothing store says medium's best for winning male customers, perpetuating image of reliability, breaking own sales records

■ Cottrell's, a men's clothing store, has sponsored the same 5 p.m. newscast on KLZ Denver for more than 33 years, undoubtedly a record for long term — and productive — use of radio.

"There's just too much at stake in the clothing business to gamble on anything that doesn't pay off," says William E. Glass, president of the store. "If we weren't happy with results, we wouldn't have stayed."

And Cottrell's recently underlined its loyalty to radio by checking off its 10,000th broadcast. In observance of the event, KLZ set up an actual newsroom in the store's corner show window where, for a week ahead of time, newscasts originated live. The display pulled a good sidewalk audience no matter what the time of day. And it notably increased traffic inside the store.

The effective pull of radio advertising comes as no surprise to Cottrell's, however.



Novel display proved a regular sidewalk traffic-stopper and added notably to traffic inside store

Consider a crisis that occurred about ten years ago, for example.

Cottrell's has always run a full-page Christmas newspaper ad to announce their day-after-Christmas sale, usually one of their largest. Through a scheduling mix-up one year, however, the expected ad didn't appear.

Store executives quickly called Mary Robertson, who then — as now — handled most of Cottrell's advertising for their agency, Marshall Robertson Advertising of Denver.

"What — if anything — can be done?" the harried executives asked. Miss Robertson calmly came up

with an act-fast solution: Although it was too late to run another newspaper ad, why not, she asked, announce the sale via radio? A good one-day saturation campaign, she explained, would let all Denver know that the sale would be conducted as usual.

Cottrell's said "Go ahead" — and the next day realized what, up to that time, was their largest one-day gross ever. There was no doubt as to what had created the unprecedented turnout and buying activity. The credit, clearly, was radio's.

Impressive as that example is, it's not the only one that Cottrell's can cite of radio's impact.

Two years ago, the store featured a special promotion of Hart, Schaffner & Marx suits and top-coats, advertising exclusively on radio. Time purchased: A total of four announcements on three Denver stations. Expenditure was just \$48.

And radio — along with Cottrell's — scored again.

"It brought us the greatest one-day business in the 56-year history of our firm," President Glass recalls.

During the five days of the sale's duration, some 427 suits and top-coats were sold for a dollar volume of about \$30,000. Advertising costs amounted to only one-fifth cent per garment sold.

"I'm quick to attribute that success to the terrific impact of our radio advertising," Glass adds. "We used only radio for that sale. No other medium was used, so the burden of proof rested squarely on the shoulders of radio. . . It didn't let us down."

The original decision by Cottrell's to sponsor its long-standing news program, made in November 1931, was a big one both for sponsor and station. KLZ had carried network news, of course, but nothing that originated — or was sponsored — locally, so it was a first for them.

It was also a first for Cottrell's. And Mary Robertson had recommended it because she had a hunch that news amounted to male programming, that it would most likely attract new customers. Moreover, the implicit concept — that a store's attitude towards current events was so responsible that it would pay to bring news reports to the public —

helped build the image of responsibility so important to long-range, men's-wear merchandising.

When KLZ offered Cottrell's the specific 5 p.m. newscasts, Miss Robertson called the store's president and asked if the agency should go ahead and sign. Glass approved, but suggested only a two-month trial — "through Christmas" — with an option to renew if results warranted.

Miss Robertson signed the contract with Frank Quinn, KLZ time salesman. Triumphant, he telephoned the station to confirm the deal. And that proved to be the critical move, for by the time Quinn got back to his office another salesman had also returned to report that he, too, had sold the program. Quinn's phone call underwrote the Cottrell claim to being first, and they got the program. Today, store executives still jokingly refer to the 10,000 broadcasts as "the series that almost didn't happen."

"We feel that the stability and faith represented by this sponsorship is something almost unheard of in radio," says KLZ's Hugh B. Terry, president and general manager of the Time-Life station.

Cottrell's came into being in 1893, a depression year throughout most of the United States. The late George Cottrell, then a young man, had laboriously saved up about \$1000 since he had arrived in the West. Although times seemed critical, he decided to invest in the West and to bank on its future by putting all his money into the purchase of a bankrupt clothing store. The first thing he did: Change its name.

Time has proved his investment a wise one, and his business has enjoyed steady, continuous growth ever since. In 1951 — thanks in part to sales increases realized through radio — the store moved into new quarters on the original site at Welton and 16th streets in downtown Denver.

"When Mary Robertson signed our first contract for the news show," Glass recalls, "we decided to take a chance on radio 'through Christmas.' Since then, 33 Christmases have passed."

It looks today as though Denver will be hearing news of world events — and of Cottrell's merchandise — on KLZ for many Christmases to come. ♦

In tv today, the copywriter does more than write; in fact he may not be a copywriter at all

■ The word "copy" is out of date. And the title "copywriter" is an anachronism.

Neither term is adequately descriptive today. And only a fuller understanding of the scope of tv "copy" and the function of the "copywriter" can provide the climate for great tv advertising.

What is copy? Is it the words, the music? Is great lighting "copy"? Who "writes" the pictures? And what about casting and staging?

By my definition, all this is indeed copy. Or better yet, let's call it "creative innovation." And at Grey, we have some 200 "creative innovators" who perform this role.

Each of course has prime responsibility — some for the words, some for the pictures, some for translating storyboard to film.

But the old-time lines of function and responsibility have become, not blurred, but broadened and sharpened.

Every good "copywriter" today thinks in terms of pictures as well as words. More and more, he gets involved in the many aspects of production.

Conversely, he accepts the same crossing of lines by his creative partners in art and production. It is not uncommon at Grey for an art director to write a script or a tv producer to evolve a basic selling concept.

At Grey, each commercial is the product of a trio of "creative innovators" — in old terms, a writer, art director and producer.

## Copywriter:

# The title is no longer descriptive

By Bernard D. Kahn

Vice president and creative director  
Grey Advertising, Inc.



How do we maintain the integrity and clarity of a concept with everyone in the act? Quite simply. Ideas are stimulated by the team, but invariably spring from one individual's head. He is the one who guides the project and, in effect, becomes the "producer," drawing upon the skills of the group.

We did not invent this method of working. It has evolved at Grey as the only sensible way of life. It draws fully upon the skills and imagination of the entire creative group. And it automatically eliminates partial and compartmentalized thinking.

Does this system work? It certainly does at our agency. It's precisely this climate that has produced effective tv advertising for clients, plus the happy side effect of 14 finalists and five gold Clios — the most ever for Grey — in the American Television Commercial Festival. We feel that it is *only* this method that could produce such commercials as Ivory Flakes' baby parade, the Van Heusen series, Downy Lullaby, Mennen High Sierra, Poli-Grip apples and the current Omega group.

If the term "copywriter" means the one who comes up with the ideas, then each member of our creative group is a fully qualified copywriter.

However, to those in our profession who still do — and always will — call themselves "copywriters," here are five rules that, I hope, may prove useful:

1. Learn to seek out and accept "copy" ideas from your art directors and tv producers. You have ideas in their areas; they have ideas in yours.

2. Stop thinking of yourself as a "copywriter." Extend your responsibilities to include music, editing, casting, staging, dialogue direction, lighting, camera work and the many other vital aspects of tv commercials.

3. Look for inspiration beyond those commercials that have already reaped prizes for originality. Get off Broadway, soak up the World's Fair, see foreign films, go to primary creative sources for ideas. (At Grey we have weekly screenings of experimental films and bi-monthly seminars on topics including primitive music and classic art.)

4. Make sure you're solidly based before you pick up a pencil. Be totally sure of your marketing and copy strategies. And take the responsibility for seeing that your art director and producer are as well-informed in these areas as you are.

5. Develop a new way of working with your art and production people. They, too, are creative. Art directors are now running creative departments. Tv producers are now qualifying themselves for this kind of responsibility. Think of these men and women as "creative innovators." Work with them before you write a word. Consult with them at every step. Put them to work with you and for you from concept to answer prints. You'll be proud of the results. ♦

*Bernard D. Kahn's credentials as a commentator on the role of copy in the television commercial are impeccable. He began his life in advertising in 1949 at the Weintraub agency as a copywriter—and three years later was the agency's creative director. ("And I didn't even own a television set at the start," he recalls today.) Later he served as a group head at the Blow Co. and then as a vice president and associate creative director at Lomen & Newell. He joined Grey Advertising, Inc., in 1958 where he is today vice president, creative director and board member. A Rutgers graduate, Kahn is married, lives in New York and has a duohobby: sailing and traveling.*





*What's missing from this scene that would heighten realism, arouse greater viewer participation?*



*What's the best way to bring out all the fun of preparing for a holiday season or card-sending occasion?*



*What's the one thing that would convey the true luxury, beauty and durability of this fine product?*

*How can these TV commercials be made to work harder, sell more?*

*turn the page and see ... →*



*Color!* General Electric demonstrates new appliances—and leadership—the best possible way . . . with color commercials. General Electric adds impact to commercials by scheduling on color programs.



*Color!* Hallmark puts the red into its Valentine kit and the readiness for buying into those who see the commercial. Hallmark was an innovator in color television, has made use of it for each of the past 13 seasons.



*Color!* Chemstrand uses color commercials to show off the rich hues and textures of its fibers and the fashion items made from them. And Chemstrand finds that these commercials in color have great trade merchandisability.

## COLOR . . . makes the commercial!

Here are some of the reasons you should consider color:

1. Your trademark given strongest identification.
2. Consumer involvement much greater.
3. You stand out from the competition.
4. Your products seen at their best by best prospects.
5. Cost increase for color less than in print media.
6. Viewers in black-and-white see better pictures, too.

Even if your transmission must at present be black-and-white, you'll be well-advised to film in color now. Black-and-white transmission from color film is excellent, you'll be building a backlog of color material—and you'll be way ahead in experience when everybody goes to color. And they certainly will—for color programming is on the rise, and sales of color sets are increasing rapidly. The whole country is going color! Want to know more about the benefits of working in color? Just contact: Motion Picture Products Sales Department, **EASTMAN KODAK COMPANY**, Rochester, New York 14650.

For COLOR . . .



# Regional politics can sell products on tv

Home-grown Tennessee network waltzes off with sponsor plaudits for political telecast, draws big audiences

■ "I've had a bit of experience with building a regional network," wrote William Benz, advertising manager of Sterling Brewers, "and I'm aware of the thousand and one things that can go wrong. Happily, not one of these things occurred — or if they did it wasn't apparent . . . the quality of production was outstanding. There were no dull spots. The entire evening was well-paced, and I'm sure that we literally owned the air in Tennessee that night."

What adman Benz was talking about in a letter to Harold Crump, general sales manager of Nashville's WLAC-TV, was a marathon telecast staged early in August in the mid-Southern state which proves that enterprising political-year coverage is not solely the province of the three major tv networks, and that television may murder politicians but politics on tv sells products.

Here's the story:

Back in early 1963, WLAC-TV's Roy Smith, operations manager, had a brainstorm. He knew that 1964 was going to be a year of strong national political interest, and that this interest would also run high for state-wide and regional contests. In Tennessee, for instance, there was going to be a race between the governor of the state, Frank Clement, and Congressman Ross Bass for the seat held by the late Senator Estes Kefauver, and fireworks would probably result.

Smith broached the idea to WLAC-TV executive vice president Tom Baker, proposing it as a full-state regional tv hookup involving a tv station in each major Tennessee

market. Baker liked it. Both men contacted Southern Bell Telephone to talk about line charges — and got a shock.

"We were told that the cost would be prohibitive," Smith recalls. "We then set out to enlarge upon the idea and thus make it big enough to match and even surpass the cost."

Other stations were drawn into the plan in 1963 as it took shape — WJHL-TV Johnson City, WBIR-TV Knoxville, WRCB-TV Chattanooga, WDXI-TV Jackson and WMCT Memphis. Together with WLAC-TV, these stations served a potential total tv viewing audience of over 2.7 million for the planned political telecast—enough to interest major advertisers.

It did.

A sales brochure for the special "Tv Network of Tennessee" — which, of course, immediately came to be called TNT — was developed, and a sales campaign was aimed at advertisers with state-wide product distribution, particularly those whose sales were strong in the summer months.

The sales drive, sparked by WLAC-TV's Harold Crump, soon centered on a pair of major regional advertisers, both of whose total ad budgets were in the \$1 million bracket with anywhere from one-third to one-half spent in regional tv — Arkansas' Lion Oil Co. (an offshoot of giant Monsanto Chemical), whose agency is St. Louis' Ridgway, Hirsch & French; and Sterling Brewers, an Evansville, Ind. brewery whose account is handled in the Chicago office of J. Walter Thompson and whose product dis-

tribution is in the Central West and South via 15,000 dealers.

As the weeks passed and the 1964 contest lineup developed thusly: Sterling would sponsor 50 percent of the show, Lion Oil 25 percent, and the remainder would be spread over local sponsors in the the six individual tv station areas.

The tab was to be a sizable one. Essentially, the multi-hour telecast was to be charged to sponsors at an hourly rate that equaled the combined rates of the six stations involved (about \$3600), plus other special charges. (The eventual cost of the regional network show, which ran six hours, was \$50,000 or more, by SPONSOR's own estimates. This is big money in regional tv.)

To house the event, WLAC-TV arranged to hire Nashville's big Municipal Auditorium as a nerve center for the network and for the tabulation of state-wide votes. Since the floor of the auditorium is big enough to hold events like ice shows, ballets and even a circus, the station planned a physical setup that would have done credit to a major network. Further, since the auditorium seating facilities weren't disturbed, a "studio audience" of some 3000 Nashville citizens was invited.

A feature of the auditorium setup was a special two-week pre-election promotion called "The Sterling Election Sweepstakes" for the brewing firm which had bought half the show. Entry blanks for the promotion were on hand at Sterling outlets, plus clip-out blanks in newspapers. During the telecast, blanks were



Admiring marquee before telecast are anchor man Bill Jay, WLAC news director (l), and executive vice president-manager Tom Baker, Jr., (third from l). Show idea was that of WLAC's Roy Smith (2nd from r).



Setup inside auditorium for six-station tv network political telecast used members of Nashville Women's Club and Boy Scouts to take vote reports. On stage is Harry Reasoner of CBS-TV with WLAC newsmen.



Waiting to appear on tv, where he was interviewed, is Tennessee Gov. Frank Clement (l) and Mrs. Clement. Waiting with him is WLAC's Tom Baker. Clement, who lost a race for U. S. Senate candidacy, was one of several top political figures seen throughout the state on show.



Added attraction for viewers (and special boost for one of telecast sponsors) was "sweepstakes" staged by Sterling Brewers, which bought half of show. Entrants submitted blanks which were drawn from barrel. Contestants predicted political winners for Mustangs, color sets.

drawn from a barrel at the election central. Entrants then had to correctly predict the Republican and Democratic candidates leading at that time in both Senate races. Prizes: two Ford Mustangs and two \$1000 RCA-Victor "Home Entertainment Centers."

Needless to say, the added promotion provided more depth impact for Sterling Brewers because of the two-week buildup before the TNT telecast.

Not content to stage a full-evening political report to be fed throughout the state, WLAC-TV wanted a headliner to function with WLAC anchor man Bill Jay for the telecast. The station took its problem to CBS-TV (WLAC-TV is part of the basic CBS-TV web), and

hired Harry Reasoner, wry-witted network commentator, to hold down the key election desk and to interview primary candidates. Backstopping Reasoner and Jay, as trends developed in other areas of the state, were newsmen at the other stations in the TNT network, who would come on the air with local reports on the candidate in prominence at the time.

The window-dressing didn't stop at Reasoner, by any means. Performances by high school bands and majorettes during the telecast added musical bounce and a convention atmosphere, and guests, ranging from country music star Eddy Arnold to Mayor Beverly Briley of Nashville, gave the telecast extra name value.

Roy Smith, who concocted the regional network in the first place, directed the entire show when the big night, Aug. 6, finally arrived.

Smith had evolved a general program format for the show which was, essentially, a loose commercial timetable, since the program had to be played by ear and the shifts to other TNT stations could not be predicted. However, all went well and all commercials received good placements.

Did it pay off? WLAC-TV estimates that the audience goal of 2.7 million was reached easily. Did the sponsors like it? Said one of them to the station's general manager: "Anytime you're ready to re-activate the Television Network of Tennessee, we want to be aboard." ♦



**Reach Pittsburgh  
with a spot of TAE**

Find out why most media people  
won't go without TAE in Pittsburgh  
—plain or "with."

Our homes-reached record tells  
part of the tale. Our products-sold  
record tells the rest.

And our Katz man has the facts to  
prove it!

**WTAE** CHANNEL **4**

take  
TAE  
and  
see

# THE CHANGING SCENE

## Stations To Colorcast Seven Arts '50s Films'

Fifty-seven ABC primary network affiliates, including the five ABC o&o stations, are now telecasting Seven Arts' *Films of the 50s*, according to the firm.

Several stations are corecasting the shows. They include KMSP-TV Minneapolis, KGO-TV San Francisco, WFAA-TV Dallas, KBTV Denver, WFGA-TV Jacksonville, WMTW Portland, Me., KTVK Phoenix, KHVH-TV Honolulu and KABC-TV Los Angeles.

Sales for Hollywood Television Service's *Mighty Fortress* feature package are reported running 100 percent ahead of last year's totals. Stations signed for the package, which includes 13 films starring John Wayne, are KATV Ketchikan, Alaska, WOI Ames, Iowa, WMBD Peoria, Ill.; KAIT Jonesboro, Ark., WREC Memphis, KOSA Odessa, Tex., KELP El Paso, KWWL Waterloo, Iowa, KMBC Kansas City, Mo., KBMT Beaumont, Tex. and WFBM St. Louis.

HTS' Christmas series, *The Little Story Shop*, has been signed in nine domestic markets. Series features Christmas stories told with animated puppets and traditional Christmas songs by the Harvey Mastin Boys Choir.

After only two months of syndication prior to the start of fall programming, MCA Tv Film has announced 10 new sales of the *Lloyd Thaxton Show*, bringing the total to 48 stations. Recent sales involved KFVR Bismarek, N.D., WDAY Fargo, WICS Springfield, Ill., WDAF Kansas City, WBRZ Baton Rouge, La., KCRG Cedar Rapids, WOAI San Antonio, KSL Salt Lake City, WNDU South Bend and WDBJ Roanoke, Va.

Officials Films *Biography 65* has sold in 10 new markets during the past two weeks, making a total of 30 stations. Recent sales were to WILX Lansing, Mich., WJTV Jackson, Miss., KXLF Butte, Mont., WSJS Winston-Salem-Greensboro,

## DUAL-TELECAST



KFMB-TV, San Diego, airs the first dual-telecast of two feature motion pictures — two movies on the screen at the same time. One movie is shown in the upper left portion of the screen; the other in the lower right. Opposite each film is space containing the film's title and audio source.

N.C., WGAN Portland, Me., WHBF Moline-Rock Island, Ill., KVIQ Eureka, Calif. and KHAS Hastings, Neb.

United Artists Television's network programs for the season, made up of *Patty Duke Show*, *Phil Silvers Show*, *East Side/West Side*, *Outer Limits* and *Hollywood and the Stars*, now totals 65 foreign sales.

Newest purchasers of Wolper Productions' *The Making of the President 1960* are WBNB-TV St. Thomas, V. I., and KALB-TV Alexandria, La. Four science fiction features have been sold to WKKL-TV Waterloo and KMMT Austin Minn.; *Country Show* to WAAY-TV Huntsville, Ala.; *Superman* series to WDAF-TV Kansas City Mo.

## A. C. Nielsen Announces New Staff Appointments

Parallel with the introduction of the new Nielsen Station Index, Nielsen's local television audience measurement service, a series of new NSI executive appointments also go into effect.

William S. Hamill takes over a eastern regional sales manager for NSI; Ben Wilson has been appointed a vice president and NSI Central regional sales manager; Dave Traylor has been appointed vice president and NSI advertiser sales manager; Joe Matthews, vice president remains northwestern regional manager in San Francisco. Jim Shoemaker, vice president, continues a southwestern regional manager in Hollywood.

## BOY'S WHALE SELLS COFFEE



Young Johnny Baukal appears mystified by Maxie the Whale, given him during the filming of a General Foods tv commercial. Alan Pando (left), vice president and account supervisor of Benton & Bowles, and Joseph Cunningham, president of a swim club, presented 75 "Maxies" to future coffee drinkers. The inflatable plastic whales are offered free to users of instant Maxwell House coffee with jar seals.

## Campbell Soup Introduces Franco-American Gravy

Newest of the Franco-American line of canned, ready-to-serve gravies, Chicken Giblet gravy, was announced by Campbell Soup Co. It joins the three other gravies — Beef, Chicken and Mushroom.

D. E. Goerke, marketing manager for Franco-American products, said the new gravy is being introduced because homemakers are becoming more aware of the convenience, quality and value of ready-to-serve canned gravies.

To introduce consumers to the new Giblet gravy, advertising will include television announcements on all three national networks, plus local spots and a four-color newspaper supplement advertisement with a five-cent coupon good toward the purchase price of one can of the new product. This in addition to the continuing schedule of television commercials for Franco-American Beef, Chicken and Mushroom gravies which will also mention the new Giblet gravy.

## Golden West Broadcasters Forms Subsidiary Division

Lloyd C. Sigmon, executive vice president and general manager of Golden West Broadcasters, has announced that GWB has formed an advertising and promotion subsidiary to service all the Golden West affiliated companies.

Golden West Broadcasters vice president, John Asher, director of advertising and promotion for the past eight years, has been named to head the new organization headquartered at 5905 Sunset Blvd., Hollywood, Calif.

Creative and production facilities of GWB advertising/promotion division include an art department, headed by Mimi McNeely, offset presses and darkroom and photographic processing.

Plans call for the division to service the four Golden West Broadcasters radio stations (KMPC Los Angeles, KSFP San Francisco, KVI Seattle and KEX Portland); television station KTLA Los Angeles; Cable TV of Santa Barbara; Golden West Communications of Morro Bay; the Los Angeles-based Sigalert and Airwatch subcorporation with special presentations, promotion, and other creative material.

# Take a Closer Look . . .

## At FLINT-SAGINAW-BAY CITY

### THE NATION'S 46TH MARKET.



**WNEM TV-5 Land—**

**FLINT-SAGINAW-BAY CITY IS...**

- 40th in Retail Sales
- 32nd in Automotive Sales
- 32nd in Furniture and Household Appliances
- 38th in Food Sales

WNEM TV-5 has been serving Flint-Saginaw-Bay City and all of Eastern Michigan for over 10 years with the top programming in the market.



NB



# WNEM TV

**Products To Promote Heavily via Tv, Radio**

A consumer-oriented, one-minute spot of the "Lightronic II" sports car toy kit has been scheduled for late fall showing on television in selected metropolitan areas by the toy and hobby department of International Rectifier Corp., El Segundo, Calif. The "Lightronic II"

is an electrically powered scale model of a sports racing car that is operated by the beam from a regular flashlight. The light beam strikes a solar cell and electricity is transmitted to the car's driving wheels.

The campaign, according to International Rectifier, marks the entry of the firm into tv. Budgeted at approximately \$70,000, the account is serviced by Communication Associates, Los Angeles agency. Markets selected include New York,

Washington, Detroit, San Francisco and Los Angeles.

An intensive advertising campaign including radio will be kicked off Sept. 15 for Stock vermouth and brandies. In the New York area, WHN and WPAT-AM-FM will carry a series of 10-second time signals at 5, 6 and 7 p.m. for a 26-week period. The time signals will be followed by the message, "It Is Time to Take Stock." Shaler-Rubin is the agency for radio.

United States Tobacco Co.'s circus foods division is launching its new Vac-In-A-Box packaging in nuts with an ad campaign on television. Television spots show ease of opening the cartons. Initial markets for the advertising are Los Angeles, San Francisco, Sacramento, San Diego and Portland areas. The advertising program is expected to be expanded as new markets are added. The agency is West. Weir & Bartel, New York.

Commercials on daytime NBC and ABC television shows will promote Borden's New Danish margarine in September and October. Seven NBC and four ABC shows will carry the announcements through Oct. 31, as part of a campaign that will be concentrated in 16 northeastern states.

Pacific Hawaiian Products Co., a subsidiary of R. J. Reynolds Tobacco Co., has purchased sponsorship in 12 NBC-TV prime-time programs for 1964-65. The order, for Hawaiian Punch, was placed through Atherton Privett, Inc. Six NBC-TV shows will carry sponsorship of P. Lorillard Co. through Grey Advertising. Five NBC television shows will be used to introduce the Texize K2r spot-lifter (spot remover).

Eveready batteries (Union Carbide Corp.) will sponsor programs on all three tv networks this season. Shows will represent music, variety, drama, adventure, humor, news and sports programs, blended with messages of adventures taken from Eveready battery "critical moments" advertising in the comics, now adapted for tv.

Television will help usher in Log Cabin maple honey flavor syrup, which the company expects will reach grocery stores in most sections of the country this month. The new syrup is being marketed by General Foods' Jello-O Div.



**You're only HALF-COVERED IN NEBRASKA if you don't use KOLN-TV/KGIN-TV!**



X denotes counties where circulation is established but where not enough diaries were placed for a penetration figure.

**New Lincoln-Land map shows KOLN-TV/KGIN-TV penetration**

The map shows an average of Total Net Weekly Circulation (combined ARB 1960 and 1964) of KOLN-TV/KGIN-TV. It's further proof that you can't cover Nebraska without Lincoln-Land . . . and you can't cover Lincoln-Land without KOLN-TV/KGIN-TV.

Lincoln-Land is the 7th\* largest market in the U.S., based on the average number of homes per quarter hour prime time delivered by all stations in the market. KOLN-TV/KGIN-TV provides 206,000 homes—homes you need for top-market coverage.

Ask Avery-Knodel for complete facts on KOLN-TV/KGIN-TV—the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

**AVERAGE HOMES DELIVERED PER QUARTER HOUR**  
(Nov. 1963 ARB — 6:30 to 10:00 p.m.)

LINCOLN-LAND* "A"	
KOLN-TV/KGIN-TV . . . . .	58,000
OMAHA "A" . . . . .	56,500
OMAHA "B" . . . . .	53,900
OMAHA "C" . . . . .	50,000
LINCOLN-LAND "B" . . . . .	26,200
LINCOLN-LAND "C" . . . . .	18,700

\*Lincoln-Hastings-Kearney

\*March, 1963 ARB Ranking. Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

*The Folger Nations*

**RADIO**  
WJLD KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJFM GRAND RAPIDS-KALAMAZOO  
WWTM-FM CADILLAC

**TELEVISION**  
WJLD-TV GRAND RAPIDS-KALAMAZOO  
WWTM-TV CADILLAC-TRAVERSE CITY  
WJEF-TV SAGINAW-SILE MARIE  
KOLN-TV/LINCOLN, NEBRASKA  
WJLD-TV GRAND ISLAND, NEB.

**KOLN-TV / KGIN-TV**

CHANNEL 10 • 316,000 WATTS  
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS  
1069 FT. TOWER

**COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET**  
Avery-Knodel, Inc., Exclusive National Representative

## Demo Convention Plays Peak Audience Thursday

The final night of the Democratic National Convention, including acceptance speeches by President Johnson and Sen. Hubert Humphrey, reached an estimated 41,490,000 television viewers — the largest audience recorded during any half-hour period of either convention, according to the American Research Bureau.

ARB reported an estimated 20,745,000 homes were tuned in to the convention coverage between 9:30 and 10 p.m. (EDT) Aug. 27, the peak viewing period during the four-hour survey period beginning at 7 p.m.

President Johnson's unexpected trip to the convention in Atlantic City on Wednesday, Aug. 26, probably added interest to the proceedings, since the tv audience for that night increased from the previous evening by an estimated nine million viewers. Wednesday's high total of 41,076,000 was just short of Thursday's, in fact.

Interestingly enough, even the largest convention audience to all three networks combined still fell short of a typical Beverly Hillbillies episode which captured 22,309,000 homes and 54,657,000 viewers during ARB's last survey.

## Macfadden-Bartell Sees 15% Increase in Sales

Emphasizing the corporation's wide diversification which enables it to acquire profitable new properties at minimal cost, Lee B. Bartell, president of Macfadden-Bartell, predicted that 1964 will be a record year.

Citing past profits in a talk before the New York Society of Security Analysts, Bartell declared that the firm will continue to show further improvement and that sales for the year are expected to reach \$30 million as compared with \$26 million a year ago, a boost of 15 percent.

Commenting on the company's three broadcasting stations, WADO in New York, WOKY in Milwaukee and KCBO in San Diego, Bartell said they are operating on a profitable basis and are worth at least \$7 million above their listed book value.

Bartell also cited the strong posi-



REFERENCES Sales Management Survey of Buying Power June 1964. NCS, 1961 REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS INC.

two tv stations on a profit-sharing arrangement with the Netherlands Antilles government.

Antilles, Telecuracao and Telearuba, both owned by the Bartell Corp.

tion of the company's consumer magazines — ahead 10 percent in gross advertising revenues, 15 percent in total circulation and 43 percent in newsstand revenues.

In addition to the radio stations, consumer and trade magazines, Macfadden-Bartell also operates

**Rep Appointments**

**Bernard I. Ochs Co.** named southern representatives for WILA Danville, Va.

**ABC International Television, Inc.** will serve as international sales reps and program purchase agent for two stations in the Netherlands

**Intercontinental Services, Ltd.** appointed United States representatives for Leeward Islands Television Services, Ltd. LITS expects to commence operation in April 1965. Transmitter and studios will be in Antigua, and the station will cover Montserrat, Nevis, St. Kitts, Barbuda, Anguilla and Guadeloupe.

**R. H. Ullman Associates Report Increased Sales**

A sales increase of over 340 percent for the first half of this year over a corresponding period last year has been announced by Richard H. Ullman Associates. This increase is attributed to an expansion in the development of new products and services for specialized areas of broadcasting, including Alumni Radio, a sales oriented programing - production service for "good music" stations.

Recent sales include WAKE Atlanta, WDSM Duluth-Superior, WQMR Silver Springs, Md., WKTX Atlantic Beach, Fla., KDTH Dubuque, Iowa, and WHIM Providence. The FIL-Harmonics image concept (created for Triangle's WFIL Philadelphia) sold to WVEC Hampton, Va., KIXI Seattle, KYJC Medford, Ore., and KOTY Wichita.

Recent Musicommercial productions include Pioneer Chain Saw (Gale Products), Standard Oil (Burke Dowling Adams), 7-11 Stores (Stanford Agency), Collins Radio (Film Audio), Atlanta Gas Co. (Tv Audio for Tucker Wayne & Co.) and G. Heileman Brewing Co. The Swing 'n Folksy identification package now is in production for Group W's WBZ Boston.

**Francis Hooks Wallpaper**

*New Ideas in Decorating*, radio series with Arlene Francis, returns to the air in September over more than 300 stations. The series, which ran 13 weeks this spring, is an informative program with Miss Francis giving listeners tips on decorating and ways to improve their homes and apartments.

The daily program is sponsored by the Wallpaper Council through Fuller & Smith & Ross, New York.

**HOW TO SUCCEED IN THE QUAD-CITIES BUY WHBF RADIO 1270 CBS NETWORK**

**40th SUCCESSFUL SEASON!**

Long-term local advertisers know WHBF radio produces success stories at the retail level — consistently, at low cost, and for a wide variety of products and services. That's why our national spot business is so good, too! To write your own success story in the Quad-Cities (Rock Island, Moline, East Moline, Illinois; Davenport, Iowa) call Avery-Knodel; or Maurice Corken at WHBF, Code 309-786-5441.

**Mann To Head New HWG Production Division**

A new motion picture and audio-visual production division has been established by Humphrey, Williamson & Gibson,



Monty Mann

Oklahoma City. The new division is headed by Monty Mann, former vice president of Lowe Runkle Co., Oklahoma City, and Tracy-Locke Co., Dallas.

"The growing need by advertisers and agencies for film production facilities in this area prompted us to enter this field," commented Mitchell L. Williamson, president. Mann's background includes nine years as producer of the Bud Wilkinson network tv show.

**New York Tv Broadcasts Atlantic Coast Football**

WPIX New York will televise games of the Westchester Crusaders, Newark Bears and Jersey Giants football teams.

The first in a five-game series from the community teams will occur with the broadcast of the Jersey Giants and Pittsburgh Valley Ironmen Sept. 12.

Television rights for the teams are held by Bob Wolff-Milt Fenster Productions.

**Agency Appointments**

McCann-Erickson, Inc. of Seattle and New York appointed advertising agency for the State of Alaska tourist promotion account. For the fiscal year which began in July, the State of Alaska is expected to spend approximately \$400,000 on promotion of tourism.

Advertising phase of Sen. Kenneth B. Keating's campaign for reelection as U.S. Senator from New York will be handled by Weis Geller, Inc. . . . Eisaman, Johns & Laws appointed ad agency for the three Northern California associations of the Great Western Finance Corp. Combined billings are expected to exceed \$600,000. Radio, as well as newspaper and outdoor, has been used in past years.

Dairy division of Southland

**YEAR AFTER YEAR**



**A LEADER**

Hit Central New York's rich 24 counties with commercials delivered by WSYR-TV—the leader in the market year after year. It's important to use the leading station in a market that has:

- Population of 2,508,700
- Buying Power—\$5,434,133,000
- Total Homes—740,870
- TV Homes—689,800
- Retail Sales—\$3,273,465,000
- Food Sales—\$789,846,000
- Drug Sales—\$94,327,000

(Market Data Source—SRDS, Jan 64)

**WSYR-TV DOMINATES**

. . . because of SEVEN YEARS of UNBROKEN LEADERSHIP in the market, in ARB REPORTS. NUMBER ONE in HOMES DELIVERED . . . \*20 PER CENT over Station No. 2 . . . \*65 PER CENT over Station No. 3.

\*ARB for March, 1964. Sign-on to Sign-off, Monday thru Sunday.



**WSYR-TV**

NBC Affiliate

Channel 3 • SYRACUSE, N. Y. • 100 KW

Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

**THE CHANGING SCENE**

Corp. has appointed **D'Arcy Advertising** effective Jan. 1, 1965. Account comes from Aylin Advertising, which will continue to represent Cabell's Dairy of Texas, another Southland division . . . **Booth Bottling Co.** has appointed **Lavenson Bureau of Advertising**, Philadelphia. Account was formerly with W. B. Doner of Baltimore . . . **Dolphin Motors Inc.** and **Magna Motors, Inc.**, U.S. distributors of Renault and Peugeot automobiles, have appointed **Warren, Muller & Dolobowsky**.

**Holland House Brands, Inc.** has appointed **Jacobs Gibson Vogel** to handle Holland House cooking

wines . . . **E. W. Baker, Inc.** appointed to handle advertising, promotion and public relations for **CKLW - AM - FM - TV Windsor, Ont.**

**Erwin Wasey, Ruthrauff and Ryan** named agency for **Early California Foods, Inc.**, formed through merger of **B. E. Glick & Sons** of **Corning, Calif.**, and **Pacific Olive Co.**, **Visalia, Calif.**

The \$400,000 **Quality Chekd Dairy Products Assn.** account has been awarded to **John W. Shaw Advertising**, Chicago. Other recent Shaw acquisitions are the **Hoeld Wine Co.**, **Vienna**, and **Charles Levin Co.** accounts. Billings for the three accounts are about \$1 million.

**Clinton E. Frank**, Chicago and **Los Angeles**, will service the **Servisoft, Inc.** account. **Servisoft**, a division of **Water Treatment Corp.**, provides water conditioning and treatment for industrial and home use, and has a budget of over \$500,000. Former agency was **E. R. Hollingsworth & Assoc.**, **Rockford**.

**Foote, Cone & Belding** will handle advertising for **NuSoft Fabric**

**Softener**, **Best Foods Div. Corn Products Co.** **McCann-Erickson**, which has had the account since 1955, will continue to handle various brands in other countries.

**Eastern Air Lines** will retain **Young & Rubicam** in **Canada** and **Publicidad Badillo** in **Puerto Rico** . . . **Leonard Davis Advertising**, **Worcester, Mass.**, appointed agency for the **Elfskin Corp.**, **Leicester, Mass.**

**Vernon Promoted at Blair; Farrand Gets Nod at Y&R**

**William Vernon** has been named vice president in charge of the special projects division at **Blair Television**. This promotion is part of Blair's expansion in selling public service programs to the national advertiser at the local level. **Vernon** joined Blair in 1952 following a tenure with **WABD**, the **DuMont**



**William Vernon**



**George Farrand**

**Network station in New York**, where he was an account executive.

**George N. Farrand** named financial vice president of **Young & Rubicam**. **Farrand** joined the agency in 1948 as a staff member of the accounting department, subsequently becoming assistant secretary, assistant treasurer and treasurer. He is also on the fiscal control committee of 4A.

**'Olympic Preview' Ready For NBC-TV Go-Ahead**

**Olympics and athletes past and present** will be featured in *Olympic Preview*, a one-hour color special on **NBC-TV** **Sept. 28 (10-11 pm EDT)**. One of the show's commentators will be decathlon champion **Rafer Johnson**.

Sponsors of the program will be **P. Lorillard** (through **Lennen & Newell**), **Joseph Schlitz Brewing Co.** (**Leo Burnett**), **Texaco** (**Benton & Bowles**) and **Autolite Div. of Ford Motor Co.** (**BBDO**).

The **GREEN HORNET**  
Radio Mystery Series  
**IS BACK ON THE AIR!**  
Now available for local purchase.  
**CHARLES MICHELSON, INC.**  
45 West 45th St., New York 36 • Plaza 7-0695



**HAVE SOMETHING FOR SALE?**

**Metropolitan Toledo**, 41st in U.S. consumer spendable income,\* is waiting to be sold. **WSPD-Radio** wins you the ears of Toledo's spending families. Get the dollar and cents facts on **WSPD-Radio's** salesmanship from your **Katz man**.

Whatever you have for sale, you can't afford to ignore **Toledo or WSPD**, the No. 1 Radio Station in the Nation's 44th Metropolitan Market.

**WSPD**  
**RADIO**  
**TOLEDO**  
A STORER STATION  
\*SRDS

## CBS-TV To Use Local Radio to Promote Shows

In addition to trailers on WCBS-TV and promotion spots on its sister station WCBS Radio, New Yorkers will learn of the joys of CBS viewing on a number of local independent radio stations in the city.

The network's ad department has produced a jingle, based on the theme of "Seven Wonderful Nights," which will be used in the promotion. The jingle has also been supplied to the network's 300 affiliates, many of whom have arrangements with local radio stations.

The number of stations involved in the New York promotion has not yet been determined.

## Lichtenfield To Head UC Optical Department

Universal City Studios has contracted Louis Lichtenfield, president of Signet Productions, Inc., to design, staff and supervise a new optical and title department.

Lichtenfield will divide his time in a creative-supervisory capacity between Universal and Signet. Under the agreement with Universal, Signet will have available for its clients the facilities and services of Universal.

## Subscription Television Still in Program Business

Subscription Television, Inc., which last week announced a 30-day moratorium on program production (see SPONSOR, Aug. 31, p. 20), is still very much in the program business. Latest development is the announcement that comic Jerry Lewis has entered into a joint venture with STV aimed at the origination of programs for children.

It was pointed out that Jerry Lewis motion pictures have found a broad acceptance from young people and the comedy star has been reportedly experimenting for years in the juvenile field.

A second project involving the comedian is described as a workshop in which young talent, representing all forms of creative entertainment will be given a chance to prove themselves.

According to the STV announcement, experimentation on both projects will begin early this fall and

results will be presented to subscribers of the service as soon as Lewis and STV head Sylvester L. (Pat) Weaver, Jr., are ready.

## Sony, AirResearch Team For Airlines Tv System

With a \$2 million American Airlines contract in its corporate pocket, Sony Corp. of America has joined forces with the Garrett Corp.'s AirResearch Aviation Service Div., Los Angeles, to

provide video and stereo sound systems for commercial passenger aircraft.

Dubbing their system, "astrovision," American Airlines is now installing Sony equipment on 47 astrojets. The system will make possible closed circuit movies in flight, local tv reception from areas over which the plane flies and in-flight scenes taken by a camera mounted in the plane's nose (see SPONSOR, July 6). The passenger can also listen to stereo via a headset.



DELIVERED BY **WREX-TV Channel 13**

### NEW DEVELOPMENT

- New Chrysler assembly plant — 6000 new jobs in 1964
- New \$8 million hospital.
- New Gates Rubber Plant, Freeport, Ill. — 500 new jobs.

### THE MARKET

- 58th in U. S. in E.B.I. per capita
- 78th in U. S. in E.B.I. per household
- \$1,480,547,000 market.

### \*WREX-TV COVERAGE

- 54 of the top 57 shows
- Noon to 4 p.m. — 79% of audience
- 6:30 p.m. to 10:00 p.m. — 56% of audience.

Remarkable  
ROCKFORD, ILL.

WREX-TV  
abc 13

\*As verified by A.R.B. Oct. 27 — Nov. 19, 1963 audience measurement data are estimates only subject to defects and limitations of source material and methods. Hence, they may not be accurate of the true audience

JOE M. BAISCH,  
V. P. & GEN. MGR.  
Represented by H.R.  
Television, Inc.

MEMBER  
GANNETT  
GROUP

WDAN  
Danville, Ill.  
WHEC-TV  
Rochester, N. Y.

WINR-TV  
Englewood, N.Y.  
WREX-TV  
Rockford, Ill.

# SPONSOR SPOTLIGHT

## ADVERTISERS

**Donald L. Bryant** elected a vice president and board member of Miles Laboratories, Elkhart, Ind.

**Nicholas G. Rekas** appointed manager of advertising, sales promotion and press relations, Webcor, Inc.

**Richard E. Coleman** appointed retail marketing manager of Seabrook Farms Co. Previously, he was an account executive with Compton Advertising.

**C. R. Zink** elected vice president of Prestolite International Co., Toledo. He has been with the firm since its inception three years ago.

## AGENCIES

**Charles F. Seefeldt**, formerly research director and assistant marketing director of McManus, John and Adams, joined Bruce B. Brewer & Co., Kansas City, as research and media director.

**Robert H. McConville**, former vice president of sales for Arketex Ceramics, named a vice president and account executive of Caldwell, Larkin & Sidener-Van Riper, Inc., Indianapolis.

**Barbara Harwell** and **Marvin E. Jay** named copywriters at Tracy-Locke, Dallas. Miss Harwell was advertising director of Volk Bros., and Jay was with Ramada Inns.

**Andrew R. Newcorn** joined J. M. Mathes as an international account executive. He was marketing manager for the European division of Pepsi-Cola.

**Eugene R. Wollenslegel** and **Nancy Meeker** named production manager and associate media director, respectively, at Eisaman, Johns & Laws, Los Angeles. Wollenslegel was with the Los Angeles office of EWR&R, while Miss Meeker was with J. Walter Thompson.

**John H. Edmundson, Jr.**, and **Lester E. Gallagher** elected vice-presidents of Ketchum, MacLeod & Grove, Inc., in the Pittsburgh headquarters.

**Seymour Parker**, former J. Walter Thompson media planner, named media supervisor at Foote, Cone & Belding, assigned to the Clairol, Equitable Life and Health Insurance Institute accounts.

**Jeremiah O'Brien** and **Timothy Stone** elected vice presidents of Sullivan, Stauffer, Colwell & Bayles, Inc.

**William F. Grisham**, **Stewart L. Sherling** and **Ruth Green** named director of creative services, creative group supervisor and radio television writer-producer at Campbell-Mithun, Chicago.

**Burt Klein** joined Smith/Greenland as art director. He was formerly associated with Hicks & Greist, Inc. The new magazine "Verdict," which makes its debut in October, will have Klein's name in the masthead as art director. The magazine will touch base on many subjects including morality, politics and economics.

**Dale A. Knight** named assistant-secretary-assistant treasurer of Gardner Advertising Co. He formerly was manager of Administrative Services Division, International Shoe Co., and is immediate past president of the St. Louis Chapter, Administrative Management Society.

**Peter Falcone, Jr.**, named account executive at J. M. Mathes. He was in the advertising department of General Electric.

**Joyce Donovan** and **Helene Fleming** joined the tv department of Carson/Roberts, Los Angeles.

**Jane Mack**, **Richard A. Delia** and **Thomas F. Papanek** named writers in the creative department of Needham, Louis & Brorby, Chicago.

**Eugene J. Hart, Jr.**, **John D. Maiben**, and **Roger J. Probert** named supervisors in marketing services and sales promotion at Young & Rubicam. Maiben has been with Y&R since 1956, Hart and Probert, since 1959.

**John Phillips** and **Roger Steckler** joined Doyle Dane Bernbach as account supervisor and account executive, respectively.

**Hal Rover**, a management supervisor of Sullivan, Stauffer, Colwell and Bayles, elected a senior vice president.

**WSTV-TV**  
WHEELING-STEUBENVILLE  
The Dominant One in the  
Ohio Valley Market  
A **R**UST CRAFT  
STATION



William Grisham



Stewart Sherling



Ruth Green



Hal Rover



Howard Arnold



David Morse

**Howard J. Arnold** appointed assistant account executive of Buchen Advertising, Chicago. He had been in advertising and promotion at Portable Electric Tools, Inc.

**David G. Morse** named media director of Earle Ludgin & Co., Chicago. He was a media supervisor for McCann-Erickson, Chicago.

**David S. Powers** joined the Chicago copy department of Buchen Advertising, Inc.

**Ian Grant** joined Kelly, Nason, Inc. as art director, moving from Pritchard, Wood, Inc.

**Peggy Lancaster** joined the Los Angeles office of MacManus, John & Adams as copywriter.

**William Saantoni**, associate media director at Maxon, named media supervisor at Foote, Cone & Belding.

**Philip I. Ross**, president of the New York agency bearing his name, appointed chairman of the awards committee of the First Advertising Agency Network (FAAN) competition for 1964-65.

**Martin Katz** appointed director of sales promotion for Franznick-Meden, New York. He had been in sales promotion at Blair Television.



Philip Ross



Martin Katz

## TIME/Buying and Selling

**Win Kirby**, formerly of ABC-TV and NBC sales, joined the tv department of Venard, Torbet & McConnell, station representatives.

**Sherwood Hinman** and **Robert Carney, Jr.**, named account executives, respectively, in the New York and Chicago offices of John Blair & Co. Hinman has been with firm 12 years, while Carney has been with Blair since April, 1963.

**Tony DeThomas** promoted to accounting supervisor for Television Advertising Representatives, Inc.

**Paul S. O'Brien** appointed vice president and national sales manager of Mori Bassett & Co., New York. He had been with John Blair & Co. four years.

**Richard V. Wallace**, formerly with the Farley Co., joined Roger O'Connor as marketing specialist and account executive.

what's in the middle makes the big difference :



...and, in Pennsylvania, it's **WJAC-TV**

To charm big markets in your direction, you want the station most people turn to and tune to' In 35 major counties in Pennsylvania--that's WJAC-TV! Through WJAC-TV--you can toot your client's horn to the million dollar market-in-the middle' America's 27th largest!



Represented Nationally by  
Horrington, Righter & Parsons, Inc.

Affiliated with WJAC AM-FM  
The Johnstown Tribune-Democrat Stations

## SPONSOR SPOTLIGHT

### TV MEDIA

**Martin Dooling** appointed an account executive in the Pacific Coast Network Sales Office of the CBS Television Network.

**Anthony S. Oepek** named assistant advertising and sales promotion manager at KYW-TV. He was formerly associated with Warner & Swasey Advertising.

**Lawrence H. Rhodes** and **Gary S. Kuppinger** named national sales manager and local sales manager of WHEN-TV, Syracuse, New York.

**C. L. Williams** promoted from account executive to local sales manager at KTVH Wichita, Kansas. Prior to joining KTVH sales in January, 1963, he was an account executive at KFH-AM-FM Wichita three years.

**Ed Kennedy** appointed sports director of WLW-WLWT Cincinnati. He has broadcast the games of the Cincinnati Reds over WLW since 1961.

### RADIO MEDIA

**Lawrence S. Wexler** appointed assistant director of program information of WCBS, New York. He has been a radio-tv program editor and feature writer for the N. Y. Journal American.

**WRCB-TV**  
CHATTANOOGA  
dominant in the  
dynamo  
of dixie  
A **Rust Craft**  
STATION



Robert Magruder



Ron Hickman



Mark Hodder



George Hankoff

**Robert O. Magruder** promoted to station manager of KBAT, San Antonio, Texas. He was formerly sales manager.

**Ron Hickman** appointed general manager of WKER Pompton Lakes, N.J. He is president of the New Jersey Broadcasters Assn. and served as general manager of WNNJ-AM-FM Newton, N.J.

**Todd Branson** named sales manager of WJJD-AM-FM Chicago. He had been with WYNR Chicago two years.

**Chester R. Zemany** named an account executive at WAVY Radio, Norfolk-Portsmouth-Newport News, Va.

**John T. Coleman** named to the sales staff of CKEY Toronto.

**Jack Underwood** promoted to public affairs director and assistant program manager of WOWO Ft. Wayne. He has been an announcer with the station since 1958.

**Terrell L. Metheny, Jr.**, WOKY Milwaukee, appointed program director of WKLO Louisville, Ky. He will use the air name Mitch Michael.

**Hal Fredericks** named national sales manager for WBBM-AM-FM Chicago, where he has been a local account executive two years.



Terrell Metheny



Hal Fredericks



Don Kirshner



John Barwick

**Mark Hodder** appointed community relations director for WKY Radio and Television, Oklahoma City, Okla.

### SYNDICATION & SERVICES

**George Hankoff** appointed general sales representative of MGM-TV. He will operate from New York and has also been assigned the Philadelphia, Baltimore and Washington markets.

**William A. Cornish** and **Rick Chapman**, account executives, have been named to the sales department of Videotape Center, Videotape Productions of New York, Inc.

**Jeremy Shamos** joined Goodson-Todman Productions, New York City, as staff attorney and member of the business affairs department under Howard Todman.

**John H. Barwick** named manager of the Association Instructional Materials Div. of Association Films, promoted from the post of consultant on educational film techniques.

**Don Kirshner** appointed president of the music division of Screen Gems-Columbia Pictures, moving up from executive vice president in the division.

# CALENDAR

## SEPTEMBER

Atlantic Assn. of Broadcasters annual sales and engineering meeting, Sydney, N.S. (13-15).

Louisiana Assn. of Broadcasters, Capitol House, Baton Rouge, La. (13-15).

Hollywood Ad Club meeting, Hollywood Roosevelt Hotel, Hollywood, Calif. (14).

Rollins Broadcasting Inc. annual shareholders' meeting, Bank of Delaware Building, Wilmington, Del. (15).

Institute of Broadcasting Financial Management board meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (16).

Communications Satellite Corp. first annual stockholders meeting, Sheraton Park Hotel, Washington, D.C. (17).

Public Relations Society of America eleventh annual conference, Statler-Hilton Hotel, Washington, D.C. (17).

Chicago Federated Advertising Club annual sports luncheon, Sheraton-Chicago Hotel, Chicago, Ill. (18).

National Assn. of Broadcasters' program study committee, radio programming clinic, Rickey's Hyatt House, Palo Alto, Calif. (18).

Maine Assn. of Broadcasters meeting, Poland Spring, Me. (18-19).

National Academy of Television Arts and Sciences board of trustees meeting, Beverly Hills, Calif. (18-20).

American Women in Radio & Television southwest area conference, Tropicana Hotel, San Antonio, Tex. (18-20).

National Assn. of Broadcasters' program study committee, Chisca Plaza motor hotel, Memphis, Tenn. (21).

Associated Press Radio-Television Assn. board of directors' meeting, AP building, Rockefeller Pl., New York, N.Y. (21).

National Assn. of Broadcasters' program study committee, radio programming clinic, Chicago Plaza Motor Hotel, Memphis, Tenn. (21).

Broadcast Advertising Club of Chicago meeting, Sheraton-Chicago Hotel, Chicago, Ill. (22).

League of Advertising Agencies open dinner meeting, Delmonico Hotel, New York (22).

Nebraska Broadcasters Assn. meeting, Holiday Inn, Grand Island, Neb. (20-22).

Nevada Broadcasters Assn. meeting, Lake Tahoe, Nev. (21-22).

Pacific Northwest CATV Assn. meeting, Doric Hotel, Portland, Oreg. (21-22).

Bernard Howard & Co., radio & tv representatives, second annual Negro radio station seminar, Americana Hotel, New York (22-23).

Assn. of Maximum Service Telecasters fall engineering conference, Willard Hotel, Washington, D.C. (23).

*Continued on page 64*

### NAB CONFERENCE SCHEDULE

National Assn. of Broadcasters fall regional conferences:

Hotel Utah, Salt Lake City (Oct. 12-13).

Statler-Hilton Hotel, Los Angeles (Oct. 15-16).

Hotel Skirvin, Oklahoma City (Oct. 19-20).

Fort Des Moines Hotel, Des Moines, Iowa (Oct. 22-23).

Jung Hotel, New Orleans (Oct. 26-27).

Statler Hotel, Detroit (Nov. 9-10).

Hotel Ten-Eyeck, Albany, N.Y. (Nov. 12-13).

John Marshall Hotel, Richmond, Va. (Nov. 16-17).

### RAB CONFERENCE SCHEDULE

Radio Advertising Bureau's fall management conferences:

Tarrytown House, Tarrytown, N.Y. (Sept. 17-18).

Homestead, Hot Springs, Va. (Sept. 21-22).

Far Horizons, Sarasota, Fla. (Sept. 28-29).

Hyatt House, San Francisco (Oct. 1-2).

