

**"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 listeninge (and workingest) people in Cleveland and northeastern Ohio. People who do things. So if your client is interested in getting

action in our market are remember one thing. The grass is greener at WGAR

GOOD SOUND RADIO
wgar
NB 50,000 WATTS

PEOPLES BROADCASTING CORPORATION • CLEVELAND, OHIO • REPRESENTED BY BLAIR RADIO

Make-goods: The issue of make-goods on television spot business canceled in November coverage of the national crisis is about settled. A recovery rate up to 70% of the lost business looked possible late last week as ends were tied up on the massive re-scheduling job.

A representative group of reps, getting their first breathing time Friday (13 December) after a storm of paperwork and re-negotiation of the 22-26 November time, reported make-good expectations considerably above a week ago. Individual estimates vary up to 90% of business made good, with only a few "vacillater" accounts left, and nearly all reps expect to salvage well over half the cancelled commercials. Many make-goods are going into the Christmas lull, a few a carrying over into early January.

The business timetable seemed to be moving back toward normal last week, but for some it was slower than they would like. Others were taking a long view of the critical experience as ultimately rewarding for tv in terms of increased viewing and new respect commanded by the medium.

Burnett promotions: Hooper White, who has been Leo Burnett Co.'s commercial production manager in New York, moves to the agency's Chicago headquarters as creative production manager of the commercial production section. Jackson Phelps has been named business manager of the commercial production department, and Russell B. Mayberry was appointed associate manager, commercial production, Hollywood. Charles T. (Ted) Weeks, manager of Burnett's sales promotion section, has been named v. p.

Clairol signs: Clairol will sponsor one-third of NBC TV's new topical satire show, *That Was The Week That Was*, which makes its debut 10 January (Fri., 9:30-10 p.m.). Agency is Foote, Cone & Belding.

FC&B pays first dividend: The financial community is beginning to hear from Foote, Cone & Belding, largest of the very few publicly-owned ad agencies. The stock is now included in the daily listing of the National Assn. of Securities Dealers' Over-the-Counter Quotations, having summoned "sufficient dealer interest to assure a realistic market." And today, shareholders will be paid a quarterly dividend of 15 cents on common stock, the first payment since FC&B went public 11 September. Piercing the hush with which agencies traditionally surround their business affairs, chairman of the board Robert Carney wrote stockholders that FC&B is "taking all steps possible to acquaint the public with the nature of our business." Toward this end, Carney, president Rolland Taylor, and executive committee chairman Fairfax Cone will address the 30 December meeting of the New York Society of Security Analysts.

New M-E president: Armando Sarmiento is the new president of McCann-Erickson. Sarmiento was president of McCann-Erickson (International) and succeeds Emerson Foote, who continues to serve as chairman. Paul Foley remains as vice chairman. Sarmiento, who will assume his new duties early next year, had headed the international division since 1959. A native of Brazil, he joined M-E in 1935, serving in that country until in 1951, he was named vice president for Latin America.

Commercial workshop: Seven workshop sessions devoted to commercials will be held by the International Radio and Television Society starting 9 January in New York. Duties, set design, casting, music, film production, video tape, and color are among the subjects to be covered for agency personnel, writers, art directors, and others. Heading the committee running the sessions is Samuel C. Zurich of N.W. Ayer.

Comparison: "In the really important, basic fundamentals of our business, advertising abroad is very much the same as it is here." Don R. Cunningham, v. p. of Foote, Cone & Belding, Los Angeles, told the Los Angeles Advertising Club the differences between advertising here and in other countries are "largely quantifiable." The problem-solving function, he said, is similar abroad and in the U. S., "You merely feed different factors into the equation. And sometimes you get wildly different solutions. Tv advertising in Germany, according to Cunningham (who just returned from that country) is limited to certain time periods, "and never on Sunday." Commercial programming starts at 7 p. m., when the audience is exposed to a series of eight to ten commercials, mostly of 30-second length. Twenty-five minutes of uninterrupted programming follows. After the program, another group of commercials are shown, and with the exception of an earlier block of commercials, "that is it for the day." Cunningham added, "everything is wrong with this system except one thing: It works. It works so well, last year advertisers ordered 500% of the total available commercial time on tv."