Western Hills Lodge, Wagoner, Okla. (Oct. 8-9).

Hotel Moraine, Chicago (Oct. 12-13).

Northland Inn, Detroit (Oct. 15-16).

## COMING TO NEW YORK?



Stay at the only Inn in town run the old-fashioned way!

*(Only 1 1/2 blocks to the Coliseum)*

The brand new 600-room luxury Inn with every modern feature: spacious air conditioned rooms and suites, superb restaurants, smart cocktail lounge, free roof top pool, free indoor garage, small and large meeting rooms with banquet facilities— even closed circuit TV—and old fashioned old world Innkeeping service—only 1 1/2 blocks to the Coliseum!



Holiday Inn OF N.Y.C.  
57th ST. WEST of 9th AVE.  
Phone (212) LL 1 8100

# CALENDAR

*Continued from page 63*

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Palm Town House Motor Inn, Omaha, Neb. (23).

**CBS Radio Affiliates Assn.** convention, New York Hilton Hotel, New York, N. Y. (23-24).

**Electronic Industries Assn.** fall meeting, Statler-Hilton Hotel, Boston, Mass. (23-25).

**Broadcast Symposium**, Willard Hotel, Washington, D. C. (24-26).

**Minnesota Broadcasters Assn.**, fall meeting, Sheraton-Ritz Hotel, Minneapolis, Minn. (24-26).

**Advertising Federation of America**, fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indiana University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).

**Illinois News Broadcasters Assn.** in conjunction with Northwestern University Medill School of Journalism, Illinois Beach State Park Lodge, Zion, Ill. (26-27).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Hilton Inn, Tarrytown, N.Y. (25).

**North Central CATV Assn.** meeting, Holiday Inn, Rochester, Minn. (25).

**Utah Broadcasters Assn.**, convention, Royal Inn, Provo, Utah (25-26).

**American Women in Radio & Television** southern area conference, Outrigger Hotel, St. Petersburg, Fla.; west central area conference, Muehlebach Hotel, Kansas City, Mo.; New England Chapter conference, Woodstock, Vt. (25-27).

**National Assn. of Broadcasters** radio code board meeting, Gramerey Inn, Washington, D.C. (26-27).

**Society of Motion Picture & Television Engineers**, 96th annual technical conference, Commodore Hotel, New York, N.Y. (27-Oct. 2).

**National Assn. of Broadcasters** radio code board meeting, Gramerey Inn, Washington, D. C. (29-30).

**National Assn. of Educational Broadcasters** third annual music personnel conference, University of Minnesota, Minneapolis, Minn. (30-Oct. 1).

## OCTOBER

**International Radio & Television Society** luncheon, Waldorf Astoria, Ballroom, New York, N.Y. (2).

**Florida Assn. of Broadcasters** fall conference and board meeting, Grand Bahama Hotel & Club, West End, Grand Bahama Island (3).

**American Women in Radio and Television**, New York State Conference, Top O' The World, Lake George, N. Y. (3-4).

**Missouri Associated Press Radio-Television Assn.** meeting, Arrowhead Lodge, Lake Ozark, Mo. (3-4).

**Texas Assn. of Broadcasters** fall meeting, Hotel Texas, Fort Worth, Tex. (4-5).

**North Carolina Assn. of Broadcasters** meeting, Grove Park Inn, Asheville, N. C. (4-6).

**New Jersey Broadcasters Assn.** fall convention, Nassau Inn, Princeton, N. J. (5-6).

**Advertising Research Foundation**, annual conference, Commodore Hotel, New York (6).

**Wisconsin FM Station Clinic**, Center Building, University of Wisconsin, Madison (6).

**International Radio & Television Society** luncheon, Waldorf Astoria, Ballroom, New York, N.Y. (7).

**Tennessee Assn. of Broadcasters** meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

**Alabama Broadcasters Assn.** meeting, Tuscaloosa, Ala. (8-10).

**New York State Associated Press Broadcasters Assn.** meeting, Rochester, N.Y. (10).

**American Women in Radio & Television** mideastern conference, Marriott Motor Hotel, Philadelphia, Pa. (9-11).

**Audio Engineering Society's** 16th annual fall convention, Barbizon-Plaza Hotel, New York, N.Y. (12-16).

**International Radio and Television Society** luncheon, Waldorf Astoria, Sert Room, New York, N.Y. (14).

**Indiana Broadcasters Assn.** meeting, Marriott Hotel, Indianapolis, Ind. (15-16).

**American Women in Radio & Television** board of directors' meeting, Hilton Hotel, New York, N.Y. (16-18).

**Wisconsin Assn. Press Radio and Television Members** meeting, Ivy Inn, Madison, Wis. (16-17).

**Kentucky Broadcasters Assn.** fall meeting, Jennie Wiley State Park, near Prestonburg, Ky. (19-21).

**National Electronics Conference** twentieth annual meeting, McCormick Place, Chicago, Ill. (19-21).

**Institute of Broadcasting Financial Management**, annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

**Missouri Broadcasters Assn.** meeting, Ramada Inn, Jefferson City, Mo. (22-23).

**Fourth International Film & TV Festival of New York**, held in conjunction with the annual Industrial Film and Audio-Visual Exhibition, New York Hilton Hotel, New York (21-23).

**Massachusetts Broadcasters Assn.** meeting, Hotel Somerset, Boston, Mass. (25-26).

**National Assn. of Educational Broadcasters** national convention, Austin, Tex. (25-28).

**American Assn. of Advertising Agencies**, Central Region meeting, Hotel Continental, Chicago (21-22); western meeting, Beverly Hilton Hotel, Beverly Hills (27-30).

**Premium Advertising Assn. of America**, premium ad conference, New York Coliseum, New York, N.Y. (27).

**American Assn. of Advertising Agencies**, western meeting, Ambassador Hotel, Los Angeles, Calif. (27-30).

**International Radio & Television Society** luncheon, Waldorf Astoria, Empire Room, New York, N.Y. (28).

## NOVEMBER

**Assn. of National Advertisers** fall meeting, The Homestead, Hot Springs, Va., (9-11).

**American Assn. of Advertising Agencies** eastern annual conference, Hotel Plaza, New York, N.Y. (10-11).

## NORTH ALABAMA:

# The cream of NBC & CBS and vast new picture range with WAPI-TV's new RCA Traveling Wave Antenna

Walt Disney  
Bonanza  
The Rogues  
Andy Griffith Show  
The Lucy Show  
The Munsters  
Red Skelton  
Petticoat Junction  
Gomer Pyle, USMC  
My Living Doll  
Mr. Broadway  
The Virginian

Dick Van Dyke Show  
The Beverly Hillbillies  
The Danny Kaye Show  
Daniel Boone  
Dr. Kildare  
Hazel  
Bob Hope  
Jack Benny  
Flipper  
Mr. Magoo  
Gunsmoke  
Man from U.N.C.L.E.

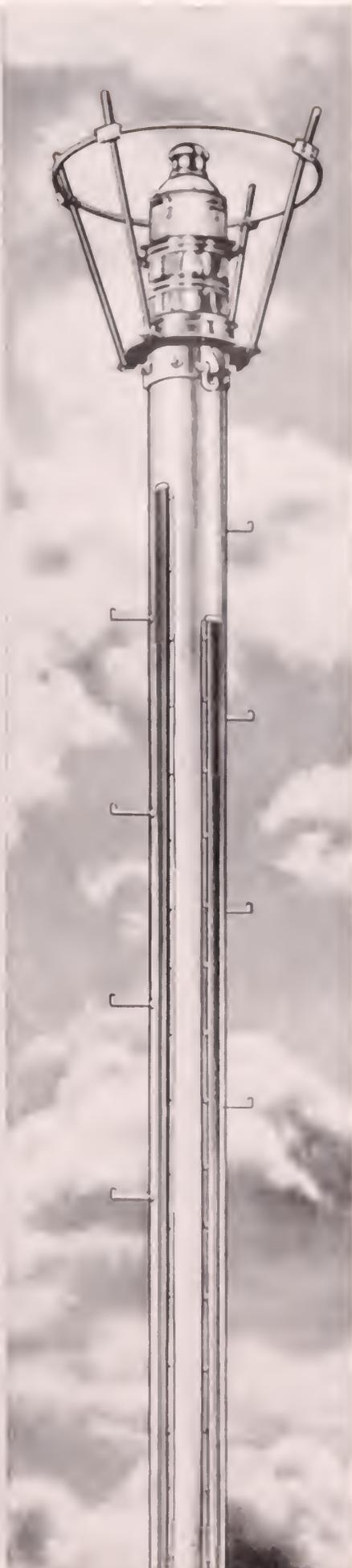
**NCAA and NFL Football plus  
the best in news sports. Fea-  
ture films.**

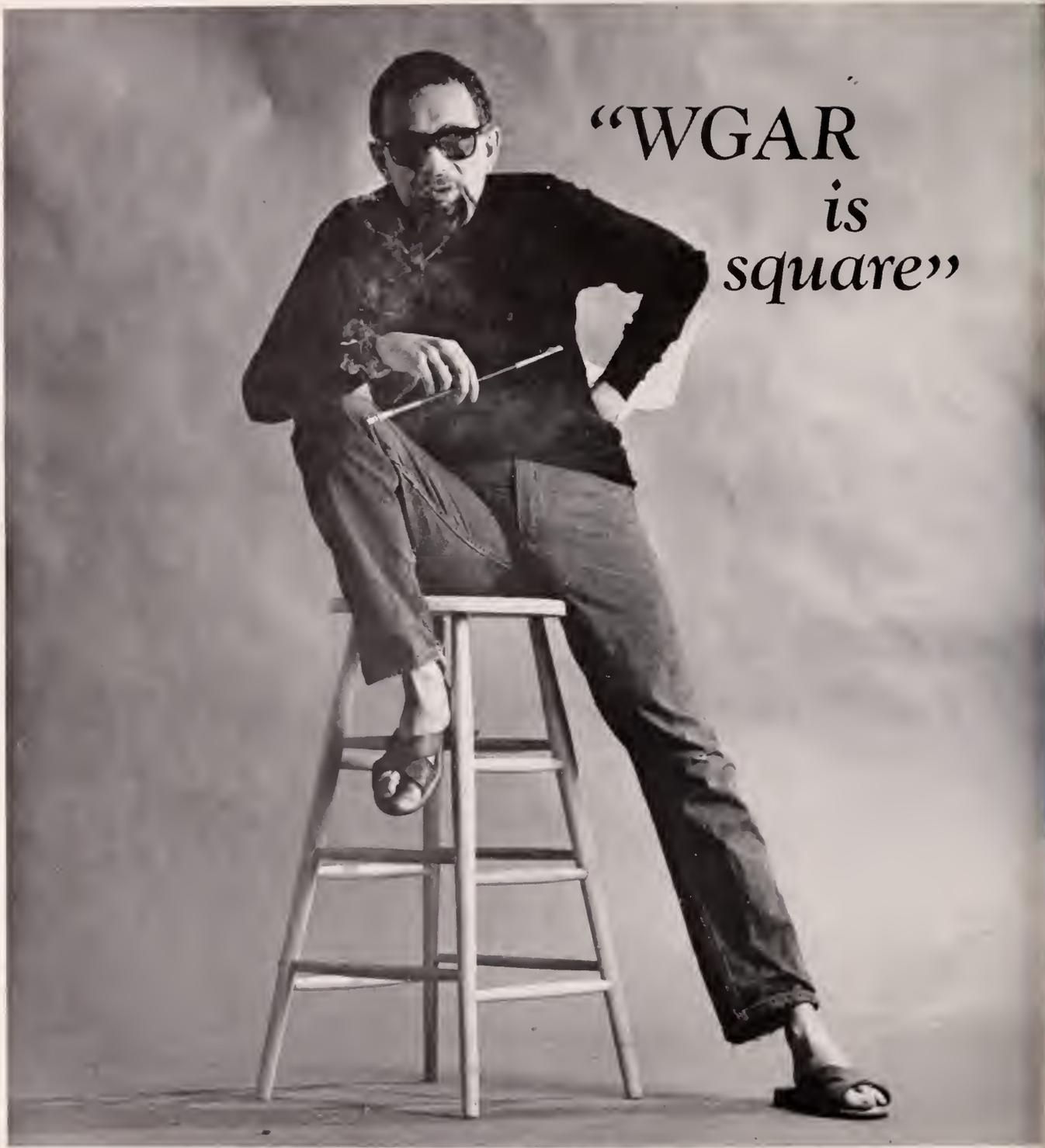
A powerful signal and power package of top shows from two networks for North Alabama. WAPI-TV's newly installed traveling wave antenna and the cream of NBC/CBS offer an unmatched medium for this rich market area.



**WAPI-TV BIRMINGHAM**

Represented nationally by Harrington, Richter, and Parsons, Inc.





“WGAR  
is  
square”

Like, what he means is—WGAR believes that radio should offer something besides noise. For people who want to listen, instead of just hear. Square? Maybe. But we've cornered the listeningest bunch of listeners in Cleveland and northeastern Ohio.

And the buyingest. Take our 1963 WGAR Trans-Canada Air Lines “Friendly Tours” promotion. 447 people bought the \$47 one-day trip package! TCA was tickled to death.

But then, we could have told them. When our listeners want to fly, they take a plane

GOOD SOUND RADIO  
**wgar**  
NB 1220  
C

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

# Sponsor

SEPTEMBER 21, 1964      PRICE 40c

NEWSPAPER • NEWSPAPER • 1  
11-2-1009 22c  
10 ROCKEFELLER PLACE  
NEW YORK, N.Y. 10020

Reaching the affluent market via television . . . . . 31  
 Advertising: it is viewed in various ways . . . . . 41



## COUNT ON US!

FOR GUARANTEED RATE PROTECTION       FOR COMMUNITY RESPONSIBILITY       
 FOR FIXED POSITION SPOTS     TO DELIVER THE LARGEST AUDIENCES     FOR CIRCULATION  
  FOR MARKET INFORMATION     FOR RELIABLE MERCHANDISING SUPPORT        
 IT BE THE DIFFERENCE BETWEEN GOOD AND GREAT IN TWIN CITY TELEVISION!

# WCCO

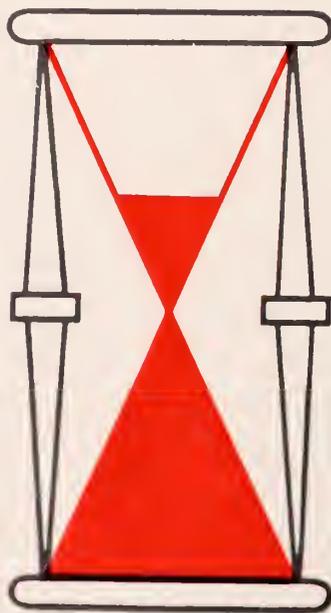
Minneapolis—St Paul



contact your nearest  
 Peters, Griffin, Woodward, Inc.  
 "Colonel" for the complete story



# FROM COAST TO COAST...



We offer *quality Negro radio* with greater coverage of major Negro markets than any other representative in the country. Bernard Howard & Company is identified with the top Negro programmed radio stations across the nation.

**BERNARD HOWARD & CO., INC.**

*radio and television station representatives*

270 PARK AVENUE NEW YORK 17, N. Y. • OXFORD 7-3750

NEW YORK • CHICAGO • ATLANTA • LOS ANGELES • SAN FRANCISCO

## NAB Answers Dirksen Protest On Democrats' Television Spots

Washington — The NAB has given a rather noncommittal answer to Sen. Everett Dirksen's letter protesting that the little girl-mushroom cloud tv commercial put on by the Democrats "in bad taste, unfit for children," and violates the NAB code.

NAB vice president Vincent T. Wasilewski wrote the senator that the letter has been passed on to the TV Code Authority, Wasilewski pointed out that the association has never applied the code provisions on taste in advertising to political announcements because of their "unique character." Wasilewski also suggests that "any decision in a matter of this kind can't be made at almost any time rather than in the present, when we are in the middle of an intense emotion-filled political campaign." No doubt the intense, emotion-filled Sen. Dirksen would disagree 100 percent and insist that the time for action is now.

A second tv spot in Democratic campaign for Johnson has drawn fire from Sen. Thurston B. Morton (R-I). Morton says it may be even worse than the first horrendous spot that showed a little girl counting daisies, then disappearing into an atomic mushroom cloud after an ominous countdown — while a voice warned that only votes for Johnson could prevent such a disaster. Morton and his mothers had to "comfort their children in hysteria" over the spot. The second spot two implies that a little girl eating vitamins in her ice cream will be swallowing radioactive poisons instead, if people elect "A man named Goldwater" who opposed

test ban treaties and "wanted to go on exploding atom bombs." Sen. Morton described this one to fellow senators and said President Johnson was permitting, "in stony silence," the showing of "gruesome, panic-inspiring falsehoods," while refusing to debate the issues squarely on tv.

Meanwhile, the Democratic National Committee has inspected a five-minute Goldwater commercial shown on CBS-TV, and was "appalled" by the deceitful implications that a Johnson administration would mean military emasculation for the United States and would equate Neville Chamberlain and the Munich appeasers. Democratic chairman Bailey suggests that the commercial be prefaced by a statement that it is "science fiction."

## FDA To Wait and See on Sweeteners

Washington — FDA is playing it very close to the vest in the battle between a group of medicos and the diet drink industries over synthetic sweeteners in low-calorie soft drinks. FDA has put out no official statement on the recent disagreement between doctors responsible for the critical item on saccharin and cyclamate in the Medical Letter, and the infuriated response by Abbott Laboratories. Abbott produces much of the sweetener synthetics for the 5 billion bottles of low-calorie drinks predictably to be consumed by the end of 1964.

FDA, on reply to direct query, will

## AFL Games on NBC-TV One-Third Sold Out

New York — In a remarkable selling feat, NBC-TV has managed to sign two sponsors, Firestone and Institute of Life Insurance, for American Football League telecasts and signing was completed a full year ahead of time.

Each company has purchased a one-sixth sponsorship at a little less than \$1.8 million for 18 regular season games.

Also, reports in the trade are that the network will probably have the games completely sold out within the next week or 10 days.

Currently on ABC-TV, NBC acquired the rights to AFL football in December for a sum of \$36 million.

Telecasts begin in September 1965.

only say they are studying a collection of pharmaceutical data on the sweeteners, and when scientific findings are ready — FDA will report, but not before.

No target date has been set, but there is reason to believe the findings will be reported in far less than the customary span, running into years on some FDA research projects.

The Medical Letter, a non-profit, cooperative newsletter to help doctors evaluate various drugs, has claimed (on the basis of opinions of some 25 reputable doctors) insufficient safety research on the sweeteners.

Abbott Laboratories, one of the principal producers of the sweeteners, said it had researched safety of cyclamate for 20 years, and no ill effects had shown up. The Medical Letter deprecated the type of animal research used in the pregnancy aspects of the Abbott tests and said there was no carry-over to prove safety for pregnant humans and their offspring.

Sales of low-calorie diet drinks — and their tv advertising — have ballooned in the last few years. Commerce Department estimates the dietary drinks to account for between 5 and 10 percent of all soft drinks sold — about 1.78 billion cases in 1963, with a sales tag of \$2.15 billion.

## ABC Radio Announces Rate Increases

New York — Citing improved facilities, increased clearances and larger audiences, ABC Radio has announced an increase in rates for *Breakfast Club* and all 30-second participations effective Jan. 1, 1965.

Robert R. Pauley, president of the network, said the 9 percent rate increase will bring the charge for 30-second participations up to a more realistic level. Rates for

*Breakfast Club*, in which there are no 30-second participations, will be hiked 13 percent.

It was pointed out that there will be a six-month protection period for existing clients.

The network last raised its rates 8 to 35 percent in January, 1963. Since then, ABC has added a number of important markets, improved other outlets and increased average clearances by 5 percent.

CONTINUED ON NEXT PAGE

## Retail Sales Reported Up in Detroit Despite City's Newspaper Strike

New York — There may be a newspaper strike in Detroit, but it doesn't seem to have affected retail sales.

According to a TvB analysis of Federal Reserve Board figures, retailers have been reporting continuing weekly sales gains (from 7 percent to a high of 25 percent) over the corresponding weeks a year ago.

Comparing data for Detroit with other cities in the same Federal Reserve Board district, TvB says Detroit's percentage increases for July 18 through Sept. 2 have been consistently higher than Chicago, Indianapolis, Grand Rapids and Milwaukee.

The data prompted Howard Abrahams, TvB vice president for local

sales, to ask: "Which city has the newspaper strike?"

TvB also suggests that many Detroit retailers must wonder if they have been allocating too much of their advertising dollars to newspapers.

## FC&B Proposes Stock Split, Dividend Increase

Chicago — A five-for-four stock split has been proposed by the board of directors of Foote, Cone & Belding, Inc. Also the directors voted a boost in the dividend rate at a Chicago meeting.

Shareholders will vote on the stock split at a special meeting Oct. 15.

The increased dividend is at the rate of 14 cents quarterly on each split share, or the equivalent of 17½ cents on each share now outstanding, representing an increase from 60 cents to 70 cents per share annually. The increase takes effect with the Dec. 16 dividend.

## RAB Market Committee Aimed at Radio Users

Tarrytown, N. Y. — Radio Advertising Bureau is shifting its sights — from non-users of the medium to current advertisers.

In a talk before station executives at RAB's 1964 management conference, Edmund C. Bunker, president, unveiled the new RAB radio marketing committee which, he said, will utilize "the sales power of the station reps to determine whether current radio advertisers are (1) sold on radio and right for expansion, (2) satisfied or (3) in need of intensive follow-up by RAB's national sales effort."

"Up to now," Bunker explained, "it has always been RAB's mission to concentrate on non-radio users. While we have called on advertisers already in the medium, advertisers outside radio have been our main targets."

Bunker added that all 18 of the leading station rep firms which support RAB are now members of the new marketing committee, and agreed unanimously to the plan which will "greatly strengthen radio's selling effort in the area where it has often been stretched thin—among radio's present customers."

Under the new plan, station reps are assigned a number of radio accounts and are expected to report to RAB the status of these advertisers.

## Agency Fee Revenues Increase by Half

Chicago — Advertising agency come from fees, as opposed to commissions, has jumped nearly 50 percent in the past five years. Also reflected in the survey prepared by Rubel Rich & Humphrey, Inc., management consultants, was the tendency that the larger the agency, the smaller the mark-up.

In the preparation of radio and commercials, the report shows that 60 percent of agencies billing from \$1 million to \$20 million charge a mark-up of 17.65 percent. Seventy percent of agencies in the \$20 to \$40 million class, on the other hand, report a 17.65 percent hike for commercials.

Magic number in the preparation of print advertising, according to the survey, is also 17.65 percent.

In the area of profits, the survey showed that earning percentages for the large agencies are substantially higher than those of the small ones. For example, agencies with billings over \$40 million reported average profits before taxes of 11.6 percent while agencies billing under \$1 million earned only 6.6 percent.

## FCC Worries about Investment Group Holdings

Washington — The FCC is going into rulemaking on the matter of mutual fund and investment groups holding more than 1 percent interest in more than the allowable number of commercial tv and radio stations.

Rulemaking will be preceded by inquiry. FCC wants suggestions, by Nov. 23, as to best method of keeping track of such holdings. It wants to know how many licensees are corporations with widely traded stock; how many stations do these licensees control; what degree of cross-ownership is involved; what other interests have some ownership connection with such licensees; to whom stock ownership should be attributed for purposes of multiple rules application, and should the FCC adopt rules enabling it to proceed directly against stockholders in violation, through cease and desist proceedings.

It's a large order, and the FCC may issue rulemaking proposals or just go ahead and adopt rules. In the interim, if there is any indication that multiple ownership rules may be violated in new applications or transfers, grants

will be made on condition that stockholder in violation agree to vote the stock or try to influence company policies pending FCC final decisions.

## Key Role for Cronkite

New York — Walter Cronkite will be very much a part of CBS News' election night picture. Bumped as anchor-man after the GOP convention in the network bid for higher ratings (which failed to materialize), the veteran newsman will function as national editor on Nov. 3.

The announcement was made by Fred W. Friendly, president of CBS News, in connection with complete revamping of the network's election night procedure. Dubbed a "horizontal" editorial structure, there will be five key desks: national, presidential, congressional, gubernatorial and national analysis.



# a statement of **WWLP & WKEF**

SPRINGFIELD, MASS.

DAYTON, OHIO

by William L. Putnam

Times have changed but some things are the same. As one of the fortunate survivors of the many lean years in UHF broadcasting, to us has fallen what little glory may ever be gleaned from this band of UnHappy Frequencies.

Now that we are bringing life back to Channel 22 in Dayton, Ohio, we would like also to bring back to your attention for their share of recognition, the effort put into developing our television system by so many who have gone before. Our station, WKEF, now on the air in Dayton, occupies a frequency, and even in part the actual facilities so painfully abandoned ten years ago by Ronald Woodyard. He fought the good fight, but times were not with him. Nor was the industry with Phil Merryman, who struggled so hard on Channel 43 in Bridgeport. Nor were times with Alfred Beck who lost out with Channel 25, in Tulsa, and the Hoy family whose demise oc-

curred on Channel 53 in Portland, Maine and Frank Lyman on Channel 56 in Cambridge, Massachusetts.

They and many others made real efforts and yet their misfortunes paved the way for such success as we have achieved in the years that followed. Their names will not be noted in the annals of broadcasting for they did not make the grade. But their labors eased the path for those who followed, and we are proud to note our debt.

**WKEF is Nationally represented by Vic Piano**

Regionally represented by  
Ohio Station Representatives

Bob Tiedje at WKEF Phone 513-263-2662

TWX 513-944-0058

## 31 Television: reaching the affluent market

*Studies compiled by SPONSOR show heavier-than-supposed viewing in upper-income homes. Advertisers reaching this group with tv include: Xerox, Hertz, AT&T, Liberty Mutual, DuPont*

## 36 From one to wonderful

*One Proctor-Silex steam iron commercial for tv evoked such active identification and response that it became basis for an entire ad campaign*

## 39 Back-to-school snubs air media

*Broadcasters are losing out to other media as ever-growing "return to class" ad dollars bypass radio and tv; what can the industry do to remedy the situation?*

## 41 Sindlinger reports: how people see advertising

*White- and blue-collar people are exposed to media differently, but few restrict themselves to only one medium*

## 43 Music: critic's biased blues?

*From one of the nation's most dynamic markets, a seller briefly explores one program ingredient that sandwiches the commercial*

## 44 Hatching hatchery sales

*Minneapolis radio station recalls its first order received through an advertising agency*

## 46 GE's Animagic animal act

*General Electric juices up holiday promotion plans with Fantasy Hour program that puts Rudolph the Red Nosed Reindeer on NBC-TV in color and with Santa's elves pitching appliances*

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# Publisher's Report



## Months of the minutes

Only a few years ago SPONSOR found it necessary to write a series of articles expressing the values of spot tv minutes.

Nobody, it seemed, wanted them. Demand was for 10s and 20s.

How styles have changed! As we move into the fall months national advertisers want tv minutes. It's the 10s and 20s that are still generally available.

This fall there are two big reasons why minutes are in high favor. One reason is strictly political; the other is strictly commercial.

In both instances broadcasters contend that minutes are being over-used, that lesser or greater segments of time might do the job better.

In the political instance, linked to the thousands of local, state and national contests being fought for the next six weeks, minutes are being used to advance a candidacy in about the same way that a product is advertised.

Some station executives tell me that they frown on excessive campaigns of this kind over their facilities for the following reasons:

They fear the impact of the saturation spot campaign in electing the candidate with the most money.

A minute commercial hardly allows the television audience to make the full measure of the candidate. While there is a place for the minute or 30-second spot in the campaign, the public is served best when a broader exposure to the man in action is available. Some say that a skillfully contrived minute can make even a bad candidate look and sound good.

One public-minded operator in the Midwest wrote to me about his problem last week. In part, the letter read:

"Our stations have not supported the airing of spots for candidates and issues since 1956 because in one minute's time there is not an adequate amount of opportunity to describe the candidate and that for which he stands or to address one's self adequately to issues at hand.

"There is no spokesman, however eloquent or succinct a speaker, who can properly promote his candidacy in less than a five-minute period. We set aside particular time periods each week for 'political round-ups' and candidates can purchase five-minute segments. These periods are developed into attractive program formats to assure speakers an audience without disrupting the general circulation flow of the stations."

In the commercial instance, broadcasters point out that client research indicates that a well-produced 30 has up to 70 to 80 percent the efficiency of a minute. This bit of information, when coupled with the fact that one minute of time is generally priced considerably under two separate 30s, has given rise to the piggyback.

In this instance, station men make these suggestions to the advertiser and agency. Work harder on your 20s and 30s. You've proven that for dollars invested they often do a better job than minutes. Take advantage of the NAB Tv Code provision concerning "integrated commercials" within your minute if you have two products that fit the requirements.

My advice to advertisers: look for ways other than the piggyback to get the most out of your spot tv appropriation. You may gain temporarily with the piggyback but it's not worth it.

*Yoram Glenn*



RINGMASTER ARCH YANCEY  
IN THE  
BIG TOP RADIO CENTER RING  
Noon - 3:00 p.m.



# K·NUZ

HOUSTON'S 24-HOUR MUSIC AND NEWS

National Reps.:

THE KATZ AGENCY, INC.

New York • Chicago

• Detroit • Atlanta •

• St. Louis • San Francisco

• Los Angeles • Dallas

In Houston: Call DAVE MORRIS — JA 3-2501



# LETTERS

## COMMUNICATIONS

Not long ago, one of the most creative actors I know asked me why a broadcast advertisement for bread, as an example, couldn't simply be a loaf held up on the tv tube having someone say: "This is good bread. Its brand name is such-and-such. It costs so much. We think you'll like it."

End of commercial.

Mark the fact that this man, for well over a quarter century, has been collecting stage, film and tv credits because of his own creative ability with the actor's craft to make an audience react precisely as the script demanded and to achieve a desired result. I have seen him test a gesture with a carefully controlled flourish, then overtax it with a sweep of arm, then diminish it to a flicker, all because he sought to insure that its precise function would be accomplished.

But he refused to comprehend the role of advertising as creative communication with consumers. He saw no parallel between his own regimentation of the scope of a gesture and the precision of elements in a tv commercial's sell. Yet he is a fine actor.

It has occurred to me, even more recently, that there are men and companies who are investing giant sums of money to reach, stir, activate the consumer—but who are as blind as this actor to the creative craft of the adman who has been assigned the chore of communicating with the consumer.

Perhaps "Reaching the Affluent Market" (p. 31) and "How People See Advertising" (p. 41) will help activate their perception.

*Sam Elber*

## Methodology Study

The "Sponsor Week" item, "Arms for Radio-Audience Measurement" (Aug. 24) was most interesting. Of course, as a member of the NAB we are involved in sponsorship of the RAB-NAB radio methodology study. While I cannot say this test of radio recognition is conclusive since (1) out-of-home listeners may differ and (2) I am not completely familiar with their selection of respondents, it seems to support the telephone method at least for validation of in-home listening.

This is most gratifying since this was the technique suggested for verification of our Detroit Multi-Media diary test in conjunction with ARB. The Advertising Research Foundation concurred on this method of verification, as you know. By the way, the full report running many hundreds of pages should be available within the next several weeks for distribution to interested parties. I thus far have over 300 specific agency requests for this report.

FRANK BOEHM

*Director of Research and Sales Planning  
RKO General Broadcasting—  
National Sales  
New York*

## Trade Impact

One of the trade journal's paramount purposes is the exposure of ideas to people in the trade. If there was ever a doubt in your mind that SPONSOR fulfills this function, let me assure you, you need have no fear.

The need for advertisers to consider radio on a financial par with other media has long concerned me. The reaction I received to the article on that subject, "Radio's Billion in '67 As A Seller Sees It," in the Aug. 24 issue of SPONSOR, in which I vented my concern, is ample proof of SPONSOR's impact on the trade.

I have had letters and phone calls from all over the United States and I think you will be interested to know that all of them indicated agreement and a desire to improve the situation.

Thank you for providing the space to air a serious industry problem.

PERRY S. SAMUELS

*Vice President  
WPTR Radio  
Albany, N.Y.*

## Tick for Tape

Many thanks for the excellent job on my video tape story ["Take Another 'Live' Look," Aug. 3]. I think your illustrations definitely heighten the readability of the text and make a strong point for the medium. I think it was a great idea of yours to include the list of stations, with tape playback facilities. I was personally pleased to see another story on tape in the same issue.

Congratulations on giving the face of SPONSOR an attractive uplift job. I hope to be talking to you again soon.

ROLLO W. HUNTER

*Vice President  
MacManus, John & Adams, Inc.  
New York*

## To Bee or Not To Bee

While we appreciate the fact that you are doing a great job in forming interested people of the effectiveness of Negro radio and Negro marketing in general, please bring us back to our market, Chicago, Ill., ("The Negro Consumer," Sept. 14).

HARRY WILBER

*General Manager  
WBEE  
Chicago*

ED NOTE: It's quite a trick to move a station from the Windy City to northern California, but SPONSOR did it, inadvertently, with the flick of a capital letter. Apologies to WBEE Chicago and to KBEI Modesto. Supermarket scene pictured in SPONSOR is a merchandise display of Chicago's WBEE. We hope manager Wilber and WBEE are none the worse for the quick trip to the West Coast, and hope also that both stations' look-alike call letters bring them lots of spot revenue honey, in equal amounts.

**A  
FEAST  
FOR  
THE  
EYES!**

Television's finest season lights up...

The great stars return...



Jackie Gleason, Lucille Ball, James Arness, Shirl Conway, Zina Bethune, Danny Kaye, Andy Griffith



Lassie, Allen Funt, Irene Ryan, John Daly, Walter Cronkite, Dick Van Dyke



Eric Fleming, Don Knotts, Alan Young, Mr. Ed, Ed Sullivan, Bud Collyer, Raymond Burr



E. G. Marshall, NFL Football, Red Skelton, Allen Ludden, Bea Benaderet, Clint Eastwood



Mary Tyler Moore, Ray Walston, Eric Sevareid, Frank Fontaine, Buddy Ebsen, Bill Bixby

And new pleasures begin...



Joey Bishop, Carol Burnett, Paul Ford



Craig Stevens, Jim Nabors, Bob Cummings, Julie Newmar



John McGiver, Fred Gwynne, Bob Newhart



Betty Merrill, Harry Guardino, Cara Williams, Barbra Streisand



Bob Denver, Steve Allen, Richard Crenna

Once again the nation's screens are aglow with the images of the CBS Television Network's new schedule—collectively the strongest program line-up ever presented at the opening of a new season.

For the nation's viewers it offers an incomparable feast of entertainment and information. For the Network's advertisers it is a latch key into the homes of the nation's largest audiences.\* For the Network's affiliated television stations across the country it is the assurance of local audience and advertising loyalty in each of their respective communities.

The new schedule is an exciting spectrum of last season's most compelling entertainment enriched by new delights and adventures. It will present a refreshing group of new comedies—The Baileys of Balboa, The Cara Williams Show, Gilligan's Island, Gomer Pyle-USMC, The Joey Bishop Show, Many Happy Returns, The Munsters and My Living Doll. A new concept of variety programming—The Entertainers—will bring to the screen a permanent repertory company of top stars. Viewers will encounter unforgettable moments of suspense and emotion in a new trio of powerful dramas—Mr. Broadway, The Reporter and Slattery's People. The 94 NFL Professional Football games will again be seen exclusively on the CBS Television Network and CBS News through its regular daily broadcasts. Documentaries and coverage of special events will continue to provide the most informed reports and assessment of world events available to the television audience.

All in all, the Network's new program schedule reaches out hour by hour and night by night to excite and gratify the varied tastes and interests of a diverse society.

\*Largest for nine straight years based on Nielsen's estimate of average audience of 11.1 million homes, subject to qualifications available on request.





**HARRISBURG'S NO. 1 STATION**

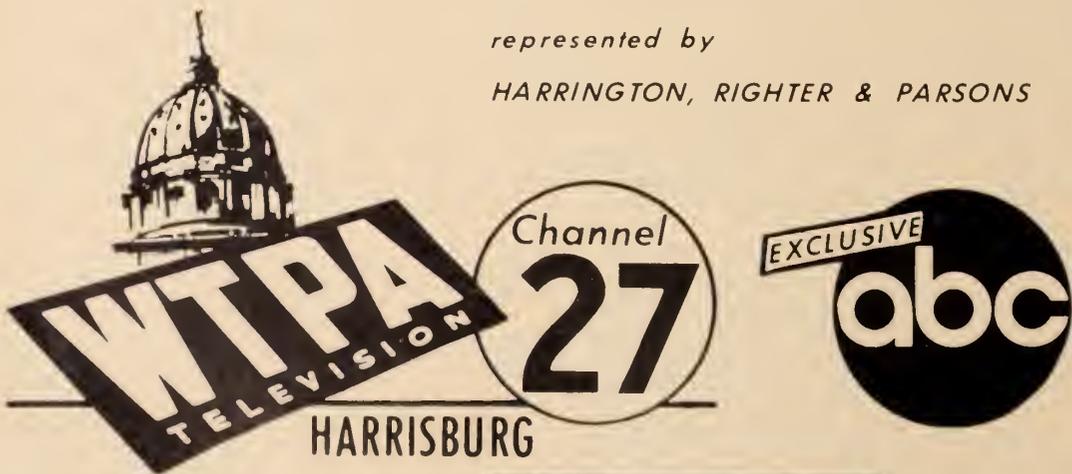
**WTPA-TV LOCAL PROGRAMING DELIVERS  
173% MORE HOMES**

(MONDAY THRU SUNDAY, 5:00 P.M. TO 7:30 P.M.)

THAN THE OTHER HARRISBURG STATION\*

*represented by*

*HARRINGTON, RIGHTER & PARSONS*



**\* ARB MARCH 1964**

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

September 18, 1964

Last Friday was to have been roundup time for opinions on "What To Do About CATV," at the FCC--but broadcasters asked for, and were given, more time--to Oct. 19. The rapidly growing web of CATV cable looks like a barbed wire invasion of the old grazing grounds to a large segment of non-metropolitan broadcasters, tv accessory manufacturers and movie theater owners. But to a growing segment of broadcasters, it looks like a good investment.

National and local advertisers are keeping a wary eye on CATV spread. Broadcasters, advertisers, networks and pay tv'ers wonder if, when and how far CATV systems will go in originating programing and advertising of their own. NAB would rule this out of CATV operation altogether.

The most baffling aspect of CATV is that it has a good and a bad side. To the local broadcaster, CATV can snatch his viewers and kill local advertising revenue with its big city multi-network fare--even though it carries the local tv station to a wider periphery. To the members of the FCC, the CATV complex appears both good and bad for free broadcasting, good and bad for UHF development.

Everyone--including CATV owners themselves--agrees the service is here to stay and in need of some ground rules. As commissioner Frederick Ford has pointed out, CATV is part of today's and tomorrow's television picture. It is one factor in the growing diversification of wired services. It can't be dealt with by a piecemeal control of microwave relays that come under FCC rulings, but leave the all-wire CATV systems unsupervised.

Commissioner Kenneth Cox has pointed out that CATV is coming in from the far-flung mountain valleys--into fair-sized cities. More and more broadcasters are buying CATV systems inside and outside of their own stamping grounds. An alarmed FCC is worried over prospect of merged RKO-General with H&B CATV systems, involving H&B's 37 systems in 12 states and RKO's 27 systems in five states, plus its five tv stations.

The National Community Tv Association, Inc. (NCTA) says that for the past ten months, there has been one CATV permit or application born daily, in 345 communities in 40 states. Some 1300 CATV systems presently serve over three million viewers.

NCTA says the fast growth indicates "the swelling tide of the public's desire to select its tv viewing from a wide number of channels."

During last year's NAB convention, FCC chairman Henry said much the same thing--but in sober warning to free tv stations to offer more variety. He urged more program diversity to combat the deepening wire web of CATV and subscription tv. "You can't beat something with nothing," the chairman said.

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

He promised that something would be done to halt any serious threat to local free tv with its locally-oriented public service. But he warned that wire and microwave transmission was getting "cheaper by the minute," and the "watch now, pay later" services were singing a potent siren song. He could have added a pay-as-you-watch service, demonstrated at the convention in a set-attached coin-box for CATV subscribers who prefer to pay a quarter for 18 hours' viewing rather than a flat monthly fee.

Commissioner Cox, like the FCC chairman, wants rules to protect local stations and their local programing services from the economic impact of CATV. He would put the burden of proof in economic injury cases on the wire service, to prevent starve-out of a station during a long evidentiary hearing.

Commissioner Ford wants some basic research into all wire tv services and their relationship to the free. He would set up a special office in the Broadcast Bureau and an industry group representing all aspects, free and pay tv, NAB, the networks, to study integration of free and wired services and propose rules in the public interest.

Major problems for the FCC at this point are: how much does CATV endanger survival of local stations via competition with wired-in national net programing and national advertising from metropolitan stations? And what monopoly dangers are involved in mutual ownership of tv stations and CATV systems, local or absentee type?

Best argument for CATV growth in the FCC, aside from service to areas unreached by regular tv, is possible benefit to UHF. Both commissioners Ford and Lee see promise in CATV ownership of UHF stations, under FCC regulation. CATV people say they would be the ideal UHF owners because CATV owner already has a leg up on the financial requirements in application--and they can boost UHF with extra cabled-in programing. Commissioner Ford wonders if it might not be a good idea to loosen multiple ownership rules to let CATV's own more than seven UHF stations.

NAB would lay down some firm rules against CATV origination of programs or advertising, and would safeguard local stations against duplication on all-wire CATV as well as microwave-relayed. FCC's present interim rules restrict duplication by microwave-link systems to 15 days before and 15 days after local showing, but the commission has no say over all-wire CATV.

In line with some of its CATV-owning membership, RKO-General, Cox, Storer, et al, the NAB would permit dual ownership in the same or different communities, without regard to multiple ownership rules. NAB's legalist Douglas Anello thinks CATV ownership should be regarded in the same way FCC views newspaper ownership by broadcasters--on a case by case basis, if a particular situation warrants it. This is assuming research does not find CATV harmful to free tv, and with ban on anything more than rebroadcast of station programing by CATV.

Toughest proposals to curb community antennas come from TAME, the association of tv accessory manufacturers. They want CATV's licensed for five-year terms by the FCC and subject to most of the rules and penalties applicable to broadcasters, including Sec. 315 and the Fairness Doctrine.



# TV Film Projector

A deluxe model  
with every feature  
your program people  
could ask for

This new equipment does what you would expect from the world's most advanced television film projector. It has deluxe features, like instant start, reversible operation and automatic cue. These assure the finest quality and versatility for color as well as black and white. Completely transistorized and automated, the TP-66 is specially designed for TV film programming's faster pace.

**INSTANTANEOUS START**—Start and show buttons can be pushed at the same time, since projector sound is stabilized within 0.3 second. A pre-roll period, prior to switching projector "on air," is not necessary. Start is instantaneous, allowing preview of upcoming film when desired.

**STILL-FRAME PROJECTION**—Single frames can be shown at full light level for extended periods, permitting preview of first frame at start, or for special effects. Film is always completely protected by a filter that automatically moves into light path during still-frame use.

**FILM REVERSING**—Film motion can be reversed—a time-saving feature when rehearsing live or tape shows with film inserts . . . or as an imaginative production device.

**AUTOMATIC CUEING**—For full or partial automation, films can be stopped and cued up automatically. This eliminates the need for manually threading and cueing individual films, eliminating human error.

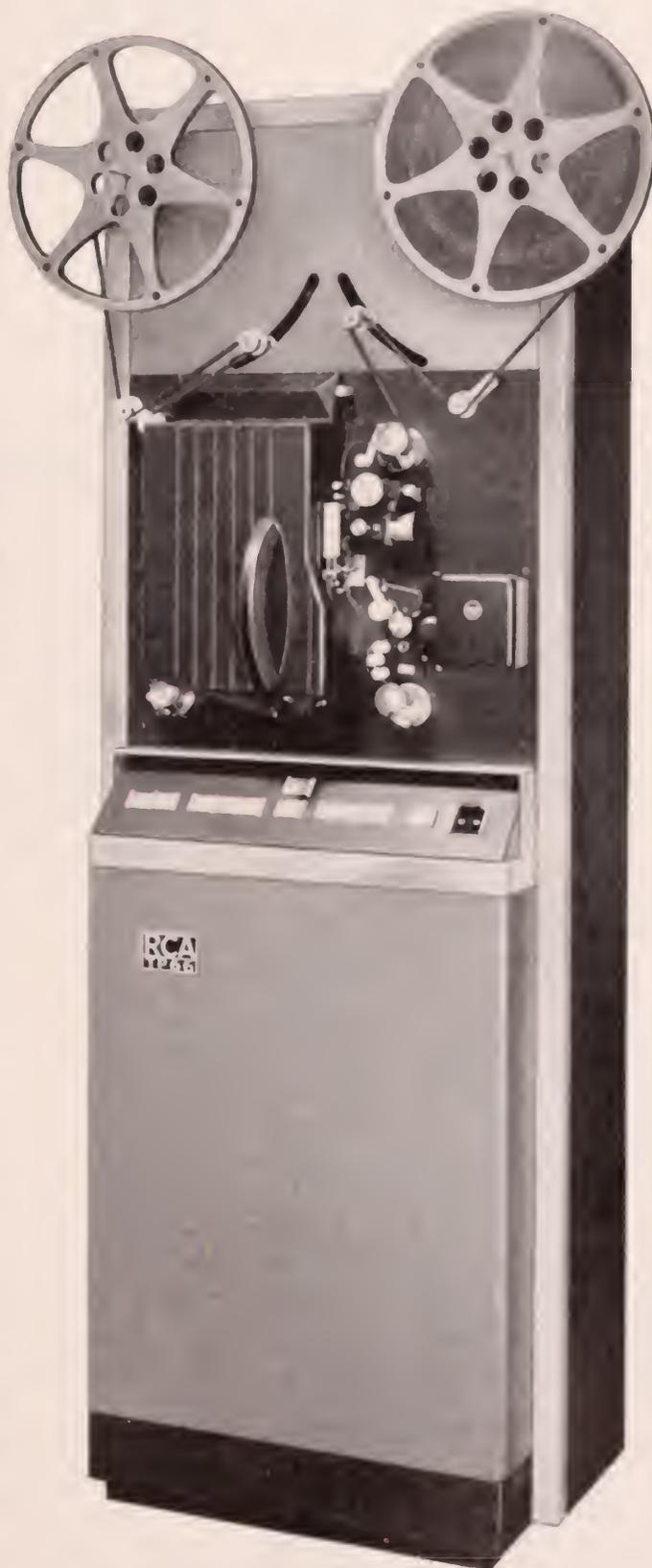
**AUTOMATIC LAMP CHANGE**—Both projection and exciter lamps are automatically switched in place, when burnout occurs. These time-saving features assure continuous operation and avoid costly delays.

**AUTOMATIC LOOP RESTORER**—Unique fail-proof feature eliminates need for human intervention, makes unattended operation practical.

**TRANSISTORIZED SOUND**—The TP-66 can be equipped for both magnetic and optical sound systems. Fully transistorized for finest quality and reliability.

## NOW BEING DELIVERED

For full particulars, write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. Or see your RCA Broadcast Representative.



The Most Trusted Name  
in Television

New 16mm Television Film Projector, Type TP-66

# Pepsi Outlay To Reach \$15 Million

Although spot outlays are difficult to estimate, total cost could mushroom as new promotion theme is uncapped

**New York**—Pepsi-Cola's recently-launched fall campaign, through BBDO, could mushroom into \$15 million tv promotion for its new "Come alive! You're in the Pepsi Generation!" theme.

Last year's more than \$10 million expenditure (\$7.8 million in spot, \$2.4 million in network, according to TvB), seems destined for a 50 percent increase that could even go higher, according to Philip B. Hinerfeld, Pepsi's advertising vice president. Hinerfeld, however, stresses the difficulty in estimating spot outlays because of the unpredictable element of co-op participation. But he does note that network

expenditures this year will reach \$3.6 to \$3.7 million, a rise of 50 percent from comparable 1963 figures.

In addition to its new theme, the Pepsi campaign also heralds the following changes or innovations for

## 'It Tickles Yore Innards'

**New York** — Mountain Dew, the latest addition to the Pepsi-Cola family, is apparently slated for national distribution following its impressive acceptance in the Southeast.

Recently acquired from the Tip Corp. of America, Dew is a sweet, syrupy soft drink that is not to be confused with the alcoholic home brew of the same generic name. A modest broadcast budget has been used to promote its folksy "it tickles your innards" theme. National advertising and distribution plans have yet to be announced.

In its short three-year history, the Marion, Va., based product has had a rapid rise. Estimated sales are now at an annual rate of 10 million cases, up 42 percent and countless "innards" from last year.

the nation's second largest soft-drink producer:

1. Pepsi-Cola bottlers, via co-op, will spend "their greatest amount ever in broadcast media—especially tv," according to Hinerfeld, who notes that 243 tv markets are involved. "Bottlers' reaction to our new commercials has been somewhat overwhelming," he adds.

2. Entry into the color tv commercials field. Although in the past, Pepsi has used black-and-white announcements on color shows, it now has produced two commercials in color. The firm has bought time on such color vehicles as ABC's *Johnny Quest* and NBC's *Andy Wil-*

*iams Show* and *Wednesday Night at the Movies*.

3. A "phasing out" of the Patio Diet name and its replacement with Diet Pepsi to capitalize on the fame of the corporate name. This represents a change in marketing philosophy for Pepsi, while its competition continues to use brand names that differ from their leading sellers. The diet drink field continues to show tremendous growth reflected by increasing competition.

As a complement to its new theme, Pepsi has produced a series of new "come alive" commercials. The two most striking ones feature a motorbike racing to a helicopter-borne Pepsi vending machine, and an Amphicar (half car, half boat) passing from highway into lake.

Thirty-five Pepsi dealers have bought Amphicars after viewing the commercial, according to Hinerfeld. As a result, he sees the vehicles playing a significant promotional role in the Pepsi campaign.

## Metromedia Ups Dividend

**New York** — Good news for Metromedia stockholders — in the form of a dividend boost. Board of directors of the company, which recently refinanced to the tune of \$55 million, has announced a quarterly dividend on a 15 cents per share basis. At the same time, the board voted a 10 cents per share dividend for the year 1964.

The new quarterly dividend represents a five cents per share increase over previous quarters, and total dividends, to be paid Nov. 2, 1964, to stockholders of record as of Oct. 16, will be 55 cents. This compares with 40 cents in previous totals.

Recently, Metromedia substantially reduced the amount of interest it was paying and increased its line of credit via a broad refinancing program. This reportedly put the company in an excellent position to acquire new properties (see SPONSOR, Aug. 24, p. 22).



Pepsi features action in its new commercials. Above spot shows a Pepsi vending machine being air-lifted to young couple who quench their thirst by the side of the dusty road.

# Sauter Coughs Up \$2 Million For Romilar National Tv Debut

Nutley, N. J. — An intensive \$2 million advertising campaign for two cough syrups—Romilar CF and Children's Romilar — will be aired this fall and winter on spot and network television.

The upcoming campaign will represent the national debut of Romilar CF and the introduction of a children's formula. Last year Romilar CF was promoted on spot tv in some 30 markets.

Romilar cough syrups are products of Sauter Laboratories, Inc., the proprietary affiliate of Hoffmann-LaRoche.

The promotion will break Oct. 11 and end in mid-March, covering the months when people are most likely to catch colds. The time purchases, made through McCann-Erickson, include seven prime-time NBC-TV programs, four daytime NBC-TV shows and spot concentration in major markets.

Gerald Hunt, vice president and general manager of Sauter, says: "Expansion of our television advertising during the past two cough-cold seasons has built Romilar CF into the number-two spot as a proprietary cough syrup (second to Vicks). This record was achieved even though we only advertised in a limited number of metropolitan markets. Now we are expanding our advertising to the national level and are prepared to match dollars with the leading brands." (National advertising was not attempted previously as Romilar had been a prescription item. Now it is sold over the counter—OTC.)

"To aid in the growth of our franchise in the cough market," Hunt says, "we are introducing Children's Romilar, a cough syrup specially designed for children 2 to 12. This product will be supported via 10-second 'hitch-hikers' on all our commercials."

There was no problem with piggyback regulations, explains Gib Dannehower, account supervisor on Romilar at McCann-Erickson. "The commercial has been cleared with NBC. The children's medicine is a cough syrup similar to the product

for adults, only specially formulated for children. It does not contain antihistamine."

Sauter will use the following NBC-TV network shows for the Romilar products: nighttime—*The Alfred Hitchcock Hour, That Was the Week That Was, The Virginian, Wednesday Night at the Movies, Daniel Boone, International Showtime, The Jack Paar Show*; daytime—*Concentration, Let's Make a Deal, Loretta Young Theatre, The Doctors*.



Hunt: "Romilar now number two"

## GOP Heavy on Air-Ground Radio Communication

Washington — With a keenly radio-conscious presidential candidate, the GOP will make heavier use of air-ground radio communication than has been done in previous campaigning. The GOP nominee and his vice president expect to spend many hours in the air, and have been given temporary authority by the FCC to use a number of radio frequencies in the Land Mobile Radio Service, to keep them in touch with home bases.

The FCC staff notes that a good deal of automobile-radio telephoning was done during the 1960 campaign by John Kennedy, but the FCC was not asked for permission to operate on extra air-ground frequencies.

FCC says use of most of the frequencies requested are open to

## Norelco To Use Tv

New York — Norelco will be spending \$3.5 million in its pre-Christmas advertising campaign — with nearly half of the budget earmarked for network and spot tv.

According to Richard Q. Kress, director of advertising for North American Philips Co., the parent firm, the ad push — Norelco's biggest in recent years — will reach its peak in November and December and will promote the company's broadened line emphasizing its two newest products, the Speedshaver 30 and the Lady Norelco hair dryer.

Norelco's tv buys include all three networks. The spot line-up covers 70 major markets and will be concentrated in seven weekend campaigns.

A feature of the commercials will be testimonials from members of the Green Bay Packers football team, with appearances by Paul Hornung, Bart Starr and Jim Taylor.

Norelco's network participations include *NFL Football, The Jackie Gleason Show, The Defenders, The Nurses, Rawhide, Mr. Ed, CBS Reports, The Minsters, The Great War, The Lawmakers, The Reporter, Slattery's People, Mr. Broadway* and *Living Doll*.

Agency for Norelco is C. J. LaRoche & Co.

ordinary request, but the GOP has also asked temporary license to use two common carrier frequencies to mobile units. This type of request would not usually be granted, but FCC is allowing the temporary use to Nov. 3 "in view of the substantial public interest considerations." The commission will watch for any undue interference with other licensed users on the common carrier frequencies.

FCC spokesmen say the democratic candidates are entitled to ask for similar accommodation. The President's plane is already equipped for air-ground radio telephone operation, but if vice presidential candidate Hubert Humphrey plans to be aloft many hours at a stretch, he can also ask for use of radio frequencies in his plane.

## Ted Bates & Co. Signs Merger With Belgium's Sixth Agency

**New York** — The Yankee ad invasion of Europe continues in high gear. Latest move is Ted Bates Co. into Belgium.

Already represented on four continents, Bates has signed a merger agreement with Belgium's sixth-ranked agency, Advertising International of Brussels.

In making the announcement, Rosser Reeves, chairman of the board, Ted Bates, New York, said the agency is also investigating opportunities in Spain, Japan, Mexico City, Norway, Denmark, Holland and Sweden. "When completed, this will create a strong network of world-wide agencies, all putting into practice the same advertising philosophies that have guided us here in New York."

The new Belgian company, boasting 44 accounts and a strong background in package goods, will be shown as Advertising International — Bates & Co., S.A.



Reeves: "strong network of agencies"

Commenting on the acquisition, Reeves noted that this marks the third time this year that Bates has expanded abroad. "We opened an office in Italy last February," he said, "and in March we merged with the number-one agency in Australia with offices in Sydney,

## Cinema Ads Still Big Force in European Countries

**Chicago** — Advertisers (like nature) apparently abhor a vacuum, judging by remarks by Carl Johnson, Jr., new executive vice president for the Midwest region of McCann-Erickson, Inc. Where there is no commercial tv, they're finding a substitute in cinema advertising.

In a talk before the Women's Advertising Club of Chicago, Johnson pointed out that "cinema advertising in Europe enjoys great popularity — to the extent that in several countries there is actually a waiting list of advertisers who want to present their message to theater audiences." But, he added, the greater the development of commercial tv, the less the use of or dependence on cinema advertising.

Just returned from a three-year stint in Japan as president of McCann - Erickson - Hakuhodo, Inc.,

Johnson pointed out that "as much as 14 percent of an advertiser's total budget in France (where there is non-commercial tv) is for cinema advertising." In Japan, where there are currently about 18 million tv homes, the percentage is much lower and theater advertising "tends to be more and more devoted either to advertising something of a very local nature or something very expensive in terms of unit costs."

In discussing the general conditions surrounding the use of cinema ads, Johnson said: "They are usually presented in advance of the feature film, at a time when the audience is seated and the lights are either out or dimmed. They are also presented during the intermission periods, but in either event it might be said that the audience tends to be a captive one."

Melbourne, Adelaide and Brisbane, and affiliate agencies in Hong Kong, Singapore, Bangkok and Kuala Lumpur (Malaysia). This now gives us the largest coordinated advertising network in the Far East."

Tracing the international growth of the 24-year-old agency, Reeves said that "in slightly more than five years we have dynamic, successful operations in Great Britain, France, West Germany, Italy, Canada as well as the Australian-Far Eastern business."

## Liquor Advertiser Sells Itself, Not Public Services

**New York** — Without fanfare, a new series of liquor commercials are now being aired on WQXR New York — and this time, the client is advertising the delights of the product rather than public service announcements.

Sponsor is Carillon Importers Ltd., and the product is Antiquary scotch. The company is sponsoring five late-night (10:30) programs.

When queried about the thinking behind the buy, a spokesman for Saul Krieg Associates, agency for Antiquary, told SPONSOR that the client felt it "was about time the industry stopped their antiquated ideas about liquor advertising."

The agency spokesman also pointed out that WQXR audience is largely composed of sophisticated adults and that the announcement will be aired at a time when children are not likely to be listening.

Copy approach is that Antiquary is a difficult scotch to find, even in liquor stores, but once the customer has tasted it, he'll go to the trouble of locating a source.

Currently, the only other liquor company advertising on WQXR is Schenley which limits its announcements to identification only and concentrates on public interest spots on what's going on in New York.

McKesson & Robbins, Inc., has a similar arrangement with the station but has since discontinued its sponsorship.

In early summer, Schwerin Research Corp. issued a report which showed that about two-thirds of New Yorkers favored liquor commercials on radio (see SPONSOR June 29, p. 20).



He led a dog's life



until Spot TV changed the picture

Up to 1959, only 10 markets had heard of Alpo Dog Food. When Alpo turned to Spot TV. Today, sales have increased 100% and Alpo is a giant in 30 markets, moving—for example—from 11th to 4th place in Boston... from 11th to 1st place in Baltimore... from 12th to 3rd place in Pittsburgh. 85% of their advertising dollars were concentrated in Spot TV.

Spot TV can change the picture for you. Want to move up in your markets? Want to expand your coverage? Take a tip from Alpo. Put the emphasis where you need it when you need it. With Spot TV. Through TvAR—Television Advertising Representatives.

TvAR can show you how to use Spot best in the eight major markets where its stations are located. TvAR offers you additional services like "Brand Comparisons," an up-to-date study on the ranking of 500 leading brands in TvAR's markets.

You get more out of your advertising dollars when you spot your markets with Spot TV. Alpo learned that buying television by the market put a lot more bite into their bark. Call TvAR and you can too.



TELEVISION  
ADVERTISING  
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Representing: WBTV CHARLOTTE (JEFFERSON STANDARD BROADCASTING CO.) • WTOP-TV WASHINGTON AND WJXT JACKSONVILLE (POST-NEWSWEEK STATIONS) WBZ-TV BOSTON, WJZ-TV BALTIMORE, WDKA-TV PITTSBURGH, KYW-TV CLEVELAND AND KPIX SAN FRANCISCO (GROUP W STATIONS)

TvAR Offices in New York, Chicago, Detroit, San Francisco, Los Angeles and Atlanta

# Ayer Analyst Stresses Need for Viewer Data

Hollywood, Calif. — "Tv buyers have been unduly influenced in their tv buying by data emphasized by the tv sellers," James H. Cornell, television program analyst for N. W. Ayer & Son, New York, told members of the Hollywood Advertising Club last week.

"Some of you are in the business of creating, producing, scheduling and selling tv programs," Cornell pointed out. "And others of you are in the business of buying tv time and programs in order to advertise and sell consumer products or services."

These are distinctly different businesses, the tv analyst said. "But program audience data is used as a yardstick in both of these businesses. This poses a problem in discussing audience estimates, because different kinds of audience data should be used for programing appraisals than for advertising exposure appraisals."

Cornell continued: "Data on total viewer exposure to a tv program is of secondary or even meaningless value to most advertisers. And set-tuning, which is the standard home rating index provided by the rating services, is of no value at all to an advertiser because tv sets don't buy products or services. It's *people* who do the buying, and their exposure to advertising becomes the real focus of the advertiser's attention. And it is specific kinds of people on whom almost all advertisers should narrow their focus."

Cornell pointed out that the first yardstick available to subscribers to rating services after a broadcast is a set-tuning rating. This satisfies the program seller, he said, but is not the best yardstick for the advertiser, who should be examining his program's exposure in terms of the viewers who are the likeliest potential buyers of his product.

Later, when viewer data becomes available, Cornell added, it seldom is studied adequately because it is not reported by the ratings services in clear-cut terms of millions of viewers in specific age and sex categories.



Cornell: "creating, selling are different"

Citing a case-in-point for selective tv buying, the program analyst said that most advertisers of consumer products and services have considerably greater sales potentials

in the larger size families—the family of younger adults.

"Yet, the indisputable fact is that younger adults watch much less television, day or night, than do older adults, so for tv advertisers who should aim most heavily a younger adult ad exposure, the problem is difficult."

Cornell suggested that the "networks' biggest problem may lie in attempting to develop programming of stronger interest to younger adults, primarily younger women who are the heaviest purchasers of many products for the home."

Cornell emphasized that he was not disparaging tv, but he added that the tv buyer "must do a lot of careful homework before he buys or else he may wind up with relatively few potential product buyers getting his sales message."

## Metromedia Names Divisional Presidents

New York—Metromedia has two new divisional presidents. H. D. (Bud) Neuwirth has been named president of Metro Broadcast Radio Sales and John B. Sias as president of Metro Broadcast Television Sales. Previously, each had been a vice president and director.

In announcing the appointments, John W. Kluge, Metromedia board chairman, said: "This is Metromedia's recognition of its representative firms' superior sales per-

formance. They have become integral forces and major entities in the station representation field."

Neuwirth was formerly director of sales for WIP Philadelphia and an account executive with John Clair & Co., the Katz Agency and H-R Representatives.

Sias was formerly vice president for tv of Peters, Griffin and Woodward and later national sales manager of the Westinghouse Broadcasting Co.



H. D. Neuwirth



John B. Sias

# Crash Program Brings in 45 New Radio Code Subscribers in Georgia

Washington, D. C. — The National Assn. of Broadcasters went after Radio Code subscribers with a vengeance last week in Georgia and almost doubled their number. Working with the code-conscious Georgia Assn. of Broadcasters, NAB staged a one-week crash program that netted 45 new subscribers.

Aim of Jack Williams, GAB executive secretary, and Charles M. Stone, NAB Radio Code manager, was to dispel misconceptions and misunderstandings of the code's function. Also, prior to the field trip, GAB waged an intensive campaign promoting the code which was credited with obtaining a number of tentative commitments before the strip started.

As a result of the program, Georgia now has a total of 85 radio stations subscribing to the code, or 48.3 percent of the total. As of Aug. 1, only 22.7 percent of the state's radio stations subscribed.

Also, the new figure moves Georgia from 48th to 19th in state rank among code subscribers.

"The success of this effort," declared Stone, "can be attributed to the importance of visiting a broadcaster in his own town and personally clarifying for him the provisions of the code that are most

pertinent to his operation. It also provides a chance to explain the operation and the cost of the code as these relate to his own operation."

Commenting on the crash program, NAB Code Authority director Howard H. Bell said: "The new Georgia subscribers add importantly to our campaign to push total radio code subscription past the 50 percent mark. It now stands at 41.5 percent. We would welcome similar cooperative efforts as time permits from other state associations."



Williams (l) and Stone with Don McDougald (r), president of WWNS Statesboro, Ga.

## Consolidated Launches Record Television Drive

New York—In an effort "to sustain and increase the public interest in cigars," Consolidated Cigar Corp. has announced what it dubs the "largest television advertising campaign ever scheduled by a cigar manufacturer."

The campaign, which began last week, involves sponsorship of 10 major programs on the three networks. In a four-week period, it is estimated that the company's messages will have a reach and frequency of 41 million tv homes with six commercials delivered per home.

In commenting on the company's stepped-up tv activity this fall, Jack Mogulescu, Consolidated's vice president for marketing, said: "Cigars are bigger news this year than ever before and we intend to keep it that way."

It was pointed out that Consolidated is the world's largest manufacturer of cigars, boasting record sales of \$132 million last year and a 20 percent hike over 1963.

## Poll Shows Minnesotans Not Eager for Pay, Color Tv

Minneapolis—Minnesotans are less than enthusiastic over the prospect of pay television, nor are they falling over one another to purchase color tv—judging by a statewide survey by the *Minneapolis Tribune*.

When asked if they would like to subscribe to pay tv (after an explanation of how it worked in other parts of the country), only 18 percent of the sampling said that they would. Seventy-eight percent turned thumbs down on the idea.

On color tv, respondents were asked: "Do you think that color makes tv programs more interesting, or that it makes very little difference?" Only 28 percent thought color made for more interest, and 43 percent said it made little difference. The balance had no opinion.

As for purchasing color tv, the question was asked: "If you could get a new color television set for around \$400, do you think you would buy one in the next 12 months, or not?" Eighty-seven percent indicated they did not expect to buy a set. Eight percent said

they did expect to buy one, while three percent said they already owned color tv.

When the same question was asked in 1961, 91 percent of the sampling replied in the negative, 6 percent said they intended to buy a set, and 1 percent already owned a set.

In the 1964 survey, a few of the respondents did indicate that they planned to buy color tv when their black-and-white sets wore out.

On the subject of commercials, the *Minneapolis Tribune* asked: "Taking commercials as a whole, would you say that tv ads generally make your viewing more enjoyable or less enjoyable?" Sixty-one percent fell into the "less enjoyable" category, while 20 percent said that it made no difference, and 16 percent found that commercials added to their enjoyment of television.

According to the *Tribune*, interviewing in the survey was conducted in the homes of a balanced cross-section of Minnesotans, 21 and over, living in all parts of the state.

## MBS President Calls for All-Out Promotion of Radio Using Radio

**New York** — Radio has used radio to sell everything but radio itself, argues Robert F. Hurleigh, president of the Mutual Broadcasting System, and he suggests that every radio station allocate ten minutes a day to promote the medium.

Writing in the network newsletter, Hurleigh added that Mutual would be happy to write ten commercials boosting radio or sponsor a nationwide contest to find "perhaps even better commercials."

Referring to tv, Hurleigh pointed out that "radio at some times actually has more audience than its fatter brother. But, as a broadcast entity, it requires an even greater promotional effort . . . before it can get a better share of the budget."

Hurleigh said that the promotion effort "must be greater because many of the men involved in the industry itself are the very ones who do not care to see. And it's far tougher to convince a professional than the man in the street."

Taking stations to task, Hurleigh declared, "Individual station operators are so busy selling their own call-letters that they have overlooked the obvious truth that the



Hurleigh: "10 minutes by 4000 stations"

medium itself could help all. They allocate monies for everything except a plan to create a concept of the powerful, persuasive force the medium is and of the truly irreplaceable service it supplies."

Hurleigh concluded: "Think about it, gentlemen. Ten minutes multiplied by 4000 stations would give us 40,000 minutes a day to 'sell' radio as the truly vital force it is. With this type of saturation, advertisers would get the message."

### Meetings Unlikely Until New NAB Head Is Chosen

**New York** — Chances are that there will be no more closed-door meetings between the NAB, AAAA, ANA until the National Assn. of Broadcasters comes up with a new president — and speculation has it that it won't until after the November elections.

The three organizations, plus a blue-ribbon group of agency, client and broadcast leaders, have had three meetings.

Aim of the sessions, which have shunned any publicity, is a candid exchange of views on such mutual problems as "elutter,"

the NAB code and commercial clearances.

Each of the three organizations involved has hosted a meeting, and since it is NAB's turn next, it doesn't seem likely that the broadcaster group would want a session until its new top man has been named.

Although there has been no official comment, reasoning says that the special committee will not select a new president until after the elections because they don't want a man who might be persona non grata to the White House.

### NAB's Gitlitz Sees More Integrated Commercials

**Pittsburgh, Pa.**—More and more advertisers appear to be turning to integrated commercials as opposed to piggybacks, according to Jonah Gitlitz, assistant to the NAB's Code Authority director.

In a luncheon talk before the Pittsburgh Radio and Television Club, Gitlitz revealed that the number of multiple product announcements reviewed by the code offices is running "two to one in favor of integrated over piggybacks." He also noted that "no advertiser is proceeding unconsciously as to whether he will integrate or use piggybacks."

Gitlitz said that since mid-August, the code offices have reviewed 44 multiple product commercials. Twenty-nine were integrated and 15 were piggyback.

Gitlitz explained that the two-to-one ratio has evolved since the code's multiple-product provisions were reviewed and tightened last spring.

At that time, Gitlitz said, it appeared that the ratio would be 50-50, but this evaluation included many combination announcements that were made before the new standards were adopted and understood.

He also said that the number of storyboards the code offices have been asked to review are following the same trend. Of 77 storyboards received, 53 were rated as integrated and 24 piggyback.

"Advertisers are making their decisions knowing full well the choices," Gitlitz told the broadcasters.

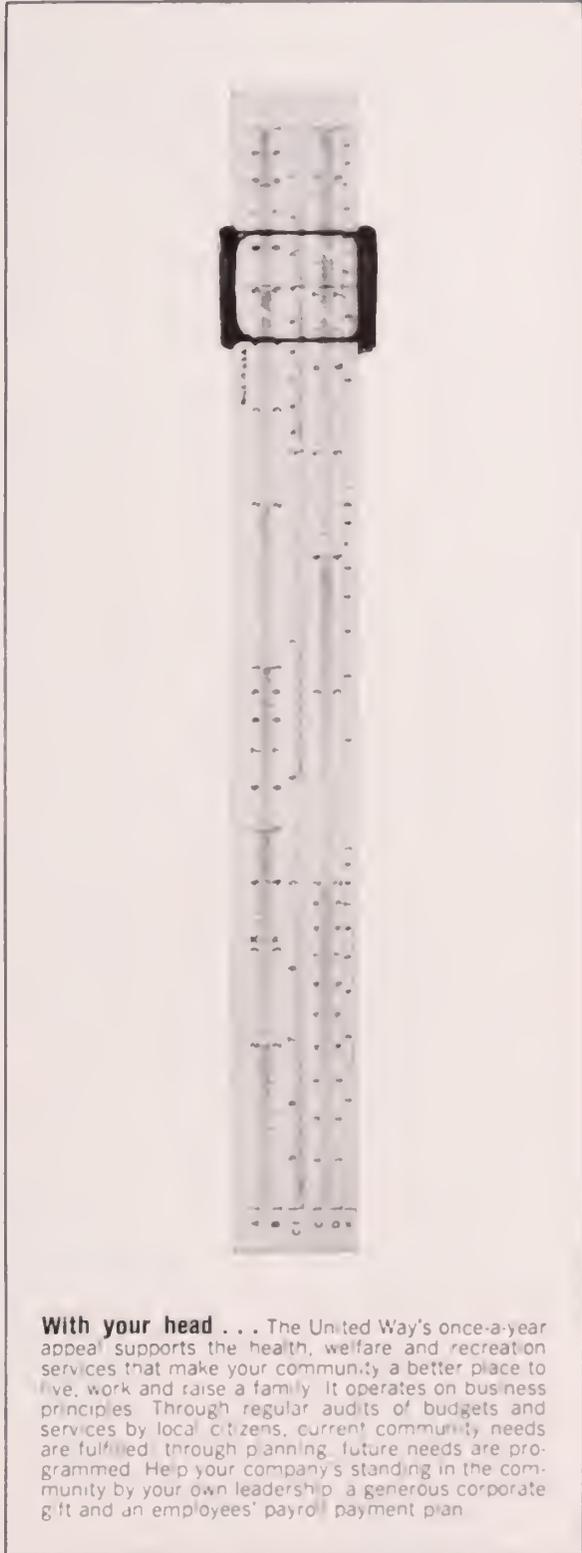
"We have been encouraged by the number of advertisers and agencies that have been using code facilities to help them evaluate their combination commercials," he added.

Gitlitz also noted that some advertisers who have quarreled with the code on the subject of piggybacks are now attempting to meet the integration standards, adding that those advertisers who prefer piggybacks are staying with them "and that's their choice." In such cases, he said, code stations must be concerned only with the placement of the commercial.

## No matter how you figure it:



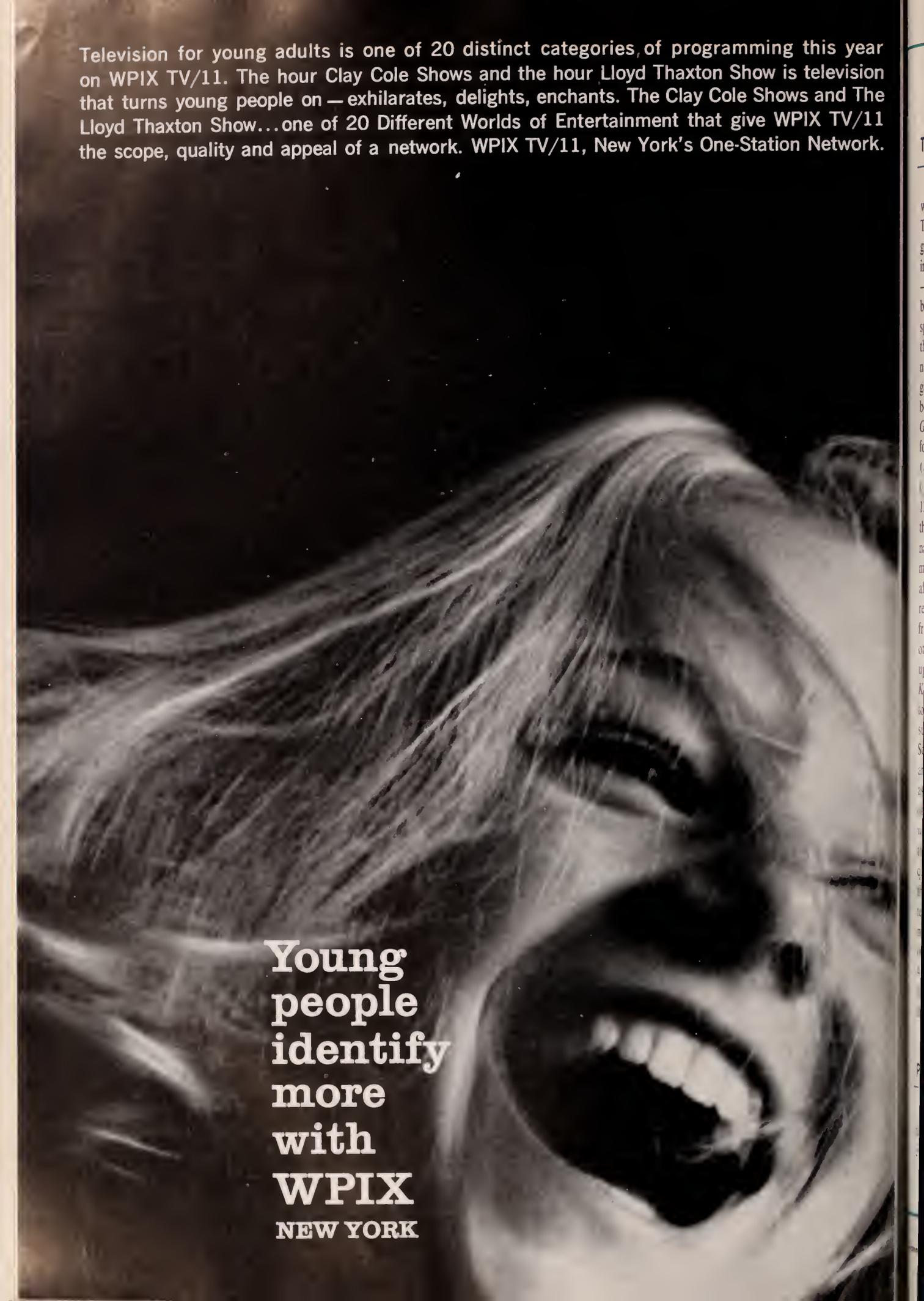
**With your heart . . .** Consider that the objective of your United Fund or Community Chest is not just to raise money—but also to raise human hopes. That the objective is not simply to get a red line to the top of a cardboard thermometer, but to get people back on their feet. That the objective is really not to meet quotas, but to meet your responsibilities as a member of the community. It's this simple—the children you give health and hope to today could be the ones who will give vitality to your town and your firm—tomorrow.



**With your head . . .** The United Way's once-a-year appeal supports the health, welfare and recreation services that make your community a better place to live, work and raise a family. It operates on business principles. Through regular audits of budgets and services by local citizens, current community needs are fulfilled, through planning, future needs are programmed. Help your company's standing in the community by your own leadership—a generous corporate gift and an employees' payroll payment plan.

# Your company should give full support to this year's United Way Campaign!

Television for young adults is one of 20 distinct categories of programming this year on WPIX TV/11. The hour Clay Cole Shows and the hour Lloyd Thaxton Show is television that turns young people on — exhilarates, delights, enchants. The Clay Cole Shows and The Lloyd Thaxton Show...one of 20 Different Worlds of Entertainment that give WPIX TV/11 the scope, quality and appeal of a network. WPIX TV/11, New York's One-Station Network.



**Young  
people  
identify  
more  
with  
WPIX  
NEW YORK**

## Tv sports: pricing self out of market?

The tv networks perhaps better take stock of where they're heading economically in sports. The predicted record season for sports sales — generally figured at over \$80 million — isn't turning out quite that way. Two of the football series — the NCAA and NFL — have done quite well, but there's ample evidence of a soft market in tv sports, particularly in the anthology types and the extended golf contests. ABC-TV has sold only nine of its 18 commercial positions on the AFL games and CBS-TV is taking longer disposing of both the *Sports Spectacular* series and the *CBS Golf Classic*. To date *Spectacular* has sold but four out of the 10 available commercial minutes (\$20,000 per minute), while the *Golf Classic* (priced at \$15,000 per minute) has five of its 12 commercial positions unsold. CBS-TV admits that the golf series is faced with a sticky problem, namely that of clearance. The series had been moved from a Sunday afternoon to a Saturday afternoon and affiliated stations are loath to surrender the more attractive revenue obtainable from their Saturday afternoon movies. Still another CBS-TV disappointment: network wound up selling only a third of its *NFL: Countdown to Kickoff* series. The balance was made available to affiliates for local sponsorship on a co-op basis, subject to the usual recapture privilege. "Sponsor Scope" commentary on the situation: advertisers and agencies, it is apparent, are as enthusiastic as ever about the value of tv sports as an article of sales effectiveness, especially for products whose consumers are predominantly men, but there have been murmurs from advertiser-agency quarters that the sky-rocketing bidding among the networks for rights to sports events might tend to price many a tv sports user out of the market. In football the hikes from one year to the other per commercial minutes have ranged from 45 percent to 80 percent. To some admen it looks like the old cliché about killing the goose that laid the golden football, golf ball or what you will.

## P.S. to nets' sports sales position

The networks have a theory that as leisure time grows the country's interest in sports will climb proportionately. They've been backing up

this theory by increasing the numbers of hours of sports programming from season to season. As commitments now stand for the 1964-65 cycle, ABC-TV will have a record total of 210 hours, CBS-TV, 289 hours and NBC-TV, 298 hours. The grand total — 797 hours — represents a 40 percent increase over the grand total that prevailed five years ago.

## Bonus spots sought by Campbell soup

Believe or not but Campbell Soup, which has over 80% of the canned soup market, is rattling the tip cup for bonus radio spots. The bid for freebies has been injected via BBDO, into Campbell Soup's fall-winter campaign. The plan, basically, calls for six radio spots Monday through Friday, over 26 weeks, with two or three stations to be used in each of the 50 or so markets. The gambit that's come as a surprise to time sellers: the suggestion that Campbell would welcome their throwing in some Saturday spots gratis, since the paid-for schedule ends of a Friday. Campbell Soup in the past has made it a policy of declining any sort of station merchandising. Incidentally, timetable for the spots is from 10:45 a.m. to 12:15 p.m., with each day's segments consisting of two 30s and four 10s. The copy objective: a quick reminder to have soup and a sandwich for lunch.

## Pre-cash customer Gulton barter spot

The merchants of time barter must have slipped a cog. One of their boasts is that they never try to sell an advertiser who has spent cash for time in spot tv or spot radio. But that assurance, obviously, doesn't apply to Gulton Industries. Each pre-Christmas and spring for the past five years Gulton, which makes, among other things, pocket radios and flashlights, has bought tv schedules in nine to 12 markets. This pre-Christmas the account will depend for its spot spearhead on a huge chunk of barter time. Gulton, however, won't depend entirely on what the barter deal provides in actual reach. It's bought eight commercial minutes in three ABC-TV nighttime programs for about \$200,000, to be spread at the rate of two a week between the middle of

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

November and the middle of December. Back to the subject of barter: agencies don't like it because it puts them in an embarrassing position. Other clients hear about the agency placing media on a merchandise barter arrangement and want to know why they can't work it the same way. What such clients don't understand is that the barter deal is instigated directly by the barter merchant with the client, and that the agency is the innocent party to the whole system.

## How R.T. French enlists Jifoam

In this era of diversification you never know what company will be behind the advertising of a product that's suddenly come into air media from left field. Current case in point is Jifoam, an oven cleaner (see SPONSOR, May 4). The product is manufactured by a relatively small firm called Sheleo. The R. T. French Co., big in instant potatoes and condiments, has bought some stock in Sheleo. It happens that Sheleo has no distributing organization in the Southeast, Southwest or on the West Coast. But French does, and it also has in Kenyon & Eckhardt a national advertising agency. That's how K&E came to do the buying for Jifoam on a national scale in both radio and tv. The campaign starts Sept. 28 for the West Coast and Oct. 12 elsewhere. It's good for a minimum of 10 weeks. The list covers 31 tv markets and 19 radio markets. Buying will be by rating points. In media combination (radio and tv) markets the requirement will be from 145 points per week and in radio markets, solely, 50 points per week.

## GM piggyback irks some stations

Tv broadcasters have become extra-sensitive to multi-product commercials in the spot area as a result of the piggyback controversy. Hence some of them were nettled last week by General Mills' latest piggyback, split between Wondra Flour and Brownie Mix. Source of disturbance: the mix ringing in a recommendation of Hershey — which, incidentally, doesn't spend a dollar on the media — as the chocolate to use. The tie-in of Hershey does not constitute a violation of the NAB code since it's not a separate commercial,

but the critical sellers did think General Mills could have been more judicious about its timing. Another point raised: the inclusion of super-cargo Hershey could preclude the scheduling of a competitive sweet within the time margin required for product protection.

## Summer viewing biggest in 3 years

Reruns or no reruns, they spent more time at their tv sets this summer than any year at least back to 1962. The observation is based on a sample of reports "Sponsor Scope" obtained from Nielsen as to the average hours of usage per U. S. tv home per day. Following is a three year comparison on that score:

NSI REPORT	1964	1963	1962
June 1	4.70 hrs.	4.43 hrs.	4.54 hrs.
July 11	4.40 hrs.	4.19 hrs.	4.25 hrs.
August 1	4.64 hrs.	4.28 hrs.	4.19 hrs.

## Does GF presage tv policy change?

General Foods buy of daytime on NBC-TV (see Sept. 14, "Sponsor Scope") might be taken as a political straw in the wind. The daytime transaction was made directly by divisions of the company and outside the corporate umbrella, which ad chief Ed Ebel has so ably controlled for many years. Ebel is up for retirement and the circumstance of the daytime buy at NBC-TV may be a tipoff of what could be expected to happen to the tight reins that Ebel maintained on General Foods tv after he is out of the way. The expectation: the five divisions would arrogate to themselves much greater tv autonomy than prevailed during the Ebel regime and make their own choices of network program strategy. A corollary to the prediction: in two or three years General Foods will have abandoned its empire of wholly-controlled and cluster-scheduled nighttime shows and scatter its largess among many shows, a la Procter & Gamble. It would, however, retain someone with relatively important authority as a catalyst for policy and corporate bookkeeping, as to discounts, etc. Looked at from a legalistic point of view, this turnabout might in the long run have an advantage for General Foods. In recent FTC proceedings on

mergers much has been said about the huge competitive edge held by package-goods giants by virtue of superior advertising weight deriving from tv franchises.

## Network public service hours dip

Public service programing on the tv networks has this season undergone quite a drop in terms of total hours as compared to the three previous seasons. The difference amounts to 22 percent. Could be that the decline reflects a let-up of pressure from Washington. A continuing trend, however, is the breakaway of public service programing from the Sunday matinee "ghetto." During the 1963-64 season 53 percent of that category of programing, which of course includes news, was slotted in prime time. Following is a four-season tally of public service involvement as culled from Nielsen studies:

SEASON	NO. SHOWS	TOTAL HOURS	SPONSORED HOURS
1960-61	68	271	110
1961-62	78	269	143
1962-63	71	270	145
1963-64	58	210	138

## Norelco vs. Remington: Christmas tv

It appears that Norelco (LaRoche) is outspending competitor Remington shaver (Y&R) by \$800,000 on tv network in connection with the pre-Christmas push. Norelco has 47 commercial minutes scattered over CBS-TV's nighttime entertainment schedule and some NFL participations, the batch costing around \$2.2 million. Remington shaver has placed about \$1.4 million with ABC-TV for 40 nighttime commercial minutes on a scatter plan basis, plus seven minutes in the evening news.

## Profit squeeze bothers agencies

The prime problem bedevilling ad agencies is the profit squeeze. Talk to some Madison Avenue sages about the problem and they'll tell you top management has an appreciable money-saver at hand but lacks the temerity to use it. The economizing source these sages have reference

to is the "alternative" system, which has actually become a tradition. Under this system, the client gets an alternative of everything. For every campaign plan there's one or more alternatives. For every copy plan there's one or more alternatives. For every media plan there's one or more alternatives. And so it goes. The system is time and cost consuming. True; the ad manager feels that the agency has been working long and diligently when the contactman comes loaded-down with alternate plans. But the whole thing can be a trap and a delusion. Were the agency's talents concentrated on a single plan for recommendation the payoff for the client would be more meaningful, effective and profitable. And, for the agency, staff time and efforts could then be dispersed into other projects and thereby effect a substantial economy. After all, 75 percent of an agency's expense goes into people.

## Cochran: big stride in popularity

ABC-TV has singled out the NTI August 1 report to do some tub-thumping about the progress in audience quotient by its newscaster, Ron Cochran. According to this particular report, Cochran not only pumped his average audience over the year before by 68 percent, but was the only one of the three tv network evening news programs to show any advance on the viewing front. Following are the comparative figures that substantiate that claim:

NEWSCASTER	AUG 1, 1964	AUG 1, 1963	% MARGIN
Cochran	2,720,000	1,620,000	+ 68
Cronkite	4,670,000	5,190,000	- 10
Huntley-Brinkley	5,320,000	5,340,000	0
TOTAL	12,710,000	12,150,000	+ 5

## No Piggyback conversion for Ajax

Colgate denied a report that it was converting all its Ajax line commercials to piggybacks. In respect to money-saving this would make quite a cutback for the company. Up to now all members of the Ajax line have used the 60-second strip of commercial exclusively. Also as of now 30 percent of Colgate's \$30 million spot tv investment is designated for piggyback-type advertising. Meantime Colgate keeps cancelling out one

CONTINUED ON NEXT PAGE

station after another because of premium rate policy on piggybacks. Hit hardest have been the station groups. Most of these are convinced that Colgate has embarked on a strategy—eliminating a raft of valuable spot franchises—that can eventually only hurt the client's competitive position.

## Colgate casts out 'Stump the Stars'

It hasn't been a happy month for Colgate's tv involvement so far. In addition to its piggyback problems Colgate has had an untoward experience with a spot carrier of its own, *Stump the Stars*, which it had placed on a number of stations. Colgate became discouraged by the program's ratings and cancelled it. The stations airing the shows were asked to scatter the four one-minute commercials used in *Stump the Stars* to other spots in their schedules. Speaking of schedules, Colgate has an experiment going on spot weight emphasis that should make interesting analysis. Due to end Sept. 28 is a Colgate departure in spot scheduling arrangement which was set for four weeks. Instead of having its spot package strung out across the week's spectrum, Colgate telescoped them into Thursday and Friday. It is assumed the objective was to find out whether this timing would mean more in Colgate brand sales during these two top shopping days of the week.

## CBS-TV's daytime changes: problem

P&G's soap operas, *Guiding Light* and *Search for Tomorrow*, on CBS-TV 12 noon to 12:30 p.m., are due to be expanded into half-hour installments from their present 15-minute segments. This would mean that the network would have to take over a half-hour of affiliate time (12:30 to 1). Not much opposition to this is anticipated from affiliates. Where, however, CBS-TV is encountering scheduling difficulties from affiliates is in the proposed spotting of *Jack Benny* reruns 4:30 to 5 p.m. weekdays. That also is station time. So far the network hasn't been able to clear 50 per cent of U.S. homes for the Benny strip. The affiliates would rather retain the period for their own spot carriers. Colgate had indicated an interest in picking up a portion of the strip,

but that was before it heard of the clearance problem.

## Call for prime 20s close to whisper

The push for prime 20s hasn't materialized at anywhere close to the volume key reps had anticipated prior to Labor Day. Where the demand has been heaviest for September-October has been in the area of minutes. The 60-second buyers include Silver Dust, Jell-O pudding and pie-filling, General Food's Wake, National Biscuit's Teen Flakes, Maxwell House regular coffee, Code 10 (in sports), Spry, R. T. French's gravy mix. The sprinkling of national 20-second order placers include Colgate and Peter Paul.

## Airlines not hep to vacation trade?

The so-called R&R stations may have a valid case in their often voiced protests against the tendency of airlines to fly over them when placing radio schedules—especially advertising relating to vacation travel. The argument advanced by these stations: (1) much of the travel copy stresses installment payment, (2) the R&R audience ranges up into the late 30s age bracket, (3) the people in this bracket represent heavy installment buyers in clothing, home furnishings, cars, etc., (4) airline vacation advertising has tended to direct itself more and more to the young people, (5) hence it would be logical to ask, "Why ignore the station with a program policy aimed at the very prospects at whom vacation air travel advertising aims its copy?"

## Lestoil buys frozen for 1964

C. J. LaRoche agency won't become involved in the buying of air media for the Lestoil and Bon Ami lines until after New Year's. Both product groups, part of Standard International, became LaRoche wards Sept. 1, but all media commitments will remain as is through the last quarter. In 1963 Lestoil spent about a million in spot tv and around \$700,000 for network tv. Bon Ami put \$300,000 in spot tv. LaRoche cites over-all Lestoil and Bon Ami billings at \$4.5 million.

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NO OTHER PUBLICATION IS.



# HOW TO SQUEEZE THE MOST OUT OF A DETROIT MINUTE

In Detroit, the WWJ Stations enjoy an acknowledged **acceptance**. For many reasons: Special emphasis on local affairs and news. A knowledgeable approach to total programming. A sincere devotion to community service. An affiliation with NBC dating back 38 years. And home ownership by The Detroit News.

Because of this **acceptance**, the WWJ Stations provide advertisers with a more receptive atmosphere for their sales messages. Consistent results through the years have proved that the way to squeeze the most out of a Detroit minute is to spend it on the WWJ Stations. Whether you sell oranges or oil.

**WWJ** and **WWJ-TV**

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives Peters, Griffin, Woodward, Inc. **THE NEWS STATIONS**

## Tv: reaching the affluent market

Studies compiled by SPONSOR show heavier-than-supposed viewing in upper-income homes. Advertisers reaching this group with tv include Xerox, Hertz, AT&T, DuPont

■ Equating upper-income earning families' tv viewing with the viewing done by families with higher education levels may be responsible for the myth circulating among consumers — as well as some advertisers — that lower and middle income households view more often than the affluent.

While they may be drinking martinis instead of beer, high income executives are — according to a number of studies gathered by

SPONSOR — viewing television in numbers that make them targets for special interest advertisers.

If status attitudes and prestige alignments have been inhibiting many top ranking executives from admitting that they watch and enjoy the broad spectrum of television fare over the highly selective, culture-oriented show, their wives also seem readily willing to support them.

A Fuller & Smith & Ross study

### Rich man, poor man...

While one man's poverty may be another's standard for high income, accepted ranges used by researchers do not vary too much.

Nielsen has the following breakdown: upper income, \$8000 and over; middle income, \$5000 to \$7999; low income, under \$5000.

TvQ considers upper income to begin at \$10,000.

But inside the television in-

dustry, some take these figures to be quite arbitrary. Said one network research department spokesman: "It's extremely difficult to break down the audience of a program by income of the viewers because most surveys use the Nielsen-styled \$8000 as the dividing line from upper income. But in this day and age, that's very close to the earnings for the middle income group."

of top level business officials, including men who are presidents or board chairmen of such companies as U.S. Steel, Jones & Laughlin and U.S. Borax, was conducted through interviews with their wives and revealed that men in these categories particularly like — and regularly view — programs classified as: sports, news, general drama and information shows, in the order listed.

Among 4.1 million management and professional men, according to a *Time* magazine study of media coverage, television is watched by

68 percent in an average day, 72 percent on Saturday and 80 percent on Sunday.

Among the advertisers who have realized — and acted upon the fact — that tv is a good buy to reach such affluent leaders, are: Hertz, AT&T, DuPont, U.S. Steel, American Airlines, Santa Fe, Xerox and Liberty Mutual.

Success stories on tv's ability to reach the high income segment of society are abundant. AT&T, for example, recently found that sales of color telephones and the number of long distance calls were both

three times greater among the viewers of the company's tv commercials.

Chrysler Newport sales rose 42 percent while industry averages were down 12 percent in the spring of 1961. This was after a campaign of spot tv announcements on only two successive weekends. Chrysler repeated the campaign in the fall of 1961 and again in the spring of 1962. The result was that Chrysler kept sales strong while most other middle-priced car sales sagged.

Santa Fe reports instances where tv commercials have brought an in

## What programs reach upper-income viewers

Shows like "Hallmark Hall of Fame," "TW3" and "CBS Reports" may reach the highest percentage of high-income families. However, a large number of highly-educated, lower-income television viewers also watch.



"Patty Duke" and "The Fugitive" are considered top programs on ABC-TV for reaching the greatest number of upper-income viewers. "Beverly Hillbillies" probably reaches the largest number of executives on CBS, researchers say. People with high incomes often enjoy entertainment programs rather than informational programs.



crease in freight business. The company also had inquiries from manufacturers about plant sites available along its right-of-way.

In a more recent example Ford Mustang reported an immediate response to its simultaneous three-network tv introduction this past spring.

Reaching the upper-income audience seems to be accomplished in two principal ways by advertisers using tv: by the numbers and by percentages.

"An advertiser," says a network spokesman, "generally thinks that

## viewers?



### Hours Spent Viewing

Tv viewing is greater among upper income than among lower income families\*

Average hours tv usage per day  
for all days of the week

Lower income (under \$5000)	Upper income (\$8000 and over)
5 hours, 30 minutes	5 hours, 47 minutes

Average hours tv usage per day  
for Monday through Friday inclusive

Lower income:	Upper income:
5 hours, 34 minutes	6 hours, 38 minutes

Average hours tv usage  
for Saturday

Lower income:	Upper income:
5 hours, 38 minutes	6 hours, 38 minutes

Average hours tv usage  
for Sunday

Lower income:	Upper income:
5 hours, 4 minutes	5 hours, 49 minutes

\*Source, A. C. Nielsen Co

### Appeal of Sports

Percentage distribution of sports program audiences by income classifications\*

	Lower-income (37 percent)	Middle-income (39 percent)	Upper-income (24 percent)
All TV Homes			
NFL Football	19	46	35
NFL Kickoff	19	49	32
NFL Runner-up Bowl	19	43	38
CBS Golf Classic	25	42	33
Masters Golf	28	38	34
PGA Golf (Sun.)	24	36	40
Kentucky Derby	22	39	39

\*as defined by Nielsen

### Set Ownership

Executives bought tv sets for their homes faster than general public . . . and on trips they view tv in hotels and motels

Nine out of ten *Fortune* magazine subscribers had bought home tv sets by 1956 five years before tv set penetration reached 90 percent in all American homes. Three years later, national surveys among executives showed more than 95 percent had tv in their homes.

	Executive home tv set penetration
Advertest Survey in	
Detroit, Los Angeles, Atlanta	96%
Chicago Sales Marketing	
Executives Club members	98%

An NBC survey among executives returning from business trips showed 65% had tv sets in their rooms on "this trip" 90% have had tv in their rooms on "previous trips"

## TvQ Survey

### TvQ Survey (June, July, 1964)

	Network	TV-Q Survey
Making of a President	ABC	56
Huntley-Brinkley	NBC	51
Esso's "The River Nile"	NBC	47
Saturday Night Movie	NBC	45
CBS Reports	CBS	43
CBS News-Cronkite	CBS	42
D-Day Plus 20 Years	CBS	42
Thunderbird Golf Tournament	NBC	40
Shadow over White House	ABC	40
Dick Van Dyke	CBS	39
The Fugitive	ABC	39

Included in the study were adults 18 years of age and over who have incomes of \$10,000 or more per year. Scores represent the percent of people who consider a program "one of their favorites" among those who have viewed that program.

## Income Group

### Television penetration reaches highest levels among upper income families

#### Tv penetration by income groups\*

Family income	total homes	tv homes	percentage of tv penetration
Lower (under \$5000)	21,160	17,540	83
Middle (\$5-7999)	20,500	19,260	94
Upper (\$8000 and over)	12,590	12,200	97
Total	54,250	49,000	

\*Source, A. C. Nielsen Co.

a cultural or news program would be as good a bet as any for reaching the money market. But he would be only half right if it turns out that *Beverly Hillbillies* reaches a great many more upper-income viewers. Views on this subject are mixed. While some buy what they *think* they should buy and others what they *ought* to buy, the two don't always coincide."

DuPont could be considered representative of the buyers in the numbers school of thinking. "From studies made over a long period of time, we feel we would get larger numbers of executives viewing a modern western or *Beverly Hillbillies* even though a higher percentage watch *Meet the Press*," says DuPont's assistant director of advertising, Edward Pechin.

"On *Show of the Week* we have corporate advertising and product advertising," he adds. "We reach a good-sized high-income group and other income groups at the same time."

Xerox, on the other hand, seems interested solely — as evidenced by the buys it has made since breaking

into the use of tv — in documentaries, almost always one-hour specials that reach a large percentage of upper-income viewers (*Our Man in Washington*, *At War in Korea*, *Crisis*, *The Making of the President*, *Cuba*, *Big Brother Is Listening*.)

"Really, the shows speak for themselves," comments Xerox ad manager Tom Saffen. "It doesn't take a helluva lot of research to show that the people we want to reach watch these programs. We want to sponsor shows that get people thinking, make them scratch their heads. These are the upper-income people."

Marvin Sloves, account executive on Xerox at Papert, Koenig & Lois, feels that Xerox must consider its image as well. "It just wouldn't fit for Xerox to buy into a western, even if it did reach more executives. Such a program can't relate to sales. It's a matter of the way you think of yourself. The fame of Xerox as a corporation — the fact that it has attracted so much national attention — can be greatly attributed to our use of tv and the kind of programs we buy."

Saffen expresses great satisfaction with the tv efforts by Xerox to date — efforts that absorb about 60 percent of the company's ad budget. "We know from various measurements that we're reaching the kind of audience we want and we're getting a good response. We receive all kinds of letters from viewers complimenting us on our shows. We also get letters from our field supervisors."

Bell & Howell, which advertised on tv for approximately six years with sponsorship of programs like *CBS Reports* and *Close-Up* because there was a somewhat greater skew of viewers with higher incomes to these shows, has only just stopped, according to director of advertising Robert Lipson, purely because "it's time for a change."

One advertiser skeptical of tv's ability to reach the upper-income group is Alcoa Aluminum — despite its participation sponsorship of *Huntley-Brinkley*, a program popular among adults with incomes of \$10,000 or more (see TvQ study on this page).

"We feel you get a good percentage of all echelons in these new programs," says B. B. Randolph, manager of radio and television for Alcoa. "Research doesn't give us any evidence that they reach higher income groups. Tv is a good medium for us primarily because it reaches a higher age group. For reaching higher income groups some business magazines might be better."

"In a sense," one network executive comments, "no advertiser interested *only* in upper-income viewers should buy tv programs. But the advertiser whose interest is *primarily* in an upper-income audience would benefit most from those programs most favored by the higher income and better educated audience."

"The quickest way to reach the greatest number of upper-income families," he suggests, "would probably be to use a show like *Patt Duke* (given the highest Nielsen rating among upper-income families viewing ABC-TV) but it may not be the most efficient way."

Cadillac is a good example of a product for which GM wants to reach only high-income families. Although some local dealers use tv on a very selective basis, it

# Income characteristics of homes reduced by program type

Mon.-Fri. Daytime

Four weeks ending Apr. 5, 1964

## Income characteristics of homes reduced by program type

	Adv. Aud. %	Total U. S.	Household Income		
			Lower	Middle	Upper
Serials (8)*		10.3	12.8	11.3	6.6
General Drama (2)		4.8	4.2	5.9	3.9
Situation Comedy (5)		7.4	5.4	9.6	6.2
Quiz & Aud. Part (19)		6.9	7.7	7.2	5.9
( )* programs per week					
General (33)*		16.6	15.0	17.2	17.2
Suspense-Mystery (17)		16.3	13.9	17.1	17.1
Western (16)		20.9	21.9	21.3	19.6
Adventure (6)		14.8	13.9	16.7	13.1
Situation Comedy (20)		24.6	21.6	26.2	24.9
Variety (32)		17.5	17.4	17.8	17.1
Quiz & Aud. Part (10)		16.9	20.1	15.8	15.8
Informational (13)		9.9	10.7	10.2	8.8
( )* 1/2 hours per week					

Cadillac Div. of the company feels that tv would give them too much mass while the bulls-eye in their target is the high-income consumer.

"The size of our ad budget," explains Wendell Moore, account executive for Cadillac in the Detroit office of MacManus, John & Adams, "is based solely on the number of cars produced. Not being a mass produced car, the Cadillac budget is modest. Tv reaches great numbers of people but not enough potential Cadillac buyers for our budget. Probably the buyer of a Cadillac is more easily defined than the buyer of any other car."

According to a number of these spokesmen, studies of what the higher-income families watch can be confusing. Nielsen gives half-

hour situation comedies, variety shows and suspense-mysteries the highest rating among upper-income families, considerably higher than informational programs. In spite of this, when men in this group are asked what they consider a favorite program (see TvO study), and their wives are — separately — asked what their husbands watch (F&S&R study), the high ranking programs are sports, news and drama.

Even more surprising, a series of two-hour interviews with 705 "leaders" in 15 cities — commissioned by *The Atlantic Monthly* and *Harpers* — revealed that ostensibly the most popular program types for the group were entertainment and variety, western and adventure, drama and plays, news and commentators,

mystery and old movies, in that order. The study did not include sports because it was likely that the rating among men would naturally be high.

While the conclusions to be drawn from the available information make some things clear — that there is sizeable upper-income viewing; that there are successes for tv's reach to upper-income viewers with special business groups as well as mass appeal programs — there is some conflict on the methodology and technique employed by various admen with their eyes on the collective purse of the upper income consumer. Perhaps the chart material in this story will give each of the decision makers who buy time more ammunition for the battle. ♦



## From one to wonderful

One Proctor-Silex steam iron commercial for tv evoked such active identification and response that it became basis for an entire ad campaign

■ What started last fall as a bright, single commercial idea for Proctor-Silex steam irons has developed into an all-out, all-product, 10-week tv campaign this fall.

And to put it over, Proctor-Silex will be spending \$500,000 in tv time alone. The promotion began Sept. 21 and lasts through mid-November in 50 of the nation's leading markets.

What was the spark that ignited such an advertising explosion?

It was the "built-in maid" commercial first aired to show off the inside of the Proctor-Silex steam iron. Instead of flatly listing the complex technical advantages of the product, tv gave a good close-up of the iron. And standing inside was a live, pin-neat, obviously efficient housemaid.

"She represents all the quality features that make housework faster, easier and more pleasant," explains Max Tendrich, executive vice president of Weiss & Gellen, the advertising agency that thought up the idea in the first place.

Before long, customers were

swarming into stores and asking for "the iron with the 'built-in maid,'" Tendrich says. That immediately told the agency that viewers were readily recalling the character. And in some ways it seemed they preferred to refer to her, rather than cite the technical advantages of the



Tendrich: Tell the 'inside' story.

product, which they accepted even if they weren't always able to specify them. Research studies bore this out.

Consumer response was so immediate and so emphatic that the one commercial led to the use of the "built-in maid" for all P-S products. Thus, when a commercial for the brand new Mary Proctor four-slice toaster was produced earlier this year, the maid became an integral part of it.

This fall, it'll be Proctor-Silex and the maid for an entire promotion — tv, newspapers, in-store displays plus a contest. About 75 percent of the budget will be allocated for tv with most of the remainder for newspapers.

Proctor-Silex has learned how to get the most for its tv money.