Viewing jumps during funeral: Tv sets-in-use rose an estimated 264% in the New York area on the afternoon of President Kennedy's funeral, according to ARB. Monday, 25 November sets-in-use, much higher than on a 'typical' Monday, registered increases of 36.9% during early morning to 264.5% at 11:30 a.m.

College Plan: Radio Advertising Bureau president Edmund C. Bunker reported last week on plans to provide RAB sales and advertising material to colleges and universities. Move is in recognition of "great need for highly-motivated, sales-oriented young men and women in the radio industry," Bunker said.

New GM: Ralph W. Goshen has been named v.p., CBS Radio, and general manager of WCBS, New York, succeeding Sam J. Slate, who is joining RKO General as executive v.p. Goshen, who assumes new position 30 December, has been general sales manager of the CBS owned station since 1959. He joined the outlet from CBS Radio Spot Sales where he had been account executive since 1951. He started with CBS with WBBM, Chicago, in 1949. Before that he was local sales manager of WIRE, Indianapolis, for three years.

Study staff set: George B. Storer, Jr., president of Storer Broadcasting, has been elected chairman of the steering committee for the RAB-NAB radio methodology study. Mary L. McKenna of Metromedia was named chairman of a technical sub-committee consisting of Hugh M. Beville, NBC; Melvin A. Goldberg, NAB; and Alfred N. Watson, RAB. The steering committee said the keynote of its operation will be "the fastest possible completion of a series of methodology studies designed to provide one or more valid methods of measuring the full radio audience."

Lineup (of sponsors) for Kickoff: The Orange Bowl Kickoff on ABC TV New Year's Day will be sponsored by Bristol-Myers Co. through Doherty, Clifford, Steers, & Shenfield, Inc.; North American Philips Co., Inc. through C. J. LaRoche & Co., and R. J. Reynolds Tobacco Co. through William Esty Company.

Joins network: WEMP, Milwaukee, becomes a CBS Radio affiliate 29 December. The station, not now affiliated, operates on 1250 kc with 5 kw fulltime.

MBS to BBDO: Mutual Broadcasting, which left Erwin, Wasey, Ruthrauff & Ryan last month, has assigned its account to BBDO. The shift is effective 11 February.

promotion is news



on wpen

typical of the exciting ideas an exciting product inspires.

Like this painted board at key traffic arteries with a 36" square flashing red light to indicate when WPEN NEWS is on the air. It's promotion with that responsive "something extra"...

WPEN  THE HEART
of the city

radio 95 philadelphia

Represented by AM Radio Sales Company

In the wholesale distribution of industrial chemicals, Charlotte now ranks 5th in the U.S. Reach this explosive market through the area's first radio station, WBT Radio Charlotte. Represented nationally by Blair Radio.



GENERAL

- 21 Advertisers look at agencies; disagree on their merit**
Confidential poll of more than 150 executives reveals that many feel need for higher quality of media planning, marketing and creativity

ADVERTISERS

- 24 World's largest cosmetics company is a video veteran**
Avon television chimes signal the ringing up of \$211 million in sale
Station line-up increased from two outlets in '53 to 220 today
- 27 Radio and television receiver total edges higher in '63**
A. C. Nielsen's estimates show tv in 92% of homes as of September
radio in 94% of residences. Penetration in the South on the rise

AGENCIES

- 34 Windy City adman revises his opinion anent television**
Head of H. M. Gross Co. explains his change of heart regarding
"too expensive, lacks color, lacks merchandising qualities"

TV MEDIA

- 40 Spot television gross for nine months of '63 up 23.1%**
Estimates for the period placed at \$628.2 million as compared with
the \$523.5 million reported for the like period a year ago