For example, dealers are provided with a check-list of tv station merchandising, tellingly entitled "I You Don't Ask, You Don't Get" (see chart). This check-list include 16 promotion ideas that dealers are encouraged to request from stations. The proposal for live, on-the-air

## Proctor-Silex check-list for tv station merchandising

- 1 JUMBO POSTCARD: Mailing original printed in 2 colors to distributors, dealers and buyers in the tv coverage area
- 2 LETTER MAILING: On tv station letterhead to same list
- 3 BROCHURES: Directed to key accounts. Contains the tv schedule coverage map, pictures of station personalities
- 4 ON-THE-AIR INTERVIEWS: Stations with personality shows often interview Proctor-Silex men and display our products for as much as 15 minutes at a time. Photographs can be taken and used for key account mailing.
- 5 TV STATION MANAGER MEETS THE DISTRIBUTORS: At your important meetings he will help sell your program. Many stations will allow you to use their facilities for meeting. Your distributor salesman can meet the television personalities and see the inside workings of a tv station
- 6 TELEGRAMS WHEN SCHEDULE STARTS: Many of our stations send wires to selected accounts announcing the start of our campaign.
- 7 DISPLAY WINDOW: In the station's lobby or a window display in a high-traffic area.
- 8 OUTDOOR SIGN: Stations employing outdoor signs or posters devote a portion of the sign to Proctor-Silex
- 9 HELP ON PROBLEM ACCOUNTS: Often the station manager can write, call or meet with an account that may be troublesome to you
- 10 DEALER TIE-INS: The station will prepare the slides for dealer tags
- 11 NOTIFICATION OF DEALERS: The station should help you notify the dealer when his store will be on tv courtesy of Proctor-Silex.
- 12 LOCAL GIVE-AWAYS: The station may need some products for a contest of their own. They may buy them from you or give you a good mention on their other programs
- 13 REPRINTS OF TELEVISION SCHEDULE: These can be run off in quantity by the station for your use
- 14 PUBLICITY: Many stations have news letters which are mailed to the trade. You supply the photos and spec sheets.
- 15 "AS ADVERTISED" CARDS: Station can supply a quantity of cards for you to place next to Proctor-Silex displays in key outlets
- 16 PRIZES FOR DISTRIBUTOR SALESMEN: Distributor Contest? Station may supply important prize

interviews is particularly significant, Proctor-Silex prefers to buy time on live shows whenever possible. Stations with personality shows often interview Proctor-Silex men and display our products for as much as 15 minutes at a time," the brochure reads. "Photographs can be taken and used for key account mailing."

As part of the traffic procedure, Proctor-Silex is also arranging for stations to work out a local dealer for each commercial and to inform each dealer of the exact time that his store will be mentioned on the air. Personnel of many participating stations will also help supply merchandising material and participate in sales meetings.

Dealers are also urged to institute special promotions on their own. One, originated by a local station and already under way, is to dress dolls as maids and send them to key buyers for local stores.

For the upcoming 10-week campaign, Proctor-Silex will air 96 commercials in each of 50 markets — markets that represent about 80

percent of the national small-appliance volume. Timebuying is based in part on aggregate rating points: the company is taking 100 rating points a week in daytime and late-evening tv on one station in every market. For daytime, the agency is



A frame from the original commercial that sparked this fall's all-out advertising theme.

selecting live women's shows whenever possible, or soap operas. Late-evening buys (11:15 p.m.) favor movies.

The half-million dollar tv cam-

paign is designed to keep Proctor-Silex toasters and irons in the front of customer minds as Christmas approaches. Two 60-second filmed commercials — one featuring irons, the other toasters — will be aired alternately. And each spot will close, as previously noted, with copy that gives the name and address of the local P-S dealer.

Both television and newspaper advertising will also promote a "built-in maid" contest, to be judged by the Reuben H. Donnelly Co.

Devised to correlate commercials with p.o.p. merchandising, the contest will have an appropriate pay-off — maid service for six months arranged through Manpower, Inc. And that prize will be given 50 times, once in each of the 50 tv markets. Point-of-purchase tie-in: Entrants will be able to "cast" their entry blanks only at special ballot boxes located in Proctor-Silex retail outlets. Nearby, the products will be demonstrated by store employees wearing maids' uniforms and badges that read, "Ask me



Contest ballot box, to be located in stores, is a direct reflection of the picture and slogan that are being advertised on spot television.

about the appliance with the 'built-in maid'."

Such helpful store cooperation is won, Tendrich explains, not only because retailers are given on-air mention but also because customers have to visit the store in order to enter the contest. "And it's television's job to bring the customers in," he adds, noting that "most dealers are convinced that tv is the most traffic-impelling medium in advertising."

Although the Mary Proctor steam irons may be similar to competing products in outward appearance, adman Tendrich continues, it contains spectacular features like a stand-up thermostat and wider water channels, plus its long-established ability to operate with tap instead of distilled water.

Such selling points, he explains,

add up to an "inside story" that's quite at odds with the "glamor emphasis" most small appliances now receive in their advertising, which usually tells about big-name designers, colored plastic casings and the like. Above all, appliances should be bought for good and lasting service, he contends.

"As a result," Tendrich continues, "we devised the idea of the 'built-in maid' to depict this 'inside story.' The average viewer can more readily understand the 'maid' than the stand-up thermostat and wider water channels," he says.

Dealers have already begun to sign up for promotional material in anticipation of the ad campaign. And, Tendrich predicts, the "Win a Maid" contest may end up in some 10,000 retail outlets. "It's constantly growing."

The whole promotion concept of a "built-in-maid" was tested this spring in Grand Rapids by Adam Hepp, advertising manager of Proctor-Silex. From the start, it elicited a "lot of great comments," he reports. Later, the idea was taken to key distributors and buyers who also gave "favorable response."

In a memo to salesmen in mid-August, Hepp made these comments about the promotion's success:

"Response to the 'Win a Maid' promotion has been exceptionally good. One measuring stick is the rate at which promotional materials have been ordered and of late this has been quite brisk. As a matter of fact, we have had to reorder everything (ballot boxes, entry blanks, streamers, etc.). In the interest of trying to fill at least a part of each store's order, we have arbitrarily had to cut down the amount

of material delivered in a number of instances . . ."

In fact, Hepp recently revealed, the "built-in maid" promotion has sparked the greatest sales distribution in company history.

Expanding the maid concept into a total campaign and creating new commercials was not without problems, however. Proctor-Silex of course wanted to continue featuring the same tv actress who'd so successfully filled the role in the original commercial.

She was willing — but had cut her hair.

Tendrich and Lawrence Wisser, creative director at Weiss & Geller, came up with the obvious solution — a long-haired wig.

A hurdle in terms of the contest was the danger of possible — and serious — legal problems. To remove absolutely any element of "consideration" (which, when combined with lucky drawings, becomes an illegal lottery), a few slight changes in procedure were necessary, Tendrich remarks. "In some states, just requiring a visit to a dealer — even without any obligation to buy — is adjudged a 'consideration' or form of 'payment'," he explains. In other states (such as Illinois, Wisconsin, New Jersey and Florida), some show of skill such as completing a sentence in 20 words, was required.

Terms of the contest were submitted to federal postal authorities to clear its use of the mails. In addition, all tv copy was submitted to the commercial-acceptance department of a major tv network (even though spot, not network television is the advertising medium), just to be doubly certain of its legal acceptability.

The contest and campaign replace last year's promotion theme which was based on "quality."

At the suggestion of Dr. Max A Geller, board chairman of the agency, television has been a major part of every Proctor-Silex campaign since the company first entered the medium in 1954.

"We are more than ever convinced of the power of spot tv — especially daytime," says executive vice president Tendrich. "And we find that by sometimes using a contest in combination with it we are able to refresh our use of the medium." ♦



At Proctor-Silex's recent national sales meeting, ad manager Hepp explains promotion details.



Broadcasters are losing out to other media as ever-growing "return to class" ad dollars bypass radio and television; what can the industry do to remedy the situation?

## Back-to-school snubs air media

■ One of the year's major advertising campaigns, now in full swing as school doors open to admit nearly 53 million students to the nation's educational facilities, unfortunately has too little significance to broadcast media.

Although many millions are being spent to reach this back-to-school market, only a trickle of ad dollars each year seeps down to radio and television.

Despite students' and/or their parents' outlay of an estimated \$1.46 billion on an array of products ranging from clothing through stationery supplies, advertisers pay little attention to reaching these consumers via the sales impact of radio-tv.

This fall's school enrollment, 2.5 percent higher than 1963's, marks the 20th consecutive year in which a record has been set, according to the U.S. Office of Education. The largest percentage increase, 6.7 percent, is in college enrollments. And thanks to the World War II baby boom, this year's crop of college freshmen will top 1963's figure by an impressive 32 percent.

Why, then, so little advertiser interest in reaching this lucrative market through broadcast media?

According to Melvin Helitzer, president of Helitzer, Waring & Wayne, advertising specialists in the youth market, the bulk of back-to-school promotion "concerns soft goods (such as wearing apparel) and therefore involves print media rather than broadcast."

As a result of this sponsor attitude, radio and tv are missing out

on the back-to-school sell, described by Helitzer as second only to Christmas as the largest advertising-to-children period. "It may soon become even more important than Christmas to merchandisers of children's products," he adds.

Although broadcast has made slight inroads in recent years, fashion and apparel advertisers continue to use print for the lion's share of their campaign. But radio and television can play a much larger role, as those sponsors who do use radio and tv for their back-to-school promotions have found.

In order to capture more ad dollars, the broadcast industry will have to launch an education campaign aimed at the various segments of the fashion industry. Perhaps a broadcast retailing school—designed to teach the apparel and retail industries how they can effectively utilize the advantages of radio-tv—should be established.

Additionally, as Helitzer points out: "Combined promotions on a local level could be most effective. Local radio stations could tie-in with department stores and specialty shops getting co-op advertis-



Campaign strategy is discussed by (l-r) Melvin Helitzer, HW&W president, and Andre Baruch. Specialists in the youth market, HW&W is using radio in Norfolk as a test for LeRoi Hosiery

ing dollars from a wide range of manufacturers."

There is no reason why the success stories of local retailers, who have built reputations via radio or tv, cannot be repeated on a national scale.

Aware of the potential involved, Radio Advertising Bureau recently prepared a presentation to encourage use of the medium by back-to-school advertisers.

The presentation notes that the back-to-school promotion breaks in August and continues through September, the period when "radio is at the peak of its strength."

"High school and college students are big, avid radio listeners," states the report. "Example: 96.3 percent of teenage girls have their own personal radio set. Most have favorite radio personalities whose endorsements they trust.

"Back-to-school selling can be highly profitable. But you should support it with steady, hard-hitting advertising. Radio is so economical you can cover your market at the lowest cost of any major advertising medium," concludes the presentation.

Rep firms also can help. For example, a Pctry "school folder" lists the opening and closing dates for schools in 43 leading markets.

Says Martin L. Nierman, executive vice president of Pctry: "Every advertiser who sells products keyed to a juvenile market is vitally interested in reaching that market with his message during weeks when he can obtain maximum availability and interest."

Although various sponsors — such as food manufacturers and toy producers — have heavy spot broadcast campaigns, only a handful



Waterman-Bic's back-to-school regional campaign on ABC-TV features commercials on the "Trailmaster," and "American Bandstand" shows. Promotion is supported by a heavy spot tv schedule in major markets.

specifically use back-to-school themes during the August-September period.

For example, the networks report that only two advertisers, Waterman-Bic pens (ABC) and Crayola crayons (CBS) have specific promotions keyed to the return to classes.

Waterman, through Ted Bates, is in the midst of a 13-week ABC-TV and major market spot tv campaign involving over \$500,000 in expenditures. The first six weeks of the promotion have a back-to-school ring, and the network 60-second filmed messages are currently on the *Trailmaster* and Dick Clark's *American Bandstand* programs.

ABC, as in past seasons, has tailored a regional campaign that matches W-B's distribution pattern (station affiliates in the far west do not carry the commercials), which will be national in 1965. Waterman-Bic claims that it is the nation's largest producer of pens (by unit sales) by virtue of its position as a leader in the lower-priced pen field.

Aiming at the kindergarten through fourth grade group, Crayola crayons, through Chirug & Cairns, is utilizing the popular *Captain Kangaroo* show for its late-August to mid-September sell on CBS-TV. The 60-second commercials are delivered by the Captain himself. After the back-to-school period ends, the campaign will continue with another theme through November.

Other school-oriented advertisers using tv spots are Paper-Mate pens via Footc, Cone & Belding, Chicago, and Nifty Binder, via Cunningham & Walsh.

Radio also has several back-to-school sponsors benefiting from the impact of broadcast media. Shoe manufacturer Kinney (Sawdon agency) is using radio in 90 markets, while Robert Hall clothing stores, through Arkwright, is in over 100 radio markets. Both firms are also utilizing some tv, as is Thom McAn shoes via Doyle Dane Bernbach.

However, only one national apparel manufacturer, Henry I. Siegel, for its h.i.s. line of men's sportswear, uses radio, according to Radio Advertising Bureau. Now in 63 markets, out of Leber Katz Pacione agency, live commercials for h.i.s. products are aired on disk jockey programs, with the messages delivered by the stations' record spinners. Aimed at high school students, the announcements begin with a 10-second introduction jingle, and after the "sell" describing the products, conclude with all-important dealer tags.

"We know that the commercials do the job, because the dealers tell us that the kids mention the disk jockeys," says a spokesman for the agency.

Helitzer, Waring & Wayne reports that it is using radio advertising as a test in Norfolk for LeRoi Hosiery. "This is the first attempt on our part to use radio for hosiery, and we are hoping that the campaign will grow both in Norfolk and throughout the country," Helitzer states.

However, these sponsors are the exceptions, rather than the rule. Broadcast continues to be largely neglected as a back-to-school vehicle. Industry efforts to capture more of the advertising expenditure for this market are long overdue. ♦

### Consumer Expenditures for Six Key Back-to-School Merchandise Lines

Type of Merchandise	Estimated August-September Consumer Expenditures*
Boys' Wear	\$412,000,000
Girls' Wear	653,000,000
Children's Shoes	145,000,000
Luggage	29,000,000
Portable Typewriters	16,000,000
Stationery & Writing Supplies	205,000,000
Total	\$1,460,000,000

\*Bureau of Advertising estimates based on expenditures for all age categories, and 55 million U.S. families

# How people see advertising

■ Different kinds of people are exposed to media differently.

- White collar adults read more newspapers, magazines, direct mail — in fact, more of most ad media — than their blue-collar associates.
- About the same number from both groups, however — roughly seven out of ten people — watch tv.
- Even so, not as many see tv as they do a daily newspaper or a Sunday paper. Indeed, tv comes in third on this list of media exposure.
- That measure is apparently borne out by a comparison of media-exposure among men and women.
- But the important thing to remember, media-wise, is *combinations*. Few people restrict their interest to only one medium, whether newspapers, television, radio or what have you.
- In fact, most adults — about 20 percent of them — give their attention to a combination of three media: radio, newspapers and television.
- The three most frequently reported media mixes all include television. Two of them include radio as well, indicating a strong reliance on broadcast media.

Such, in general, is a boil-down of media use as recently reported by Sindlinger & Co., Inc., market analysts whose headquarters are in Norwood, Pa.

The reports, which covered four interviewing periods during January, coincided with Sindlinger's making such data on IBM cards available on a weekly basis to clients who have their own computers. Since the first of the year, some 10,000 IBM cards a week have been sent to such clients as Campbell-Ewald and J. Walter Thompson in Detroit.

Sample size on media exposure was about 1800 for the blue-white collar study and over 2700 for the male-female data.

The Sindlinger firm reveals other media facts that, once thought about, seem to make good sense:

Men, for instance, report seeing billboards more than women do. The ladies, in fact, in their self-reported depiction of what they'd noticed "yesterday," put outdoor advertising at the bottom of their list. Yet, it makes sense in light of man's being away from home all day and, usually, more likely to be driving.

On the other hand, more women than men appear

TABLE I — WHITE- AND BLUE-COLLAR EXPOSURE TO MEDIA\*

Media	White Collar	Blue Collar	All
Read newspaper yesterday	89.5%	78.8%	83.4%
Read Sunday newspaper past week	86.5	76.3	79.9
Viewed tv yesterday	72.1	73.2	72.6
Sunday supplement past week	68.6	56.1	60.8
Listened to radio yesterday	62.1	53.7	57.1
Read magazine yesterday	41.1	29.3	34.9
Saw outdoor advertising yesterday	30.5	25.9	25.5
Received direct mail yesterday	25.2	19.8	22.3
Read direct mail yesterday	20.9	16.3	18.2

\*Base: male and female household heads

TABLE II — MEDIA TOTAL

Men		Women		Total	
Papers	85.0%	Papers	81.9%	Papers	83.4%
Sun. paper	80.8	Sun. paper	79.1	Sun. paper	79.9
Tv	69.3	Tv	75.4	Tv	72.6
Radio	59.4	Sun. spmt.	63.8	Radio	57.1
Sun. spmt.	57.4	Radio	55.0	Sun. spmt.	60.8
Magazine	34.1	Magazine	35.6	Magazine	34.9
Outdoor	31.9	Rec'd D.M.	23.1	Outdoor	25.5
Rec'd D.M.	21.4	(Read D.M)	20.2)	Rec'd D.M.	22.3
(Read D.M.)	16.0)	Outdoor	19.7	(Read D.M.)	18.2)

**TABLE III — FOUR MEDIA COMBINATIONS**

MEN	
Mix	Percent
Tv, radio, papers	19.7%
Tv, papers	17.2
Tv, radio, mags, papers	16.8
Radio, papers	9.1
Papers only	7.4
Tv, mags, papers	6.5
Radio, papers, mags	5.5
Tv, radio	3.9
Tv only	3.1
None of the four	2.8
Papers, mags	2.7
Radio only	2.6
Tv, radio, mags	1.2
Radios, mags	.5
Tv, mags	.8
Mags only	.1

WOMEN	
Mix	Percent
Tv, radio, papers	18.9%
Tv, papers	18.9
Tv, radio, mags, papers	16.9
Tv, mags, papers	8.9
Papers only	6.0
Radio, papers	5.9
Tv, radio	4.8
Tv only	4.3
Radio, papers, mags	4.2
None of the four	2.9
Radio only	2.7
Papers, mags	2.2
Tv, mags	1.4
Tv, radio, mags	1.2
Mags only	.4
Radio, mags	.3

TOTAL	
Mix	Percent
Tv, radio, papers	19.3%
Tv, papers	18.1
Tv, radio, mags, papers	16.9
Tv, mags, papers	7.8
Radio, papers	7.4
Papers only	6.7
Radio, papers, mags	4.8
Tv, radio	4.4
Tv only	3.7
None of four	2.8
Radio only	2.6
Papers, mags	2.4
Tv, radio, mags	1.2
Tv, mags	1.1
Radio, mags	.4
Mags only	.3

to read daily papers, Sunday editions and Sunday supplements. This, too, may reflect a self-evident fact: Woman, as the shopper for her family, is more likely to seek out retail store advertising which, of course, traditionally appears in newsprint.

When it comes to broadcast media, there are further reported differences between the staff and dis-taff. More women than men say they see television. The percentage difference is small — 75.4 percent vs. 69.3 percent — but significant to advertisers. The woman, typically at home all day, can watch daytime tv, an ad medium not usually available to men at their businesses.

Conversely, men lead women when it comes to radio listening. In these surveys, 59.4 percent of the men reported having listened “yesterday,” whereas only 55 percent of the women said they had. Does this reflect car radios and driving time?

And a singular note in media totals (see Table II) was that so many of those who received direct mail — men or women — say they read it!

The media figures, in combination, indicate that it’s not unduly difficult to obtain *access* to the consumer; apparently people are always alert to the possibility of a bargain. What may well prove to be the difficulty (and a survey on this would be provocative) is *convincing* the consumer and persuading him to act.

It should be noted that this media study constitutes but one of many, both by Sindlinger and by other market analysts.

And, as the Norwood, Pa., firm would undoubtedly point out, the reports are intended as quantitative, not qualitative, evaluations of media exposure. For example, they do not undertake to test memory retention of what was seen, read or heard. Nor were people asked if their media selection was keyed to information gathering, entertainment, companionship, wool gathering or outright dawdling. Nor did these studies attempt to measure the amount of time spent with each medium.

Of major significance, however, is one fact that emerges from the over-all information: The people who said they’d seen “none” of the dominant media were decidedly in the minority — just 2.8 percent of those polled.

These Sindlinger reports resolve themselves into three basic areas:

1. Exposure to eight national media, according to white and blue collar groups (Table I). The media, in order of popularity, are daily papers, Sunday papers, tv, Sunday supplements, radio, magazines, billboards and direct mail. Note that the sample is based on heads of households, both male and female.

2. Exposure to the same eight media, according to men and women (see Table II). Although the first three, most-observed media groups are the same for both sexes, after that variations set in that help more closely to define male and female markets.

3. Exposure to different combinations of four primary media, according to men’s, women’s and total replies (see Table III). The four media are tv, radio, newspapers and magazines. Reported combinations result in 16 different categories. ♦



Music lover Johnson

## Music: critic's biased blues?

From one of the nation's most dynamic markets, a seller explores a program ingredient that sandwiches commercial

By Bruce Johnson  
Manager Metro Radio Sales  
Los Angeles Office

■ In the past ten years, we in the broadcast/advertising business have fallen into a habit of categorizing radio stations with a label: i.e. "top 40," "middle-of-the-road," "good music," "network," etc. I submit that this system has some serious shortcomings.

It is easy to see how the method has evolved. Agencies buying 50 to 100 markets, with anywhere from 5 to 15 stations in each market, have been forced to maintain some criteria for format selection. In the process, however, the majority of calibrations on our program judgment sliderule have been erased through constant usage. Just as there is a difference between good Scotch whiskey and bad Scotch whiskey, there are great differences in modern radio operations.

Please don't construe what follows to be a statement that "modern music" radio stations alone can reach and sell today's mass market. There are many fine radio stations throughout the country which do an extremely effective job of reaching large audiences without playing what we have come to call "rock and roll." What I'm saying

is: many "rock and roll" stations can and do reach and sell an exceptionally large and affluent audience for advertisers of a wide diversity of products.

The major criticism of "modern" radio stations is the music. Some of us as buyers and sellers of time don't like the sound: therefore we assume that no one else likes it either. Or, better yet, that those who like this music have no money, little education, and are one step removed from Neanderthal man. If we are of this breed, we are wrong!

When we began to investigate the musical trends in America today, we came upon some startling statistics. *By 1975 nearly 50 percent of the total population in the United States will be under 25 years of age.*\*\*

Translated, this means that in the 15 years between 1960 and 1975, *the population 24 years and under will have increased by 31 million* whereas the total population 25 and over will have increased by only 18 million.

\*\*U.S. Census IP25 #279  
Feb. 4, 1964

Teenagers who were "rocking 'round the clock" with Bill Haley in the early 1950s are the 25 to 30-year olds of today. The first screaming fans of Elvis Presley in 1955 are now housewives with two or three children.

In early 1960, the cry was heard "rock and roll is dying" and some have been trying to kill it ever since. It will not lie down and die. It is, in fact, getting bigger. Here's why: Using 1955 as a reference point for the beginning of rock and roll, we find that by 1965, 46.6 percent of the total U.S. population will have grown up with rock and roll. By 1975, 62.1 percent of the population will have been weaned on the stuff.

Now you say that a teenager's musical taste will change as he gets older. If this is true, why do "modern" radio station audiences keep growing in the adult category, and why is it that the teens of the '30s are still listening to Goodman and Miller?

As we stated earlier, the most frequent criticism of modern popular music is "I just can't stand the sound of it." The history of modern

popular music has always been followed with criticism — violent criticism. In the early 1900s, it was syncopation and ragtime. Prior to that, it was folk music, the public taste having been greatly influenced by foreign groups that pioneered in America.

Along came ragtime, and what did the critics say? Leading newspapers and periodicals carried stories calling it “jungle music” and “immoral.” It was predicted that this music would break down the morals of the young. Sound familiar?

Next came the Paul Whitemans and George Gershwins who added strings to syncopation. Did the critics like it? No . . . but the people did. To enjoy this music when it first came out was tantamount to puffing on an opium-filled pipe in a darkened room. If you think musical tastes change and people forget the music they grew up on, just ask Mom and Dad to remember the music they liked best and still want to hear today. They will probably say: “Why don’t they write music like that anymore?” Time has a way of lending respectability to things of the past.

Now if you think the criticism of ragtime and syncopation was strong, think what must have happened when Benny Goodman introduced a new form of “jungle music” and “immoral cacophony” called “swing.” The foundations of public taste and conscience were shaken. And when Goodman took his group into Carnegie Hall for the famous 1934 jazz concert, almost all the critics had their bags packed in anticipation of the collapse of American morals and culture.

As an illustration of how things change, a local Los Angeles radio station that has a reputation for its program conservatism now has a show called “The Swinging Years.” In 1934, that radio station would not have been caught dead with one of those records in its library. Did American culture survive the assault? I believe it did. I wonder if someday that local station will have a show called “The Rockin’ Years.”

Another paradox . . . the same people who today “can’t stand that awful rock and roll music” will dance to it all night long in the plush hotels and nighteries around the country. The criticism of the twist

is largely an echo of the things said about the Charleston.

Those who say that the lyrics of today’s songs have little meaning perhaps don’t recall “Barney Google with the Goo, Goo, Googly Eyes” and “Yes, We Have No Bananas.”

Those who say that the music of today is suggestive, I suppose would now call “Love For Sale” a social commentary and that “All of You” was a fight song sung before anatomy lectures. How about this one: “Her beauty was sold for an old man’s gold. She’s only a bird in a gilded cage.”

Every form of music contains a degree of silly, meaningless, or suggestive lyrics. It’s no different today than it was 20 years ago.

After swing came a potpourri of musical forms. Progressive Jazz came and went (it was so far out they are still looking for it). Radio stations went back to playing the older music because, as someone said at the time, “no one is writing anything new.” They were right. After swing, there was no new popular music form that appealed to mass public taste until the 1950s and rock and roll.

Rock and roll was not new to some, however. In the late 1920s, Negroes were playing what was then called sephia music. It started to grow in popularity and was soon known as “race music.” It was fashionable to motor across town to Harlem and listen to it in dimly lit cafes, much in the same way as people enjoyed dixieland in New Orleans.

When radio stations first played it, it was called “rhythm and blues.” Subsequently it took on the name of “rock and roll.” The dominant music of our day is, whether you and I like it or not, that stuff called rock and roll.

The rock and roll spectrum is quite large. It cuts across the page from Negro rhythm and blues to music with a beat backed up by violins.

Remembering that 46 percent of the total U.S. population today has grown up with this music, and that in 1975, the figure will be 62 percent, you must consider it to be a tremendously important factor from the standpoint of the radio station operator in determining what kind of music he is going to play in the years to come. ♦



Taylor: try radio

■ “I don’t know how many pioneer radio stations can recall the very first order they ever received through an advertising agency,” says Clayton Kaufman, director of sales promotion and research WCCO Minneapolis. “But while doing research for our forthcoming 40th anniversary (Oct. 2), we found the answer for this station.”

The client, Maple Dale Hatchery of Austin, Minn., had a young and thriving business, plus fine results with direct mail. Pamphlets and brochures sent out to nearby rural communities resulted in many orders for new-hatched chicks. And delivering them alive and chirping to trunkline railroad depots (where the precious living cargoes were sometimes picked up from the 1:20 a.m. train) was a specialty of Maple Dale’s.

Wrote one pleased woman: “I received your chicks and they sure was a lively bunch and are laying fine now. Everybody that sees them now say they look so good, so I’m ordering for two more parties besides myself this year. . . .”

Yet, businesses, like chicks should grow.

Maple Dale Hatchery got its touch with Phillips Taylor for advertising advice. Taylor, a 1920 graduate of Iowa’s Grinnell College, had been with Weston-Barnett, a Waterloo, Iowa, agency for a year or so. His father, D. L. Taylor, was a principal in Taylor Critchfield of Chicago and New York, which had been in advertising since the days when agencies sold publication space. (Phil’s brother, Winfield Taylor, subsequently served many years with J. Walter Thompson.)

# Hatching hatchery sales

Taylor told the hatchery to try radio, and they agreed to. So he wrote up a commercial or two and sent them, along with his order for airtime, to WCCO Minneapolis.

Henry Bellows, then manager of the station, huddled over the matter with Earl Gammons, who was later to become manager. They lined up a crackerjack program that, they hoped, might appeal to country audiences — country music played by two banjoists who obligingly called themselves the "Maple Dale Chicks."

The program was arranged for a wash-day time slot — 1 to 1:15 p.m. Mondays, live, on WCCO. And the first broadcast occurred in mid-winter, a dandy time for sell-

ing live baby chicks — New Year's Day, 1928. Total weekly cost: \$15 for time; \$10 for talent.

WCCO had been on the air for six years and, of course, had been carrying commercials. But all time had been sold directly to clients. Earl Gammons (as he was later to admit to adman Taylor) had never received an order from an agency. And he wasn't exactly sure how to handle it. He finally agreed to give agency a 15 percent discount, and 2 percent off for cash.

Clarence Thompson, vice president today of Colle & McVoy Advertising, Minneapolis (with which Weston-Barnett has since become incorporated to form Colle-McVoy-Weston-Barnett, Inc., of Waterloo,

Iowa), reports that the banjo players really struck up a sales tune. "The results were astounding . . . and a little shocking."

Mail orders for the Maple Dale chicks began to pour in. The hatchery had so many requests for catalogs that they had to put page forms back on the presses and run off fresh batches. They got so much mail that the Austin, Minn., post office feared it would be inundated. To avoid that, the postmaster ordered that all mail be sorted in railroad mail cars, then delivered to the post office — or the hatchery — wherever it belonged.

And sales kept close pace with the flood of mail. They were, in a word, "fantastic."

Needless to say, Maple Dale stayed on radio. And with their succeeding venture — 25 free chicks to the first four listeners to identify the banjo players' selections correctly — they became a pioneer in what was later to become a broadcast staple, the give-away show.

*Phil Taylor, who wrote and placed the first commercials for Maple Dale, has specialized in agricultural accounts ever since. He's still with the same agency and today serves as its president.*

*Earl Gammons has long since left WCCO to become a well known industry figure in Washington, D.C., where he serves as a broadcasting consultant on federal affairs.*

*WCCO, preparing for its 40th anniversary, now operates a tv as well as radio station. Its "crowning achievement" occurred in July 1962 when it successfully originated the Black Hills portion of the first live telecast to Europe via Telstar I. ♦*





Rudolph and film character player "Hermey" during a sequence of the Fantasy Hour program due to be broadcast on NBC-TV on Dec. 6.



Two of the elfin characters who will Animagically move through the sales pitches in the integrated General Electric commercials.

## GE's Animagic animal act

General Electric juices up holiday promotion plans with Fantasy Hour program that puts Rudolph the Red Nosed Reindeer on NBC-TV in color and with Santa's elves pitching electrical appliances

■ General Electric, with a nice glow in lamp division profits stimulated by some bright advertising power turned on by bulb-nosed Quincey Magoo, is bringing another mythical character's loveableness to tv.

The main objective, of course, is to keep bells on cash registers ringing as gaily for the company's small appliances as they do around the Christmas-time arrival of Rudolph the Red Nosed Reindeer.

Rudolph is scheduled to arrive in living color on the *General Electric Fantasy Hour* on NBC-TV, Sunday afternoon, Dec. 6, as youthful-looking as Orphan Annie though not quite as old. Rudolph is only almost 30.

The latest chapter of the nose-glowing life story of the holiday-time reindeer is being produced by Videocraft International, Ltd., which breathed life into "The New Adventures of Pinocchio," "Tales of the Wizard of Oz," "Return to

Oz" and "Willy McBean & His Flying Machine."

The first chapter began in the copy department of a Chicago mail order company almost three decades ago. It was then that Bob May, a copywriter in the retail advertising department of Montgomery Ward, created Rudolph one Christmas, utilizing poetry to describe the red-nosed reindeer for use in a national promotion.

Willard H. Sahloff, then a Ward's merchandising executive, inspired May to continue telling of the exploits of Rudolph. May obtained the Ward copyright ownership and at Sahloff's urging developed the little deer into a full-blown promotional character. Later, May told his brother-in-law, Johnny Marks, a well known song-writer, about Rudolph and the suggestion by Sahloff that the animal could be merchandised. Marks, too, caught the enthusiasm and became the musical parent of the deer by writing the

words and music to "Rudolph the Red Nosed Reindeer."

Shortly thereafter, Gene Autry recorded the song that has become a national classic. The heart warming story of Rudolph has been recorded by every type of singer and fills the air from late November until January.

There's a tag to the story.

Bill Sahloff, now a vice president of General Electric, a major client of national television, has been authorizing sponsorship of the award winning intercollegiate information game, *General Electric College Bowl*. Two years ago, when considering a special program for an annual Christmas season activity on the new *General Electric Fantasy Hour*, Sahloff recalled Rudolph, the little red nosed reindeer he had watched, and at least partly inspired, on its climb to fame many years ago in Chicago.

Sahloff then discussed a programing plan with his ad manager, M. M.

## The "Animagic" Technique

"Animagic," Videocraft's name for its method of producing dimensional stop-motion photography, i.e., three-dimensional objects and puppets which move on the screen without strings or hands, is turned out by Japan's famous Dentsu Co. Actually, Videocraft hates to use the word "puppet" in the description of the technique. The characters are designed much as they would be for "flat" or linear "cel" animation and the designs are then translated into hand-carved figures. The sets are treated in much the same way as sets for a regular motion picture. They are, of course, scaled down in proportion to the puppet figures.

Most puppets are about eight to ten inches tall. In the case of Rudolph the red nosed reindeer, it was necessary to construct one of the models, the monster snowman, almost three feet high to provide the proper contrast with the other figures (see photo).

The average animated cartoon is drawn on transparent celluloid sheets known in the trade as "cels." These cels are then photographed individually to produce finished "moving" picture.

The "Animagic" technique differs from the cel technique in that there are no drawings whatsoever, nor are there any cels. Intricate wooden dolls are made of each character. To animate or

move the carved wooden head it is sometimes necessary to produce as many as two dozen models for each action sequence. The bodies are made adjustable by ball-joint construction for the joints and limbs. The positions of the figures are changed fractionally for each picture or frame of photography. A specially calibrated single-frame 35 mm camera handles the photography.

The "Animagic" world is a solid one, with characters that move in space. The script is rehearsed on the stages just as in live drama, with a specific technician responsible for the acting and movement of his puppet. Therefore there may be as many as a dozen technicians standing in the wings, waiting for their cues to "act" their puppets according to the director's instructions.

Mistakes in photography are very hard to notice during the shooting day. It is only when the "dailies" are screened that one notices a slipping arm or a droopy mouth . . . and it's back and start all over again.

To date Videocraft International has produced — in the "Animagic" technique — 130 five-minute films of "The New Adventures of Pinocchio," "Rudolph the Red Nosed Reindeer" and a feature film, "Willy McBean and His Magic Machine."

American folk-balladeer Burl Ives will give warm voice to Sam, the Snowman character in the GE holiday show.



# Videocraft International, Ltd.

Videocraft International was formed in 1955 by its current principals Arthur Rankin, Jules Bass and Larry Roemer. Rankin was formerly art director for the ABC-TV Network; Bass, was tv production director for Gardner Advertising, New York, and Roemer a director at WNBC-TV. Initial efforts, in addition to the production of commercial and industrial films, included the series "Tales of the Wizard of Oz" and "The New Adventures of Pinocchio." Two hundred and sixty five-minute films were produced in all. They are currently playing in approximately 70 markets in the United States and abroad. Distribution is handled by Storer Programs, Inc.

In addition to "Return of Oz" and Rudolph "Specials" for the General Electric Company,

Videocraft has just completed a feature length film, "Willy McBean and His Magic Machine." Videocraft's second feature, "The Enchanted World of Hans Christian Andersen," is now in production.

Videocraft's branch offices in Tokyo, Canada and England bring its operating staff over the hundred mark.

The company's commercial division produces for most of the agencies in town. They were "Clio" winners at the recent 1964 American Tv Commercials Festival for the best in home appliances.

Future plans for the company include live-feature production and more "special" productions in both animation and "Animagic."

Masterpool and the Maxon advertising agency executives in New York. Dorothy Adams, account supervisor, and W. W. Lewis, television production supervisor, both Maxon vice presidents, began the chore of bringing Rudolph to the tv screen via the *Fantasy Hour*.

Lewis called in Arthur Rankin and Jules Bass of Videocraft whose work on the first *General Electric Fantasy Hour* program, "Return to Oz," had excited the agency and later the audiences that saw the production.

Rankin, Bass and Lewis collectively blueprinted the hour-long musical story of Rudolph to be produced with Videocraft's "Animagic" technique and secured television and motion picture rights. Johnny Marks was engaged to write seven additional songs for the feature program (one of these, "A Holly, Jolly Christmas," has already been recorded by Decca for release this Christmas). Romeo Muller was assigned the screen play, and the search for a storyteller to narrate the tale — in the role of Sam, the Snowman — ended with the choice of one of the balladeers of American folk music, Burl Ives.

As the hour-long feature began to take shape, the creative group

at Maxon felt that greater impact could be achieved if the commercials were integrated into the program by using some of the show's animated characters to deliver the product message. Santa's elves drew the assignment and will sing the praises of the sponsor's products. The feature film's Animagic techniques are to be used in presenting the characters delivering the commercials on sets similar to those in the feature.

With the total job assigned to them by Maxon, Videocraft joins the rather exclusive ranks of companies assigned the chore of both feature and commercials.

In order to preserve the fullest possible program continuity, General Electric, through its advertising manager, M. M. Masterpool, agreed to limit its commercials to three major messages of two minutes duration, each scored with special music and lyrics extolling the virtues of four General Electric appliances.

These commercials will also be shown on the *General Electric College Bowl* on NBC-TV during the Christmas selling season, which will introduce Rudolph's elves to television a few weeks before the second *Fantasy Hour*.

The three commercials will be for: (A) — hair dryer, portable vacuum cleaner, Toast-r-oven, deluxe can opener; (B) — cordless electric knife, electric blanket, automatic toothbrush, coffee maker (C) — mixer, kitchen clock, skillet and spray, steam and dry iron.

GE and Maxon put strong promotions behind the original *Fantasy Hour*, — "Return to Oz," — a fantasy program based on L. Frank Baum's famous Oz book and produced by Videocraft — including extensive advertising in Sunday newspapers on the show date as well as in *Tv Guide* and other publications. A swell of on-air promotion in the *College Bowl* program, leading up to the show date, likely aided the Nielsen credit of a 23.5 rating with an almost 42 percent share of the viewing audience.

Similar promotion for the early December showing of Rudolph is planned with the campaign slated to start in early fall. *College Bowl*, which resumes on NBC-TV Sept. 20, will be preempted for the first thirty minutes of the hour-long program on Dec. 6.

It's been a long climb to stardom for the once casual creator of a Chicago copywriter, and a high point in a fabulous career. ♦



tense moment for Rudolph in the hairy grasp of the Abominable Snowman, who looks like he would like to be friendly with the star.



Sam, the Snowman, who narrates the fantasy, is shown conversing with an off-duty Santa Claus and the star of the show — the little reindeer with the nose that glows.



Blueprinting the Rudolph project for General Electric (l-to-r): William "Red" Lewis, Maxon, Inc.; Arthur Rankin and Jules Bass, Videocraft.

## Coca Heads Ceiling Watch Commercials

Armstrong Cork's \$7 million buy on the *Danny Kaye Show* this season will feature comedienne Imogene Coca in a new series of "ceiling watching" commercials. Program—and commercials—will commence this Wednesday.

Miss Coca will take over as president of the Ceiling Watchers' Society, a mythical organization created by Armstrong and its agency BBDO to make home-owners more ceiling conscious. The society, formerly headed by Fred Gwynne, served as the basis for a series of humorous commercials last season, which "were amongst the most successful in Armstrong's history as a television advertiser."

Following its introduction on the *Kaye Show* last year, the "ceiling watching" campaign was expanded via sales brochures, point-of-purchase displays and other media. A

humorous pamphlet, "The Official Ceiling Watcher's Manual" was offered to viewers. More than 22,000 people requested copies.

In addition to her role as a commercial spokesman for Armstrong, Miss Coca will appear as an entertainer on five of the *Danny Kaye* programs.

Craig Moodie, director of advertising for Armstrong, explained that the company had taken an off-beat approach to its commercials because "ceilings, unlike package goods, are bought infrequently and have a low priority in the mind of the consumer."

Craig stated that Fred Gwynne, because of his popularity and extreme height, was a perfect choice to initiate the campaign. Now, however, the sales pattern of the industry has changed. Previously ceilings were remodeling materials of strong

## VIGOROUS BUYING



Timebuyers report improved physical fitness after using a sales promotion device from Metro Tv Sales. Here, the KMBC-TV "orbiter" is demonstrated, which is designed to "strengthen your wrists and give big reach in Kansas City." Other exercises adventurous timebuyers can try include the KOVR (Sacramento) "waste reducer" and the WTVI (Peoria) "bucking bronco."

appeal to the do-it-yourself home mechanic. Now design has become important, and ceilings are looked upon more as interior decorating materials. It seemed logical, therefore, to put the presidency of the Ceiling Watcher's Society in feminine hands.

## ORIENTAL FOODS TAKE ALL-AMERICAN SLANT



As wholesome as apple pie, Nancy Lee, a young Los Angeles homemaker, is the saleswoman for the new spot television campaign of the Chun King Corp., Duluth, Minn. which stresses the all-American nature of Oriental foods. An intensive newspaper-tv campaign blends humor and selling copy carrying the theme that Chun King foods are in tune with today's living habits.

## Darling Sponsors Radio-Tv Football

The L. B. Darling Co., Worcester, Mass., manufacturers of Darling's Beefburgers and Beefsteaks will sponsor major football contests on New England radio and tv.

The company will have one-quarter sponsorship of Holy Cross football on WTAG Worcester, Mass. one-quarter sponsorship of the University of Massachusetts on WMA Springfield, Mass., and spots preceding the Brown University game on WJAR Providence, R.I. The will run 20-second tv spots in the third quarter of National Football League double-header games on WHDH-TV Boston, Mass.

## Houston Agency Plans Personnel Expansion

Fred Nahas, president of Nahas Blumberg Corp., has announced that the Houston-based advertising

public relations firm has made one of the biggest personnel expansion moves in its 18-year history.

Val Jean McCoy, Houston public relations executive and civic leader, has joined Nahas-Blumberg as director of public relations.

Bill Robins, formerly a *Houston Press* staff writer, has been appointed director of publicity, and two new account executives, Tom McArdele and Eric Smith, have joined the N-B team.

### Drew New Beech-Nut Subsidiary President

Wallace T. Drew has been elected president and chief executive officer of Lander Co., new cosmetics and toiletries subsidiary of Beech-Nut Life Savers, Inc.



Wallace Drew

Drew is also a vice president of Beech-Nut, and is a former vice president - marketing and a director of Coty, Inc.

Lander Co. evolved as a result of a merger with Carlova, Inc., which was acquired for an undisclosed sum by Beech-Nut.

### BIG MAN OF MORRELL



owering 7-foot, 3-inch "Big Frank" provides tall promotion for Morrell Meats in southern California. He is actually Bill Engesser, former USC basketball player, who has appeared on commercial tv spots via KCOP, HJ-TV and KTLA Los Angeles. He's shown taking an appearance with — and looking down on — Lloyd Thaxton on latter's KCOP evening show. Anderson-McConnell, Los Angeles, is the advertising agency.

# Take a Closer Look . . .

## At FLINT-SAGINAW-BAY CITY

THE NATION'S 46TH MARKET.



WNEM TV-5 Land—

FLINT-SAGINAW-BAY CITY IS...

- 40th in Retail Sales
- 32nd in Automotive Sales
- 32nd in Furniture and Household Appliances
- 38th in Food Sales

WNEM TV-5 has been serving Flint-Saginaw-Bay City and all of Eastern Michigan for over 10 years with the top programming in the market.



# WNEM TV

**Beacon Series To Feature Boston Patriots Football**

The Beacon Sports Network, entering its second fall season, kicks off its schedule with a 20-week series, Boston Patriots Football.

Shown over a seven-station New England network, the hour-long video tape presentation will feature highlights of action from the previous weeks Patriots' game.

Dom Valentino does the play-by-play action and Fred Cusick hosts the studio presentation of the program which will be shown on Saturday noon over WNAC-TV Boston, WTEV-TV New Bedford-Providence, WCSH-TV Portland and WLBZ-TV Bangor. The program is scheduled for 5:30 p.m. viewing on WWLP-TV Springfield, WRLP-TV Greenfield and WHCT-TV Hartford.

The show's magazine format will include "inside" football commentary, film previews, the play-by-play action, interviews and other color features.

Producer of the Patriots series is Neal P. Cortell.

Sponsors include Blackstone cigars, through Chiraugh, Cairns, Inc., Boston, New York; Piels Beer, through Papers, Koenig, Lois, Inc., New York; Dodge Boys, through BBDO, Boston; and Chevron gasoline, through BBDO, New York; and Goodyear Tire and Rubber Co., through Bruce Wert Advertising, Akron, Ohio.

**Presidential Selection Statement Presented**

Willard E. Schroeder, WOOD-AM-FM-TV Grand Rapids, Mich., chairman of the board of directors of the National Assn. of Broadcasters and of the NAB's executive committee, has issued the following statement following a meeting of the selection committee which has been given the assignment of finding a new NAB president to succeed LeRoy Collins who resigned:

"The committee today reviewed specifications and profiles which will possible candidates. The committee believes such a person should possess a basic belief that commercial broadcasting as a superior form of communication exerts as a potent, constructive force in America

**BIG FILM DEAL OK'D**



E. Jonny Graff, vice president for Embassy Pictures Television, and Tom Miller, WBKB Chicago vice president and general manager, shake hands on a near-\$1,000,000 deal — one of the biggest for the station and for the independent distributor. Graff was program director and film buyer at the station in 1948 and programmed its first features.

today and that the position, accordingly, deserves the highest human talents and capabilities."

A second meeting of the committee will be scheduled for the near future at which time a further examination of the problem and possible candidates will be considered."

The selection committee met at the O'Hare Inn, Chicago.

**EQUAL TIME ON A TRANSIT LINE**



Transit advertising in San Francisco would seem to be borrowing a page from the broadcaster's equal time credo. This streetcar on Market Street recently carried the competing news signs of CBS-owned KCBS Radio and ABC-owned KGO-TV. The KCBS ad reads: "The News Always Hits in the Same Place First, KCBS Radio 74," while the Channel 7 ad claims, "The News More People Quote! Roger Grimsby/Ron Cochran, 7 p.m., #7."

**Sales of Radio and Tv Sets Show July Increase**

Distributor sales and production of monochrome television and radio receivers took a substantial jump in July over the previous year. According to the Electronic Industries Assn., sales of monochrome tv sets increased from 448,441 in July of 1963 to 557,183 in July of this year. This brings the total for the first seven months of 1964 to 4,000,256 as compared with 3,405,249 for the same period last year.

Radio set sales also jumped—from 698,043 in July of 1963 to 794,326 this July. The seven month total showed a slight increase.

Total tv production for July was 517,417 units and the total for the first seven months of the year was 5,010,218. The latter figure included 689,531 color tv sets.

Production of all-channel tv sets for July totaled 420,743 units as compared with only 75,589 for the previous year.

## Broadcasting Firms Plan Name Change

Dr. David D. Palmer, president of Central Broadcasting Co. and Tri-City Broadcasting Co., has announced a change in corporate names to Palmer Broadcasting Co. and WOC Broadcasting Co.

Along with these changes Dr. Palmer announced a realignment of the operations of the four divisions of Palmer Broadcasting Co. with the Davenport office maintaining executive control. Paul Loyet, a Des Moines vice president, will devote his full time to the engineering and technical affairs of the company's present developments and the expanded operations of the various divisions of Palmer Broadcasting Co. William D. Wagner as vice president and secretary, will retain his present executive duties.

In this de-centralization the Davenport operation of stations WOC and WOC-TV will be known as WOC Broadcasting Co. with Raymond E. Guth as general manager. At Des Moines the operation of WHO and WHO-TV will be known as WHO Broadcasting Co. to be headed by Robert H. Harter, elevated from his present position as sales manager to the post of general manager.

## PETER POTAMUS TIME



This personable-appearing chap is Peter Potamus, star of the "Peter Potamus Show," sponsored by Ideal Toy Corp., through Grey Advertising, debuting this week on 151 tv stations. Weekly half-hour cartoon series is her second show wholly owned by the toy firm. Its "Magilla Gorilla Show," launched in January, continues this season.



## COME FOR THE WEEKEND

Good hosts supply pleasant company, ample refreshment, convivial conversation, valuable information, and a broad range of entertainments for weekend guests. KCBS Radio is a great host. It attracts responsiveness like this for advertisers: 1380 requests for tickets to a stage production after just two weekends of announcements, Fifty-two weekends a year, KCBS keeps Northern Californians informed and entertained. At home or on the move, all weekend, every weekend, they stay with KCBS Weekend 74...it's portable and productive!

## STAY FOR THE NIGHT

Starting at 11:30 p.m. for six nights a week, *Music 'til Dawn* has been soothing the night people in the Bay Area for 11 years now with music to stay awake by (the popular classical kind), with Ken Ackerman. For one week, he offered complimentary tickets to a KCBS-sponsored youth symphony concert. Any response? More than 3000 listeners packed San Francisco's Masonic Auditorium for the concert. KCBS delivers the same kind of quality response to advertisers—at low nighttime rates. Nighttime is a bright time to sell.

Foreground programming molds opinions, delivers adult response. In San Francisco, the talk of the town is the buy of the town. **KCBS RADIO**

A CBS Owned Station represented by CBS Radio Stations

**THE CHANGING SCENE**

**Radio Pioneer Dies From Heart Attack**

Walter C. Bridges, a pioneer in the radio broadcasting industry in Duluth, Minn.-Superior, Wis. and in upper midwestern Minnesota, died Sept. 14 after suffering an apparent heart attack.

Mr. Bridges was a founder of radio station WEBC in 1924, the

first commercial radio station at the Head of the Lakes and one of the first stations in the Upper Midwest. He was an originator of the Arrowhead Radio Network, one of the early regional radio networks. The network was comprised of radio stations in Duluth, Hibbing and Virginia, Minn. and Rice Lake, and Eau Claire, Wis.

Mr. Bridges was one of the owners of radio stations WJMC Rice Lake and WHSM in Spooner and Hayward, Wis.

**'Theatre Five' Receives Additional Subscribers**

Three more affiliated stations have ordered ABC Radio's "Theatre Five" and will kick off the dramatic series in their respective markets next week.

The three stations, bringing to 61 the total number of ABC Radio affiliates who have been contracted for the series in its first month of production are WFAA Dallas, WISN Milwaukee and KBNB St. Thomas, Virgin Islands. WFAA began offering "Theatre Five" to its listeners Sept. 8, and the other affiliates launched the series on Labor Day.

ABC Radio president Robert R. Pauley said he was satisfied with the initial response by the network's affiliates and indicated he expected another 50 stations to contract for "Theatre Five" before Oct. 30.

A five-day-a-week series, "Theatre Five" features all new dramatic programs. The series is produced by Edward A. Byron and directed by Ted Bell and Warren Somerville.

**Cadillac Enters Net FM Via Market 'Montage'**

Cadillac will sponsor a weekly one-hour program as its initial entry into network FM radio, James Sondheim, president of the Market I Network, has announced.

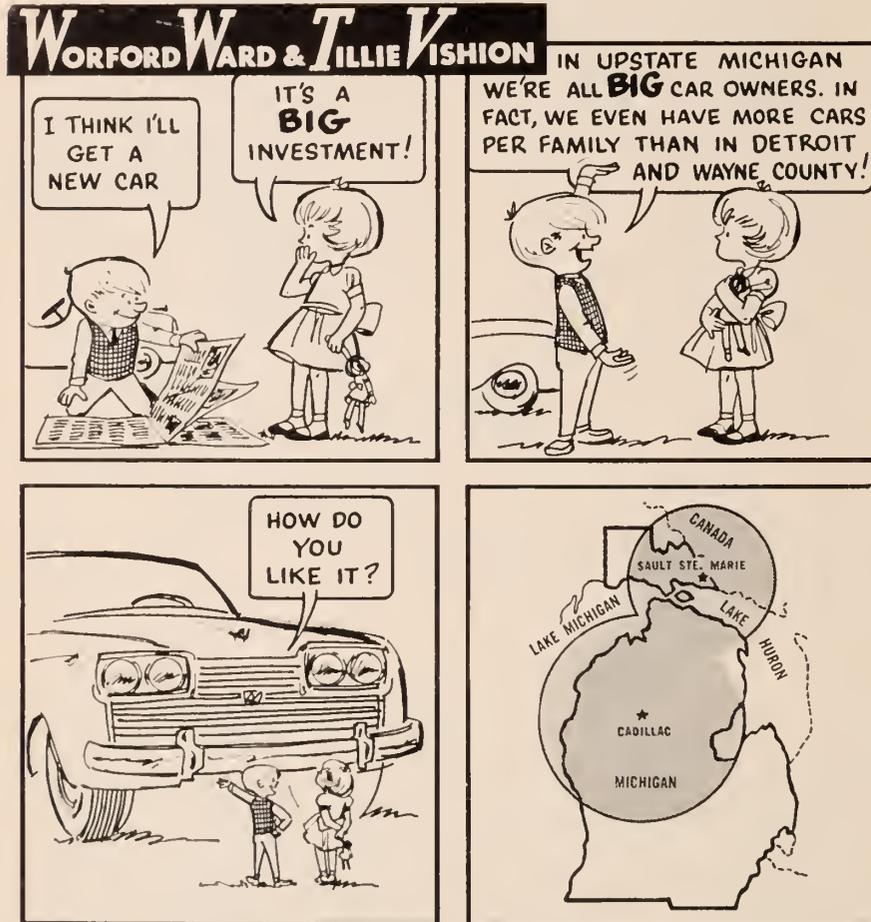
John Daly, moderator of the tv program *What's My Line* and for two years, emcee of the *Bell Telephone Hour*, will host the one hour Cadillac network program.

*Montage* an "exploration of the living arts" will cover all facets of—theatre, symphony, ballet, pictorial art, musical comedy, opera and motion picture, with internationally famous personalities participating as guests on these programs. The show will be heard or the network stations in major markets from coast-to-coast.