RADIO MEDIA

- 46 Fm growing stronger as competitor to am in Ft. Worth**
TCU survey for four stations finds the medium highly accessible
with 70% having receivers. Bright future seen for stereo market
- 47 New national sales organization is formed in Seattle**
Western States Radio Empire, headed by Hugh Feltis, organized
to serve outlets in Washington, Oregon, Utah, Idaho and Montana

SYNDICATION

- 53 Station groups growing as a tv-radio production force**
Pointed up by plans of Triangle Publications broadcasting division
RKO General announcement expected. Syndication field affected

STATION REPRESENTATIVES

- 57 Blair competes with networks; pushes local special**
Special division of rep firm counters web trend to participation
by selling full sponsorships of community-angled programs

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SPONSOR® Combined with TV, U.S. Radio, U.S. FM®. ©1963 SPONSOR Publications, Inc. EXECUTIVE, EDITORIAL, CIRCULATION, ADVERTISING OFFICES: 555 Fifth Ave., New York 10017. 212 MURRAY HILL 7-8080.

MIDWEST OFFICE: 612 N. Michigan Ave., Chicago 60611, MO 4-1166.

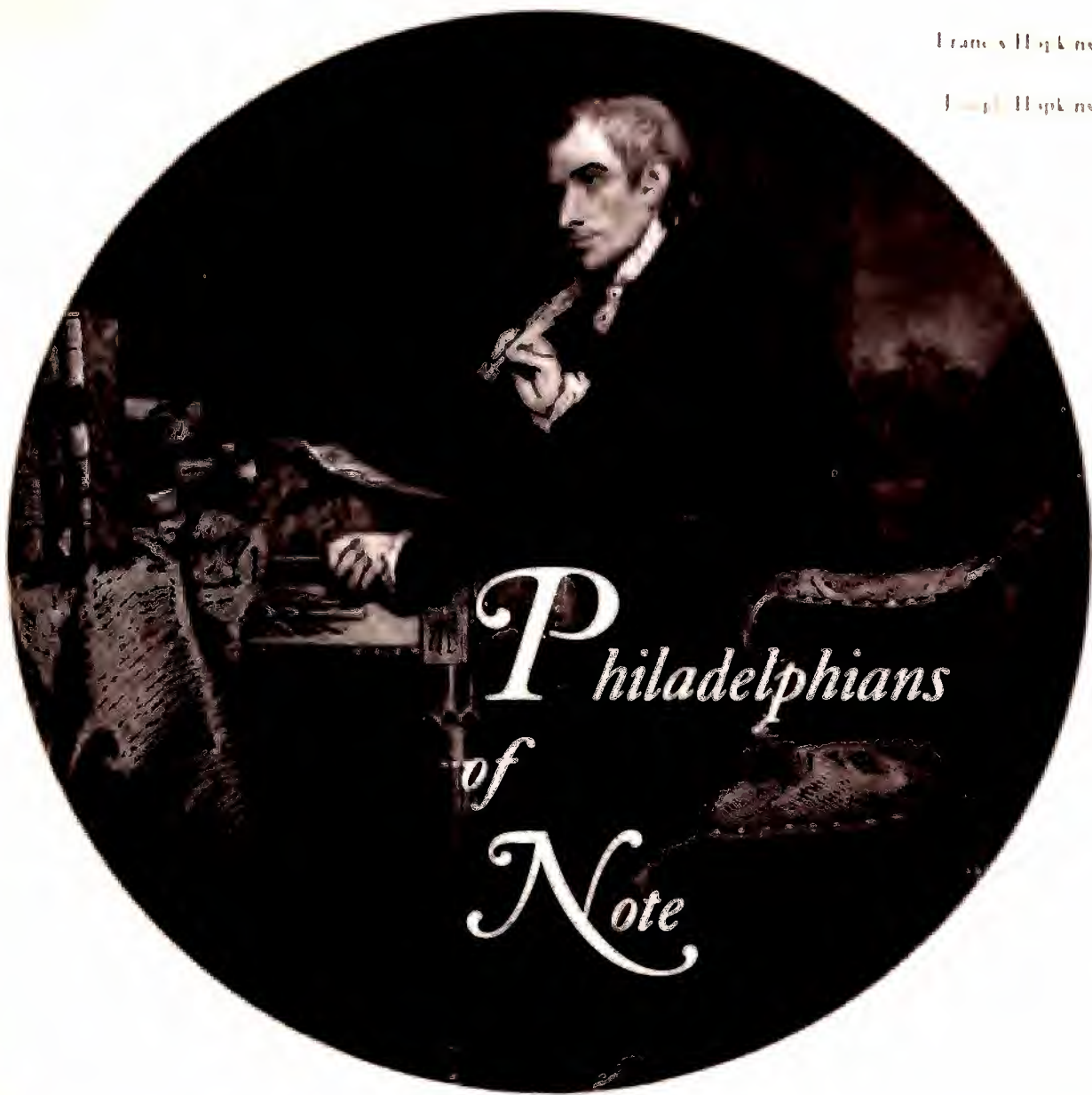
SOUTHERN OFFICE: Box 3233A, Birmingham, Ala. 35205. 205-FA 2-6528.