**Tv Rate Increases**

The following stations have announced rates changes effective March 1, 1965:

KXII Ardmore, Okla., from \$150 to \$175; KVAL-TV Eugene, Ore. from \$300 to \$350; KNDO-TV Yakima, Wash., from \$425 to \$500



**BIGGER'N YOU THINK!**

You think Detroit people are car-happy? You think you'd have greater service-station sales in Detroit than in our Upstate Michigan?

Well, there are more cars per household in the 39 counties that make up WWTV/WWUP-TV's viewing area than in Detroit and Wayne County (1.86 vs. 1.31)! And more service-station sales, too! (Source: SRDS, July, 1964)

Nearly a MILLION people — nearly a BILLION dollars in annual retail sales — make this a powerful market whatever your product or service.

To find out more about the BIG Upstate Michigan market, and how WWTV/WWUP-TV is triggering BIG buying action, ask Avery-Knodel.

*The Felger Stations*

**RADIO**  
 WRZO KALAMAZOO-BATTLE CREEK  
 WJEP GRAND RAPIDS  
 WJFM GRAND RAPIDS-KALAMAZOO  
 WWTV-FM CADILLAC

**TELEVISION**  
 WRZO-TV GRAND RAPIDS-KALAMAZOO  
 WWTV/ CADILLAC-TRAVERSE CITY  
 WJEP-TV SAULT STE. MARIE  
 KOLN-TV/LINCOLN, NEBRASKA  
 KBIH-TV GRAND ISLAND, NEB.

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10  
 ANTENNA 1640' A.A.T. / ANTENNA 1214' A.A.T.  
 CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives



Who reads specialized business publications?

Customers.

Whose?

Yours.



Call them purchasing agents, call them marketing directors, call them v.p.'s, call them superintendents, managers, estimators, specifiers, buyers, consultants, designers, contractors, chemists, physicists, engineers or any other title known to salesmen. Whatever the label, you can be sure that your customers read the business press.

You can be sure because no one holding a responsible position will hold it long without reading publications appropriate to his work. That's not the secret of responsibility—but it's a clue.

Advertisements in the business press—trade, industrial and professional publications—attract customers while they're exercising their responsibility to keep informed.

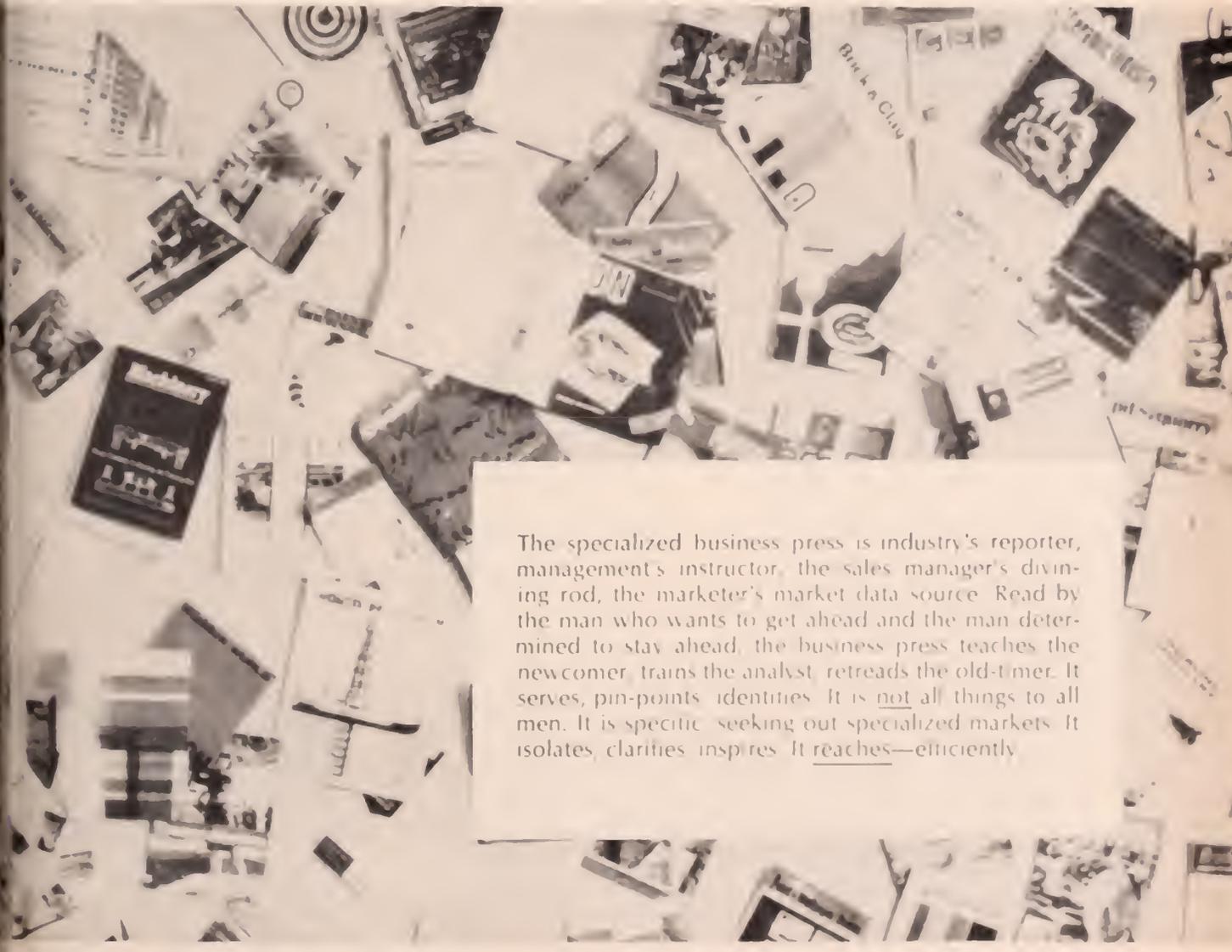
The climate's right. The price is right.

Budget as you behave.\* There are no dollars in advertising budgets more efficient than those invested in the business press.



1913 Lye Street, N.W., Washington, D.C. 20006. Representing the 244 member magazines of National Business Publications, Inc., whose membership qualifications include independent audits by the Audit Bureau of Circulations, the Business Publications Audit of Circulations, Inc., or the Canadian Circulations Audit Board, Inc.

\*The fact that you can be reached has just been demonstrated.



The specialized business press is industry's reporter, management's instructor, the sales manager's divining rod, the marketer's market data source. Read by the man who wants to get ahead and the man determined to stay ahead, the business press teaches the newcomer, trains the analyst, retrains the old-timer. It serves, pin-points identities. It is not all things to all men. It is specific, seeking out specialized markets. It isolates, clarifies, inspires. It reaches—efficiently.

# WTRF-TV STORY BOARD

**7**

Spots?\*

**WANTED:** Youth to learn advertising in an old established agency. Good opportunity for son of national advertiser.

**wtrf-tv Wheeling STATUS FACTION!** By the time a man gets to greener pastures, he can't climb the fence.

**Wheeling wtrf-tv**

**TRUCK DRIVER:** "We are now passing the largest brewery in the United States." **NEW HELPER:** "Why?"

**wtrf-tv Wheeling**

**FOR THE GALS!** Early to rise and early to bed, makes a gal healthy but socially dead!

**Wheeling wtrf-tv**

**FOR THE GUYS!** Show me a man whose feet are firmly planted in solid ground and I'll show you a man about to try a difficult putt.

**wtrf-tv Wheeling**

**TEMPER** is a funny thing; it spoils children, ruins men and strengthens steel.

**Wheeling wtrf-tv**

**MOTHER OF TEN** sighed and said, "It would be nice if you would play around with other women once in a while, like other men do."

**wtrf-tv Wheeling**

**FLYING HIGH!** The little old lady checked in at the airlines counter to confirm her cross-country flight and inquired: "How long a hangover will I have in Kansas City?"

**Wheeling wtrf-tv**

**\*INFLUENCE?** Selling the Wheeling-Steubenville TV Market is the influence we offer. Want WTRF-TV's 'home delivery' count around our big audience programs? Merchandising aids for your spot schedules? Your **PETRY** man has all the answers!

CHANNEL SEVEN



WHEELING, WEST VIRGINIA

**ONE GIFT WORKS MANY WONDERS**



**WRCB-TV**

CHATTANOOGA

dominant in the dynamo of dixie

**A Rust Craft Station**

# SPONSOR SPOTLIGHT

## ADVERTISERS

**Charles W. Bohmer, Jr.**, named manager of Humble Oil & Refining Co.'s public relations department. Bohmer has been on a special assignment in Humble's marketing department for the last year. Before that, he was in New Orleans as general manager of the company's 10-state southeast Esso region.

**Jack S. Morgan** appointed assistant marketing director, a newly created position at Bristol-Myers Products Div.

**M. C. Tobias** promoted to the newly-created post of general advertising manager — markets, for Reynolds Metals Co.

**E. James Tippett** and **Robert C. Tapola** named advertising manager and sales promotion manager for Libbey Products, Owens-Ill.

**David M. Clinger** named regional public relations manager for Reynolds Metals Co., Chicago. Clinger has served as public relations director for the Richmond, Va., division.

**Walter McCurdy** appointed assistant director of sales, Bristol-Myers Products Div. He was formerly assistant vice president and sales promotion manager.

**Dale O. Lansing** appointed manager of audio-visual sales in Bell & Howell Photo Sales Co.'s newly created territory which embraces six states and D. C.



Charles Bohmer, Jr.



Jack Morgan

## AGENCIES

**Dorothy Shahinian**, **Donald Leonard** and **Stan Burger** advanced to vice president and media director, associate media director and media group supervisor, respectively, at Kudner Agency, Inc.

**Charles E. Brown** elected to vice president of MacManus, John & Adams, Inc. **William P. Johnston** joined the firm as a copy group supervisor.

**Bradley R. Pohlig** joined the Rumrill Co.'s media department as a media buyer in the Rochester, N. Y., offices.

**Robert A. Elwell, Jr.**, joined the creative department of Gardner Advertising Co., assigned to the New York office.

**Donald S. Lewis** joins Foote, Cone & Belding, Inc., New York, Oct. 15 as vice president for finance.

**Richard B. Hughes** appointed to the creative staff of Henderson Advertising Agency, Inc., Greenville, S. C., and Charlotte, N. C.



Walter McCurdy



Dale Lansing



Donald Lewis



Richard Hughes



Louis Bennit



Eugene Kummel



Norman Ross



Rannie Neville

**Louis H. Bennit**, associate media director at J. Walter Thompson, appointed media director of MacManus, John & Adams, Chicago.

**William D. Straub**, **William G. A. Middleton**, **Richard M. Posan** and **Martin Earl Nusskern** added to D'Arcy Advertising Co., South Bend, Ind., as account executive for General Tire and Rubber Co., audio-video producer, art director and copywriter.

**Rocco Dellarso** joined Ketchum, MacLeod & Grove, Inc. as production supervisor, television and radio creative department at Pittsburgh headquarters.

**Ralph Esposito**, **Paul La Stayo** and **Derrick Van Nimwegen** elected vice presidents of Sullivan, Stauffer, Colwell & Bayles, Inc.

**Keith M. Andrews** joined Walker Agency, Davenport, Iowa, to become director of broadcasting activities.

**Harold I. Temkin** appointed account supervisor on the H. W. Gossard Co. account for Edward H. Weiss and Co., Chicago.

**Crawford W. Hawkins, Jr.** joined Foote, Cone & Belding, Chicago, as commercial production supervisor.

**Val Brown** and **Albert Bonny** were added to the art department of Sander Rodkin Advertising, Chicago.

**Judy Larrison** appointed creative supervisor in the research department of Earle Ludgin & Company, Chicago.

**John P. Hoffman** joined the Paul Mitchell Advertising Agency as executive art director.

**Lucian Chimene** joined Geyer, Morey, Ballard, Inc. as director of media analysis. **Chuck G. Torosian**, **Norman E. Ross** and **Rannie W. Neville** appointed senior art director and account executives, respectively, at the CMB division in Chicago.

**Alan Peckolick** joined Warren, Muller, Dolobowsky, Inc. as tv print art director. Peckolick was formerly with Kenyon & Eckhardt.

**Eugene H. Kummel** appointed a vice president and general corporate executive of The Interpublic Group of Companies, Inc. He joins the corporate headquarters office on Jan. 1, 1965.

**Q:** What broadcast trade publication led its field in all large-scale surveys of agency and advertiser readership during 1963?

**A: SPONSOR!**

*\*Want full details?  
Write SPONSOR,  
555 Fifth Avenue  
New York 10017*

*with a properly conceived,  
strategically placed Service-Ad*

*selling by helping people buy*

## SPONSOR SPOTLIGHT

**David Deutch** appointed executive art director, McCann-Erickson, Inc., New York.

**Garth E. Kauffman** named an account supervisor at Young & Rubicam. He was formerly associated with the William Esty Co. and J. Walter Thompson.

**Lawrence M. Burnett** joined McCann-Marschalk Co., Inc. as vice president and manager of the Miami office. He was formerly merchandising manager of *Life*.

**Norman C. Sabee** moved to New York as senior account executive on Frigidaire for Dancer-Fitzgerald-Sample, Inc.

### TIME/Buying and Selling

**Norbert J. Kocab** appointed northern regional manager of Ohio Station Representatives, Inc., serving company clients in Ohio, Michigan and Indiana.



Norbert Kocab



Richard Smith

**WRDW-TV**  
AUGUSTA  
where the  
action  
is!  
A Rust Craft  
STATION

**Howard Wheeler** appointed manager of the Los Angeles Office of the Meeker Co. He was previously advertising manager for Douglas Aircraft and gained broadcasting experience as general sales manager of KHJ-TV Los Angeles and manager of KGE Radio San Diego. Wheeler replaces Donald Palmer who resigned to enter another field.

**James R. Boswell** joined the Dallas Radio sales staff of the Katz Agency, Inc., station representatives. He had been with WFAA Dallas.

**Stephen A. Raffel** joined Harrington, Richter & Parsons, Inc. as research director. He was formerly associated with Norman, Craig & Kummel, Inc.

**Bill Lillios** joined the promotion and research department of advertising Time Sales, Inc., New York. He was formerly an account representative in the ABC-TV network station clearance department.

### TV MEDIA

**Al Gillen** appointed executive vice president, general manager and member of the Board of Directors of WJRT, Inc., Flint, Mich.

**Glenn Rinker** and **Dick Smith** named news editor and merchandising manager of WNBK-AM-FM-TV Binghamton, N. Y.

**Don MacDonald, Robert H. Buchanan** and **John Lant** appointed CBS-TV news director, assistant to the chief news editor and manager of CBLT-Toronto — all with the Canadian Broadcasting Corp., Toronto.

**Robert Roy Yost** appointed an assistant director for WTOP-TV Philadelphia, Pa.

**Fred H. Komma** and **Ted Westcott** appointed producer-directors of KTVI-TV St. Louis.

### RADIO MEDIA

**Bill Josey** named local sales representative for KTBC-AM-FM Austin, Tex.



Kennard Lawrence



Selvin Donnenson

**Kennard Lawrence** appointed to the news announcing staff at KSTP Minneapolis-St. Paul, Minn. He had worked for WWJ Detroit; WNEM-TV Saginaw, Mich. and WRSV Chicago.

**Selvin Donnenson** resigned as sales manager of WWRL New York after holding the position for 17 years. Donnenson was a pioneer in Negro radio.

**Henry C. Goldman** named sales manager of WVPO-AM-FM Stroudsburg, Pa.

**Paul R. Mangus** retired as transmitter engineer for WSBT-AM-FM-TV South Bend, Ind. He has been with the station for over 40 years, starting in 1924.

### SYNDICATION & SERVICES

**Richard E. Fischer** appointed manager of UPI Audio, the voice news service of UPI.

**Edward (Ted) L. Boyle** appointed an administrative assistant in charge of Associated Press promotion.

**Robert Wolcott** became sole owner of The Animators, Pittsburgh's only motion picture animation production company.

**Joseph B. Wills** joined Theatre Network Television, Inc. as director of sales. He will be in charge of the creative selling of TNT closed-circuit television communications for business, industry and government.

**Dr. Alexander P. Runciman** appointed director of Developmental Research of Audience Studies, Inc., New York.

# CALENDAR

## SEPTEMBER

Hollywood Ad Club luncheon, Universal City Studios, Hollywood, Calif. (21).

Associated Press Radio-Television Assn. board of directors' meeting, AP building, Rockefeller Pl., New York, N.Y. (21).

National Assn. of Broadcasters' program study committee, radio programming clinic, Chicago Plaza Motor Hotel, Memphis, Tenn. (21).

Broadcast Advertising Club of Chicago meeting, Sheraton-Chicago Hotel, Chicago, Ill. (22).

League of Advertising Agencies open dinner meeting, Delmonico Hotel, New York (22).

Nebraska Broadcasters Assn. meeting, Holiday Inn, Grand Island, Neb. (20-22).

Nevada Broadcasters Assn. meeting, Lake Tahoe, Nev. (21-22).

Pacific Northwest CATV Assn. meeting, Doric Hotel, Portland, Oreg. (21-22).

Bernard Howard & Co., radio & tv representatives, second annual Negro radio station seminar, Americana Hotel, New York (22-23).

Assn. of Maximum Service Telecasters fall engineering conference, Willard Hotel, Washington, D.C. (23).

National Assn. of Broadcasters' program study committee, radio programming clinic, Palm Town House Motor Inn, Omaha, Neb. (23).

CBS Radio Affiliates Assn. convention, New York Hilton Hotel, New York, N. Y. (23-24).

Electronic Industries Assn. fall meeting, Statler-Hilton Hotel, Boston, Mass. (23-25).

Broadcast Symposium, Willard Hotel, Washington, D. C. (24-26).

Minnesota Broadcasters Assn., fall meeting, Sheraton-Ritz Hotel, Minneapolis, Minn. (24-26).

Advertising Federation of America, fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18);

sixth district convention, Indiana University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).

Illinois News Broadcasters Assn. in conjunction with Northwestern University Medill School of Journalism, Illinois Beach State Park Lodge, Zion, Ill. (26-27).

National Assn. of Broadcasters' program study committee, radio programming clinic, Hilton Inn, Tarrytown, N.Y. (25).

North Central CATV Assn. meeting, Holiday Inn, Rochester, Minn. (25).

Utah Broadcasters Assn., convention, Royal Inn, Provo, Utah (25-26).

*Continued on page 62*

### NAB CONFERENCE SCHEDULE

National Assn. of Broadcasters fall regional conferences:

Hotel Utah, Salt Lake City (Oct. 12-13).

Statler-Hilton Hotel, Los Angeles (Oct. 15-16).

Hotel Skirvin, Oklahoma City (Oct. 19-20).

Fort Des Moines Hotel, Des Moines, Iowa (Oct. 22-23).

Jung Hotel, New Orleans (Oct. 26-27).

Statler Hotel, Detroit (Nov. 9-10).

Hotel Ten-Eyck, Albany, N.Y. (Nov. 12-13).

John Marshall Hotel, Richmond, Va. (Nov. 16-17).

### RAB CONFERENCE SCHEDULE

Radio Advertising Bureau's fall management conferences:

Tarrytown House, Tarrytown, N.Y. (Sept. 17-18).

Homestead, Hot Springs, Va. (Sept. 21-22).

Far Horizons, Sarasota, Fla. (Sept. 28-29).

Hyatt House, San Francisco (Oct. 1-2).

Western Hills Lodge, Wagoner, Okla. (Oct. 8-9).

Hotel Moraine, Chicago (Oct. 12-13).

Northland Inn, Detroit (Oct. 15-16).

# ENTERPRISE BROADCAST FEATURES

*A new, different, exclusive service for radio stations and advertisers*

Audience interests are diverse. Enterprise Broadcast Features aims directly at these many audience interests with timely, entertaining, informative features. We call this

## Target Programs

Our subjects are diverse. Different feature series topics include sports, fashion, diet, child care, gardening, family living, bridge, cooking, sewing, exercise, agriculture, children's stories. . . . The potential is unprecedented!

Here's why Enterprise Broadcast Features draws on experience of the world's largest newspaper feature service. . . . News paper Enterprise Association. Working with this wealth of outstanding talent, veteran radio producers give radio stations a great range of stimulating, valuable daily features. Here's a sample:

"By-Line" brings into focus the people behind the news and events around the nation and the world.

"SportsScene" covers the nation with interviews and insights about top athletes and sports activities.

"This Is Living" provides news, tips and ideas on fashion, diet, sewing, cooking, family finance and homemaking.

"Let's Exercise" gives keeping fit hints and daily exercises for women, men, girls, boys.

"Gardener's Notebook" daily guides to better lawns, landscaping, flowers, vegetables and outdoor living.

"Jacoby On Bridge" brings the world's top Bridge authority to radio with advice and tips on better Bridge.

"Agribusiness" includes news, interviews, research developments, valuable information for farmers and rural audiences.

"Storytoon Express" is an exciting series of childhood's traditional stories dramatized with sounds and music.

These and other high interest feature series aim directly at primary areas of audience interest. They provide advertisers with ideal vehicles to target in on potential customers.

Merchandising aids and promotion services also are available with each series. Call, write, wire today.

## ENTERPRISE BROADCAST FEATURES

7 East 43rd Street, New York 17, New York  
Telephone: 212 TR 7-6800

# CALENDAR

*Continued from page 61*

**American Women in Radio & Television** southern area conference, Outrigger Hotel, St. Petersburg, Fla.; west central area conference, Muehlebach Hotel, Kansas City, Mo.; New England Chapter conference, Woodstock, Vt. (25-27).

**National Assn. of Broadcasters** radio code board meeting, Gramercy Inn, Washington, D.C. (26-27).

**Society of Motion Picture & Television Engineers**, 96th annual technical conference, Commodore Hotel, New York, N.Y. (27-Oct. 2).

**National Assn. of Broadcasters** radio code board meeting, Gramercy Inn, Washington, D. C. (29-30).

**National Assn. of Educational Broadcasters** third annual music personnel conference, University of Minnesota, Minneapolis, Minn. (30-Oct. 1).

## OCTOBER

**Educational Foundation of American Women in Radio and Television** one-day seminar, Top O' the World, Lake George, N.Y. (2).

**International Radio & Television Society** luncheon, Waldorf Astoria, Ballroom, New York, N.Y. (2).

**Florida Assn. of Broadcasters** fall conference and board meeting, Grand Bahama Hotel & Club, West End, Grand Bahama Island (3).

**American Women in Radio and Television**, New York State Conference, Top O' The World, Lake George, N. Y. (3-4).

**Missouri Associated Press Radio-Television Assn.** meeting, Arrowhead Lodge, Lake Ozark, Mo. (3-4).

**Texas Assn. of Broadcasters** fall meeting, Hotel Texas, Fort Worth, Tex. (4-5).

**North Carolina Assn. of Broadcasters** meeting, Grove Park Inn, Asheville, N. C. (4-6).

**New Jersey Broadcasters Assn.** fall convention, Nassau Inn, Princeton, N. J. (5-6).

**Advertising Research Foundation**, annual conference, Commodore Hotel, New York (6).

**Wisconsin FM Station Clinic**, Center Building, University of Wisconsin, Madison (6).

**International Radio & Television Society** luncheon, Waldorf Astoria, Ballroom, New York, N.Y. (7).

**Tennessee Assn. of Broadcasters** meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

**Alabama Broadcasters Assn.** meeting, Tuscaloosa, Ala. (8-10).

**Mutual Advertising Agency Network** meeting, Charter House Hotel, Cambridge, Mass. (8-10).

**New York State Associated Press Broadcasters Assn.** meeting, Rochester, N.Y. (10).

**Advertising Federation of America** 7th annual convention, Columbus, Ga. (9-11).

**American Women in Radio & Television** mideastern conference, Marriott Motor Hotel, Philadelphia, Pa. (9-11).

**Audio Engineering Society's** 16th annual fall convention, Barbizon-Plaza Hotel, New York, N.Y. (12-16).

**International Radio and Television Society Time Buying & Selling Seminar**, New York, Tuesday evenings (13- Dec. 8).

**International Radio and Television Society** luncheon, Waldorf Astoria, Sert Room, New York, N.Y. (14).

**Indiana Broadcasters Assn.** meeting, Marriott Hotel, Indianapolis, Ind. (15-16).

**American Women in Radio & Television** board of directors' meeting, Hilton Hotel, New York, N.Y. (16-18).

**Wisconsin Assn. Press Radio and Television Members** meeting, Ivy Inn, Madison, Wis. (16-17).

**Kentucky Broadcasters Assn.** fall meeting, Jennie Wiley State Park, near Prestonburg, Ky. (19-21).

**National Electronics Conference** twentieth annual meeting, McCormick Place, Chicago, Ill. (19-21).

**Institute of Broadcasting Financial Management**, annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

**Missouri Broadcasters Assn.** meeting, Ramada Inn, Jefferson City, Mo. (22-23).

**Fourth International Film & TV Festival of New York**, held in conjunction with the annual Industrial Film and Audio-Visual Exhibition, New York Hilton Hotel, New York (21-23).

**Massachusetts Broadcasters Assn.** meeting, Hotel Somerset, Boston, Mass. (25-26).

**National Assn. of Educational Broadcasters** national convention, Austin, Tex. (25-28).

**American Assn. of Advertising Agencies**, Central Region meeting, Hotel Continental, Chicago (21-22); western meeting, Beverly Hilton Hotel, Beverly Hills (27-30).

**Premium Advertising Assn. of America**, premium ad conference, New York Coliseum, New York, N.Y. (27).

**American Assn. of Advertising Agencies**, western meeting, Ambassador Hotel, Los Angeles (27-30).

**International Radio & Television Society** luncheon, Waldorf Astoria Empire Room, New York, N.Y. (28).

## NOVEMBER

**Assn. of National Advertisers** fall meeting, The Homestead, Hot Springs Va., (9-11).

**American Assn. of Advertising Agencies** eastern annual conference, Hotel Plaza, New York, N.Y. (10-11).

**Oregon Assn. of Broadcasters** fall meeting and biennial reception for state legislators, Marion Motor Hotel, Salem, Ore. (16-17).

**Broadcasters' Promotion Assn.** annual convention, Pick-Congress Hotel, Chicago (16-18).

**Television Bureau of Advertising** annual meeting, New York Hilton, New York, N.Y. (17-19).

**Ohio Assn. of Broadcasters** fall convention, Christopher Inn, Columbus Ohio (19-20).

**Advertising Federation of America** second district convention, Pocono Manor, Pa. (6-8); eighth district convention, Park Manor Inn, Madison Wis. (20-21).



*"St. Louis television  
is a  
brand-new ball game!"\**

# PAT FONTAINE

...a leading lady on the American television scene...  
returns to St. Louis...to be a bright new star on KTVI.

**THE  
EXCITING  
NEW**

**KTVI** Channel **2**

ST. LOUIS **abc** **HR**

Pat will be a hard-hitter  
for a powerful new KTVI  
team coming to bat in St. Louis.

The **STAR STATIONS**

Use Mike Pens

for Promotion...  
for Advertising...

*Write your ticket  
to sales success*



CALL  
on Mercer  
637-1375

Steve Shepard  
V.P. PRESIDENT AND  
GENERAL MANAGER  
PORTLAND 226-7191

H.C. "Bud" Donagan  
GENERAL MANAGER  
OMAHA 342-7626

R. E. "Dick" Shireman  
President  
National Sales Director

**Wife** INDIANAPOLIS  
**KISN** PORTLAND  
**KOIL** OMAHA

THE CONSISTENT LEADERSHIP STATIONS

TOP RATED  
**PULSE**

IN ALL 3 MARKETS

THE STAR STATIONS

SOLD NATIONALLY BY H-R Radio

WIFE AM-FM INDIANAPOLIS  
KOIL AM-FM OMAHA  
KISN PORTLAND

You, too, can  
write your ticket  
to sales success  
with the  
"MIKE" Pen!



In constant demand — MIKE and TV pens  
are being used for station promotion  
in ever-increasing quantities.

Your call letters are permanently mounted  
in 3-DIMENSIONS — beautifully  
hand-finished by jewelry craftsmen.

Reciprocal Trade Considered. Get complete information about  
famous "Mike" and "TV" pens, lighters, key cases and other top  
promotional items. Ask us about our brand new Florentine, 14K  
Gold-plated lighters made in the U.S.

Call HY FINKELSTEIN collect.

**"LOGO" AD COMPANY**

65 WEST 55th STREET Penthouse E  
NEW YORK, N.Y. 10019 • (212) CO 5-4114

MIKE PENS ARE COPYRIGHTED BY LOGO AD CO.  
AND MAY NOT BE REPRODUCED WITHOUT PERMISSION

# Sponsor

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

SEPTEMBER 28, 1964 PRICE 40c

- Picturephone: new television trouble-shooter . . . . 31
- Hair tints look permanent on television . . . . . 40
- Creative switch: storyboards sire new products . . . . 44

One of a series

(Quite)

RECEIVED

SEP 30 1964

NBC GENERAL LIBRARY

**T**his year we used WBAL-TV exclusively...and certainly believe a substantial share of our healthy sales increase can be credited to this very effective advertising program.

(Quite)

Morton Lapidus  
Vice President  
Suburban Club  
Carbonated Beverage Co., Inc.

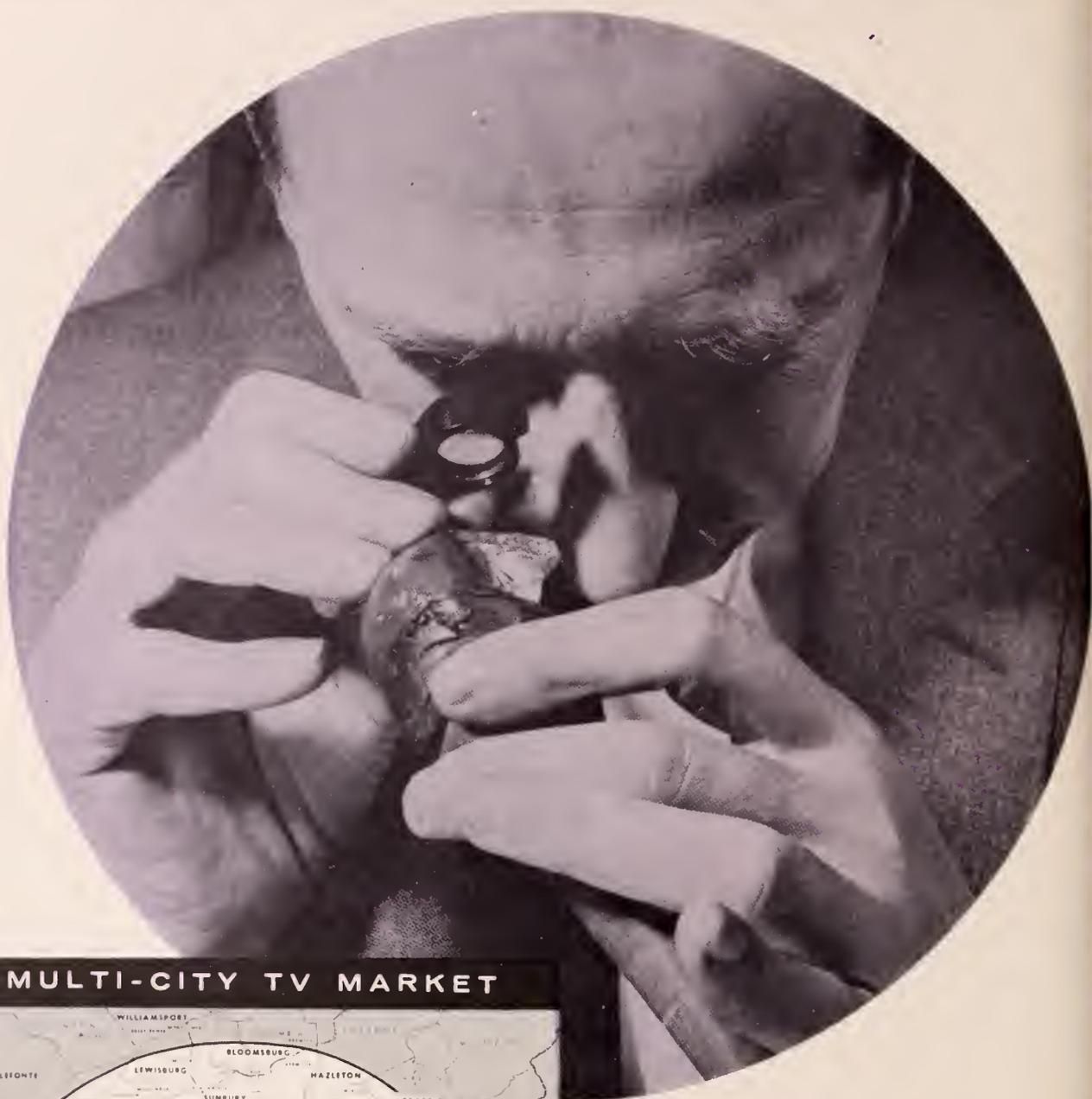
Maximum Response—that's advertising efficiency.

**WBAL-TV BALTIMORE**

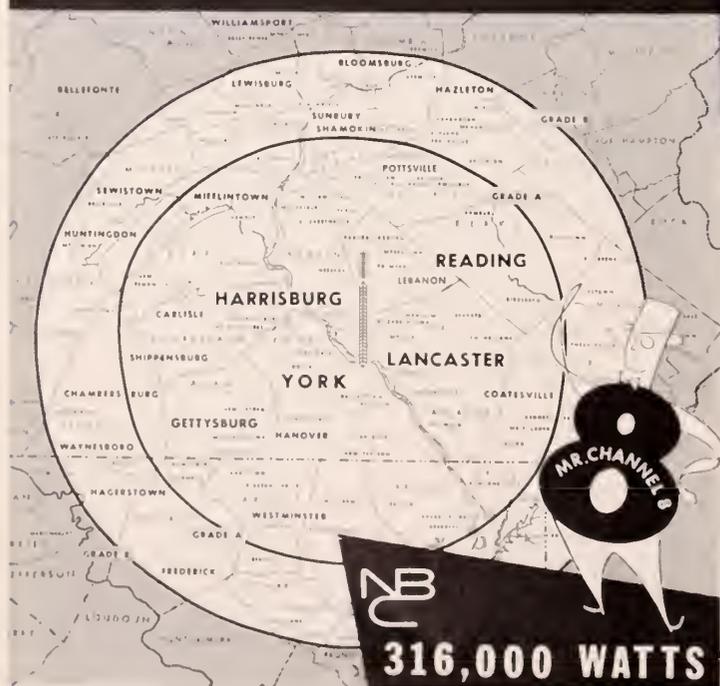
"MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"

National, Represented by Henry King & Co., Inc.

hidden treasure is buried in the **WGAL-TV** market



**MULTI-CITY TV MARKET**



In the multi-city Channel 8 area—Lancaster, Harrisburg, York, and countless other communities—lies tremendous sales potential. Don't overlook it. Allocate sufficient funds to capture your full share. WGAL-TV is the medium that can do the selling job for you.

# **WGAL-TV**

## **Channel 8**

### **Lancaster, Pa.**

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.  
New York • Chicago • Los Angeles • San Francisco

## January Network Report to House Raters Released; Says Samples Are Accurate

Washington—Network officials who met with the Harris Ratings Investigating Subcommittee behind closed doors last January were convinced of the overall accuracy of prime time program rating by Nielsen and ARB in national tv. Exhaustive and costly studies backed the findings, which concerned only national tv, and not local, radio ratings.

The just-released transcript of the meeting showed nets worried most about the one doubtful and untested factor in the sample base of both services: Are "cooperative" families furnishing the raw rating data truly representative of the whole population or omission of the many "non-cooperative" and presumably more selective families distorting the basic sample?

Rep. John Moss (D-Calif.), has been convinced all along that this is a serious flaw in the rating base, and may be what gives a *Beverly Hills* top rating, when Moss could never find a soul in his circle who would put anywhere but on the bottom.

### C/ AP Research Program

New York—"Uninterrupted 52-week-per-year interviewing in the field" is the keystone of a new research program to be launched by the National Consumer/Audience Profile Service on Jan. 1, 1965.

In an announcement by Phillip W. Wenig, president of the SRDS Data Div. of Standard Rate & Data Service, Inc., it was explained that during the calendar year, 20,000 individuals residing in 10,000 households, coast-to-coast, will be personally checked for their media habits and product usage—both on an individual and household basis.

It was further stated that four national C/ AP reports will be issued in 1965, "permitting advertisers, agencies and media to detect changes in consumer behavior and become immediately aware of trends as they occur."

Wenig said the company would have liked to initiate the changes in fall, 1964, "but we know from experience that media audiences obtained during October-November will be badly distorted due to the presidential and state-wide elections."

Exhaustive and very costly research of prime time show ratings was presented in digest form to the subcommittee in January by Jay Eliasberg of CBS, Julius Barnathan of ABC and Hugh M. Beville of NBC. The studies proved that, strange as it seems to the uninitiated, a sample as small as 1000 homes can fairly represent national viewing. In fact, studies showed that a sample taken from across the width of the country would be no more accurate in rating audience viewing than one confined to a single market place.

Up to a point, the bigger the sample, the more accurate the rating. But beyond a certain number—2500 in the studies presented by the nets—the increase in cost did not justify the very small added degree of accuracy. In fact, added error could creep into over-extended sample.

Nationwide studies satisfied the networks that the procedure of ARB and Nielsen, even when some oddball field work was revealed (the tv viewing meter committee investigators found one that ran 24 hours, the apartment house manager's office that was a "sample home," etc.), did not flaw the final ratings. In any case, slipshod aspects would not be taken care of by office and field audit under the ratings council, they believe — together with rating firms' own recent self-improvements.

The studies also showed astonishingly close correlation between network prime time program ratings by Nielsen's meter system, and by ARB's diaries.

### GE Broadcasting Plans CATV for Albany Area

Schenectady, N. Y.—General Electric Broadcasting Co. is about to make its first foray into the community antenna tv field with announcement that it plans to apply for CATV franchises in several municipalities throughout the capital district (Albany-Schenectady-Troy areas).

J. Milton Lang, vice president and general manager of General Electric's WGY and WRGB, said he has notified officials in 14 villages, towns and cities, adding that "work has already commenced on the preparation of a formal presentation including a pro-

### Global Ad Network

Miami, Fla.—Three groups of ad agencies will merge Oct. 1 to form Advertising and Marketing International Network (AMIN), described as "the world's largest network of advertising agencies."

The three ad networks involved include: CAAN, the Continental Advertising Agency Network, which covers the United States, Canada and the Caribbean; GASI, Group Advertising Services International, with interests in Australia and Southeast Asia; OPE, the Organization de Vente et de Publicite Europeen, serving Europe.

CAAN is the oldest of the three, having been formed 32 years ago. GASI was founded in 1956 and OPE in 1958.

### Compton Advertising Sets Up Office in Rome

New York—For the second time in a week, Compton Advertising, Inc. has announced acquisition of a new overseas branch.

First, it was Paris with the formation of Contact-Compton (see story p. 15).

Several days later, the agency revealed that it had joined forces with Cueto Advertising, Rome, Italy.

The new agency, the ninth office in Compton's expanding international operations, will be called Compton-Cueto Advertising S.P.A. Clients include Schick Safety Razor Company, the Boeing Company, Winchester Arms and Schweppes.

posed ordinance and is expected to be completed shortly."

Local government permission is necessary in establishing the system since cables must be strung along city streets.

Current plans call for the feeding of programs from New York City's independent tv stations, including channel 13, the city's educational outlet. Also, there is a possibility that some Canadian stations may be used.

Estimates are that a CATV system in the capital district would make eight or more channels available.

CONTINUED ON NEXT PAGE

# Stewart: Ad Industry Faces Problems

**K&E's president cites costs, competition, declining ad effectiveness, ad bureaucracy and market changes**

New York — Rising media costs, an increase in ad competition, the declining effectiveness of advertising itself, the growth of an ad bureaucracy and revolutionary changes in the American market are "the red hot problems" facing American advertising, David C. Stewart, Kenyon & Eckhardt president and chief execu-

tive officer, told the Advertising Club of New York at its first "salute to the agencies" luncheon.

Pegging his talk on K&E's attention-getting fire engine red envelopes, Stewart declared: "We're convinced that to solve these problems, advertising must seek and find new types of vital information — that it must engage in entirely new kinds of red-blooded research — research which cuts deeper, and gets closer to the real heart of marketing problems, than in the drab and hazy past."

Problem one, Stewart said, is rising costs. "Any agency or advertiser who does not recognize this as a red hot problem with a big red 'warning' sign on it is just kidding himself."

Stewart asserted that everything — tv, magazines, newspapers, radio, outdoor — is up, sharply up and going up higher — as much as 80 percent by 1970. "To put it another way," he said, "in the next six years, advertising budgets will have to be raised 13 to 30 percent to deliver the same relative media weight against total households."

Problem two cited by Stewart is the boost in ad competition. The sheer volume of American advertising has jumped from \$7.75 billion in 1953 to \$13 billion in 1963, he pointed out, adding that estimates for 1973 put the figure at \$29 billion. "What this really means is millions and millions more messages, competing with your advertising for the public's attention."

Commenting on problem three, the declining effectiveness of advertising itself, Stewart said: "According to studies we've made at K & E, the average advertiser has to spend almost twice as much today to gain a single share point of his industry's total volume as he did only 10 years ago. In other words, he's budgeting larger sums for advertising which is actually working less efficiently."

Problem four is the "incredible" growth of advertising bureaucracy. "Recently we analyzed the progress of a media recommendation to an important national advertiser," Stewart said. "We found that it had to pass through 54 different hands."

Have you any idea how "complicated and wasteful all this red tape has become?" he asked.

Problem five, according to Stewart is the revolutionary changes in the American market "which have been and will be taking place for years to come."

What looks like a mass market, a collection of many highly specialized, highly different smaller markets with varying tastes, interests, likes and dislikes, he declared. "If we advertising men are going to reach them successfully — we've got to know far more about them."

## CBS Official Hits Government Regulation

New York—Every broadcaster in the country must wage a battle to prevent further government regulation of the industry, Theodore Koop, Washington vice president for CBS, told CBS Radio Affiliates last week. Congress and the FCC, he said, "are maintaining without let-up a penetrating examination of virtually every phase of the broadcast business."

Koop added: "I would note particularly the commission's (FCC) excursions into the program decision-making process."

Government regulation of our industry will never cease, the CBS executive said. "We can always hope that it may diminish, but realistic appraisal makes that hope dubious. Our efforts then, must be concentrated on preventing further regulation."

## AMA On ABC-TV

Chicago — Following changes in the text of the spots, ABC-TV has agreed to air a series of one-minute announcements prepared by the American Medical Assn. in its concerted drive against Medicare.

According to AMA, the spots will be televised on about 150 ABC stations, plus 142 other local tv outlets in major markets.

CBS and NBC rejected the spots immediately, citing net rules on the length of controversial material. ABC left the door open, suggesting that the network might accept the commercials if certain revisions were made.

## Gulf Waives Ads In 'Warren Special'

New York — For the fourth time in 97 "instant special" sponsorships on NBC-TV, the Gulf Oil Co. has eschewed commercials. Picking up the tab for last night's (Sept. 27) hour-long NBC examination of the Warren Commission Report, the company limited itself to identification only.

The other three instances were specials on the Texas Tower disaster, the sinking of the submarine "Thresher" and the death of Dag Hammarskjold.

## Service Advertising Hits Peace-Time Record

New York—An estimated \$23 million in time and space was donated to major public service campaigns in the past year, according to the Advertising Council. Traceable ad support for the council's national campaign last year was pegged at \$187 million.

The council points out that the current figure, a peace-time record, does not include "the incalculable value of tens of thousands of man-hours contributed to 18 major campaigns by the volunteer advertising agencies which created them." The estimate also does not cover the value of public service advertising placed commercially by companies supporting various local and national causes not counted among the Advertising Council's own projects.

Council campaigns include traffic safety, U.S. Savings Bonds and forest fire prevention (Smokey Bear).



# a statement of **WWLP & WJZB**

SPRINGFIELD, MASS.

WORCESTER, MASS.

by William L. Putnam

Every so often somebody in UHF-TV gets a lucky break. We will grant they are pretty few but we would be less than honest if we didn't admit to an occasional bit of good fortune. The call letters of our original station WWLP were derived from my initials, which I think was a rather smart move on the part of my stockholders because then I couldn't help but give them everything I had and a little bit more besides.

The FCC has taken note of some more of our friends with the passage of time. Thus we take this means to announce that our good friend, John Zimmerman Buckley, President of the Parker Manufacturing Co. of Worcester Massachusetts and a long time director of this company now has a similar personal stake in the success of our WJZB, Channel 14 in Worcester.

His station will shortly operate with a new 25 kilowatt Townsend Associates amplifier, from the finest transmitter site in New England (but don't take my word for it, ask the Yankee network). His station provides the only Grade A signal in all of Worcester County. It also provides Holy Cross games (Irish time buyers please take note).

WJZB is a proud sister of station WWLP and WRLP, and our newest station WKEF. How WKEF got its name is next week's story.

**WJZB is Nationally represented by Vic Piano**

Regionally represented by Elmer Kettell  
Frank Doherty at WJZB Phone 617-799-4800

# Sponsor

SEPTEMBER 28, 1964 • VOL. 18, NO. 39

## 31 Picturephone: tv trouble-shooter

*SPONSOR-promoted experiments with Bell's new Picturephone show promise of telescoping time and space in tv problem emergencies. Current service could help admen cut costs. Broadcast field's use should promote engineering of capabilities to meet advertising's needs*

## 40 Hair tints look permanent on tv

*Once accepted as product for actresses and damsels of "pliable virtue," hair coloring — promoted heavily via tv — is now a highly respectable \$150 million industry*

## 44 Creative switch: storyboards sire new products

*DCSS finds that an excellent way to conceive, mold and present new-product concepts for clients is through the use of tv storyboards*

## 46 Best-liked commercial rides a Gravy Train

*Gaines makes a gain to land in top spot in latest ARB poll of commercials most popular with viewers*

## 47 Oriental radio scores in Occidental Chicago

*A weekly show featuring classical Japanese music has registered a hit in the heart of the Midwest*

## 48 Lucky Calendar

*A Philadelphia radio station, feeling there's no time like this year for making next year's time sales, stirs up both advertisers and audience with a year-long contest based on Lucky Calendar numbers*

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# SPORTS



**CLEVELAND**  
the "one-buy" market

# WJW-TV

**the one to buy!**

No fringe stations or nearby markets take a bite out of your buy when you buy Cleveland. In Cleveland, WJW-TV is SPORTS... Locally telecasting the high-rated Cleveland Browns football and Cleveland Indians baseball. Then, too, WJW-TV carries the great CBS Sports spectaculars. When you buy Cleveland... WJW-TV is the one to buy.

LOS ANGELES KTLA	PHILADELPHIA WTBS	DETROIT WTTA	MIAMI WTOG	TOLEDO WTOG	CLEVELAND WTOG	CLEVELAND WJW-TV	NEW YORK WJW-TV	DETROIT WTTA	MILWAUKEE WISN-TV	ATLANTA WISN-TV	TOLEDO WTOG	<i>STORER</i> BROADCAST COMPANY
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## COSTS

In Broadway's new musical, "Fiddler on the Roof," Zero Mostel—in a private conversation with the Lord—suggests, "Send us the cure, we got the sickness already." The universality of this plea in its applicability to all our spheres of endeavor, including the advertising business, must be particularly apparent to admen.

One ailment in the ad world, which many professionals warn may become a plague, is the fever-like rising cost of doing business and its resultant squeeze on profits. There is no panacea, nor do we expect to find one. But SPONSOR is constantly looking for those bits of information that contribute to the health and welfare of broadcast advertising. Limited as that may currently be, one new instrument promises some emergency relief to admen in the near future. It's Bell System's new Picturephone, and there are instances in which it can now cut costs and time from some nagging problems for admen in New York, Chicago and Washington.

SPONSOR's role in promoting the exploration of new creative uses for Picturephone begins on page 31. If admen, especially those in broadcast advertising, will press for additional capabilities in the new service to meet their special needs, the progress of the service and its contribution to advertising may be accelerated.

I learned from Harvey J. McMains, Bell's new services coordinator and a visionary who makes such progress possible, that turret lenses to increase the visual field of Picturephone have already been tried, that a gear shift can be included to change the scanning rate and increase definition, that even telecine could be fed into the system.

*Sam Elber*

## LETTERS

### Of Course:

Just a word of appreciation for the very fine job you did on putting "From Rags to Riches in 30 Years" (SPONSOR, Aug. 31) together.

EMIL MOGUL  
*Chairman of Board & Chief Executive Officer  
Mogul Williams & Saylor, Inc.  
New York*

I have one word for you — congratulations! That's right, congratulations from a non-objective reader of what struck me as a great — underscore great — piece of writing and editing.

ARTHUR W. PORETZ  
*Vice President  
Public Relations & Promotion  
Mogul Williams & Saylor, Inc.  
New York*

ED NOTE: Mr. Poretz' non-objective subject is the SPONSOR story (Aug. 31) on Barney's and his agency's chief, Emil Mogul.

### Praise, Indeed

We thought the article in the Aug. 3 issue of SPONSOR, "Take Another Live Look," was excellent, and we have said so to the author, Rollo Hunter, of MacManus, John and Adams.

We have a copy of the article. May we have your permission to reprint it for our video tape sales force?

KENNETH F. WATERMAN  
*Product Publicist  
Minnesota Mining and  
Manufacturing Co.  
St. Paul, Minn.*

ED NOTE: Permission granted.

### Spot Tv Guide

Your article, "Speeding Up Spot," (Aug. 24, SPONSOR) is an excellent review of the material in our Spot Television Planning Guide. We are extremely pleased by the reaction to the guide from advertisers and agencies, and are gratified by the requests for copies.

As your article points out, this booklet is for spot television planning and is not a substitute for the time-buying function. It is our hope

that the guide will save time and serve as a handy reference source for media planning in the future.

BRUCE R. BRYANT  
*Vice President and  
General Manager  
CBS-TV National Sales  
New York*

The Spot Planning Guide Story, "Speeding Up Spot," in your Aug. 24 issue is terrific. Please extend my thanks to Bill Ruchti, who proved himself to be a real pro in writing a difficult story.

HOWARD BERK  
*Director of Information Services  
CBS-TV  
New York*

### Hansord & Humphrey

The fine spread in SPONSOR, Aug. 31, on our Hansord Pontiac success story, "\$1 Gets Him \$150," and the Hubert Humphrey feature in the news section were both, we felt, given top-drawer treatment.

CLAYTON KAUFMAN  
*Director of Sales Promotion  
and Research  
WCCO Radio  
Minneapolis*

### Kudos and Correction

Your recent article in Sept. issue of SPONSOR, "The Negro Consumer," was very definitely highly regarded among our office staff as the helping hand for advertiser development of the Negro market, and I do thank you for such an article.

One of the stations pictured on page 36 is WBEE which is said to be located in Modesto, Calif. This is not true. It is located in Chicago.

DANIEL P. KENNEDY  
*Account Executive  
Continental Broadcasting Co.  
New York*

ED NOTE: SPONSOR is delighted that its recent articles on Negro air media are calling the attention of advertisers to this result-producing segment of U.S. advertising. We're also aware that WBEE is in Chicago, not Modesto (where KBEE operates), and officially returned a recent issue (see SPONSOR, Sept. the station to its rightful city in 21, p. 8).



## Are we passing you by?

Could be our video tape is. Unless you're taking advantage of its *live* look and production convenience for your tv commercials. And unless you're taking advantage of the complete, comprehensive 3M package of helpful brochures, manuals, other materials tv stations now offer.

Consider what you have to gain with video tape (SCOTCH® BRAND, of course). Incomparable "live" picture and sound quality, without danger of a live goof. Pushbutton-fast special effects, no lab processing. Immediate playback of what you've shot. Fact is, today there are very few commercials which can't be done *better* on tape than live or on film. And the best way to discover this is to call in your local tv station or tape studio for



costs and counsel on your next tv commercials.

Already over 200 tv stations have signed up for 3M's new assistance program. *These stations can show you an idea-starting tape demonstration reel, have available a variety of helpful printed materials that aid in creating and producing better commercials on tape.* Call your local stations for details. (If we haven't contacted them yet, write 3M Magnetic Products, Dept. MCK-94, St. Paul, Minn. 55119.)

Magnetic Products Division **3M** COMPANY

## Publisher's Report



### Let's control the political commercial

In my column last week I talked about political minutes.

"A minute commercial," I wrote, "hardly allows the television audience to take the full measure of the candidate. While there is a place for the minute or 30-second spot in the campaign, the public is served best when a broader exposure to the man in action is available. A skillfully contrived minute can make even a bad candidate look good."

What I should have added is that a minute commercial that doesn't hit the mark can make a candidate look abysmally bad.

As I traveled from city to city last week on my personal barnstorming tour I ran across just such a commercial. It expounded on candidate Lyndon B. Johnson's views on the atomic bomb. A child eating an ice cream cone was shown in the background. The impact on the audience could hardly be unhappier. Apparently the commercial had good exposure, for at least five stations told me that their switchboards were clogged with complaints. One station reported over 200 phone calls. What didn't ring right was the technique of using a child to emphasize the horrors of atomic warfare.

This election, for the first time, I'm deeply concerned about the way that the air media, and especially television, are being employed in helping win elections.

My concern is partly a compliment to the air media. Their power to persuade and win the viewing and listening public is awesome.

It wasn't long ago that we were editorializing on the failure of candidates to give the air media proper recognition. Print media occupied the center of the stage.

Now the pendulum has swung full-turn. Undoubtedly the great television debates of 1960 had much to do with the turning. I'm concerned because the new order of things represents new responsibilities for the air media.

It's time for the industry to study and ponder and set forth guide rules for future electioneering via the air waves. For a starter, here are a handful of off-the-cuff suggestions:

1. Decide on tv and radio guide rules for candidates. Incorporate them into separate political divisions of the Tv Code and the Radio Code.

2. Require that the candidate's exposure on an individual station or network include a ratio of personal views and comments delivered by the candidate himself to information about him presented otherwise. For example, the Tv Code might specify that one minute of non-personal exposure be equaled by one minute of personal exposure.

3. Require that a ratio of one-minute to five-minute or longer commercials be established. For example, for every three one-minute or shorter commercials the candidate must be exposed in another commercial five minutes or longer.

Admittedly, my suggestions are loose and unstudied. The problem I pose is not. Now is not too soon for our industry to start on a penetrating study of how to serve the candidate and the public to fullest advantage.

*Tom Glenn*

FLORIDA'S **3**rd MARKET

is  
tuned in  
to

**WESH-TV**

FLORIDA'S  
CHANNEL **2**

REPRESENTED BY THE KATZ AGENCY, INC.

ORLANDO • DAYTONA • CAPE KENNEDY

# If it's in the public interest **MATTHEW WARREN** will make it interesting to the public

When something interesting happens in the Washington area—whether it's 50 feet or 50 miles from our center of operation—WMAL's Public Affairs Department will cover it.

As Director of Public Affairs programing, Matthew Warren keeps the Nation's capital informed through the provocative "Close-Up" series on WMAL-TV and "Perspective" on WMAL-Radio. A key member of our 25-man staff of news and public affairs specialists, Warren helps make WMAL-Radio and WMAL-TV the news authority in the Nation's capital.



News Authority in the Nation's Capital

 **wmal** radio and television 

McGavren-Guild Co. Inc.,

Harrington, Righter & Parsons, Inc.

Evening Star Broadcasting Company, Washington, D. C.

# Within 24 hours WAPI-TV's new antenna drew these comments from viewers and CATV.



**FLORENCE CATV (90 miles)**

"More signal strength. No Co-channeling now. By far the best picture you've ever had."

**HUNTSVILLE CATV (80 miles)**

"Real sharp. Used to fluctuate. Now steady as a rock. About 35% stronger."

**GADSDEN CATV (75 miles)**

"Very sharp rise. An improvement from 1800 mv to 2700 mv."

**ANNISTON CATV (60 miles)**

"Really cleared up. 100% better. You are now the strongest station on our 9-channel system. Many calls telling of improved service."

**TUSCALOOSA CATV (60 miles)**

"Considerably sharper . . . no ghosts."

**DEMOPOLIS CATV (75 miles)**

"Congratulations on a good job. We are receiving beautiful signal. Many thanks from 800 viewers on our line."

**TALLADEGA VIEWER (35 miles)**

"I could never receive you before and thought I was watching another station until your ID popped on the screen."

**Typical Metro Birmingham**

**comments from viewer calls:**

Altamont Road: "Picture much better."

East Lake: "Picture very good."

Homewood: "Reception is fine."

Hoover: "Much better."

Center Point: "Perfect, even with rabbit ears."

Elyton: "Much better."

Hueytown: "75% better picture."

Cahaba Heights: "Always been fair, but now it's perfect."

WAPI-TV's switchboard and mail bag are indicative of the tremendous boost in power our new traveling wave antenna has provided. A 30% increase in power to the West. Some 28% boost in signal to the East and almost 20% north and south. Improved Metro coverage too.



**WAPI-TV BIRMINGHAM**

Represented nationally by Harrington, Righter, and Parsons, Inc.

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

September 25, 1964

A very pleasant and mutually complimentary time was had by all during last week's report on broadcast rating reforms made by Donald H. McGannon, head of the Broadcast Ratings Council, to the Harris Subcommittee on Investigations.

Chairman Oren Harris found only one "fly in the ointment"--the A. C. Nielsen Co.'s spookiness about antitrust aspects. Nielsen has insisted on its own individual antitrust clearance from Justice Department and from the FTC, if it is to stay in the ranks of the audited. Representative Harris remarked rather grimly that Nielsen had been reluctant to join the co-operative industry reform project at the start.

"We are hopeful that there will be no holdout," he said of the big ratings firm. "They are major in this field, and neither industry nor the public interest can afford to have Nielsen not join the program." The continuing audit for the top four raters--Nielsen, ARB, Pulse and Hooper--would have begun Sept. 15 but for Nielsen antitrust jitters. (In commenting on the situation, Nielsen told SPONSOR that among the major raters, only Nielsen has signed a consent order with the FTC agreeing to avoid any action which could be construed as being in restraint of trade). Harris said he wants a report within a month on how things are going.

Group W president McGannon told the chairman Wednesday that he had just received letters from both Justice and FTC which indicated that the problem could be taken care of. The letters, written after some nudging by the Commerce Committee chairman, and some frantic conferences between government and industry counsels, do not give full clearance, but McGannon said he was sure things would be settled in a week to ten days. Justice has already cleared the Rating Council per se, and has promised no civil anti-trust action against any raters unless some anti-competitive evidence develops.

Under the optimism, there lurked in the hearing room a sense of uncertainty over possible further standoff between the obstinate Nielsen and the equally obstinate agencies.

A good deal of money has gone into establishing the accrediting system, with standards and criteria based on costly research, McGannon pointed out. Networks have shelled out nearly a quarter of a million in the national tv measuring aspects; NAB has committed itself to about the same amount; rating services have invested \$167,500,000 to pay for audits and research. Advertising has given some money and "unstinting amounts of their time" which is so precious in the pre-fall months. Continuing cost of the Ratings Council, research, office and field audits, will be high.

Chairman Harris asked about individual and one-shot raters operating at local level. McGannon said the Council has offered auditing to all comers.

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

In addition to the top four majors, applications are in from non-regulars Videodex, Trendex, SRDS Data, Inc., Survey & Marketing Services (TRACE) and Coincidental Audience Audit. Costs may be stiff for handling sporadic reports. McGannon admitted that a few maverick raters and broadcasters might try some hanky-panky at local levels.

Representative J. Arthur Younger (R-Calif.) wanted to know if the Ratings Council would make audits and reports available to the subcommittee, to the FCC and to the public, so all could know just how raters rate. McGannon almost visibly shuddered. He pointed out there was competition among rating services and any public airing of their vital statistics could kill their desire to cooperate.

As discreetly as possible, McGannon reminded representative Younger that the ratings reform had been put on a voluntary basis and that chairman Harris had wanted it on the industry level. "Leave us alone with it now," was the McGannon implication.

McGannon did promise the congressman that the public would be made more aware of improved ratings situation in general.

Representative Brotzman (R-Colo.) felt that the ANA should have come fully into the program and contributed in the manner of the AAAA. McGannon said the Council was happy to have ANA's cooperation and advice. He had to "respect" ANA insistence that there "could be" conflict of interest in national advertisers' representative sitting on the Council Board of Directors auditing national media rating services.

McGannon, with an honor guard of NAB, advertiser, research and legal talent of ratings workers behind him, rapidly reeled off 36 pages of progress in reform, and plans for future improvements in method of audience measurement. It seemed a long way from the days when the Harris subcommittee had first blasted the "ratings mess" in six sledgehammer weeks of hearings in the spring of 1963.

At that time, it will be remembered, Harris thundered warning of government takeover of audience measurement, to prevent biased and inadequate reports. Rating firms were blasted for poor sampling, slipshod diary techniques and bungled metering. Broadcasters were berated for bowing to "programming by the numbers," and for collaborating in misuse of rating reports. Radio was commiserated on the poor deal it was getting from ratings--and so was the public.

The then-president of NAB, LeRoy Collins, proceeded to have one of his famous heart-to-hearts with chairman Harris, and vowed fast reform. Also at that time, RAB's Edmund Bunker began his won't take no-for-an-answer drive to get NAB cooperation on a jointly financed new deal for radio measurement. The \$200,000 research is now under way by the All-Radio methodology study (ARMS). Ratings Council head McGannon gave a thorough report of its problems and its hopeful prospects to the subcommittee.

The McGannon report, like his previous progress reports to the subcommittee, showed the reform of the ratings "mess" has progressed at a fast clip.

# Milwaukee Ad Lab Sets Dec. 1 as Starting Date

Journal executive reports sufficient advertiser and agency support to launch \$1 million research project

**Milwaukee, Wis.**—With a budget estimated in excess of \$3 million, the Milwaukee Advertising Laboratory will go into full-scale action on Dec. 1.

In making the announcement, Robert K. Drew, vice president and business manager of The Journal, Co., indicated that sufficient support has been received from advertisers and ad agencies—as evidenced by signed contracts for product categories—to launch the proposed initial three-year program.

Fees for the service have been set at \$30,000 for agencies over the three-year period and \$35,000 for product category for advertisers.

“With eight full months of preliminary test procedures and reporting now behind us,” Drew declared, “we feel fully confident of the lab’s performance and more convinced than ever of the need for it within the advertising industry.”

Discussing the project, Drew said that accounts now signed feel that the lab is the most advanced advertising research facility to hit the field to date since it will provide a measure of product sales for households which have been exposed to advertising in different ways, according to tests desired by sponsors.

The Journal executive added: “It permits the cooperative development of a facility which offers marketing decision makers new insights into the actual effect of their advertising strategies, with the effect of other marketing variables held constant.”

It was pointed out that a special Advertising Research Foundation consulting committee, established to work solely with the Milwaukee ad lab, has received the complete technical manual spelling out how the project will be conducted and currently has it under study.

Key to the lab’s advertising control system is a television commercial “muter” that will be signalled by all four Milwaukee tv stations.

This will be combined with the *Milwaukee Journal’s* “matched markets” arrangement, which totals more than a quarter-million households, both linked to the most “highly controlled consumer purchase panel diary in the nation.”

Combined with *This Week* magazine, a full participant, and the *Journal’s* own Sunday supplements to provide a vehicle for magazine testing, the project will have almost completely controlled field conditions with a virtually unlimited number of print and broadcast media variations and combinations, according to G. Maxwell Ule, *Journal* research consultant.

Ule added that the lab’s sponsors are prepared to adapt its facilities further to include other magazine and radio media whenever technical arrangements make it possible.

Among the benefits to advertisers and agencies cited by proponents of the ad lab is the “opportunity to estimate the productivity of the media mix—television, newspapers, supplements and a form of magazine comparison.”

Still another benefit underscored is “the opportunity to estimate points of diminishing returns for creative strategies versus media strategies (i.e., length of time a campaign proves economically effective for a product versus length of time a media mix may prove economically effective).”

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## Compton Acquires Interest in Paris Ad Agency

**Paris, France**—American advertising agencies are becoming as familiar fixtures overseas as they are on Madison Avenue, and Compton Advertising, Inc., is the latest agency to expand its operation abroad with purchase of a substantial interest in a French agency.

The agency is Contact, founded in 1954. Paris-based, the new firm will be called Contact-Compton.

In signing the merger contract with Henri de Neuville, managing director of Contact, and Barton A. Cummings, chairman of the board of Compton, declared: “Recognizing expanding markets as the supremely important goal of all advertising, the joining of Contact-Compton provides a clear illustration of the fact that creative advertising now will benefit from this new fusing of effort by French and American partners.”

Cummings added that it was the realization that “marketing approaches must be geared to the particular conditions in different countries that prompted Compton to embrace the concept of international



de Neuville, Cummings . . . partners

partnerships with advertising agencies which would be both equipped to help Compton in its international aspirations and able simultaneously to benefit from Compton’s experience in many lands, and particularly from its conquest of major marketing challenges in the largest national market—the United States.”

Compton, which billed a new high of \$126 million last year, now has eight international operations with the acquisition of the Paris office, and Cummings indicated that other “important affiliations” would be announced soon.

# Agency Head Warns Media on Rate Increases

Ernest Jones says advertisers have about had it with rate hikes; sees boosts of up to 55 percent by 1970

**New York** — "All media should begin to seriously consider that the advertiser has about had it with rate increases," warned Ernest A. Jones, president of MacManus, John & Adams, Inc., in a talk before the Magazine Promotion Group. "Our estimate of advertising cost increases indicate that by 1970 it will take two dollars to duplicate the impact of a single dollar today—not, mind you, to increase impact, but simply to maintain it at present levels of effectiveness."

Although characterizing the results of his agency's advertising evaluation program as "extremely rough," Jones forecast the following

rate increases between now and 1970:

Television (network): 35-45 percent

Television (spot): 30-40 percent

Radio (network): 12-17 percent

Radio (spot): 18-23 percent

Magazines: 45-55 percent

Newspapers: 28-30 percent

Newspapers (supplements): 20-30 percent

Outdoor: 38-40 percent

Direct Mail (printing): 12-17 percent

Direct Mail (mailing, etc.): 25-35 percent

By 1970, Jones said, "advertisers may be in a distressed advertising area due to lack of funds to live in the manner to which they and media have become accustomed."

Jones added that all media should begin to consider that the advertiser may soon balance off "increased cost with decreased use, dollar for dollar."

In his words of advice to the magazine executives, the agency president cited television as a competitive factor which "will not only make writers and editors harder to obtain and also increase the drain on advertising dollars."

"Cracks in the color television price structure, more and better programs make it certain that the color

set is sure to be lower priced by 1970 which will be an important factor," Jones declared.

Jones also pointed out that by 1970 there is likely to be "another 1800 commercial channels with the granting of UHF licenses and the forced production of UHF-VHF receivers."

"What will these new channels—all of which must try to survive and thrive — do to advertising rates, advertising budgets, and most importantly, how much deeper will all this cut into audience leisure time?"

Jones also warned the magazine people to "keep an eye" on pay tv—"not as a competitor for advertising budgets, but as another drain on your editorial talents, and another nick at your audience's time and income."

## Abreast of the Times

**New York** — In a speech entitled "The Day They Turned the Money Off," Ernest A. Jones, president of MacManus, also demonstrated that he could turn a pithy phrase.

Discussing the growth of general magazines, Jones allowed that there probably wouldn't be many. "During the past few years," he said, "only Hugh Hefner has hit it big on the unique principle that with enough knockers you don't need boosters."

## WADC Radio, Akron, Sold For \$1.3 Million in Cash

**Akron, Ohio**—Long in the negotiation stages, radio station WADC has finally been sold by veteran broadcaster Allen Simmons, its founder and owner. Purchase price was \$1,350,000 in cash.

Taking over the station, which went on the air in 1925 and was one of CBS' original affiliates, will be Welcome Radio, Inc., a syndicate headed by Cleveland attorney Harrison Fuerst.

New general manager of WADC will be Sheldon Singer who will move to Akron from Colorado Springs, Colo., where he was manager of KVOR.

In commenting on the buy, Fuerst declared: "I have discussed the possible purchase of WADC with Mr. Simmons over a period of years. We feel that it provides a splendid opportunity for service to the Akron market and, indeed, a large additional area. We have always operated radio properties on the theory that they must be a part of, and provide leadership in, the communities they serve."

The WADC sale is subject to FCC approval.

## Banner Earnings for Screen Gems in Fiscal '64

**New York**—A new all-time high in earnings for the 12 months ended June 27, 1964, is reported by A. Schneider, president of Screen Gems, Inc. Net income after taxes totaled \$4.1 million, a seven percent jump over last year's \$3.8 million figure.

The earnings are equivalent to \$1.61 per share on the 2.5 million shares outstanding as of June. Last year the figure was \$1.50 per share. As adjusted for the recent five-for-

four stock split, common-share earnings for fiscal 1964 were \$1.29 as compared with \$1.20 the previous year.

Schneider said that earnings from operations other than film production and distribution were a factor in boosting profits. "We are gratified at the results for the year just ended, reflecting as they do management's earlier decision to diversify our operations and broaden our financial base."

If you want to  
reach the  
400,000 negroes  
in south florida  
and the  
caribbean

Buy WAME

here's why:

1. We have the most watts — 5,000 to be exact.
2. We have the only network negro station in the South.
3. We have the most negro listeners — consistently.
4. While other stations give second-hand coverage to important news, we are there live! Recently, we aired the following events: The Civil Rights signing by the President — live! Race issues in St. Augustine — live! Race news events in Philadelphia, Miss., Atlanta, Jacksonville, The World's Fair, Rochester — live!
5. Sports — yes. The Chicago All-Star game — live! The Liston-Clay fight — live!

THE  
ONLY  
FULL TIME  
5,000 WATT  
NEGRO STATION  
IN FLORIDA

**WAME**  
1260 ON YOUR DIAL

*Miami, Florida*



REPRESENTED NATIONALLY BY BOB  
DORE ASSOCIATES, NEW YORK, N. Y.

# Weaver, Belding Clash on West Coast over Pay Tv

Subscription Television president and head of 'free television' group volley pay vs. commercial ball

Los Angeles—Verbal fireworks were the order of the day in a televised debate between Sylvester L. (Pat) Weaver, president of Subscription Television, Inc., and Don Belding, state chairman of the Citizens' Committee for Free Television.

"You have taken over the sports field already," Belding charged on KNBC's *Survey '64*. "In California, where the Dodgers and the Giants have been signed up by STV, we see only nine games a year free on free television. But in New York the viewers get 230 games a year—and Chicago gets 150."

Belding added: "We used to see the Lakers (basketball) games free—until they were signed by STV."

For his part, Weaver defended STV, arguing that free television had ruined the box-office for many major league baseball teams, and pointed out that nine such teams had moved to other cities in an effort to stay in business. "STV is simply an extension of the box-office," he said. "We will broadcast only those programs that are beyond the range of commercial television. We can be of service to the public and the teams."

Belding then predicted that STV

would soon be buying up the most television and charging admission.

"We can co-exist with free television," Weaver countered. "We won't carry series, or serial type programs on STV. We'll broadcast only such programs that can't be shown by the networks such as first-run movies, operas and cultural and education shows."

"What's to keep you from signing up certain events and then sticking commercials into them the same way commercial television stations do?" demanded Belding. "There is no rule which says STV cannot have commercials, right?"

"Right," Weaver responded, "but I can promise you we will never have commercials on STV. We would be insane to put them on our programs."

Shifting to the November referendum in California on pay tv, Weaver predicted that even if Proposition 15 wins it will eventually be thrown out by the courts as unconstitutional. "You can't outlaw competition by ballot," he said. "Win or lose in November, we will some day bring STV to the people."

## Zenith Sponsorship of Tv Special On Nobel Prize Awards Announced

Chicago — For the first time, the Nobel Prize Awards will be reported in a special U.S. telecast,

and Zenith is picking up the tab as "part of a continuing endeavor to promote quality tv programing."

Still another "first" is that the Nobel Foundation has granted permission for cameras to record the behind-the-scenes deliberations of the judges in the conference room of the Royal Academy of Science in Stockholm.

The hour-long program will be aired in prime time over the full ABC network on Dec. 12, two days after the actual ceremonies. Host, narrator and writer for the Nobel Prize Awards program will be Alistair Cooke.

Commenting on the purchase, L. C. Truesdell, president of Zenith Sales Corp., declared: "A program that not only promotes better international understanding but also has exciting entertainment values, the 1964 Nobel Prize Awards documentary will undoubtedly represent the television medium at its best."

One sidelight: the actual presentation of the awards is so formal that even cameramen shooting the scene will be required to wear white tie and tails.

### Zenith Sales Record

Chicago — In what was described as a new all-time record for anyone in the industry, Zenith reports the production and sale of more than 1.25 million tv sets in less than nine months of 1964. This also represents the sixth straight year of million-plus tv set sales by Zenith.

Commenting on the sales figures, L. C. Truesdell declared that "this is the greatest television sales record in the history of our industry," adding that Zenith is aiming for a sales figure of 1.75 million sets in 1964.

Truesdell further stated that Zenith is also breaking all past records in hi-fi, stereo and table model phonographs and that radio set sales compare favorably with last year.

### Thomas In 35th Year; Both Sponsors Renew

New York — Veteran newscaster Lowell Thomas, one of radio's most durable properties, begins his 35th consecutive year on the CBS Radio Network tonight (Sept. 28). At the same time, it was announced that both of his sponsors have signed for another year.

The longest continuously sponsored program in the history of network radio, Thomas uttered his initial "so long until tomorrow" on Sept. 29, 1930.

Current sponsors are Oldsmobile Div. of General Motors and Fisher Body Div. of GM. Both have renewed their participation for another year. Oldsmobile has been on the show since 1959 and Fisher Body since 1963.

# Syndicated Ratings Services Studied By CBS Radio Spot Sales Stations

New York—A hard look at all the syndicated ratings services, plus the unveiling of a new proposed radio service by SRDS-Data, Inc., highlighted last week's annual clinic of radio stations represented by CBS Radio Spot Sales.

With an announced aim of providing an "effective and comprehensive program for measuring the quantitative levels of AM radio," the SRDS-Data program calls for a continuous research project. The results would be reported three times annually.

According to the SRDS-Data proposal, "reports will contain data on the level of radio listening in total and by stations for average quarter hours within defined time periods. Qualitative measurements

of the average daily audiences of each measurable station will also be available."

Collection of data would be via the in-home personal interview "utilizing aided recall extending over a maximum of the past twenty-four hours. The questioning itself will involve intensive probing, reconstructing each time period throughout the past 24 hours with emphasis on all radio listening which may have taken place."

In addition to SRDS-Data, plans of other services were studied by the station executives. Also, in opening the meetings, Maurie Webster, vice president and general manager of CBS Radio Spot Sales, announced that six of the 11 stations represented at the clinic had set new sales



Dorrel . . . "one or more methods"

records during the first seven months of 1964. One station broke a five-year record; another set a six-year record, and four others hit 10-year highs.

Guest luncheon speaker was W. Ward Dorrel, executive director of All-Radio Methodology Study (ARMS). (See story below.)

## ARMS' Aim To Measure Complete Radio Audience

New York—Explaining that with the influx of television, radio has undergone "a serious change in ability to be measured," W. Ward Dorrel, executive director of All-Radio Methodology Study, last week outlined the steps ARMS is taking to find solutions to the problem.

In a talk before the general managers of eleven stations represented by CBS Radio Spot Sales, Dorrel declared: "Our basic objective is to find one or more methods of accurately measuring the full and complete radio audience by times of day and stations—reported in terms of unduplicated coverage for both individual and cumulative periods; and we are also trying to obtain accurate demographic material about those audiences."

Dorrel added that ARMS is primarily seeking individuals and secondarily households. "But we will seek both the percentage and number of individuals by types reached and the percentage and number of households reached. Therefore, we will seek to measure all individuals in each household."

Dorrel pin-pointed ARMS' objectives as follows: (1) to set up a

method to measure *all* listening, (2) to cover individuals *and* households, (3) to secure cumulative data in as many combinations as possible with a minimum of one-week cumulative data and four weeks or more if it is feasible. The ideal objective is to measure each five-minute segment of listening—if this is possible.

Dorrel said that a study of the objectives "indicates clearly that for an ideal method, the diary (or some form of recall measurement) is the only non-electronic type of survey which could provide the one-week

*cumulative* measure of a radio schedule, or a radio station."

Continuing, Dorrel discussed the various tests and projects ARMS has been involved with in the past. These were reported in detail in SPONSOR, Aug. 24, p. 15.

The ARMS executive also said serious investigation has been undertaken to check the accuracy of reported automobile radio listening by diaries. "As we know, there is the huge other area of radio listening called 'out-of-home' of which the single largest component is listening in automobiles," he said

## ARB On Brink of Entering Radio Measurement Field

Beltville, Md. — American Research Bureau is about to join the radio-is-ripe-for-research swing with announcement of plans to enter the radio audience measurement field.

Hitting the inadequacies of current measurement methods, ARB proposes to study total radio listening in the top 20 markets, "plus five others in which radio stations have expressed interest."

According to Jim Rupp, ARB manager of market reports, audience data will be expressed in terms of "persons" — not "households" for both at-home and away-from-home listening. Reasoning behind this is that "radio listening has become highly decentralized and almost exclusively an individual activity."

The new survey will be conducted during January and February.

# Anello: FCC Fairness Doctrine Would Discourage Free Expression

Lake Tahoe, Nev.—Continuing his crusade against the FCC's Fairness Doctrine (see SPONSOR, July 13, p. 15), Douglas A. Anello, general counsel for the National Assn. of Broadcasters, argued last week that a doctrine espoused and administered by the government leads inevitably to government control and dictation.

Speaking before the Nevada Broadcasters Assn., Anello said that true fairness in broadcasting can stem only from the "integrity and good judgment of the broadcaster."

Conceding the "well-meaning and high-minded principles" behind the doctrine, which is aimed at free expression of contrasting viewpoints on controversial issues, Anello said the mere existence of a "government espoused fairness doctrine" requires setting up some method to administer it. This requires in turn, he said, an examination of the substance of broadcasts, a determination of whether the broadcast material was inherently fair and, finally, an FCC ruling either "to tell the licen-

see he was right or to inform him of the error of his ways."

Anello cited another "basic fallacy" inherent in a government-administered policy—namely, the "harassment the doctrine engenders by groups of all views." He said that the knowledge that such a policy exists "makes every broadcaster fair game to demands by those who feel they can get broadcast time merely by requesting it."

## Canadian Television Boasts Record First-Half

Toronto — National advertisers invested record sums on Canadian television during the first half of 1964 with a jump of 19.7 percent over the previous year.

A report from the Television Bureau of Advertising of Canada shows that tv advertising expenditures (time costs only) climbed by \$6,-258,214 to \$37,990,039 in the first six months of this year.

## Canadian Color Tv Hearings Postponed

Ottawa — The future of color tv in Canada will remain a question-mark for at least another six months.

A hearing scheduled by the Board of Broadcast Governors for Nov. 3 has been postponed. Reason for the postponement is that the Fowler Committee on Broadcasting is currently examining the subject of color and is expected to report his findings to the Secretary of State early in 1965.

The broadcast industry had been invited to make submissions at the hearing on color tv.

BBG will meet in the first week of November, but color will not be discussed.

Prime movers in the record growth were food and food products, drug and toilet goods, automotive and brewers (see list below).

Calling the tv spending picture "gratifying and satisfying," Ed Lawless, executive vice president of TvB of Canada, said that "it shows a full vote of confidence in television by Canadian advertisers across the board."

## WROC Sale Suggested; \$7 Million Price Tag Set

Rochester, N.Y.—Setting a purchase price of \$7 million, the board of directors of Veterans Broadcasting Co., operators of WROC-TV-AM-FM, has recommended to its stockholders that they approve the sale of 100 percent of their stock to Rust Craft Broadcasting Co., New York.

In making the announcement to his staff of 90, Ervin F. Lyke, president and general manager, said that the terms of the sale mean no change in present management policies, operating practices and personnel.

Rust Craft Broadcasting, a subsidiary of Rust Craft Greeting Cards, currently operates three tv stations and three radio stations. A fourth UHF tv station is soon to go in the air in Jacksonville, Fla.

### CANADIAN TV ADVERTISING EXPENDITURES

	Jan.-June 1964	Jan.-June 1963	% Change
Apparel	594,720	347,988	+ 70.9
Automotive	3,958,478	3,035,266	+ 30.4
Brewers & distillers	1,603,857	1,087,027	+ 47.5
Building materials, inside fittings, household fuels	23,176	101,766	- 77.2
Confectionary, soft drinks, ice cream	2,057,126	1,755,804	+ 17.2
Drugs & toilet goods	8,987,298	7,720,981	+ 16.4
Financial & insurance	597,855	492,047	+ 21.5
Food & food products	9,881,234	7,246,397	+ 36.4
Garden & pet supplies	320,133	400,400	- 20.0
Home furnishings & entertainment equipment	116,313	152,886	- 23.9
Household appliances, electrical supplies	244,087	302,434	- 19.3
Industrial & commercial	103,627	151,094	- 31.4
Jewelry, silverware, china	168,555	85,682	+ 96.8
Laundry soaps, detergents & household supplies	5,049,958	4,966,626	+ 1.7
Machinery & farm equipment	153,104	126,791	+ 20.8
Poultry & livestock feeds & remedies	33,269	11,385	+ 192.2
Poultry & livestock	1,369	980	+ 39.7
Office equipment & supplies	117,550	164,456	- 28.5
Paints & hardware	718,981	483,879	+ 48.6
Public utilities	557,455	493,897	+ 12.9
Schools & correspondence courses	26,383	7,706	+ 242.4
Smoking supplies	1,531,902	1,286,896	+ 19.0
Sporting goods, toys	280,161	329,970	- 15.1
Periodicals & publishers	152,771	241,176	- 36.7
Travel & hotels	271,273	344,611	- 21.3
Government	228,874	187,232	+ 22.2
Miscellaneous	210,430	206,448	+ 1.9
<b>Total</b>	<b>\$37,990,039</b>	<b>31,731,825</b>	<b>+ 19.7</b>

Source: TvB of Canada/Elliott-Haynes Ltd.

# LET'S TALK MOVIES!

## LAST YEAR WTIC-TV TELECAST

- 180 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT TELEVISION STATION.
- 157 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT OR A WESTERN MASSACHUSETTS TELEVISION STATION.

## NOT ONLY NEW, BUT FINE MOVIES, SUCH AS —

*On The Waterfront . . . Sayonara . . . Man in the Gray Flannel Suit . . . Ruby Gentry . . . The Old Man and the Sea . . . The Bad Seed . . . Duel in the Sun . . . Battle Cry . . . The Spirit of St. Louis . . . No Time for Sergeants . . . Hercules . . . Atilla the Hun . . . The Pajama Game . . . A Face in the Crowd . . . Kiss Them for Me . . . Indiscreet . . . The Gift of Love . . . Man in a Cocked Hat . . . Home Before Dark . . . Top Secret Affair . . . Too Much, Too Soon . . . The Lady Killers . . . and more.*

## THIS YEAR, WTIC-TV HAS CONTINUED TO ENCHANT ITS AUDIENCE WITH —

*Auntie Mame . . . The Dark at the Top of the Stairs . . . The Nun's Story . . . Bachelor Party . . . Cash McCall . . . Ice Palace . . . Marjorie Morningstar . . . Tall Story . . . The Fugitive Kind . . . The Hanging Tree . . . Happy Anniversary . . . The Miracle . . . Hercules Unchained . . . The Night Holds Terror . . . Thief of Bagdad . . . Walk Into Hell . . . Wonders of Aladdin . . . Aphrodite*  
with many, many more to come!

*For television leadership in movies, look to*

# WTIC-TV 3

HARTFORD, CONNECTICUT

REPRESENTED BY HARRINGTON,  
RIGHTER & PARSONS, INC.



# Admen Urge Negro Market Survey Keyed by Products

Two admen from BBDO urge product-keyed survey, at least annually, over Negro-appeal radio seminar

**New York**—A major study of the U. S. Negro market, at least on an annual basis and with strong emphasis on actual Negro usage of products by basic categories, was urged by two BBDO admen at a seminar on Negro-appeal radio here last week.

The two admen, Wilber Dantzie, media supervisor on BBDO's Lever Brothers billings, and Michael J. Donovan, media department vice president, addressed a luncheon meeting at the second annual Negro radio/marketing seminar staged by the Bernard Howard rep firm. Some 33 representatives of 24 Negro-appeal stations and groups attended.

Dantzie had no quarrel with the feeling, voiced to SPONSOR by Negro radio broadcasters, that agencies should recognize the "peculiar separateness" of the U.S. Negro market, and Negro media's ability to reach it. What he hoped to see, he said, was "marketing data which shows that Negro consumption of basic product categories is as important, or more important, than consumption in the general market."

Failure of Negro media, or of media in conjunction with agencies, to produce such information, he added, gave him as a media buyer "no reason to use Negro media such as radio." Gist of suggestion put forward by Messrs. Dantzie and Donovan: Negro-appeal radio stations should attempt, as an industry, to subsidize a sort of "hitchhike" study that is part of a national product checkup being made by a "recognized research firm." Furthermore, this should be supplemented with similar local research projects, possibly evolved with local colleges and universities."

It is, said Dantzie, "immaterial if Negroes have a \$20 billion income, unless I know they're going to spend a portion of this income for my product.

"If Negroes are a better-than-average consumption factor, then I

would recommend use of Negro media."

Negro spokeswoman Carol Taylor (see SPONSOR's report on the U.S. Negro market, Aug. 17, p. 24) addressed the seminar on its second, and closing, day. Miss Taylor, president of Negro Women on the March, Inc., repeated a charge she had made earlier that the cur-

rent trend toward "integrated" (in the racial sense) tv commercials was essentially a brand of tokenism by advertisers desiring to "pay homage to building pressures."

Negro radio, she admitted, has "earned its place because it has served, and served well," but she urged Negro-appeal broadcasters "to strike at the real heart of the Negro problem, and to exert real leadership instead of reflecting real or supposed popular opinion."

## Triangle Program Sales Showcases New Wares for Agency Timebuyers

**Philadelphia**—Nearly 200 agency timebuyers representing such blue-chip agencies as Young & Rubicam, N. W. Ayer, D-F-S, Esty, McCann-Erickson and Mogul, Williams & Saylor, were the sales target last week of Triangle Program Sales, syndication arm of Triangle Stations.

To acquaint agency buyers with the firm's new syndicated shows for both radio and tv—nearly 30 such shows have been launched by Triangle since last fall, about two-thirds for tv syndication—Triangle chartered a fleet of buses, and zipped New York buyers down the turnpikes for a quick tour of Philadel-

phia, the new Triangle broadcast plant (see SPONSOR, Aug. 31, p. 42), and a look at some of the new syndication packages.

Stong emphasis was placed in a welcoming speech by syndication general sales manager Clyde R. Spitzner on the fact that Triangle-produced segments had been seen in network spots coverage and were available "for regional deals." Although several Triangle shows are aimed at moppet viewers, the firm's newest plans are in the area of action sports, ranging from the Miami-to-Nassau open-water power boat races to far-out sports such as jai-alai games and medieval jousting.

## North American Van To Use Radio for 'Truth Program'

**Fort Wayne, Ind.** — Apparently stung by recent criticisms of moving practices, North American Van Lines will be spending \$1 million "to tell the public the truth about moving" during the company's 1965 campaign. Radio will be the exclusive national medium.

Campaign plans call for extensive "drive time" scheduling and include news personalities on ABC, CBS and NBC.

"I want the public to know the truth about moving estimates,

claims, delays — and what people can do about them," James E. Edgett, president of North American Van, declared. "There has been little definitive, helpful information disseminated to the moving public to date; it's high time someone in our industry did it."

The "truth program" will be bolstered by a promotion among traffic managers across the country.

In announcing the new campaign, Edgett also named E. H. Russell, McClosky & Co. as its agency.

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NO OTHER PUBLICATION IS.

## Stanton: Stations Should Consider Endorsements

**New York** — Urging stations to take stands on national and international issues and "seriously consider, at this stage of our growth in broadcast editorials, the matter of endorsing political candidates," CBS president Frank Stanton emphasized the responsibility of local management in editorializing.

Pointing out that the network has occasionally editorialized, Stanton, in an address before CBS Radio affiliates meeting in New York, declared: "There is a purpose and point to CBS editorials, but they can never take the place of local management expressing its opinions in its own way."

Stanton continued: "If you do editorialize, let me urge you to go all out. I don't believe that we can stimulate an audience by being timid or tentative, or by soothing our listeners with platitudes."

There is a growing competition for audience these days, the CBS president added. "Newspapers, magazines, television, radio, records, films—all attempt to attract our

### Damn Yankee

**New York** — CBS president Frank Stanton, addressing the network radio affiliates, was greeted with a jocular back-of-the-hall cry of "Damn Yankee!"

Responding in kind, he said that two months ago he was in another hotel and would rather have "been here than there," referring to the ticklish negotiations for purchase of the New York Yankees.

attention, and the constant flow of sounds and words can have a descending effect on the senses. The editorial which has something important to say, and says it in a new and different way, will compel interest."

Although he said that the network expected to continue editorializing, Stanton indicated that the "question of network editorials is far less clear than is the question of editorializing by individual lic-

censees. There are unique problems involved in speaking for and clearing with the affiliates. There is the danger that CBS, by editorializing over the network, may assume a responsibility that fundamentally belongs to the stations."

### Demo Convention Seen In 42.5 Million Homes

**New York** — With President Johnson's address the leading single audience attraction, the total national audience for the four-day Democratic convention in Atlantic City was 42.5 million different homes.

According to figures released by the A. C. Nielsen Co., daily audiences ranged from a high of 33.7 million on Wednesday, Aug. 26, to 31.4 million on Monday and Tuesday.

The President's address to the delegates late Wednesday night proved to be the biggest box-office with 20.0 million homes.

The Republican convention drew a slightly larger total audience, but this is attributed to the fact that it ran 13 hours longer. Nielsen figures show that 43 million households were tuned for an average of eight hours and 22 minutes to the GOP convention, while the Democrats had 42.5 million tuned for an average of seven hours and 45 minutes.

It was also pointed out that individual major events of the Democratic convention outdrew similar events during the Republican.

## Arthur Hull Hayes Paints Rosy Picture Of Future for CBS Radio Network

**New York**—Citing an unbroken profit picture since the fall of 1962, Arthur Hull Hayes, president of CBS Radio, told the network's affiliates last week that CBS Radio made a 50 percent leap forward in sales in 1963 over the previous year.

"While 1964 is not finished," he added, "it looks again as though we will have an excellent year and station payments will be as high."

On payments to stations, Hayes noted that they had been on the upswing since they were resumed in 1962, pointing out that a year ago payments were twice the original estimate.

Hayes also told the affiliates that CBS has far more than a pro-

portionate share of total network billings according to current RAB network sales figures and that CBS Radio continues to improve its share of the market.

Also at the affiliates meeting, Hayes received a surprise award from Frank Stanton, CBS—a gold mike award in recognition of his 30 years of service. The mike, which normally goes to stations celebrating their 30th anniversaries, was inscribed "WAHH."

In making the presentation, Stanton quipped that he didn't know what the licensed power of WAHH was, but added that the CBS Radio president sometimes didn't even need a phone.

### Hanna Reelected Head Of CBS Radio Affiliates

**New York**—Michael R. Hanna, general manager, WHCU Ithaca, has been reelected chairman of the CBS Radio Affiliates Assn.

The association's board of directors also reelected Lee Fondren, manager of KLZ Denver, as vice chairman, and William H. Bell, WHEN Syracuse, was elected secretary-treasurer.

# AAAA's Crichton Links Computers With Need for Better Radio Research

**New York**—A strong call for improved radio audience research was voiced by John Crichton, president of the American Assn. of Advertising Agencies, at last week's meetings of CBS Radio Affiliates.

Citing similar cries for better information throughout the ad industry, Crichton said that behind much of this demand is the computer. "Two years ago they were essentially experimental," he explained. "Today more and more agency media decisions are buttressed by computer analysis."

Crichton warned that the demand will not diminish. "It will increase," he asserted, "because the need for better documentation and more sharply defined media targets is increasing."

Crichton continued: "I said two years ago that the arrival of the computer was possibly a hopeful sign for radio, that it might serve to restore some values which may have been depreciated in radio

during the last fifteen years."

Crichton added that he believes it is more true today. "In fact, in a check of AAAA agencies using their computers for media analysis, it is interesting to note that every one of them except one is now spending more money in radio than two years ago when I made the original forecast."

The evidence suggests, Crichton concluded, that "the computer is not an adversary for you, but an ally."

On the subject of ratings, Crichton said it is almost "ritual" to decry them. "But quite clearly ratings exist in our business because of their utility to seller and to buyer, and what most of us are eager to do is to move beyond the tyranny of rating points toward a more meaningful explanation of the difference between stations, to an understanding of the difference in station programming, to an understanding of the difference in station audiences, as well as their size."

## Ampex Entering Japanese Market

**Redwood City, Calif.** — With Japanese electronic products very much a part of the American scene, Ampex Corp. has decided to enter the Japanese market with announcement that the government of Japan approved formation of a joint venture company, Toamco (Toshiba-Ampex, K. K.).

"We anticipate substantial increases in Ampex sales to the growing Japanese market to result from formation of Toamco," B. A. Ole-rich, Ampex vice president-international operations, declared. "Toamco will manufacture Ampex video-tape television records, computer tape transports and instrumentation recorders."

Ownership of the new company will be shared 51 percent by Toshiba, one of Japan's largest electrical and electronics companies, and 49 percent by Ampex.

## Curtain Coming Down Soon On 'Steve Allen' Show

**New York**—Steve Allen, a pioneer in late-night television, will no longer be seen on his five-nights-a-week show as of Oct. 23. A joint announcement by Allen and Donal H. McGannon, president of Group W (Westinghouse Broadcasting Co.) said that Allen has been released from the remainder of his contract commitment for the show.

Replacement for Allen on the five Group W tv stations and "most of the same cities" where the Allen show is syndicated will be West Coast personality Regis Philbrin who has been hosting a two-hour variety show in San Diego.

Official reason for the Allen departure was to give the performer a chance to concentrate on his *I've Got a Secret* program on CBS-TV. Other reports indicate that the syndicated show has been losing stations.

Allen said he had to revise his original intention to appear on both the 90-minute comedy series in Hollywood and on the weekly CBS program in New York because such a schedule imposed a heavy burden on him in that it required him to fly regularly to New York.

## Wometco Announces Record Sales, Earnings

**Miami, Fla** — Wometco Enterprises, Inc., a highly diversified company whose holdings include radio and tv properties, reports record sales and earnings for both its fiscal third quarter and for the 36-week period ended Sept. 5, 1964.

Earnings after taxes for the first 36 weeks of 1964 jumped 36.5 percent (from \$1,514,068 to \$2,066,166) over the previous year. Earnings per share were \$1.16, up 33.3 percent over the same period in 1963.

Gross income over the same period was up 44 percent, from \$14,826,918 to \$21,348,430 marking the first time the company has passed the \$20 million point in a 36 week period.

In releasing the earnings figures, Wometco also announced that it had taken steps to expand its Florida motion picture operations, including the construction of three more theaters.

In addition to its theaters and tv properties, Wometco also owns bottling and vending companies and operates the Miami Seaquarium.

## Universal Pictures In Deal with STV

**Los Angeles**—Despite a curtailment of production and the firing of the bulk of its sales force, Subscription Television, Inc. continues to acquire top-flight movie properties.

Latest deal is with Universal Pictures Co. which will supply STV "upwards to 10" titles. The first film to be shown on Oct. 15 in Los Angeles will probably be "To Kill a Mockingbird." This will be followed by "The Ugly American" and "The Thrill of It All."

Subscription Television has made similar deals with other major film companies.

## Pfizer back in farm radio

Charles Pfizer & Co. has resumed farm radio after a year's absence. It's doing it rather gently, only six markets until January. After that, according to its agricultural division agency, Leo Burnett, Pfizer will go all out again with spot radio using a minimum of 40 stations. For years the drug-chemical-cosmetic giant spent well over \$200,000 on its farm radio activity. Its reason for pulling back may have had something to do with a reexamination of the marketing process of its rodenticide, TriBan. From reports, the product wasn't getting the shelf attention that had been expected. Also there was a question whether the right periods of the year were being selected for the rodenticide's buying appeal to farmers. In TriBan's behalf some network has also been bought, namely Don McNeill on ABC. To give you an idea of the breadth of Pfizer's growth and diversification, the company's last stockholders' report showed gross sales of \$460 million.

## St. George's Y&R exit stirs reps

The moving of Joe St. George out of Y&R's media department sparked a spate of inferences and interpretations in tv rep circles. The key to all the reactions: St. George's disassociation from the department's management could be the beginning of the end of dominance of the computer—over which St. George was the chief protagonist and administrator—in the agency's spot buying operations. The belief among key reps that the computer was the decision-maker in the selection of availabilities has been the source of considerable and continuing reerimination. Rep salesmen claimed that the Y&R system had the effect of barring them from direct contact with buyers and reduced them to the role of errand boys delivering lists of availabilities. News of St. George's departure was seen by them as presaging a return to a traditional way of doing business with Y&R's timebuying department. Instead of merely serving as a channel to the machine, they would again be able to discuss the circumstances surrounding the availabilities with the agency's timebuyers. Warren Bahr, vice president in charge of Y&R's media department, is on vacation. St. George, whose new assignment is represented as a "move

to consolidate the efficiency and economy of computers," was available to Sponsor Scope. St. George said that things were attributed to the computer decision-maker. In other words, the computer really comes into decisive play after the initial buy is made, that is, as a tool for assessing the efficiency of the buy and suggesting changes to be made in the buy. P.S.: Ted Robinson, of the Y&R New York timebuying staff, has been delegated to help the San Francisco office make the latest spot tv campaign buys for Kaiser. Reps are wondering whether this project will entail the use of the Y&R computer in New York or whether selections will be left to Y&R buyers in S. F.

## Postscript to Y&R's computer status

The introduction of the computer to timebuying has had the effect of splitting reps into two camps. One camp has taken the position that the prudent thing to do is not fight it but join it. That is, by a rep installing his own computer which would process information to be fed into an agency's computer, or employing a staff of specialists conversant with computers. The other camp strongly opposes any form of catering to computer's use that weren't so. The agency's media buys were not determined by what came out of the computer. The machine was used only to "assess the value of the alternate possibilities" of a buy. It's a quick way to solve arithmetic problems and also is more of a decision-checker than the computer. Their main contention: the machine can only compare numbers; it can't measure the fine nuances that prevail in show business, which, in the case of air media, is programming. But what the opposition obviously realizes but doesn't publicly voice is that the computer deprives the rep of what he deems a vital requirement: that he control the distribution of his available spots. The machine culls out the best of the inventory and rejects the second best. As a direct communicant with the buyer, the rep can mix the relative qualities in the form of a package, and in that way he can more equitably distribute his stock as a whole. There perhaps, in a nutshell, is the key to his discontent with computer buying. His argument that the computer serves as just so much promotional gimmickry and another avenue to Parkinson's Law may be unconscious smokescreen.

## 'Equal time' means 'equally matched'

To the McClatchy stations "equal time" means equal in every respect. In every spot deal the group makes it reserves the right to take away from one political party some good spots it had already bought and give them to the other party. The basic aim, which is rather novel for the business, is to make sure that the batches of spots are as closely matched as possible. Incidentally, the National Democratic Committee has set Oct. 1 as the starting date for its spot radio spread, coming through Doyle Dane Bernbach.

## Duffy-Mott includes nighttime radio

The thing about Duffy-Mott's latest campaign out of SSC&B that makes it offbeat news is that it involves nighttime as well as daytime radio. The schedule takes off Oct. 5 and runs for six weeks. Duffy-Mott has become a pretty consistent user of spot radio, if only in flights, and it wouldn't be surprising if its radio expenditures this year equal, if not exceed, the spot tv outlay.

## Colgate 100 in four tv test markets

Colgate-Palmolive keeps attaching numbers to the names of its newer brands. Right on the heels of the hair dressing Code 10 comes a Colgate mouthwash being marketed as Colgate 100. The mouthwash is getting its marketing test in four tv-oriented markets. Colgate 100's chief competition at the moment: Micrin, Green Mint and the old-timers, Listerine and Lavis. No particular significance in the selection of the "10" or "100". They are just catchy and easy to remember.

## B&B big breeder of buying talent

Ask a hep member of top agency management what, basically, can make one upper-rung agency stand out against another agency in the same class in the matter of manpower and he'll probably toss this phrase at you: the superiority of the personnel selection process. Translated to less erudite terms, it means a smart agency picks people with the inherent ability to move up to a

key vacancy when the agency loses the occupant of that spot. One agency that prides itself at being quite accomplished in that regard, particularly in its media department, is Benton & Bowles. There is good reason for this pride. The agency has a distinguished record as a training ground for media executives. Scan the following roster of Benton & Bowles media department alumni who hold key jobs in other shops and you'll find substance for the record.

NAME	LOCATION & TITLE
Hal Miller	Grey, vice president-media director
Herbert Maneloveg	BBDO, vice president media director
Mike Donovan	BBDO, vice president-associate media director
Don Harris	Philip Morris, media program director
Rudy Maffei	Gardner, vice president-media director
Bill Murphy	Papert, Koenig, Lo's, vice president director of media and programing
John Collins	Papert, Koenig, Lo's, media director
John Nuccio	Fuller & Smith & Ross, vice president media director
Justin Gerstoe	Young & Rubicam, Los Angeles, media director
Dick Trea	Richard K. Manoff, director of broadcast planning
Sam Vitt	Bates, vice president-executive director of media programing
Sam Tarricone	DCSS, vice president-media director
Paul Roth	Kenyon & Eckhardt, communications group head

## WTOL-TV's innovation for piggybacks

WTOL-TV Toledo has adopted a posture for piggybacks that could set a pattern for the spot tv side of the industry. The basic premise: granting the national spot advertiser of "shared commercial" persuasion the same set of ground-rules that prevail for network and local advertisers. To put it more specifically, the national spot advertiser should not be expected to pay an extra tariff on piggybacks so long as a premium is not applied to the network's piggyback users and the station's local piggyback clients. WTOL-TV, however, has in a sense qualified this philosophy, and introduced a limitation on available segments for piggybacks, which suggests the possible pattern. The station, which is repped by H-R, has set aside certain periods of the day and night for piggyback commercials. These are: 12 noon to 12:30 p.m., 5:50 to 7 p.m., 7 to 7:30 p.m., 11 to 11:30 p.m., Monday through Friday, and 2:30 to 4:30 p.m. Saturday.

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## Crosley joins groups repping outside

The Crosley station group, which has always been its own national rep, appears to be setting up a subsidiary rep firm which will open its doors to outside radio and tv stations. It's been a pet idea of Pete Lasker, Crosley's national sales chief. The name of the new rep corporation will likely be Broadcast Communications Group, Inc. It would make the fourth station owned by a group selling stations besides its own. Basic philosophy of the move: to bring together a list of radio stations which have problems similar to WLW radio's and those whose coverage is mostly outside metro areas. With 10 to 15 stations in representation of this type the new setup would be able to subsidize research of an area nature and thereupon be in a position to sell the combination as a segment of radio homes throughout the United States.

## Sell radio via radio, SRA urges

Mutual's Robert Hurleigh has apparently beaten the Station Representatives Assn. to the post with a message. The SRA message was to be completely in tune with the exhortation that's come from the MBS president: use the medium to sell the medium. But the SRA appeal will go a step further, when it's finally developed. It will recommend that radio stations do this selling to advertisers and their agencies in premium time, that is, the early part of the weekday morning and weekends.

## No ease for farm radio copywriters

The role of the agency copywriter on a farm radio account is about as hectic and complicated as the one Jackie Gleason portrays on his layer-cake assembly line. Much of the copy often has to be tailored to local changing conditions. It can be the weather—an early or late summer or winter. It can be the sudden onslaught of some insect or other pests. These and other vicissitudes require that he keep in frequent touch with radio stations on the client's list. That is, when he isn't out on the road visiting farmers, dairymen or county agents. On top of all this the copywriter

has to maintain a liaison with the client's traveling salesmen. From them he gets guidance not only on local conditions but the points to underscore in the directive to the station personality who delivers the commercial.

## ABC-TV superior sampling indicated

It would seem that ABC-TV performed a more effective sampling campaign for its nighttime premieres this season than it did last September. That is, if the number of shows that drew plus-50 shares serves as the comparative yardstick. During the network's curtain-raising week last year, four half-hour periods drew plus 50 shares. This time the ABC-TV half-hour plus-50 shares totaled 15. NBC-TV had three debut nights against ABC-TV's seven. On two of these nights (Wednesday and Saturday) NBC-TV scored two plus-50 shares. The foregoing is based on Trendex counts in 25-26 markets. P.S.: Pitted against the CBS-TV Monday night premieres (Sept. 21), ABC-TV came out with an average Trendex rating of 20.7, as against an average of 14.6 for CBS-TV. In the matter of average share of audience for the night it was ABC-TV, 41.3; CBS-TV, 29.1. Two things to bear in mind: (1) NBC-TV has yet to unveil its new Monday night inventory and (2) the proof of the pudding is still in the national ratings. P.S.: More disturbing news for CBS-TV Tuesday, which also was a premiere night for it, the network ended up with an average rating of 14.4 as against an average rating for ABC-TV of 21.3. On Wednesday night CBS fell back to third place. The composite Wednesday night averages stack up like this: NBC-TV with 15.3, ABC-TV with 14.9 and CBS-TV with 13.0.

## Loretta Young given sabbatical

The Loretta Young reruns are being put on the shelf—at least temporarily—to make room for the upcoming *Moment of Truth* strip (2-2:30 p.m.). That will leave network tv daytime for the first time in four or more years without a single anthology drama series spotlighting the same star. In fact, the soap opera has displaced the anthology type altogether. NBC-TV bought the

rerun rights to the Loretta Young shows for \$6 million, thus the network can reinstate them any time it wants to.

### Gillette, Chrysler could use rain

Gillette and Chrysler, World Series sponsors, have a difference of several million homes at stake in the event either the New York Yankees or the Baltimore Orioles take the American League pennant. Because of the short distance between either of these cities and Philadelphia, there won't be an off day for travel. Hence in case the series, which starts Wednesday, Oct. 7, winds up in four games, as happened the last time, there won't be a Sunday to deliver what has always been the biggest tv audience of the event. A postponement because of rain would, of course, assure a Sunday game under any circumstances. P.S.: The co-sponsors pay \$3.8 million only for the package whether four or seven games.