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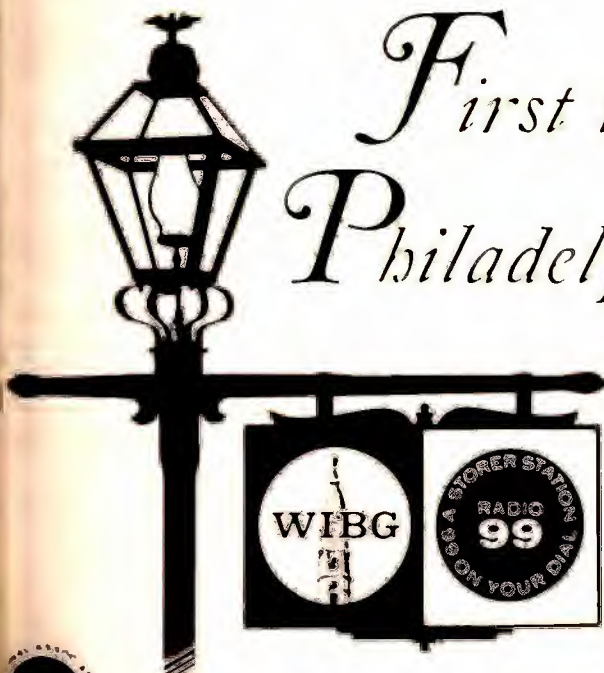
PRINTING OFFICE: 229 West 28th St., New York 10001, N. Y.

SUBSCRIPTIONS: U.S. \$8 a year. Canada \$9 a year. Other countries \$11 a year. Single copies 40¢. Printed in U.S.A. Published weekly. Second class postage paid at N.Y.C.

Francis Hopkinson 1733-1791
 Father of
 Joseph Hopkinson 1790-1846



*First in
 Philadelphia*



Represented by Katz Agency

Two eminent Philadelphia lawyers, father and son, brought a great measure of musical fame to their city of birth. Seventeen years before he signed the Declaration of Independence, Francis Hopkinson wrote, "My Days Have Been So Wondrous Free" to become our first native born composer. His son, Joseph, counsel to Dr. Benjamin Rush and Joseph Bonaparte, added to the impressive list of family musical credits with the stirring and historically significant "Hail Columbia" composed in the summer of 1798.

The vitality and versatility of Philadelphians—in law, in music, in industry—has never ceased to command world recognition. WIBG, vital, versatile Radio 99 is *First in Philadelphia*, the City of Firsts, according to recognized sources* of audience evaluation.