### Light strokes re tapes, piggybacks

Air media selling also has its ironic sidelights. Here are a couple that Sponsor Scope gleaned last week: (1) BBDO asked radio stations to submit a half-hour sample tape of their early traffic-time programing. Remarked a Pennsylvania broadcaster: "The agency can't learn much from a half-hour sample. We're so loaded with commercials that it'll take at least an hour's tape to penetrate to our programing format." (2) NBC-TV daytime was pitching to an upper-rung advertiser heavily committed to CBS-TV. Said the client: "All our commercials are multi-product." Replied NBC-TV: "That's all right, we'll submit them to the Code Review office to determine whether they're integrated or piggyback." Spluttered the client: "What! Supposing they're all declared piggybacks and CBS is so informed. We'd be in a fine pickle scheduling-wise. Just forget you talked to us."

### What's happening to plot in tv?

Madison Avenue sages who view the passing tv network program scene with a touch of tongue

in cheek are voicing a bit of alarm over what they call the "happiness explosion". What they're referring to is the fact there are 37 situation comedies regularly scheduled and that, if you add the variety and audience participation and other type shows that play for laughs, you've got a grand total of 64 shows seeking to contribute weekly to the frivolity of the American tv audience. Where their alarm comes in is this: most of the situation comedies—at least the newcomers—appear to have bypassed the element of plot and depend on quick takes of the quixotic and other devices that the script writer was once inclined to label "story." Now, ask these sages, how are you going to get the viewer back into the habit of appreciating the "plot" or "story" of a program after he's been submerged in a welter of programing without either "plot" or "story"?

### Fourth group-owned rep firm opens

Look for a fourth station representation firm owned by a group to open its door to outside stations sometime this month. TvAR, AM Radio Sales and Storer Tv Sales are the group-owned reps already handling outside stations. The new spot sales set-up—covering both tv and radio—is among the oldest and longest in the field of group self-representation.

### Steel blades headed for price-cutting?

The next tactics you can expect in the mounting bitter competition among the leading steel shaving blades: price-cutting, in an attempt to hold their shares of the market. About run its promotional gamut is the combination price for a package of blades and a can of shaving cream. Where the price-cutting will find its biggest arena are the supermarkets, which now account for the bulk of shaving cream and blade sales. An anti-rated gambit: attaching a separately wrapped blade to the package and offering it as a premium, which, translated in merchandising terms, is six blades for the price of five. Meanwhile you can expect the leaders to step up their tv pressure instead of taking a breather. The brand blade business has always been a tricky one and is loaded with sharp edges for the neophyte

# CHARLOTTE IS A HOT CHOCOLATE



Metro Charlotte is just the rich marshmallow floating on a market 75 miles in diameter when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT's 50,000 watt signal delivers Charlotte PLUS — a market of more than TWO MILLION PEOPLE with \$2½ BILLION in buying power. Your BLAIR man has the WBT story. It's a hot one!

**WBT RADIO**  
**CHARLOTTE**



Jefferson Standard Broadcasting Company

## Picturephone: tv trouble-shooter

SPONSOR-promoted experiments with Bell's new Picturephone show promise of telescoping time and space in tv commercial emergencies. Current service could help admen cut costs. Broadcasting field's use should promote engineering of capabilities for special advertising needs



■ There's a dollar, time and ulcer sparing device for countering broadcast commercial advertising emergencies that crop up among clients, agencies and media separated by hundreds and even thousands of miles.

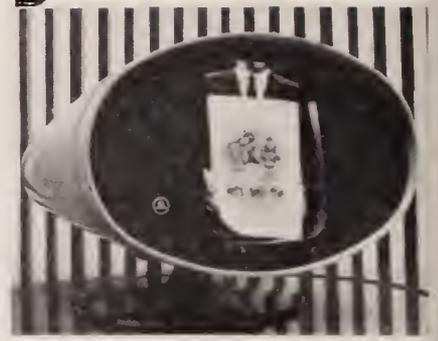
The device is called Picturephone. Its first broadcast advertising problem underwent a "Kitty Hawk" experiment early this month. The results—or solution to the posed problems—were exciting and promise to give advertising managements another turnbuckle with which to tighten the slack in both cost and efficiency—at least when certain emergencies arise.

The idea for this first creative broadcast involvement with the Bell System Picturephone was sparked for SPONSOR by the now-familiar magazine advertisement picturing a grandmotherly lady looking dotingly at her blond, finger-sucking granddaughter via Picturephone. Copy pointed out the availability of service "from family-type booths in attended centers" between New York (Grand Central Station), Chicago (Prudential Building) and Washington (National Geographic Society Building).

This was one of the first announcements that the service was available to the public since Picture-

"What do you mean, popsicles all over the cover?" That might well be the sort of question that an art director could answer in seconds with the display of art work in progress.

An example of the transmission and reception of graphical material used in the between-booths experiment at the Picturephone Center in Grand Central Station. (See right.)



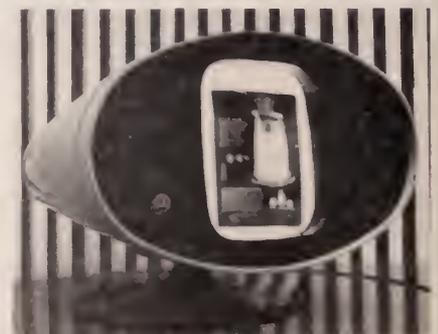
phone was demonstrated on April 20 with a trancontinental call between Bell System exhibits at the New York World's Fair and California's Disneyland. The simultaneous telephone conversation-with-a-picture had at last arrived, even though many science fiction fans believed that it had been around since the concept was promoted in the Buck Rogers cartoon strip almost four decades ago—when, in fact, the very first public demon-

stration in this country of the transmission of television over telephone facilities was made at the Bell Telephone Laboratories in New York.

For SPONSOR, the question was: how could the new Picturephone best be used for the benefit of broadcast advertising? For, as Arthur D. Hall, head of the television engineering department, Bell Telephone Laboratories, said: "Before a complete system can be successfully designed and built there is

much more we need to know. (Even though without going beyond today's technology we know, today, how to provide such a service.) All the potential uses of the Picturephone service depend on which specific characteristics and capabilities are built into a system. Before we can determine these, we need to know what potential customers will need and want from such a system after the novelty has worn off."

A series of magazine and newspaper layouts, photographed as they were received on the Picturephone screen, illustrate the appearance of copy, photo and art elements. Few of them were smaller than 8 by 10 inches—in the original—and were reduced to smaller than screen size (4¾ by 5¾ inches) before being further reduced for these SPONSOR photos.



Using General Electric's automatic toothbrush package, advertising, display stand and product in a simulated pitch proved that all elements could be integrated well and that the sender's voice added personal sell.



Hence, SPONSOR's editor provoked the first experiment using the Picturephone as a television commercial tool for client, agency and media.

"Suppose," SPONSOR asked Bell (through its agency N. W. Ayer & Son, Inc.), "that an emergency change in a television spot had to be approved by a client in Chicago or Washington before it could be aired, but there was not enough time before air date to get the film

or tape to him—could it be played over the Picturephone between cities?"

Granting that there is no substitute for in-person, face-to-face over advertising problems, SPONSOR asked: "What about all of the chronic emergencies that occur in connection with accepting or rejecting art elements, layouts, storyboards, package designs and the like? What can Picturephone do in the day-to-day competitive battle to

help client, agency and media hurdle the obstacles of too little time, too much distance and the need for instant visual communication coupled with verbal explanation? A missed tv spot is irretrievable. Are there circumstances in which Picturephone could save it?"

Arthur Hall—who is also one of the engineers that helped develop the visual phone system—says: "Customers' needs largely determine the fundamental technical and eco-

## From Broadway to the Windy City

Herman Shumlin, New York's noted Broadway producer-director, discusses his controversial play, "The Deputy," and new road show, "Dear Me the Sky Is Falling," with Chicago radio-tv personality Sid Sackowicz in a first-of-a-kind Picturephone interview. The conversation, originated by station WGN-AM-TV, was taped for broadcast over "Sig's Show."

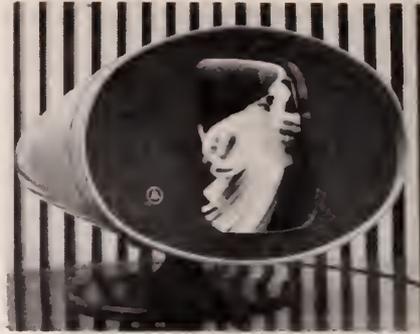


Shumlin, Broadway producer-director



Sackowicz, Chicago radio-tv personality

Demonstrating the "gimmick" piece or point-of-purchase material was another of the potential uses depicted by the Picturephone advertising problems experiment. The results were excellent.



... (and) ... the customers' point of view is essential. What specific uses will a customer consider most important?" As a result, Bell personnel and Chris Whittle of their agency didn't take long to answer SPONSOR's question.

Within 48 hours some hundreds of pounds of gear and props were assembled at one of the Picturephone booths in New York's Grand Central Station. Included were some storyboard frames, an animated film, a one-minute commercial on film, a film projector and screen.

This first experiment was transmitted between two of the three booths at the New York location, and within minutes the novelty of seeing and being seen wore off and made way for the excitement of viewing storyboard frames, new product packages, brochures, art layouts, the animated color film and a one-minute commercial spot transmitted and received on the Picturephone screens.

There were some rough spots in

framing, some detail to be desired in the legibility of small type, but—over-all—the possibilities for Picturephone to jump the time and space gap in commercial broadcast advertising emergencies were dynamically apparent and electric in their effect on the group involved in the experiment.

But would comparable results be possible between two cities and over longer distances?

Within a very few days an opportunity to test the idea with practical application was created. N. W. Ayer had been alerted to look for an early opportunity for a between-cities experiment to be made available to SPONSOR in New York.

The opportunity came when the agency culled from its files the ideal materials that could give a broad latitude test to Picturephone in a broadcast advertising problem emergency. From its files, the agency gathered copy, props and commercial film that had been used on behalf of Sealtest. It was a package combination commercial—split live

and film. Assuming the likelihood that the integration of live copy, props and film—which a station might already have on hand—would require drastic revision of copy, sequence and treatment, the aid of Metromedia's Washington station was enlisted. WTTG-TV had a set of the materials on hand, having run the Sealtest spot during the campaign. With their agreement to participate in the experiment, the duplicate set of gear, props, film, copy was moved back into the booth at Grand Central Station by the personnel handling the experiment.

The results were little short of spectacular, for the chore was handled with improvised equipment. Improvised in the sense that none of it was designed for use with or as part of the system. The props were simply set up, a hand puppet's use demonstrated along with the timing and integration of the film portion of the commercial. The projection screen was set up along the plane of the maximum depth of focus for the Picturephone lense,



Lee Reynolds (l) and station manager Larry Fraiberg of WTTG-TV, during the experiment with Picturephone on behalf of broadcast advertising, at the Bell Telephone center, which is located in Washington, D.C.



Making the first call from Washington to New York, Mrs. Lyndon B. Johnson said, "When our daughter was in college last year, the great event of the week was to telephone her. And if we could have seen her, as well as talk to her, that would have been an added dividend."

Two frames from the animated film used in the experiment show the reduced images with remarkable clarity. An enlargement of one of the animated figures, shown here, lacks the brilliance the same image and background have when seen with the naked eye on Picturephone.



the projector placed where the throw of the image would just fill the Picturephone screen.

All elements in the experiment worked so well that WTTG-TV station manager Larry Fraiberg quipped: "They've got my order for one of these right now. Anybody who sees this operation just must get the picture!" (Actually, no one will hazard a guess on the time it will take before such equipment becomes economically available for business, but it is available and working now at manned centers.)

Time for the complete operation was approximately a quarter hour. The first three minutes would have cost \$16 according to standard rates. A 15-minute transmission via Picturephone to Washington, D.C., would cost \$76 for time and \$7.60 in federal tax for a total of \$83.60.

An in-person face-to-face explanation and demonstration, had it been necessary, would have entailed travel time to and from Washington along with the cost of travel, hotel, cabs, meals, etc., about as much in dollars, had there been no emergency. It's unlikely that anyone who has faced the frustration of such an emergency can't grasp the advantage Picturephone will offer in those cities where it is now in operation and others as they become available. And as service is extended, rates will undoubtedly be equated.

Certainly the possibilities for media people are obvious to WTTG's Larry Fraiberg, who said: "My first encounter with Picturephone was an exciting and memorable experience, much like my first contact with television, a medium with which it will inevitably be compared.

A series of off-the-screen frames shot during the running of a well-known Hills Bros. coffee commercial may give most admen a clearer idea of the fidelity with which the commercial was reproduced on the Picturephone set.



"These two media of communications—phonevision and television—seem to me not only to have sprung from a common parent but to have a common future. Together they can combine the elements of closed circuit television with those of a conference call: the drama of tv with the immediacy of the telephone."

Looking ahead, he says, "I envision the time when a program presentation to an agency can be made by Picturephone, when a commercial idea can be transmitted to a client or agency by this device, when tv stations can communicate with each other by Picturephone. All this could save precious time and a great deal of money."

WTTG's Lee Reynolds, who participated in the between-cities experiment at the Washington end, had an incisive observation to make about the role Picturephone could perform for creative staffs.

"I feel," said Reynolds, "that the Picturephone can be particularly beneficial to the performer. Generally, he has contact with the agency and client only through correspondence or commercial copy. The copy will tell him what to say



In the Picturephone Center in Grand Central Station the experiment gets under way with improvisations using available equipment. Projector is propped on attache case and phone books to throw image on screen placed where Picturephone can pick it up.

and how to demonstrate the product, but often the words on the cold printed page can be misleading and result in poor interpreta-

tion. With the Picturephone, the performer can be put in direct contact with the people who conceived the spot, and they can not only demonstrate how they want it done, but see that the performer is doing a satisfactory job with their product. I believe this will lead to greater confidence on the part of both client and performer, since they both will know that the spot is being done exactly as the agency wishes it to be done."

Jerry N. Jordan, vice president-special projects, N. W. Ayer & Son, Inc., says: "Picturephone is a dramatic advance in communications for which we, at Ayer, see many potential applications in the advertising agency business—to say nothing of service businesses of other types (look at its potential for retail stores in telephone shopping). It's the closest thing to direct on-the-spot contact yet developed. While nothing will ever replace personal contact, Picturephone will be an invaluable tool to use when direct face-to-face contact is not possible or necessary."

The quality of some of the images transmitted in the experiments was even better than television re-

**SPONSOR** Editor Sam Elber watches screen as Washington contact is made and Roger Harvey, N.W. Ayer commercial producer, demonstrates use of puppet in live portion of the commercial. How the shot was framed and its reception are shown in the following photo. In the final picture, the same puppet is seen.



Thomas Slater, sales manager for Benay-Albee Novelty Co. of New York, recently discovered that the Bell System's new Picturephone service can be an excellent aid to his novelty business. Wanting to unveil his new line of children's play hats, Slater originated a call via Picturephone service to Henry E. Mertins, executive toy buyer for S. S. Kresge Co., Chicago. The see-as-you-talk service enabled Slater to demonstrate his firm's Daniel Boone simulated racoonskin, Mickey Mouse, Walt Disney Mary Poppins, cowboy and other hats. "The hook-up was as effective as if I had made the presentation in person," says Slater. "I received an \$18,000 order for two lines." According to the Bell System, the call marks the first such usage in the retailing industry since Picturephone service was introduced between New York, Chicago and Washington.



ception, for the Picturephone automatically compensates for the changes of lighting in a room. Perhaps this was why, in the change of scenes in the commercials on film, black areas did not give the appearance—as they sometimes do

in home television reception—of sometimes being washed out. Contrast and brightness controls built into the Picturephone unit cause the black level in the picture always to appear black on the screen, no matter what is being transmitted.

Technical information released by the Bell System on its Picturephone service explains: "The method of interlacing lines in the instrument differs from those employed in commercial television systems. Of the methods used by television, Pic-

## How Picturephone service operates

The three-city Picturephone network operates through a control center in New York City.

The control center, which is adjacent to the Picturephone center in New York's Grand Central Station, has a direct contact with AT&T's Long Lines Dept.'s television operating center in New York and the three Picturephone centers.

Network control schedules all Picturephone calls at 15-minute intervals. Each originating location contacts network control to determine if time is available and, after the originating location negotiates an acceptable time with both originating and terminating parties, confirms the time with network control operator.

The originating location normally confirms appointments within two hours.

Sufficient time is generally available between appointments to avoid terminating one call to permit a second call from being delayed. Under unusual circumstances, however, it may be necessary to terminate a call after a 30-second notification to maintain the day-long schedule.

When a customer arrives at the Picturephone Center, there is a brief instruction period during which the customer is told how to place or receive his call.

Placing a call is accomplished in three simple steps. The customer first presses an "on" button, then a "video" button and

finally dials a two-digit number for the city being called. New York numbers are 21 and 22, Chicago, 24; Washington, 23.

To receive a call the customer presses the "on" button when the bell rings.

Calls are terminated by pressing the "off" button.

Customers can center themselves in the screen by pressing a "view self" button and adjusting their position accordingly. There are four positions for people wishing to use the Picturephone set and two or three chairs for those watching the call.

Facilities are provided for reaching the Picturephone attendant in the event that assistance is needed.

turephone utilizes the low cost of one with the high quality of another."

The Picturephone signal occupies a bandwidth of 500,000 cycles. From the New York operation, the signal leaves the Picturephone set in Grand Central and travels to a switching center at 32 Avenue of the Americas, where it is automatically routed by microwave to either Chicago or Washington.

Each set is connected to the switching center by three pairs of wires. One pair is for transmission and reception of the audio portion of the call, another pair for trans-

mission of the video signal and the third, for receiving the video signal.

Size of the picture on the dark glass, which is etched to eliminate reflection, is  $4\frac{3}{8}$  by  $5\frac{3}{4}$  inches. The F/1.9 lens delivers a field of view of 16 by 21 inches, at four feet, with a depth of field from 35 to 76 inches.

In these first experiments on behalf of broadcast advertising, type smaller than 36 point was somewhat diffused, but its position on the layout was clear and presented no difficulty since the copy was read aloud by the sender. Photostat enlargements could easily have

been made available if needed, and would have helped.

On the first try, cramped quarters didn't allow for optimum framing of the storyboards or film, but even such little experience served the senders well. By the second try the areas to be transmitted were almost fully framed, and vastly improved transmission resulted even though available working space was still limited and equipment improvised.

The black-and-white transmission of the animated color film was excellent with all the gray scale values far better defined than anticipated.



L. H. Meacham at his desk in Bell Telephone Laboratories, Holmdel, N.J., talks with and views A. D. Hall on the experimental Picturephone. Both engineers helped develop the visual telephone system. Meacham is using hands-free Speakerphone service, while Hall at Murray Hill laboratories uses the handset.



Herbert Hoover, then Secretary of Commerce, took part in the first public demonstration of inter-city television broadcasting in 1927. Mr. Hoover, speaking in Washington, was seen on the screens at Bell Telephone Laboratories in New York. Others are (from l) Gen. J. J. Carty, vice president, American Telephone and Telegraph Company; A. E. Berry, president, the Chesapeake and Potomac Telephone Companies, and Judge Stephen Davis, solicitor for Dept. of Commerce.

## Chronology of videotelephone research

**1927** — The first public demonstration in the United States of the transmission of television over telephone facilities took place at Bell Telephone Laboratories, New York, between Walter S. Gifford, president of American Telephone and Telegraph Co., and Herbert Hoover, then secretary of commerce, in Washington, D.C. At that time Gifford's remarks included the following: "The principles underlying television, which are related to the principles involved in electrical transmission of speech, have been known for a long time; but today we shall demonstrate its successful achievement. The elaborateness of the equipment required by

the very nature of the undertaking precludes any present possibility of television's being available in homes and offices generally. What its practical use may be I shall leave to your imagination. I am confident, however, that in many ways and in due time it will be found to add substantially to human comfort and happiness.

"It is our constant aim to furnish this country with the most complete telephone service possible. In connection with that aim, we endeavor to develop all forms of communication that might be supplemental to the telephone. With that in view, we shall continue our work on television, which although not

directly a part of telephone communication, is closely allied to it."

Later Gifford added: "As it is now, it is a giant mechanism that takes up nearly half a room . . . Of course, it will be a long time before the ordinary telephone will be provided with devices for television. A great deal of work must be done on them to make it practical to use them in our system. But we will some day—I have no doubt."

**1929-31** — A similar system, the first two-way television transmission, was set up and operated between the American Telephone and Telegraph Co. headquarters at 195

The one minute black-and-white film commercial received a transmission quality equal to if not better than that on the average home tv set.

All three-dimensional objects, such as the new packages shown in the experimental transmission—and in spite of the fact that they were not lighted as they would have been for television transmission—appeared to have the same dimensional qualities as those treated professionally for viewing on home tv receivers.

While a number of other business interests have used Picturephone be-

tween New York, Chicago and Washington, it is expected that advertising men will blaze some new trails in exploring its use now that they are aware of it. Some uses to which Picturephone has otherwise been put include interviewing job applicants and displaying items in merchandise lines.

The Bell Laboratories are eager to cooperate in the exploration of potential new uses for the instrument and system, and, as the advertising fraternity prompts experiments to meet specialized needs within their field, it is likely that Bell engineers will be encouraged

to find methods to build in advertising-required capabilities—and to do so at economic levels that will benefit the adman.

That Picturephone can already serve to overcome certain emergencies on behalf of commercial broadcast advertisers was proven in the SPONSOR-instigated experiments. That more sophisticated treatment and projection equipment can easily be made available is obvious. There seems to be only one problem that may face the young and single adman, as one wit put it: "It may louse up the love life of some of this nation's blind date brigade!" ♦



Walter Gifford, president of American Telephone and Telegraph, saw and spoke with Herbert Hoover during the first public demonstration of inter-city television 37 years ago. Mr. Gifford is shown as he sat in the Bell Telephone Laboratories auditorium in New York and viewed the image of the future President on a small television screen. At right is the late Dr. Herbert E. Ives. Others (also deceased) are: E. P. Clifford, H. D. Arnold, E. B. Craft, F. B. Jewett.

Broadway and Bell Telephone Laboratories at 463 West St., New York. This system was in operation for two years and included the transmission of outdoor scenes, color tv and motion picture films.

**1935-38** — A television-telephone service was operated by the German Post Office between videotelephone centers in four cities: Berlin, Leipzig, Nuremberg and Hamburg. To make a video call, the public made appointments in advance to be at the centers at pre-arranged times. Operators made the connections manually with plug-in jacks. The picture sets were large. Signals were transmitted over coaxial cables.

**1954-61** — Several research systems were built at Bell Laboratories, including both narrow band and high definition types. The latter was used between two Bell Lab locations in New Jersey.

**1955** — Kay Laboratories of San Diego, Calif., and Pacific Telephone and Telegraph Co. (Bell System) demonstrated a two-station videotelephone system over a distance of one mile.

**1956-64** — Studies and experiments at BTL were directed toward equipment suitable for widescale service. Before the end of last year an automatically switched experi-

mental system had been developed and tests were started in 1964 between two BTL locations 25 miles apart.

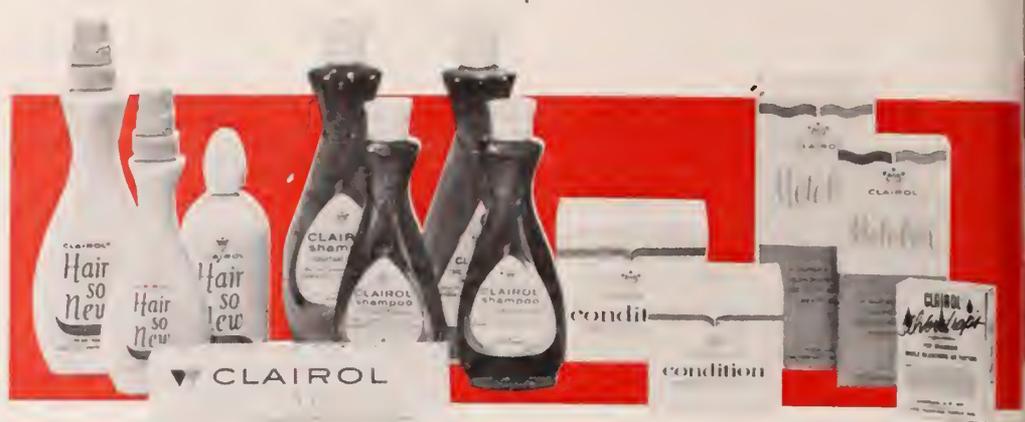
**1963** — Reports were received from Italy and Japan of slowscan videotelephone experiments. Russia reported a public videotelephone service using regular tv network facilities during non-broadcast hours.

**1963** — Pye Telecommunications, Ltd., exhibited a television telephone at the Business Efficiency Exhibition held in London. The set included a 19-inch screen, a loudspeaker and a miniature television camera. This was used with a desk unit incorporating a loudspeaking telephone. Up to 10 extensions could be used in the system.

**1964** — Picturephone service is demonstrated to the public at the New York World's Fair. The first transcontinental videotelephone call was made from the Fair to Disneyland in Anaheim, Calif., April 20.

**1964** — Mrs. Lyndon B. Johnson in Washington makes Picturephone call to Elizabeth A. Wood, Bell Laboratories scientist, in New York on June 24 during ceremonies introducing the current three-city service. The following day, the first commercial Picturephone service in the United States was begun between New York, Washington and Chicago.

Clairol is a run-away leader in number of tint products (27) and share-of-market (nearly 60 percent), and practically any other way you match the competition. The growth of the hair-coloring business and the growth of Clairol are largely one and the same.



## Hair tints look permanent

■ For the manufacturers of hair-coloring products the question "Does she or doesn't she" has been answered. There's no question now that a great many women *do*.

Manufacturers of all products catering to the female whim should be aware of how the hair-coloring industry made its market.

It's no mere accident that growth of the tint business has been impressive.

- Only a \$10 million industry in 1950, hair-coloring retail sales now exceed \$150 million.
- Whereas a decade ago many American women considered hair coloring something of a stigma, three or four out of ten today use some form of coloring product on a regular basis.

The future looks equally as impressive:

- The market could easily double in the next two or three years, according to John Burns, director of new products, Alberto-Culver.
- Hair coloring, the biggest thing to hit the cosmetics industry in a long time, will eventually be used as commonly as lipstick, according to Stephen Mayham, executive vice president, Toilet Goods Assn.



"We have won acceptance": Richard Gelb, president and former ad manager of Clairol.

Advertising dollars have skyrocketed along with sales. In 1962 total major media investments in the hair-coloring field amounted to \$14 million. Last year the figure rose to an estimated \$23.5 million, well over half of which went to tv.

Clairol, acknowledged to hold 50 to 60 percent of the market, has increased its ad budget four-fold since 1960 alone — from \$5 million to \$20 million. Like its parent company, Bristol-Myers, Clairol makes heavy use of tv. About \$10 million

of Clairol's ad money is channeled into nighttime network tv, with additional spendings in daytime network and spot tv.

The largest single-product competition comes from Alberto-Culver's New Dawn. After only eight months in national distribution, New Dawn boasts a 10 percent share-of-market. The product acceptance represents one of "Alberto-Culver's biggest success stories of recent times." The advertising formula: 100 percent tv advertising (not surprising for an A-C product).

Although the bulk of "tint" advertising dollars allocated to tv goes into network, hair-coloring manufacturers have not overlooked spot tv. The first half of this year spot tv revenue from hair coloring commercials amounted to \$2,814,900, more than doubling last year's figure for the same period of \$1,105,700. (Data abstracted from N.C. Rorabaugh first-half spot tv reports which group hair colorings, rinses and hair-spray products together.)

It is no accident that tv is capturing a good piece of the industry's advertising pie. An important new innovation in hair coloring products is ease-of-application — a s a l e s



## on tv

Once accepted as product for actresses and damsels of 'pliable virtue,' hair coloring — promoted heavily via tv — is now a highly respectable \$150 million industry

point that can be effectively demonstrated on tv. This consideration has secured many an advertising dollar for tv that formerly went to print.

The increased ease-of-application and the growing amounts of money spent in advertising and promotion are considered primary reasons for the upsurge in hair coloring sales. But perhaps the most important reason is a change in female thinking.

A new social climate has made long-frowned-upon tinted hair acceptable — even fashionable. In the early fifties there was very little hair coloring to speak of and very few spoke of it. "Hair coloring had about the same social status as cigarettes and lipstick before the First World War," says Shirley Polykoff, copy supervisor on Clairol at Foote, Cone & Belding. "The women who used hair coloring were actresses, members of cafe society, a few brave career girls and a select group generally known as fast women," Miss Polykoff points out.

Today, with hair coloring assuming more and more status as a "basic cosmetic," 1964 should lead to a new inventiveness in product de-



Shampoo? Guess again. This lady is actually coloring her hair. Shampoo hair-colorings are currently flooding the market. Helena Rubenstein claims its Tintillate was first tint shampoo.

velopment, says Richard L. Gelb, president of Clairol. "Acceptance," Gelb comments, "is the mother of innovation. And we have won the acceptance of a growing number of American women." (As of Jan. 1, 1965, Richard Gelb will assume the position of executive vice president, Bristol-Myers. His younger brother, Bruce Gelb, will become the new president of Clairol.)

Acceptance of hair coloring was

no doubt aided by heavy promotion in the fifties by Clairol, Tinthair and Roux.

The stage was set for rapid expansion in 1950 when Tinthair, then a newcomer in the field, introduced a line of products for home use stressing safety and simplicity. Some \$4 million was spent in television the first year. The campaign featured the famous line: "Nature isn't always right but Tinthair is."

Clairol and Roux, already powers in beauty salons for many years, improved their products and began offering them for home use in 1951.

Dollars and products alone wouldn't have been enough to make the market, however. The advertising had to be carefully designed to change the image of hair coloring. "Our appeal had to be naturalness, surrounded by an aura of great respectability," says Miss Polykoff. "In addition we had to develop a retail market in drug stores and cosmetic counters without alienating the professional hairdresser."

Said one Clairol competitor: "Clairol's advertising strategy made hair coloring per se more palatable to women."

In 1955, when Foote, Cone &

Belding took over the Clairol account, a theme was developed that was reassuring and gentle in tone and promoted the total hair coloring industry (not offending the professional hairdresser): "Does she or doesn't she? Only her hairdresser knows for sure."

The "Does she" theme, originated by Miss Polykoff, is still the staple of much Clairol advertising, including one of the company's most recent commercials for Miss Clairol referred to as "baby talk beach." (It is interesting to note that when the "Does she" theme was submitted to *Life* magazine in 1955 with a 10-page color contract — then representing Clairol's total advertising budget — it was turned down for being suggestive.)

No longer considered suggestive — of anything but tinted hair — there is no doubt that the slogans for many of Clairol's tint products have been shrewdly designed to provoke feminine response. Besides the "Does she" theme (Miss Clairol), questions include "Is it true blondes have more fun?" (Lady Clairol), "Hate that gray? Wash it away" (Loving Care), and "If you want to, why not" (Miss Clairol copy for Negro market), most of which have been on television.

Most of Clairol's commercials feature the end-result of applying hair-coloring: competitors often show how easy it is to use.

Clairol first started using television in 1955 in limited markets, commencing with network television *I Love Lucy* in 1957. The company now utilizes daytime and nighttime network, as well as daytime and nighttime spot, according to Frank Mayers, management representative, FC&B.

Nighttime buys on network are made in one of two ways. Sometimes Clairol "buys-in" on Bristol-Myers corporate purchases (*Candid Camera*). The company also purchases time on its own, independent of Bristol-Myers sponsorship (*Perry Mason* and *Password*). Much of Bristol-Myer's corporate buys are on CBS. Clairol has also bought into ABC, however. Next year Clairol will be a major sponsor of *Peyton Place*, a twice a week "nighttime soaper," and a half-sponsor of *Farmer's Daughter* on ABC.

Clairol buys are made on the advice of — or with the consent of —

## HAIR-COLORING EXPENDITURES IN SPOT TV FIRST HALF 1963 AND 1964

Company and Product	1963 (1st half)	1964 (1st half)
Alberto-Culver		
New Dawn		\$944,900
Tresemme	\$142,800	25,900
American Cyanamid		
Breck Stroke and Color	5,500	.....
Bristol-Myers		
Clairol Hair so New	51,100	85,700
Sparkling Color	307,400	77,300
Come Alive hair tint	.....	25,200
Lady Clairol	18,000	56,800
Miss Clairol	157,400	341,800
Silk & Silver	.....	21,300
Loving Care	.....	16,900
Helene Curtis		
Bright Idea	43,400	280,800
Color Essence	15,800	.....
Gillette		
Casual hair coloring	54,400	219,000
Lehn & Fink		
Noreen hair-coloring rinse	85,300	3,500
Helena Rubenstein		
Hair Coloring	205,200	190,100
Tintillate	.....	352,300
Shulton Industries		
Technique Color Tone	15,700	.....
Warner-Lambert		
Color Foam	3,700	48,400
Hudnut Creme Rinse	.....	12,600
Light & Bright	.....	14,600
Polycolor	.....	114,700
<b>Total</b>	<b>\$1,105,700</b>	<b>\$2,831,800</b>

Source: Abstractions from N. C. Rorabaugh Report for hair colorings, spray, rinse for first half 1963 and 1964.

its ad agencies, Footc, Cone & Belding and Doyle Dane Bernbach.

Unlike most other cosmetic companies, Clairol has had a strong and lasting relationship with its agencies. It has been with FC&B, the company's major agency, since 1955 and with DDB since 1960.

"It seems to me that companies that are constantly switching agencies are searching for some outside panacea and are refusing to try and solve their own problems," says Richard Gelb, who was Clairol's advertising manager before becoming president. "We don't believe in that sort of thing."

Clairol was started by Lawrence Gelb (father of Richard and Bruce Gelb) in 1931. A chemist, the senior Gelb observed that most hair dyes left the hair lifeless, so he introduced a French preparation that seemed to do a better job. The company's growth was so extensive that when it was sold to B-M. in 1959, it brought a price of \$22.5 million.

Now Clairol produces by far the largest number of tint products (27) and captures the largest share-of-

market. Product entries cover all areas: permanent tints, semi-permanent hair lotions, temporary rinses, hair lighteners, high-fashion blonde toners, colors to glorify gray hair.

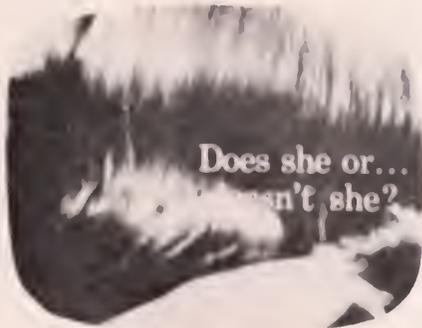
Such success has enabled Clairol to expand into other product areas: women's shaving cream, hair spray, shampoo and some further areas in the cosmetic field.

Competition in hair coloring comes from about 20 other companies. Roux, one of the early pioneers, has a number of tint products and should be listed as a strong contender along with Revlon, Helena Rubenstein and Shulton Industries. Lesser competition comes from Toni, Lanolin Plus, Warner-Lambert, Gillette and Lehn & Fink, among others.

Alberto-Culver, with two entries — New Dawn and Tresemme — is up and coming. Advertising for Tresemme, totally in tv, "has been considerably slackened because of the big tv push behind New Dawn," says a spokesman at Compton (Chicago), agency for New Dawn.

(Tinthair, mentioned earlier as

Even commercials made this year for Clairol highlight famous slogan "Does she or doesn't she?" in use for nearly a decade



one of the first to enter the hair-tint field, lost its hold on the market in the mid-fifties because of chemical trouble — professional hairdressers spread the base rumor that the product would turn hair green — and an FTC investigation into its advertising.)

The exact position of companies competing in the tint field is not only complicated by the question of whether you're talking products or sales, but by two different ways of measuring sales — beauty shop or retail — and three different ways to classify products — permanent, semi-permanent and temporary.

Once more, the hair-coloring industry is hot; new companies and new products are constantly moving in and out of the competition. New areas of expansion will provide further chaotic competition.

Hair-coloring shampoos are the latest innovation. Among the entries: Richard Hudnut Foam Sparkle and DuBarry Color Foam (Warner-Lambert), Tintillate (Helena Rubenstein), Wash'n Tint (Lanolin Plus) and New Dawn (Alberto-Culver).

Shampoos represent a new step in ease-of-application. Previous to the introduction of Miss Clairol's Color Bath in the early fifties, hair coloring was a two-step process — pre-lightening and then tinting. Now one can shampoo as well as tint hair in the same process. Bright Idea hair coloring (Helene Curtis) also doubles as a setting lotion.

Indicating even greater growth in the future, the tint manufacturers are seriously studying two new markets — the male market and the Negro market. Clairol has been researching both areas.

Contrary to some beauty products which have either reached or passed their sales peaks (home permanents, for example), hair coloring is considered an area offering exceptional expansion possibilities. Many say hair coloring represents the largest underdeveloped potential in the cosmetics industry today. If the industry continues to grow at its present astounding rate and over half the advertising monies continue to go to television, hair colorings will become a vital dollar force in tv. ♦

## Tint market facts and figures\*

- Of the estimated \$150 million total volume, beauty shop sales are placed at \$60 million; home application, \$92 million.

- 58 percent of the \$92 million spent on coloring agents was for tints and dyes, 36 percent for color rinses, 7 percent for color shampoos.

- Nearly four out of 10 women (38 percent) interviewed in 1963 Breck Survey reported using hair-coloring agents.

- The 35 to 54 age group forms the core of the coloring market—45 percent.

- Older women (55 and over) favor temporary coloring, while women under 55 use semi-permanent or permanent coloring. Bleach and lightener find their greatest appeal in the under-35 group.

- Income increases a woman's use of hair-coloring agents. Consumption rises steadily with income from 29 percent usage among the under-\$5000 group to 47 percent among the \$8000-and-over group.

- Beauty shop vs. home usage varies with a woman's employment status: 63 percent of full-time housewives apply coloring at home, compared to 49 percent of the full-time workers.

- Women who apply coloring at home are more brand-conscious than women who have coloring applied in a beauty shop.

- Younger women with higher incomes tend to spend more per color treatment. There is a wide variation in price per treatment, with beauty shop coloring costs averaging \$4.44, compared to \$1.76 per home application. Considerably more (\$5 and up) is spent by one out of five women.

- Of the \$23 million spent in advertising in major media in 1963, 50.3 percent was for permanent coloring, 39.7 semi-permanent, 10 percent temporary.

\*Data secured from 1963 Breck Survey

## Creative switch: storyboards sire new products

DCSS finds an excellent way to conceive, mold and present new-product concepts for clients is through the use of tv storyboards

■ What's the best way to introduce a new product to a client? "By using tv storyboards," says Howard S. Foley, vice president and copy director of Doherty, Clifford, Steers & Shenfield.

For several months now DCSS has been using tv storyboards, not only to create new commercials, but to present new product ideas. The approach was developed last spring when the creative department decided to name and display products-to-be, rather than just talk about them. In the ensuing months the idea has gradually become an unofficial agency policy.

"Two problems arise automatically with the bulk of new product concepts," Foley explains. "One is: how to evaluate the concepts before presentation to the client; the second: how to present these concepts. We think we have a good solution to both problems in the use of tv storyboards."

Foley gives several reasons.

At this stage of tv's development, the storyboard is probably a more commonly used and more easily understood form of communication between agency and client than even the conference report, he says.

The storybook also forces the creators to crystallize ideas more sharply than positioning boards and copy platforms do. "You're forced to do your homework," says the



"The storyboard forces you to give the product a name and a package," says Foley, vice president-copy director at Doherty, Clifford, Steers & Shenfield.



Working out storyboard for DCSS new-product presentation are (l-r) Jack Roche, vice president and copy supervisor, Jerry Jacobs, tv production head, Hal Gerhardt, executive tv art director, Howard Foley, copy head

copy director. "You must find solutions if you use a storyboard. You can't just pose loose ideas and say you'll work them out later. Whereas a written description can be vague, there can be no such thing with a storyboard.

"The storyboard also forces you to give the product a name and a package. There is no better time to do this than when the selling strategy is being worked out," according to Foley. "Product names and packaging ideas that occur at this time almost inevitably help to dramatize the selling premise and move it along.

"By choosing the name, package and commercial idea at the same time, you don't lock yourself into a corner by choosing one that is not compatible with the other. For example, you might name a deodorant 'Silent Partner' and then decide on a campaign with spring flowers and fresh air. You might realize then that a name like 'Breath of Spring' would work better with the advertising idea."

Of additional benefit is the inclusion of the copywriters, the art director and the tv producer during the early stages of development, Foley points out. Usually just the account men and the copywriter would discuss the idea in the conception stages, he says. "The ideas of these others are vital. In new

product thinking, there is no such thing as bringing too many brains to bear."

Another benefit accrues from the possibility of "spin-offs," says Foley. "While you are working out one good concept, you often hit on another. Usually our copy groups work by exploring product categories. At times we have started out with three or four concepts in mind and wound up with twice that many storyboards. Many of the new concepts that developed were better than the originals. Suppose, for example, you were working on vitamin tonic ideas," he says. "You might start out with a form that could become a part of every meal so the user would take it regularly; then you might decide to add a non-caloric bulk producer to help the user control his weight."

Last and most important, DCSS has found that the use of tv storyboards to present new products has been a real service to clients. "The storyboards give the client a tangible feel for the proposed product and how it may be sold. Nothing else short of the actual product and the finished commercial could do the same. Clients look at a new product first, then a thought-out selling idea to go with it. Naturally they can reject either or both, but the two should be presented as a package."

Clients who have been exposed to the new method of product presentation — Bristol-Myers, Grove Laboratories and Quinton — seem happy with the idea, Foley says. "These clients have usually gotten a written outline and maybe a print ad and some copy. But since our agency does 75 percent of its billing in broadcast it seemed logical to show tv storyboards. Our clients understand them. We probably wouldn't use storyboards for clients who don't use tv unless we were recommending air media."

Since the first of the year DCSS has submitted to its clients more than 120 new product concepts, ranging from automobile models to laxatives. The ideas come from several times as many discarded ideas. "The product concepts we present are sound legally and medically, as well as potentially marketable," says Foley. "I never cease to be awed at what a variety of knowledge comes together in an advertising agency. One of our copy supervisors knows more about medical formulations than many doctors — and she's more practical. I'm sure it's the same with many agencies."

"It makes good sense to originate products in an ad agency, and we think it makes sense to work them out on tv storyboards at the very beginning. It helps take out the wrinkles," says Foley. ♦

Gaines makes a gain to land in top spot in latest ARB poll of commercials most popular with viewers

## Best-liked commercial rides

■ Commercials are literally going to the dogs, when it comes to their popularity with tv audiences.

So ARB analysts discovered when they completed their recent periodic analysis of the research firm's national tv diaries in which

about half of the families in the panel voted for their favorite tv commercials among those seen during the survey week.

Winner: Gaines commercials for Gravy Train, which moved upward from seventh-place spot in the prev-

ious ARB checkup (see SPONSOR, May 4, p. 42). The voting didn't produce a Gaines landslide — the percentage that voted Gaines commercials, primarily those for Gravy Train, was 9 percent — but it was enough to land in top place.

### ARB's TOP 20 COMMERCIALS

Rank	Product	Voting %	Rank	Product	Voting %
1.	Gaines	9.0	9.	Chevrolet	2.2
	Gravy Train (8.6)		10.	Ivory Soap	1.8
	Dog Faad (0.2)			Snow Soap (1.0)	
	Gainesburgers (0.2)			Soap (0.8)	
2.	Hamm's Beer	6.5	11.	Schlitz Beer	1.7
3.	Kellogg's	4.8	12.	Cracker Jack	1.3
	Corn Flakes (2.0)			Jell-O	1.3
	Kellogg's (1.7)			State Farm Insurance	1.3
	Rice Krispies (0.5)		15.	Falstaff Beer	1.2
	Cereal (0.3)			Mr. Clean	1.2
	Fruited Flakes (0.3)			Past Cereals	1.2
4.	Ajax Cleanser	4.7		Cereals (0.8)	
5.	Jax Beer	3.7		Toasties (0.2)	
6.	Purina	3.2		Crispy Critters (0.2)	
	Dog Chow (2.5)		18.	Ford	1.0
	Cat Show (0.3)			Ford (0.7)	
	Chow (0.2)			Mustang (0.3)	
	Purina (0.2)			Caca-Cala	1.0
7.	General Mills	3.0		Puralator Oil Filter	1.0
	Cauntry			Laura Scudder's Potato Chips	1.0
	Corn Flakes (1.2)			Weidemann's Beer	1.0
	Lucky Charms (1.0)			Volkswagen	1.0
	Cheerios (0.6)			Salem	1.0
	Trix (0.2)			Jally Green Giant	1.0
8.	Nabisco	2.5			
	Orea Caakies (1.5)				
	Fig Newtons (1.0)				



By Dr. John R. Thayer  
Assistant Manager of  
Market Reports, ARB

## a Gravy Train

In second and third positions, reversing their order from the previous list of winners, were Hamm's beer — a perennial favorite in the commercial popularity derby, with 6.5 percent of the response — and Kellogg's, with a third-ranking 4.8 percent.

Hot on the heels of Kellogg, however, was a relative newcomer to the commercial derby. With 4.7 percent of the diary-keepers giving a nod in its direction, Ajax cleanser narrowly missed tying for third place with Kellogg's.

A regionally sold beer, Jax, which is marketed in the South and Southwest primarily, featured strongly in the findings, capturing 3.7 percent of all the votes. This moved the beer brand's commercials upward from ninth to fifth place between the current ARB report (which measured the week of May 13-19) and the previous one. As against other products on the list with wider national distribution, the Jax score is significant, since only a portion of the diary-keepers have the opportunity to see the commercials and to pick them as a favorite.

In the accompanying breakdown, the same method is used in reporting the votes as appeared in the last analysis. Briefly, each product was credited as to the diary-keeper's response. No attempt was made to second-guess the respondent. Whenever it was necessary, a breakdown was made by product under each company's name. The sum of these breakdowns in each case equals the

voting percentage for that company which appears at the right.

A good example of this involves the company occupying sixth position in the study. A total of 3.2 percent of the respondents mentioned Purina products, 2.5 percent naming Purina dog chow, 0.3 percent naming Purina cat chow, 0.2 percent generalizing with Purina chow, and 0.2 percent saying only Purina.

Since eight different products tied for 18th place, it was necessary to extend the top-20 list to 25.

This was the way the breakdown looked in relation to product type:

Product Classification	Number appearing in top 20
Beer	5
Soaps and cleansers	3
Automobiles	3
Cereals	3
Dog food	2
Snacks	2
Desserts	2
Insurance	1
Soft drinks	1
Automotive components	1
Cigaretts	1
Canned vegetables	1

Again, it should be pointed out that the results shown here are in terms of respondents' likes only. It is not meant to imply that these commercials are doing a more effective selling job than other commercials not appearing on the list. However, such a periodic examination of the diaries does give the various advertising agencies handling these accounts a certain amount of satisfaction to know that their creativeness is "paying off" at least in the area of audience acceptance. ♦

## Oriental radio scores in Occidental Chicago

■ "Minasan kon-ban-wa" (Japanese for "Good evening, everyone") is an unlikely opening for a radio show in the overwhelmingly Occidental and staunchly Midwestern city of Chicago.

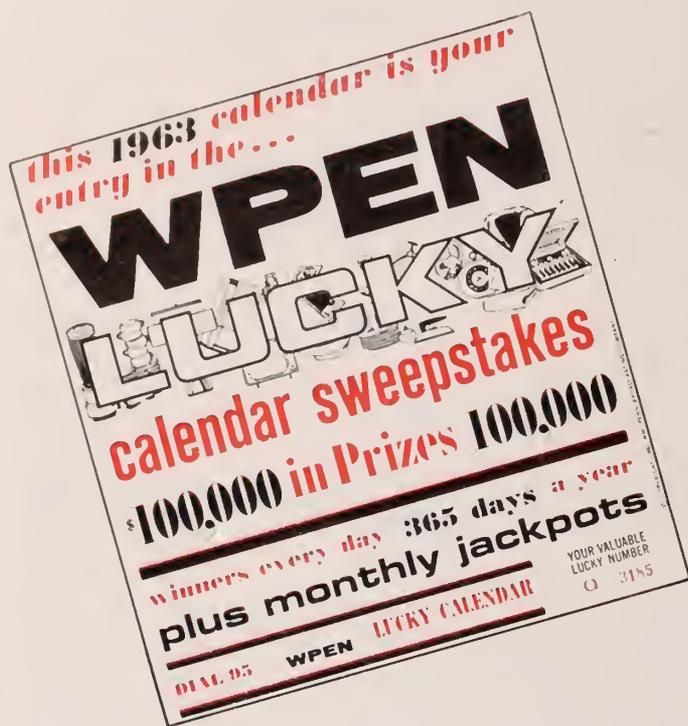
But each Sunday night, the exotic sounds of Japan are only a switch away via the *Sakura Hour* on the Windy City's WXRT-FM (formerly WSBC-FM).

The more than 15,000 Japanese-American population of Chicago may not be the huge numbers that whet the appetites of national sponsors, but the station reports that several West Coast firms—and even one company in Japan—have inquired about the possibility of advertising on the hour-long program.

Additionally, outside Chicago *Sakura Hour* has attracted attention in a five-state area, and many letters have been received from non-Japanese who are regular listeners.

The show features recorded classical Japanese music played on ancient, traditional instruments, and is hosted by Zaishin Mukushima. A native of Japan, Mukushima is an employee of the Revere-Wollensak Div. of Minnesota Mining & Manufacturing. During the show, he often uses his firm's T-1600 tape recorder for interviews and musical programming. The recorded music aired on the show is occasionally enriched with additional classical Japanese musical selections taped in advance and featuring visiting or Chicago-area artists using authentic Oriental instruments.

The station believes that it is the first radio facility east of the Mississippi to broadcast a Japanese-language program. Pointing to the popularity of the *Sakura Hour*, WXRT-FM's general manager, Louis B. Lee, states: "We feel this dignified and varied program fills a need in the community." ♦



# Lucky Calendar

A Philadelphia radio station, feeling there's no time like this year for making next year's time sales, stirs up both advertisers and audience with a year-long contest based on lucky calendar numbers

■ Contests can work wonders for a radio station.

A good case in point is the William Penn Broadcasting Co.'s WPEN Philadelphia, which "stumbled" onto a contest idea that turned out to be a major winner — not only for this station but potentially for others, too.

"Stumbled" isn't exactly the word, for the contest was carefully and thoughtfully developed over an eight-year period by Erwin Rosner, crackerjack general sales manager of WPEN.

His contest is simplicity itself. It revolves around a calendar — literally a calendar to hang on the wall — that is distributed to WPEN's audience. Each calendar is numbered and its owner registers the number with the station. Five winning numbers are drawn at random every day, and the numbers only (no names) are announced on the air. The winner collects his part of the \$100,000 in prizes given away throughout the year merely by telephoning the station. Easy as a breeze.

The complexity (and ingenuity)

of the idea occurs in the way that every aspect of the contest has been interlaced to get maximum advertising pull — and commercial meaning.

For example, winners have to hear their numbers announced and telephone within the half hour in order to collect — the element that makes WPEN listeners sharp-eared and the commercials highly productive.

The real meat, however, is attached to the contest's advertising structure. It has four major parts:

(1) Just 30 sponsors a year are permitted to participate, and they are required to participate all year long. Each is assigned a specific day each month as his special day. His corporate name is actually printed on the calendar for that date. And that date becomes a focal point for announcements about his firm.

Listeners are told, for example, that "today is so-and-so's day on the Lucky Calendar Sweepstakes. Stay tuned for our next winning number." Then, while the audience is at its responsive best, leaning for-

ward to learn the winner, the commercial is presented. It's obvious that such a commercial climate could hardly be improved upon.

(2) Moreover, five such commercials for the advertiser's special Calendar Day will, for the first time in 1965, be free. That gives participating advertisers a total of 60 costless spots throughout the year, each one set in a spectacular framework. (In previous years, each sponsor was required to buy five commercials on his special Calendar Day, but that didn't always jibe with his over-all marketing needs.)

(3) Each sponsor also gets a free ad in the calendar. It amounts to a 2½- by 4-inch display opposite, say, the month of September. (The page is shared by a couple of other such ads, plus station promotion.) Small as such ads may seem, the proof of this particular pudding is that most WPEN calendars are actually put to use, often near the radio as a key to daily drawings.

The ads also allow each sponsor to schedule his insert so that it coincides with a month that's especially favorable to his grosses. King



Gene Tanz (seated, right), president of Cox & Tanz, Philadelphia ad agency, signs first 1965 Lucky Calendar contract on behalf of Fireside Open Hearth Restaurant. Watching are WPEN station executives (from left): general sales manager Erwin Rosner (seated); William H. Sylk, president, William Penn Broadcasting, general manager Murray Arnold.



WPEN personality Larry Brown (left) and general manager Murray Arnold (at door) introduce the Trolli family to the \$10,000 prize home that they won through the station's Lucky Calendar contest.

Fluff fabric softener, for example, arranged theirs to accompany National Baby Month, while soft drink or ice cream manufacturers usually pair their ads with hot-weather months.

(4) There's still further advantage to sponsors, probably the greatest of them all — the opportunity of couponing Lucky Calendar families. Twenty-two of the 29 calendar participants this year latched onto this promotion device.

Each annual calendar contains four pages of coupons (six to a page) that typically offer 10 to 20 percent off the merchandise being promoted, whether house paint or children's shoes.

William H. Sylk, president of William Penn Broadcasting Co., reports: "A large, national, direct-mail organization estimates that it'd cost an advertiser a minimum of \$16,000 (exclusive of all printing and production costs) to join other advertisers in a cooperative coupon-mailing scheme that reached the same number of Philadelphia homes as the Lucky Calendar coupons reach."

And the coupons pull:

- More than 100 coupons were redeemed during a pre-Easter week to take advantage of a 10 percent discount offered by Shapiro's Shoes.

- Pagano's restaurant offered coupon chances on a free dinner for two (\$5 maximum), with drawings conducted weekly. A total of 16,246 calendar holders entered the 1963 drawings. A "far greater" response this year delivered as many entrants during the first six months alone.

- Fireside Open Hearth Restaurant, described as a "distant suburban restaurant," had such a response to its 20 percent-off coupons that early this year they reserved a spot in the 1965 calendar.

- The General Baking Co. offered a coupon worth five cents on the price of its cinnamon swirl coffee cakes, was still cashing them in three months later and sold some 15,464 coffee cakes as a direct result of the one promotion.

- The Ridgeway Store, discount retailers of women's clothing, realized an extra \$16,000 in business in their two slowest months (Janu-

ary and February) as the result of a \$5 coupon.

- Returns of King Fluff coupons increased every month, according to George Wallace, director of marketing for the Mangels, Herald Co. And during 1963-64, only 250,000 calendars were in circulation.

What does all this require of the Lucky Calendar sponsor? A firm commitment for \$15,000 in advertising on WPEN for the year. Regular rates apply (no premium), and schedules are placed according to the advertiser's "normal merchandising practices."

"We feel that WPEN is offering advertisers the opportunity to reach virtually every buying home in our market — and from several different directions — for one basic, low cost," says general manager Murray Arnold.

Of the 29 advertisers that participated in the original 1963 Lucky Calendar, 17 are repeaters in this year's promotion.

National advertisers that have participated include Canada Dry, Coe-Cola, Kent and Newport cigarettes, King Fluff, St. Joseph asp-

irm. Signing for the first time this year were B. C. Remedy Co., Royal desserts, Nestles chocolate.

Local advertisers have included Acme markets (food chain), Adams Rug Cleaning, General Baking Co., Buten's Paints, C & C Ford dealers, Dr. Algase (a dentist), Dick Barone Chevrolet, Horn & Hardart (restaurants), Ridgeway Clothes and Shearer's Dairies.

For the station, the current Lucky Calendar has meant a pre-commitment (firmed during fall, 1963) of some \$350,000 for this year. And nine of the 29 advertisers have already spent more than the \$12,000 required of calendar participants.

For 1965, bonuses have been increased to those previously cited and rates have been increased to \$15,000. One Philadelphia agency, Cox and Tanz, which specializes in auto-dealer and restaurant accounts, purchased eight participations.

The station sales department, says its manager, Erwin Rosner (the calendar's inventor), "cannot be sure that these advertisers wouldn't spend the same amount on WPEN without the calendar." But by making their budget commitments in the fall of the preceding year, they are able to receive the added benefits the station offers — their names on 12 daily calendar dates, their calendar display ads, the couponing system, 60 free spots a year.

WPEN, which was recently selected in an Associated Press competition as providing Pennsylvania's best radio news operation, has found that its Lucky Calendar provides "an excellent opportunity" for making new presentations to advertisers and their agencies.

Its rep, AM Radio Sales Co., indicates through a spokesman that "the concept of the calendar — even though its basic ingredient is radio time sales — lies beyond the normal range of timebuying activity." Consequently, initial contacts have frequently been made at the account level, especially for the national advertisers that have participated.

When McCann-Erickson was first solicited for the Coea-Cola business, for example, AM Radio Sales first secured the approval of the account group. But before the final okay was given, WPEN also had to be evaluated by McCann media personnel.

One of the subtler aspects of the contest is that it snowballs, for it's promoted — both by sponsors and WPEN — every day of the year.

The station is becoming accustomed to letters that explain: "Frankly, I was not a steady listener to WPEN prior to the beginning of the Lucky Calendar Sweep-

#### Lucky Syndicators

Stations that bought the Lucky Calendar in syndication last year include WBAB Babylon, N.Y.; WKLZ Kalamazoo; WKRG Mobile; WMMI Columbus; WOMP Bellaire, Ohio, (and Wheeling, W. Va.), and WPBC Minneapolis.

stakes. But since it began and I sent in for my calendar, WPEN has been a way of life for me and my family." This letter writer missed winning a 19-inch tv set when his number was first drawn — instead of listening, he was watching the Phillies game on tv, he reported — but later won a Bolex movie camera, presumably after he'd given up tv in favor of radio.

Prizes offered run an impressive gamut and include many major items from major manufacturers, a source of extra promotion in itself. Lesser awards stick to practicalities — watches, electric fans, deep fryers, for example. The upper limits include the kinds of prizes that dazzle a housewife's eyes and delight her sense of possession — major kitchen appliances, mink stoles, a \$1300 home organ or a radio-tv-phonograph "entertainment center."

Every now and then a real nugget is dangled — and claimed at once: a jackpot combination made up of a number of prizes or a trip for two to London and Rome. Major give-away so far was a \$10,000 house in a New Jersey development. (The winners, who'd earlier bought a lot in the same subdivision as their first step towards someday moving there, were delighted.)

On a one-day special that offered \$95 in cash every 15 minutes, 22 winners were reached in just 66 phone attempts — an impressive one out of three! When a European

trip was offered, all four winners were obtained in fewer than 15 calls.

Generally, the station places five phone calls a day to potential winners. So far this year, such offers have generally yielded a winner a day. An exact count for six recent months: February, 30 winners; March, 29; April, 33; May, 26; June, 28; July, 24.

A random sample (based on 2500 pieces of mail) indicates that WPEN calendars are as widely used in the suburbs as in the city — and almost in proportion to the population. Listeners who sent in number registrations reported their residences as follows: Philadelphia proper, 47.7 percent; Pennsylvania suburbs, 38.7 percent; New Jersey suburbs, 14.2 percent.

And a significant measure of the contest's impact is the number of calendars in use. Originally, WPEN hoped to get about 250,000 into circulation but this year realized a total of more than 300,000.

And requests for them continue to come, averaging as many as 150 to 200 a week as late in the calendar year as August. For the 1965 promotion, WPEN is assuring advertisers of a cool million circulation — in short, a calendar in virtually every buying home in the market. (Printers are already amassing the 202 tons of paper stock that the order will require.)

The contest idea is copyrighted and went into syndication in 1963.

Sales manager Rosner, who started it all, looks forward to Jan. 1 when WPEN's Lucky Calendar Sweepstakes will begin its third year, its 732nd consecutive day. "At the start," Rosner says, "it didn't figure that we'd be going into a second — let alone a third — year. The fact that we have is a real testament to the power of radio and, we believe, to the loyalty of our audience."

And, experts suggest, the one-million response anticipated for 1965 may well prove to be the greatest contest participation in Philadelphia radio history. WPEN may even be justified — although the station certainly doesn't propose it — in multiplying the million participating listeners by a cool 365, for many of them will be playing the give-away game every day of the year. ♦

# THE CHANGING SCENE

## Imperial Sugar Promotion on Tv Is Sweet Success

Texas-based Imperial Sugar has something to whoop about. Based on the number of cookbooks mailed to teens who requested them, a recent one-third of the girls in Texas, Imperial tv promotional reached ages six to 12.

Television was the promotion vehicle. One-minute and 10-second tv spots were used on 35 television stations.

Some newspapers and promotion on the backs of sugar bags were also used.

Imperial is offering a new teenage cookbook, "Teens in the Kitchen," free upon request and proof-of-purchase.

Over the years the company has distributed millions of copies of more than 25 different cookbooks covering all ages and most all phases of cooking. One of the most successful was "My First Cookbook," which was concentrated in Texas

and fringe areas of four Southwestern states within Imperial's distribution area.

For the "teena" promotion, newspapers and announcements on the backs of sugar bags were used, along with tv.

According to the 1960 census there were 706,606 little girls ages six to 12 counted in Texas. Based on the number of cookbooks mailed to Texas households, Imperial reached over one-third of its potential market.

The company's first printing of 150,000 cookbooks was mailed out within the first four weeks of the promotion's start. And during a three-day period when the supply was exhausted, over 15,000 letters were stacked up before the second printing of 100,000 could be delivered.

The agency for Imperial is Tracy-Locke.

## ABC Appoints Two 'Daytime' Directors

The appointments of Peter Miner as director of daytime program development and Edwin T. Vane as director of daytime programs, East Coast for the ABC Television Network were announced by Edward Bleier, ABC vice president in Chicago of tv daytime programming and sales.

Vane, who joins ABC-TV in a new position, comes from NBC-TV



Edwin T. Vane



Peter Miner

where he has been manager of daytime programs since 1961. In Hollywood, Charles Barris is ABC-TV director of daytime programs, West Coast.

Miner leaves CBS where he has been associated with the daytime drama *The Guiding Light* as a director for the past two years. He replaces Richard Dunn who has joined Selmur Productions, the ABC production arm in Hollywood, as executive producer of the three ABC-TV daytime programs, *The Young Marrieds*, which premieres Oct. 6; *General Hospital* and *Day in Court*.

"The daytime television experience both of these men bring to ABC-TV, alone, makes them valuable additions to ABC daytime," Bleier said. "But they also bring a creative and working understanding of the full scope of television entertainment. This wealth of knowledge and ability will, we believe, provide a valuable contribution to the further development and growth of daytime television at ABC-TV."

## South Carolina Station Joins CBS Radio Web

WFIG Radio Sumter, S.C. will join the CBS Radio Network, effective with the opening of business Sunday, Oct. 25, 1964, it was announced by William A. Schudt, Jr., vice president, affiliate relations.

The station operates on a frequency of 1290 kc with a full time power of 1,000 watts.

## SOUTHERN HOSPITALITY — WITN STYLE



Thirty-four agency time-buyers were the recent guests of WITN-TV on a trip to Morhead City, Atlantic Beach and Washington, N. C. Activities included a trip on the briny deep and a tour of a tobacco refinery. Showing off their catch are (from left) front row: G. Earl Broome, WITN-TV; Guy B. Vaughn, Jr., of James S. Ayers Co., Inc. of Charlotte; Bill Edwards of Bennett Advertising, Inc. of High Point; Dan Ruffo of Venard, Torbet and McConnell, Inc. of Chicago; second row: T. H. Patterson, WITN-TV; Pete Petray of Tatham-Laird, Inc. of Chicago; Bob Kelley of Lennen and Newell, Inc. of New York; Marian Manzer of J. Walter Thompson Co. of Chicago; Jane Podester of Norman, Craig and Kummel, Inc. of New York; Kathryn Thulin of Foote, Cone and Belding, Inc., Chicago; third row: Bob Guthrie of Ted Bates and Co., New York; Mike Kammerer of Compton Advertising, Inc. of New York; Ted Reinhard of National Broadcasting Co. of New York; Ed Noyes of Grey Advertising, Inc. of New York.

## THE CHANGING SCENE

### International Latex Buys Prime Programs

International Latex Corp. has purchased sponsorship in nine NBC-TV prime-time programs for 1964-65. The announcement was made by Don Durgin, vice president, Television Network Sales, NBC.

The programs are *90 Bristol Court*, *The Andy Williams Show*, *The Jonathan Winters Show*, *That was the Week That Was*, *The Virginian*, *Wednesday Night at the Movies*, *The Jack Paar Program*, *Kentucky Jones* and *Saturday Night at the Movies*.

The order was placed through Ted Bates & Co., Inc.

### FM Permit Granted To Station WKJG

A permit to construct a new stereo FM station has been awarded to WKJG, Inc., it was announced by the Federal Communications Commission.

John F. Dille, Jr., president of WKJG, Inc., said that plans to

construct the new FM station—Fort Wayne's first stereo facility—will progress under the direction of Hilliard Gates, vice president and general manager of the WKJG stations.

Gates said that the station will operate on channel 247 on 97.3 megacycles, at maximum allowable power of 50 kilowatts from an antenna height of 500 feet above average terrain. The FM antenna, he said, will be mounted on the WKJG-TV tower. Studios will be constructed in the present WKJG building at 2633 West State Boulevard, he added.

### Gen. Mills Announces Quarterly Earnings

General Mills, Inc., in the first quarterly estimate of earnings ever issued by the company, today announced that net profits for the three months ended August 31, 1964, were approximately \$4,671,000, or 58 cents per share of common stock. This compares with \$4,013,000, or 49 cents a share, for the first quarter of last year. Sales totaled about \$134,488,000, an increase of \$5,720,000 over the same quarter a year ago.

## RADIO HONORS TV



William H. Sytk (l), president of William Penn Broadcasting Co., presents second annual commercial award to Robert Pryor, promotion director of WCAU-TV, CBS, Philadelphia. The award-winning commercial utilized the voice of Walter Cronkite to promote local news personalities. There were 12 awards presented by WPEN-AM-FM. The agency for WCAU-TV is W. S. Roberts, Inc.

### '65 Automobiles Make Commercial Debut

Record newspaper and magazine spreads and a 5½-minute television "blockbuster" commercial on two network shows are highlights of Chevrolet's advertising announcement program for the 1965 cars and trucks.

William R. Stacy, Chevrolet advertising manager, described the campaign as "the broadest scope new model kickoff in company history" which uses all major media in depth.

The 5½-minute blockbuster will be used on two Chevrolet television shows. One was on *Bonanza* Sept. 27 and the other on Chevrolet's new *Man from U.N.C.L.E.* show on Sept. 29, with the eight stars on Chevrolet's three network tv shows taking part. The "blockbuster" will follow the pattern of the idea introduced by Chevrolet two years ago and repeated last year in which commercial time allotment is saved for the end of the show.

Radio support again will feature a widespread spot announcement campaign during the period over more than 400 stations in addition to the company's regular *Weekend News* over CBS and the daily *News on the Hour* over NBC.

With Sunday supplements play-

## CROSLY BROADCASTING SPONSORS SEMINAR



The Crosley Broadcasting Corp. and its stations, WLW-TV-AM sponsored a political broadcasting seminar in Cincinnati at the Queen City Club Sept. 2 to advise political officials of Crosley's obligations and restrictions in the scheduling of political announcements and programs under Sec. 315 and the Fairness Doctrine. Pictured left to right are J. J. (Steve) Crane, vice president and general manager of WLW-AM; Edgar Holtz, Hogan & Hartson, Crosley's law representative in Washington, D. C.; Ambrose Lindhorst, Republican Hamilton County executive committee chairman; John T. Murphy, president of Crosley Broadcasting Corp.; Sidney Weil, Jr., Democratic Party representative, and Walter E. Bartlett, vice president in charge of television and general manager of WLW-TV.

ing a role, Oldsmobile's new-car announcement advertising campaign began Sept. 20 using all major broadcast and print media.

The division's full line of 1965 cars were shown to the public at Oldsmobile dealerships coast-to-coast Sept. 24.

In addition to the supplements, the announcement campaign involves the use of newspapers, magazines, radio, television, bus posters and outdoor messages.

The supplement announcement campaign was developed for Oldsmobile by its national advertising agency, D. P. Brother & Co., Detroit, New York and Los Angeles.

### Broadway Musical Stars With Supermarket Chain

2500 shoppers in National Tea, Chicago, supermarkets will win free pairs of tickets to "A Funny Thing Happened on the Way to The Forum" during its Chicago run.

As part of a large scale tie-in promotional effort by National, mailers will flood the Chicagoland area. Each week for 10 weeks, shoppers will have a chance to win pairs of tickets in each of National's stores. This phase of the promotion was arranged by Salesbag Promotions Inc., Ardsley, N. Y.

Leon Henry, Jr., who is responsible for the program, believes that this is the first time that a hit Broadway musical has received such extensive promotion. In addition to the mailings, "Forum" will be mentioned in the break color ads, and regular newspaper ads, window posters, radio and tv.

"Forum" is a road show presentation of Martin Tahse Enterprises, NYC. As part of the tie-in, mention will be made of the National drawing in the "Forum" publicity.

### Full Stock Ownership Acquired By Colodzin

Robert Colodzin announced that as of August 17, 1964 he had acquired full stock ownership and control of SIB Productions of New York from SIB Productions Inc. of California.

Colodzin stressed that SIB Productions of New York would continue to offer the same facilities and creative services as it has in the past.

# Take a Closer Look . . .

## At FLINT-SAGINAW-BAY CITY

### THE NATION'S 46TH MARKET.



WNEM TV-5 Land-

FLINT-SAGINAW-BAY CITY IS...

- 40th in Retail Sales
- 32nd in Automotive Sales
- 32nd in Furniture and Household Appliances
- 38th in Food Sales

WNEM TV-5 has been serving Flint-Saginaw-Bay City and all of Eastern Michigan for over 10 years with the top programming in the market.



NB



Sponsored by



The Highest Quality Business Service

# WNEM TV

### Bartell Named Director Of Humphrey Campaign

Gerald A. Bartell, chairman of the board of the Macfadden Bartell Corp. has been appointed director of Senator Hubert Humphrey's television and radio political campaign. He will travel with the Democratic vice-presidential candidate throughout the pre-election period and will maintain his office at the Democratic National Committee Headquarters in Washington, D.C.

Bartell, who currently directs a magazine and broadcasting communications company, is a past professor of radio and television education at the University of Wisconsin. He was a performer in radio and television dating back to 1938 and has produced and appeared in many television films.

In 1947, Bartell, in association with his brothers, founded Bartell Broadcasting, now a division of the Macfadden Bartell Corp. The company owns and operates radio stations in New York, Milwaukee and San Diego and two television stations in the Netherlands, Antilles.

### Freihofer Company Launches Campaign

The William Freihofer Baking Co. will launch an intensive tv spot and Sunday magazine campaign this fall for the introduction of the firm's first entry into the frozen baked goods field in its 88-year history.

The campaign, beginning Sept. 27, will feature frozen Italian and Vienna bread — the first frozen pre-ripened hearth baked breads on the market. They will be sold under the First Hour Fresh label of Freihofer's created frozen food division.

The products will be introduced first in grocery outlets in the tri-state Philadelphia market with a full page four-color rotogravure ad in the *Philadelphia Inquirer's* Sunday magazine Sept. 27, an ad and 10-cent off coupon in the *Frozen Food Supplement* of the Delaware Valley Frozen Food Association (to be delivered with the Sunday *Inquirer* Oct. 4) and a 10-week spot tv campaign on three Philadelphia stations.

The print ads will appear under the banner, "Suddenly, bread is exciting again!" The copy line resulted from extensive consumer market research which indicated that women had become bored with bread. The 10 and 20-second tv spots feature Ed Herlihy and carry the same "bread is exciting again" theme.

The advertising and an accompanying public relations program was planned by J. M. Korn & Son, Inc., Philadelphia.

### New Doll Campaign Set by Topper Toys

Topper Toys, division of De Luxe Reading Corp., has begun a \$400,000 advertising campaign on their new fall doll, "Baby Brite." "Baby Brite" will be seen on local spot television in 64 markets and on these network programs in 250 markets: *Alvin, Tennessee, Tuxedo, Mighty Mouse, Jetsons, My Friend Flicka, Annie Oakley, Casper, Bugs Bunny, Hoppity Hooper, Magic Land of Allakazam, Porky Pig, Bullwinkle* and the CBS Thanksgiving Day parade.

"Baby Brite," a doll which moves her arms, turns her head and closes her eyes, comes complete with crib, tender and bathinette.

### Borden Schedules Cheese Campaign

Borden's annual cheese promotion, launched this month during the "back to school" period, will also tie in with the National October Cheese Festival and extend through the traditional home entertaining and party seasons of November and December.

Timed to coincide with the heaviest cheese consumption period of the year, the drive is supported by national magazine and television advertising. Full-color ads, promoting various Borden cheese items, will appear in *Life, Good Housekeeping, Better Homes & Gardens, Time* and *Reader's Digest*. In addition, Borden cheese will be featured in two one-minute commercials on *The Baileys of Balboa*, a new CBS-TV show, as well as daytime shows on the NBC and ABC television networks. Young & Rubicam, Inc., prepared the ad campaign.

### GILMORE BROADCASTING ADDS TWO STATIONS



Acquisition of KGUN-TV, Tucson, Ariz., and WEHT-TV, Evansville, Ind., by Gilmore Broadcasting Corp., Kalamazoo, Mich., was finalized on August 31. Seated—Henry S. Hilberg, chairman of WEHT, Inc. Standing, left to right, D. T. Knight, vice-president, general manager (Joplin stations) and operations manager of Gilmore Broadcasting; James S. Gilmore, Jr., president of Gilmore Broadcasting Corp.; Edwin G. Richter, Jr., president of WEHT, Inc.; and N. Baird McLain, executive vice-president of Gilmore Broadcasting.

AGENCY APPOINTMENT



KOL Radio Seattle has appointed Guild, Bascom & Bonfigli, Inc. to guide its advertising. The appointment was announced by Bob Forward, vice president of Seattle Broadcasting Co. and broadcast consultant for the Goodson-Todman organization. Forward stated the appointment becomes effective immediately, with H. L. "Lefty" Stern supervising the account for GB&B Seattle office, working with Herch Cary, general manager and Dave Smith, promotion director, respectively, for KOL.

Kleenex Features New 'Pick-a-Pet' Dispensers

Kimberly-Clark Corp. is offering Kleenex tissues users the chance to "Pick-a-Pet" in a special-value premium promotion featuring three plush animal dispensers—Plush Puppy, Lucky Lion and Peppy Poodle, mail ordered for a premium seal and \$2.25, \$2.75 and \$3.00.

Advertising support for the Pick-a-Pet promotion includes 50 percent of the Kleenex tissues commercials on NBC daytime television for four weeks beginning Sept. 14 and 50 percent of the Kleenex commercials on network spot television in evening time for two weeks starting Sept. 28. The promotion also will be featured in a black and white, half page ad in the Sept. 25 issue of *Life* magazine.

Collateral support of the promotion includes "take one" pads in store locations, ad reprints and a bounce-back offer for a Plus Bunny dispenser to fit Kleenex tissue juniors.

The cuddly dispensers also are being featured on the bottoms of all Kleenex boxes and on pull-out sheets inserted in the boxes.

YEAR AFTER YEAR



A LEADER

Hit Central New York's rich 24 counties with commercials delivered by WSYR-TV—the leader in the market year after year. It's important to use the leading station in a market that has:

- Population of 2,508,700
- Buying Power—\$5,434,133,000
- Total Homes—740,870
- TV Homes—689,800
- Retail Sales—\$3,273,465,000
- Food Sales—\$789,846,000
- Drug Sales—\$94,327,000

(Market Data Source—SRDS, Jan/64)

WSYR-TV DOMINATES

... because of SEVEN YEARS of UNBROKEN LEADERSHIP in the market, in ARB REPORTS NUMBER ONE in HOMES DELIVERED ... \*20 PER CENT over Station No. 2 \*65 PER CENT over Station No. 3.

\*ARB for March, 1964, Sign-on to Sign-off, Monday thru Sunday



WSYR-TV

NBC Affiliate



Channel 3 • SYRACUSE, N. Y. • 100 KW

Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

**General Mills Tests 'Wheat Stax' Cereal**

General Mills' newest cereal, "Wheat Stax," is now being test marketed in the Cleveland-Youngstown area.

A disc-shaped toasted whole wheat cereal that looks like small fat honeycombs, Stax are "flat to stack better, flat to toast better, flat to taste better," said Roger S. Carlson, Big G cereals marketing manager.

Television and print advertising support will soon follow the introduction. The package front shows the product in a bowl with milk, and a small pile of Stax stacked like poker chips on the left of the package.

The advertising agency is Dancer, Fitzgerald, Sample.

**Chunky Candy Buys Eight ABC-TV Shows**

Chunky Candy Corp. has doubled its television budget and bought participations on eight ABC-TV shows, Jeff Jaffe, president announced. The shows are *Trailmaster*, *Missing Links*, *Discovery*, *Allakazam*, *Buffalo Bill, Jr.*, *Annie Oakley*, *Casper* and *Beanie & Cecil*. Chunky has been a sponsor of *Discovery* since its inception.

A new series of filmed commercials has been prepared through Chunky's advertising agency, J. Walter Thompson, Inc. for such products as Bit-O-Peanut Butter, Bit-O-Honey, Old Nick, Kit Kat,



**PRODUCER-DIRECTOR TEAM ATTEND PREMIER**



A switch on tv sponsor selling took place at the New York premiere of Joseph E. Levine's "A House Is Not A Home" at the Rivoli Theatre. Its producer-director team, Russell Rouse and Clarence Greene, who will also produce Embassy Pictures' tv series "Stephie and Son," sold their first tv series, "Tightrope," two seasons ago to Edward Kletter (left, with Mrs. Kletter, president of Parkson Advertising Agency). E. Jonny Graff, Embassy's tv vice-president (with Mrs. Graff), says the premiere was strictly social, but executives from NBC, which ordered the "Stephie and Son" pilot, also attended.

Chocolate Sponge as well as Chunky Chocolate Bars. The campaign will run from October 4 through the month of March, 1965.

**Bulova's Fair Show On Closed-Circuit**

The Bulova Watch Co., Inc. has been sponsoring the only television show to be broadcast regularly from the New York World's Fair. The show, called the *Bulova Fair-Go-Round*, was broadcast live from the RCA Pavillion over Teleguide's channel six, the world's largest closed-circuit tv network that serves nearly 50,000 hotel and motel rooms in New York.

The show, originally broadcast for 15 minutes on Sundays, Tuesdays and Thursdays has now become a thrice-daily five-minute news program over channel six.

**Agency Appointments**

**McCann-Erickson, Inc.** a pointed agency for Golan Import Co., Beverly Hills, Calif. Plans are being formulated for an advertising campaign for Lang's eight-year-old blended Scotch whiskey.

**Bo Bernstein & Co.**, Providence advertising and public relations

agency, selected to prepare the consumer advertising for syrup products of The Eclipse Food Products Corp. of Warwick, R.I. A television campaign is being planned for the Greater Providence area, which includes Fall River and New Bedford, Mass.

**Van Brunt & Co., Advertising-Marketing, Inc.** appointed the advertising and promotion agency for the Straus Broadcasting Group and its keystone station, WMCA, New York. Edwin Van Brunt, executive vice president of the agency will serve as the account supervisor for the firm.

**M. J. Beckman Associates** has been named agency for the Lee Hotel Chain and Progressive Savings & Loan. Lee Hotels, formerly handled by the Gibbons Agency, will utilize radio, television, newspapers, magazines and billboards to promote their eight locations.

**Reiter-Ross, Inc., New York**, has been named to handle all advertising for the Dinkler Hotel Corp. of Atlanta, Ga., a subsidiary of Transcontinental Investing Corp. of New York. The Dinkler chain consists of over forty hotels, motels and motor lodges across the country and in Hawaii, Puerto Rico and the Grand Bahamas.

## ABC Head Urges Creative Selling

Harold L. Neal, Jr., president of ABC Owned Radio Stations told the Michigan Assn. of Broadcasters meeting at Gaylord, Mich., that radio has to break out of its traditional selling patterns if it is to increase its commercial growth rate.

"As radio broadcasters, we have to look to new vistas in selling the merits of our medium. Radio selling today needs more creative effort and ingenuity than just telling the potential advertisers the facts about our stations," Neal said.

Neal noted that within the ABC owned station group (WABC New York, KQV Pittsburgh, WXYZ Detroit, WLS Chicago, KABC Los Angeles, KGO San Francisco) three different steps have been made to take radio's story to a wider audience:

1) The ABC stations' film project, *Saga in Sound*, which tells the story of radio in terms of its historical growth as well as its unique evolution into the personal medium it is today, has been designed to relate radio's story not to those people in the advertising market place but to the community at large.

2) The ABC radio stations group advertising campaign seeks to "stir a greater awareness" of radio's vitality and importance among advertisers and marketing people.

3) Sales presentation efforts concentrated on target accounts that are not currently using radio are being undertaken by several staff story."

Neal hoped that other radio broadcasters would also actively engage themselves in such projects since "only by breaking out of our present selling patterns with creative and informative sales approaches will be able to effectively tell radio's story."

## Syndication Sales Climb

Woroner Productions set a new sales record by racking up 16 new markets in eight days for their Christmas program and five markets for their Independence day special. The large volume of station sales is forcing an expansion of facilities at their headquarters at 9901 S. W. 139 St., Miami, Fla. Station

sales reported are *The First Christmas* to 16 stations in Ohio, Georgia and New Jersey and *Judy J, 1776* to WHK Cleveland, Ohio, WAKR Akron, Ohio, WKBN Youngstown, Ohio, WGGA Gainesville, Ga. and WQXI Atlanta, Ga.

Seven Arts Corp. reports that to date 82 CBS affiliates have acquired one or more of Seven Arts' Volumes of *Films of the 50's*. Stations acquiring portions of the series include WCBS-TV New York, WBBM-TV Chicago, KMOX-TV St. Louis and WCAU-TV Philadelphia. Three sales of Seven Arts' 100 5-minute *Ota Of The Inkwell* cartoons were also concluded. Stations which bought the new cartoon series include Meredith Broadcasting's KPHO-TV Phoenix, Ariz., WKTV Utica, N. Y. and WSYR-TV Syracuse, N. Y., owned by Newhouse Broadcasting Corp. Other stations previously signed for the *Ota Of The Inkwell* cartoons include: WPIX New York, WBTV Charlotte, N. C. WJAC-TV Johnstown, Pa. WTAE Pittsburgh, Pa. and WNEM-TV Saginaw-Bay City-Flint, Mich.

Various programs were racked up during the past two weeks by Wolper Television Sales, Inc. Newest purchasers of *Superman* include WSIX-TV Nashville, Tenn., KFDX-TV Wichita Falls, Tex., KGLO-TV Mason City, Ia., KOAM-TV Pittsburg, Kan. and WSFA-TV Montgomery, Ala. *Olympiad 1964* was sold to three stations.

## Rep Appointments

**Mort Bassett & Co., Inc.** named exclusive national representative for Radio stations WALK Patchogue, Long Island and WRIV Riverhead, Long Island.

**McGravren-Guild Radio Representative Company** named representative of KIXZ Amarillo, Texas, KELI Tulsa, Okla. and KTRN Wichita Falls, Texas.

**Harold H. Segal & Co.** appointed representative for WINF Hartford, Conn. . . **Mid-West Time Sales**, Kansas City and St. Louis appointed regional sales representative for WMBH Joplin, Mo. . . **Radio Sales Bureau**, Toronto, Ont., named representative for CFJC Kamloops, B. C., CKCQ Quesnel, B. C. and CJCH Halifax, Nova Scotia.

# LADIES' MAN



"Sunny" the seahorse comes from the Syngathidae family on the Hippocampus side.

The male of the specie devotes his life to making things happier for the Mama Hippocampus. He's the producer in his family.

Frankly, our "Sunny" goes all out to please the ladies. He brightens their days and nights.

That's why the ladies of Tampa-St. Petersburg go for him.

We'll let him produce for you, too!

# WSUN

TELEVISION  RADIO  
TAMPA - ST. PETERSBURG

If you feel we've been chewing too much kelp, ask:

Nat Rep Venard Torbet & McConne  
SE Rep Bamar Lowrance & Associates

# SPONSOR SPOTLIGHT

## ADVERTISERS

**Roy St. Jean** named director of sales for Wolverine Shoe & Tanning Corp., Rockford, Mich. manufacturer of Hush Puppies brushed pigskin casual shoes.

**Frank Gregor** named director of advertising for the business equipment group of Bell & Howell Co. He will retain his responsibilities as advertising chief of Ditto, Inc.

**Norbert A. Hackett** named market development analyst in the market development section of The Dow Chemical Co. Consumer Products Dept.

**Arthur J. Cross** and **Albert L. Patterson** named planning and product development manager and manager of the Lake City, Pa. plant of Libbey Products, Owens-Illinois, respectively. Cross moves to Libbey's Toledo, Ohio headquarter where his new duties will encompass Libbey Products' inventory control, include long range planning and new product development.

**John deCoux** promoted to assistant sales manager of Iron City Brewery, Pittsburgh, Pa. In his new position, deCoux will assume additional sales responsibilities but also will retain supervision of the brewery's advertising and sales promotion programs.

**WSTV-TV**  
Dominant in  
Wheeling - Steubenville  
A RUST CRAFT STATION

**Edgar W. Nelson** named vice president Boyle-Midway division of American Home Products Corp. Gould, president, is directing Boyle-Midway marketing activities.

**Lou Kashins** appointed advertising manager of Helbros Watches, New York.

**Melvin Brandeis** promoted to sales manager of the Parts and Accessories division of Zenith Sales Corp.

**Charles R. Kelley** appointed advertising manager for Interstate Bakeries Corp. He will maintain his office at the company's headquarters in Kansas City, Mo.

**Charles F. Jones** elected president of Humble Oil & Refining Co. Jones, a director and executive vice president of the company, succeeds J. K. Jamieson, who has resigned to accept election as an executive vice president and director of Standard Oil Co. (New Jersey), Humble's parent company.

## AGENCIES

**Dorothy Shahinian**, **Donald Leonard** and **Stan Burger** advanced to vice president, associate media director and senior media group supervisor, respectively, at Kudner Agency, Inc.

**Henry J. Taggart** joined the Corporate and Industrial Div. of West, Weir & Bartel, Inc. He will function as an account executive on the Columbian Carbon account.



Lewis Haber



Cleo Hovel

**Lewis I. Haber** joined the media dept. of C. J. LaRoche & Co. as media supervisor. He had been formerly associated with Lennen & Newell, Inc. in a similar capacity since 1962.

**Cleo W. Hovel**, a vice president and creative director of Leo Burnett Co., Inc., has been named to the new post of executive creative director. He has also been elected a member of the executive committee.

**Ramon Bimonte**, **John Doern** and **Peter Rowland** named copy group heads for Compton Advertising, Inc., New York.

**Marvin B. Kunze** named vice president and an associate creative director of Young & Rubicam. He joined Young & Rubicam in 1953 as an assistant art director in the radio-television commercial department coming from Benton & Bowles. In 1955 he was made an art director, three years later an art supervisor and in 1960 he was appointed an executive television art supervisor.

**Charles B. Shank** became director of creative services of MacManus, John & Adams, Inc., Chicago office. He will also be a member of M J & A Chicago Operations Committee and Review Board.



Charles Kelley



Charles Jones



Marvin Kunze



Charles Shank



Larry Katz



Bob Doyer



G. D. Johnston



Jay Haller

Larry Katz joined the creative division of McCann-Erickson as an executive producer. He was previously tv commercial group head at Ted Bates & Co.

Bob Doyer appointed managing director of the J. Walter Thompson, N. V. Netherlands.

George D. Johnston, Jr. appointed manager of J. Walter Thompson Co., Japan. He will assume his new duties in October.

Robert W. Castle named to the executive committee of Ted Bates & Co., Inc. T. Howard Black Jr. and David C. Loomis elected directors of the Agency.

Jerry R. Germaine appointed account executive at Powell, Schoenbrod and Hall Advertising.

Acy R. Lehman appointed creative supervisor for the Records division at West, Weir & Bartel, Inc. For the past five years he has been art director of the MGM, Verve and Deutsche Grammophon record accounts.

Gabriel Yanez appointed media director of Robert Otto-Intam, Inc., New York.

Marie Bozza appointed to the account service group of Smith/Greenland.

Gerald Sherwin joined Warren, Muller, Dologowsky, Inc., as account executive. Sherwin was previously with Wins and Grey Advertising.

Alexey Brodovitch will join Young & Rubicam as a consultant. He is internationally known as an art director, photographer and teacher.

### TIME/Buying and Selling

Jay Haller joined the Chicago office of Harrington, Righter & Parsons, Inc. He comes to HRP from Campbell-Mithun, where he had been media supervisor.

Albert Mestre, an international media buyer at Young & Rubicam, named program chairman of the International Media Buyers Assn. (IMBA). He was formerly associated with McCann Erickson as an international media buyer.

James R. Boswell joined the Dallas Radio sales staff of The Katz Agency, Inc., station representatives. He had been previously employed with WFAA Dallas, Tex.

H. D. (Bud) Neuwirth and John B. Sias named to the posts of president, Metro Broadcast Radio Sales and president, Metro Broadcast Television Sales, respectively.

J. Robert Dwyer joined the tv sales department of Advertising Time Sales' Chicago Office.

### TV MEDIA

Blake Lewis returned to the sales staff of Roy H. Park Broadcasting, Inc. Lewis was sales manager for The Blue Magic Co. of Lima, Ohio, prior to his new association with Park Broadcasting.

Jack Gunnels joined the staff of WBRC-TV Birmingham, Ala. as an account executive.

William A. Sawyers, Ray Grant and Lynn F. Olsen appointed assistant general manager, station manager and local sales manager and operations manager, respective-

ly of station KJEO-TV Fresno, Calif.

Dan Bellus and Bob Richards named local sales and promotion manager and assistant local sales manager of KFMB-TV San Diego, Calif.

Christopher Duffy appointed advertising and promotion director of WCPO-TV-AM-FM Cincinnati, Ohio.

Glenn Marshall, Jr., president of WJNT-TV, elected chairman of the Florida Educational Television Commission. John Dunham, WJXT account executive, elected to the board of directors of the Downtown Council of the Jacksonville Area Chamber of Commerce.

William Courtenay III named director of Farm Sales for Triangle Stations. In his new corporate assignment, Courtenay also assumes Farm Sales responsibilities for KFRE Fresno, Calif. and WNBZ Binghamton, N. Y.

## women-drivers



love

# WGY

810 KC  
50 KW

and so do housewives, doctors, students, executives, farmers, and secretaries in the 25 counties surrounding Albany, Schenectady, and Troy. Ask Henry I. Christal.

**A GENERAL ELECTRIC STATION**

RADIO MEDIA

**Red Rado** joined the staff of WCBM Baltimore, Md. as weekend personality and production specialist. His duties include producing commercial and promotional announcements as well as special effects.

**John H. Poole** and **Kevin B. Sweeney** assumed new positions as KGIM and KBIG Hollywood, Calif. **Alan Fischler** named general manager of both properties in the new organizational setup.

**Cal Milner** joined station KGFJ, Hollywood, Calif. and named to the newly-created post of director of merchandising.

**George Gregg** named sales manager at KOEO Albuquerque, N. M.

**Martin Giaimo** named general sales manager WHFB-AM-FM Benton Harbor, Mich. Previously Giaimo was general sales manager of WILX-TV Jackson, Mich. and manager of WJEF Grand Rapids, Mich. He is past president of Michigan Assn. of Broadcasters.

**William K. Salomone** promoted to account executive for WMAL Radio Washington, D. C.

**Harold Appleby**, **Marshall Harris** and **Ted Work** appointed to book-keeping comptroller, sales representative and news director of WOMR-WGAY-FM Washington, D. C.

**William S. Sanders** appointed program director, WPTR Albany, N. Y. He joins the station from a similar capacity at WNOX Knoxville, Tenn.



Malcom Morehouse



Arthur Harrison



J. H. Sitrick



Gerald Pickman

**Malcom G. Morehouse** and **Albert H. Meyer** appointed manager and sales manager of station KTMS Santa, Barbara, Calif.

**J. Herman Sitrick** appointed assistant to the president of Basic Communications, Inc. and general manager of WYDE Birmingham, Ala.

**Arthur Harrison** named sales manager of station WWRL, the Sponderling Stations' outlet in New York.

**Timothy F. Moore** appointed a sales department executive for station KEX Portland, Ore.

**Marvin Picard** appointed general sales manager for WATV Radio Birmingham, Ala.

**Larry Buskett** appointed to the post of general sales manager of KFRC and KFRC-FM San Francisco.

SYNDICATION & SERVICES

**Renee Valente** appointed coordinator of International Production for Screen Gems and will serve as assistant to Lloyd Burns, vice president in charge of International Operations.

**Richard B. Pell** appointed manager of the Special Products division of MGM Telestudios. He will be in charge of worldwide sales and distribution of MGM's newly-developed Gemini equipment. His division also will handle other new television equipment, developed at the MGM video tape subsidiary.

**Gerald N. Pickman** joined The Simulmatics Corp. as senior vice

president in charge of its new division of marketing and industrial services.

**Frank Fitzgerald** joins American Corp. as a vice president.

**Anne M. Spagnolo** appointed executive assistant to Richard G. Yates, president of Richard G. Yates Film Sales Inc.

**Irving Handelsman** joined Weston Merchandising Corp. as director of sales. He was formerly an account executive and sales promotion manager of the Character Merchandising Div. of Walt Disney Productions.

**Andy Faller** promoted to account executive for National Sales and Service. His responsibilities include Nielsen Television Index account work with agencies, media and several national advertisers.

**Robert P. Chenault** joined VPI of California as producer. He was formerly vice president and general manager for Don Feddersen Commercial Productions.

**Ray M. Berland**, senior associate of the marketing research firm of McDonald, Weller and Klein, Inc. assumed office as president of the New York Chapter of the American Marketing Assn. for 1964-65.



Robert Chenault



Ray Berland

**THE SHADOW**  
Radio Mystery Series  
**IS BACK ON THE AIR!**

Now available for local purchase  
**CHARLES MICHELSON, INC.**  
45 West 45th St., New York 36 • Plaza 7-0695

## Do men who live in the ocean buy shirts?

By Norris Konheim

Vice President - Copy Group Supervisor  
Grey Advertising, Inc.

■ A Van Heusen man comes out of the sea. He checks his watch like the most casual commuter. Strides along with his attache case. No big deal. He's just on his way to work. Ho hum. Another day.

Another Van Heusen man on his way to work walks through a car wash for the perfectly obvious purpose of washing his wash and wear shirt. Doesn't everyone?

And then there's morning in the life of another Van Heusen man. He gets dressed before an admiring female whose final comment is: "Know what I think . . . I think you ought to play hookey today." Chances are, he's the Van Heusen man who doesn't get to work.

What's happened? What's behind this iconoclastic new image of the Van Heusen man?

Is he a fantasy man?

Yes, to a certain extent. But he's more than that. He's the product of a careful and calculated study of what was needed in the men's wear field.

For some time we'd been doing a lot of soul searching with our long time and valued client, Van Heusen. The corporate structure of Van Heusen is strung together with live wire. They're rule breakers. Innovative. Competitive. Young thinking. And, among us, we felt that the big challenge was to develop a swinging new market image for Van Heusen. Young. Free wheeling. Contemporary.

The item-sell has its place — a most important one — but first let's establish an idea, an attitude, a feeling about Van Huesen itself.

A lot of notions about fashion advertising had to be changed to do this. Traditionally, men's wear ads had a stiff stilted, patent leather look about them. Every hair in place, every garment wrinkle free, every crease so perfect it might be painted on. We wanted to break out of this stifling mould and convey through the commercials the *feeling* a man has when he's wearing a Van Heusen shirt. It's a special kind of feeling. It's free, it's easy, it's swinging.

In fact, in a burst of honesty we scrapped the old concept of "fashion advertising." After all, what's really so "fashion" about a button down oxford? Or a tidy dacron and cotton blend? Or even Van Heusen's famous tapered fit? It looks great. It's flattering. It's news. But, is it "fashion"?

"Let's sell an image," we said. Let's exploit honest to goodness product differences. Like a shirt with *permanent* wash and wear because it uses an exclusive new finish developed by Van Heusen.

And off the drawing boards and out of the typewriters came the protean Van Heusen man — commuting out of the ocean, catching the car wash before he catches the bus. The Van Heusen man who's all man.

Out came a batch of dandy commercials.

Image all over the place.

But some good solid selling, too.

Take that guy in the car wash, for instance. Sure, it's fun. Sure, you watch. Sure, you remember Van Heusen. But you remember wash and wear, too, don't you? Indelibly.

And that's the plot that gets us to the happy ending.

Everybody on the block has a wash and wear line. Brand X. Brand



NORRIS KONHEIM

is a vice president and copy group supervisor at Grey Advertising, Inc. He first joined Grey in 1947 and left in 1951 to go to work at Kenyon & Eckhardt as an associate copy supervisor. He rejoined Grey in 1955. Konheim has also worked as an exploitation and publicity expert for Warner Bros. and 20th Century-Fox and as the advertising manager for Warner Bros. Music Co. His hobbies include civic work in the Woodmere, N. Y., community where he lives with his wife and two children.

A. Brand B. Brand VH. But nowadays when the contemporary man thinks wash and wear, he starts to chuckle remembering that guy in the car wash. Van Heusen. That's wash and wear that's different. It's permanent.

And that's the kind of effectiveness that made the car wash commercial earn first prize in its category at the American Television Commercial Festival. Runner up; the Van Huesen man getting dressed. And the Van Heusen man commuting out of the ocean won the Silver Key Award of the Advertising Writers Assn. of New York.

We're proud of kudos like these. They're hard to win. And the competition is loaded with very exciting advertising.

Best of all is the Van Heusen profit statement.

Like everyone connected with the marketing, selling and advertising of the Van Heusen line, we're awfully happy when we take a look at it.

It's a beautiful sight. ♦

# CALENDAR

## SEPTEMBER

**National Assn. of Broadcasters** radio code board meeting, Gramercy Inn, Washington, D.C. (26-27).

**Society of Motion Picture & Television Engineers**, 96th annual technical conference, Commodore Hotel, New York, N.Y. (23 - Oct. 1).

**National Assn. of Broadcasters** radio code board meeting, Gramercy Inn, Washington, D. C. (29-30).

**National Assn. of Educational Broadcasters** third annual music personnel conference, University of Minnesota, Minneapolis, Minn. (30-Oct. 1).

## OCTOBER

**Educational Foundation of American Women in Radio and Television** one-day seminar, Top O' the World, Lake George, N.Y. (2).

**International Radio & Television Society** luncheon, Waldorf Astoria, Ballroom, New York, N.Y. (2).

**Florida Assn. of Broadcasters** fall conference and board meeting, Grand Bahama Hotel & Club, West End, Grand Bahama Island (3).

**American Women in Radio and Television**, New York State Conference, Top O' The World, Lake George, N. Y. (3-4).

**Missouri Associated Press Radio-Television Assn.** meeting, Arrowhead Lodge, Lake Ozark, Mo. (3-4).

**Texas Assn. of Broadcasters** fall meeting, Hotel Texas, Fort Worth, Tex. (4-5).

**North Carolina Assn. of Broadcasters** meeting, Grove Park Inn, Asheville, N. C. (4-6).

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### NAB CONFERENCE SCHEDULE

**National Assn. of Broadcasters** fall regional conferences:

Statler Hotel, Detroit (Nov. 9-10).

Hotel Ten-Eyek, Albany, N.Y. (Nov. 12-13).

John Marshall Hotel, Richmond, Va. (Nov. 16-17).

**New Jersey Broadcasters Assn.** fall convention, Nassau Inn, Princeton, N. J. (5-6).

**Advertising Research Foundation**, annual conference, Commodore Hotel, New York (6).

**Wisconsin FM Station Clinic**, Center Building, University of Wisconsin, Madison (6).

**International Radio & Television Society** luncheon, Waldorf Astoria, Ballroom, New York, N.Y. (7).

**Tennessee Assn. of Broadcasters** meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

**Alabama Broadcasters Assn.** meeting, Tuscaloosa, Ala. (8-10).

**Mutual Advertising Agency Network** meeting, Charter House Hotel, Cambridge, Mass. (8-10).

**New York State Associated Press Broadcasters Assn.** meeting, Rochester, N.Y. (10).

**Advertising Federation of America** 7th annual convention, Columbus, Ga. (9-11).

**American Women in Radio & Television** mideastern conference, Marriott Motor Hotel, Philadelphia, Pa. (9-11).

**Audio Engineering Society's** 16th annual fall convention, Barbizon-Plaza Hotel, New York, N.Y. (12-16).

**International Radio and Television Society Time Buying & Selling Seminar**, New York, Tuesday evenings (13- Dec. 8).

**International Radio and Television Society** luncheon, Waldorf Astoria, Sert Room, New York, N.Y. (14).

**Indiana Broadcasters Assn.** meeting, Marriott Hotel, Indianapolis, Ind. (15-16).

**American Women in Radio & Television** board of directors' meeting, Hilton Hotel, New York, N.Y. (16-18).

**Wisconsin Assn. Press Radio and Television Members** meeting, Ivy Inn, Madison, Wis. (16-17).

**Kentucky Broadcasters Assn.** fall meeting, Jennie Wiley State Park, near Prestonburg, Ky. (19-21).

**National Electronics Conference** twentieth annual meeting, McCormick Place, Chicago, Ill. (19-21).

**Institute of Broadcasting Financial Management**, annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

**Missouri Broadcasters Assn.** meeting, Ramada Inn, Jefferson City, Mo. (22-23).

**Fourth International Film & TV Festival of New York**, held in conjunction with the annual Industrial Film and Audio-Visual Exhibition, New York Hilton Hotel, New York (21-23).

**Massachusetts Broadcasters Assn.** meeting, Hotel Somerset, Boston, Mass. (25-26).

**National Assn. of Educational Broadcasters** national convention, Austin, Tex. (25-28).

**American Assn. of Advertising Agencies**, Central Region meeting, Hotel Continental, Chicago (21-22); western meeting, Beverly Hilton Hotel, Beverly Hills (27-30).

**Premium Advertising Assn. of America**, premium ad conference, New York Coliseum, New York, N.Y. (27).

**American Assn. of Advertising Agencies**, western meeting, Ambassador Hotel, Los Angeles (27-30).

**International Radio & Television Society** luncheon, Waldorf Astoria, Empire Room, New York, N.Y. (28).

## NOVEMBER

**Assn. of National Advertisers** fall meeting, The Homestead, Hot Springs, Va., (9-11).

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### RAB CONFERENCE SCHEDULE

**Radio Advertising Bureau's** fall management conferences:

Hyatt House, San Francisco (Oct. 1-2).

Western Hills Lodge, Wagoner, Okla. (Oct. 8-9).

Hotel Moraine, Chicago (Oct. 12-13).

Northland Inn, Detroit (Oct. 15-16).



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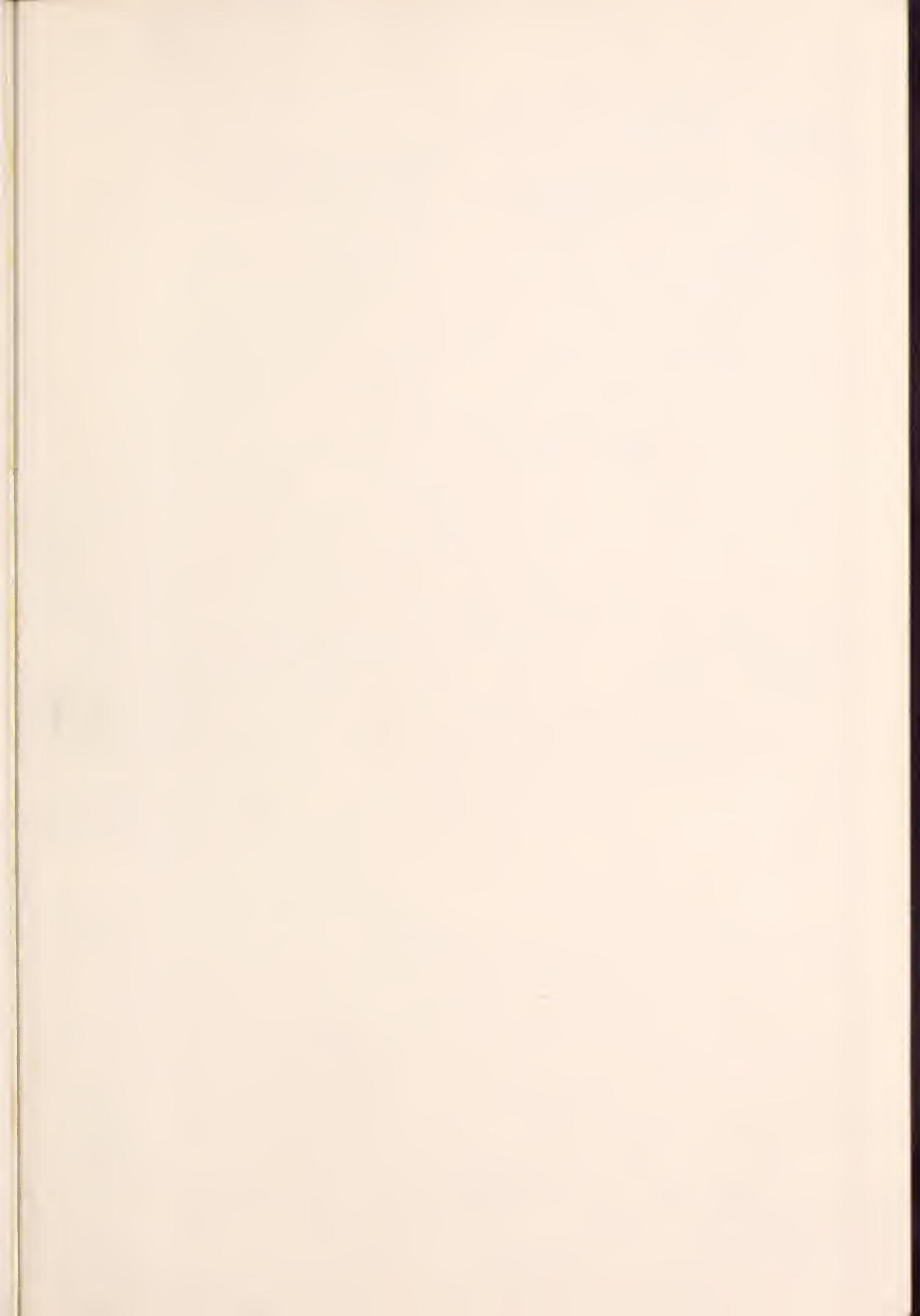
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