*All estimates and limited as shown in reports. Based on average audience estimates, Monday to Friday, 6 AM to 6 PM. PLEASE JOIN US FOR
 Adult Audience Age 18-35, Adult Audience Age 35 and over, PLEASE JOIN
 For more information, contact other Philadelphia stations at 215-596-1200. Day and
 Night. Merit 2-1-121, NCS of Share of Audience. Rate Time
 Periods, HODDNER'S...

STORER AMERICAN BROADCASTING COMPANY	LOS ANGELES KCBS	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBA	WIBG PHILADELPHIA
NEW YORK WHS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBA-TV	

KNUZ

Award Winning NEWS



Builds an image of
BELIEVABILITY
for Advertisers'
Products and Services
... that's why more
Houstonians are
SOLD on

KNUZ

**THE
KATZ AGENCY
INC.**

NATIONAL REPRESENTATIVE

IN HOUSTON call

DAVE MORRIS

JA 3-2581

PUBLISHER'S REPORT

One man's view of
significant happenings in
broadcast advertising

The case for radio

ANY WAY you look at it, radio is in for a good year in 1964.

Business is encouraged. Dick Doherty, Washington economist whose annual predictions of dollar volumes for both tv and radio will be featured in SPONSOR's 30 December issue, tells me that without exception the congressmen he has talked with are confident of a tax cut. Broadcasters expect fewer harassments and distractions, more attention to their jobs. They're showing more originality and expertise in their programming and greater urge to experiment. An election year with radio as a prime ad medium will bring a big flow of extra dollars into the coffers. And the Radio Advertising Bureau (sales arm of radio broadcasting) is doing a positive job of selling and promoting.

So all looks rosy.

But will a substantial gain in radio income (say 7 or 8 percent for the year) represent proper growth for the medium?

At the risk of losing some close and dear friends I say "no!"

National radio has been lagging for a long time, woefully lagging. I received a shock some months back when I discovered that in over 17 years, total revenue for business papers has gone up from \$65,000,000 to about \$600,000,000 while radio revenue in the same period has little more than doubled. This despite the fact that a radio set is an integral part of the lives of almost every man, woman, and child. Of course I'm pleased with business paper growth. Why should it dwarf radio growth escapes me.

National radio suffered severely with the advent of tv. But a decade and a half have elapsed. It's time for national advertisers to recognize the exceptional values of radio. It's time for the industry to recognize that ways and means must be found to dramatize these values in terms that the sales organizations of large firms and retail outlets can appreciate and use. Many an agency man has complained to me that he realizes the exceptional abilities of radio, has tried to sell it to his clients, and has been rebuffed with the observation, "It doesn't have the glamour, the visibility, the tangibility of a newspaper ad, a magazine ad in four colors, or a tv commercial. We can't get our people excited about it."

Maybe so. But I learned years ago that there are ways to make radio exciting. And there are reasons for using radio for a number of jobs that outweigh all objections.

If I were a national advertiser I'd ask my agency to make a free appraisal of radio and see how it fits my 1964 objectives. You may find yourself in a position to get quite a jump on your competition.

**Make someone happy,
prosperous,
and wise
this Christmas**



Give a gift subscription to SPONSOR. It's one of the nicest ways to express Holiday good will to clients, prospects, and associates in the broadcast advertising business. Your gift begins at the Holiday Season when SPONSOR sends a handsome acknowledgement to each of your recipients. Then every Monday throughout 1964 your gift

of SPONSOR arrives filled with broadcast advertising ideas and information that helps the reader do a better, more profitable job. What a happy way to remind your clients and prospects of your thoughtfulness 52 weeks in the year. And all for as little as 8 cents a week when you use the handy gift order form below.

SPONSOR

555 Fifth Ave.
New York 17, N. Y.

SPECIAL HOLIDAY RATES

One 1 Year Subscription (your own or first gift) \$8

Each additional 1 year gift. \$5

DONOR'S NAME _____

COMPANY _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

Include my own subscription Send bill later

I enclose \$_____ for _____ subscriptions

Gift cards to read from _____

Send gift to _____

COMPANY _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

(Please type remainder of your business gift list on a separate sheet and attach).

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555 FIFTH

Letters to the Editor

POETIC TRIBUTE

Thanks for your poetic tribute to the wonderful performance of the broadcast industry during the tragic days following the President's death. As you know, I join in your sentiments completely.

E. William Henry
chairman
Federal Communications Comm.
Washington, D. C.

You penned an eloquent poem. "With A Code Unseen" has a poetic effect filled with pride for a task beautifully rendered by broadcast media.

SPONSOR today has zing and bounce and a captivating journalistic lilt.

Jo Ranson
associate, public relations
National Tuberculosis Ass., N. Y.

Your poem finds its way into my speech file—an unusual form and a well-done one. I hope all broadcasters will now not cease in impressing both legislators and FCC personnel on the fact that a code lives in concert with life about it, and not by some arbitrary concept developed by a frustrated few who are inexperienced and inarticulate in the machinations of a dynamic industry.

Eldon Campbell
v.p., general manager
WFBM, Indianapolis

Never was the broadcasting industry's service better described than in your poem "With a Code Unseen."

Congratulations and many thanks!

Eugene S. Thomas
vice-president, general manager
KETV, Omaha

Congratulations and commendations to you for a very fine and moving tribute to the broadcast media for coverage of the Presidential assassination and funeral.

I found your words were certainly well chosen and well expressed . . . and it was thoughtful and considerate of you to take the time to present such a candid and touching evaluation of the broadcast coverage of this tragedy.

Bill Stewart
president
WPBC-AM-FM, Minneapolis

GOES ALL OUT FOR "SPGBDSR"

Although radio and all broadcasting have just made proud history, Mr. Editor . . .

I nevertheless hasten to apply for membership in Esther Rauch's suggested organization, SPGBDSR—the Society for the Prevention of General Broad Derogatory Statements on Radio.

When these recent tragic days are past history, and radio's severe critics have conveniently forgotten the selfless, outstanding and tireless coverage of all broadcast media—society such as the above mentioned will be very much in order. Aside from all that, I am a long-time admirer of Esther Rauch and I work: what she's fer . . . I'm fer!

In a much more serious vein, Mr. Editor, I would like to agree wholeheartedly that SPONSOR does an excellent job of covering radio in all aspects. Being in promotion, I would like to add that we think SPONSOR does an exceptionally fine job for our sometimes neglected field.

One further note—still on the serious side: we have read many tributes to our late President, and I heard countless fine eulogies to broadcast media. I attach a tribute to John Kennedy by Gerald Bartell, the president of our corporation, which has caused much comment from our listeners and which I consider one of the finest we have seen or heard.

Lois M. R
Director of Creative Services
Bartell Broadcasting
WOKY, Milwaukee

CALENDAR

The when and where
of coming events
16 December 1963

DECEMBER

Broadcasting Executives' Club of New England, Christmas party, Sheraton Plaza, Boston (16)

International Radio and Television Society, Christmas party benefit for the Veterans Hospital Radio and Television Guild—the Bed-side Network, Waldorf-Astoria, New York (17)

Federation of Jewish Philanthropies, annual fund-raising cocktail party and dinner meeting, Sheraton East Hotel, N. Y. (17)

Royal Film Archive of Belgium, 3rd international experimental film competition, Knokke-Le Zonte, Belgium (26-2 January)

American Marketing Assn., winter conference on the development of more precise marketing tools, Somerset Hotel, Boston (27-28)

JANUARY

National Retail Merchants Assn., 53rd annual convention on "The Challenge of National Growth," Statler Hilton Hotel, N. Y. (6-9)

International Radio and Television Society, first newsmaker of the year (8); first of a series of seven production workshops, Waldorf-Astoria, New York (9)

National Academy of Television Arts and Sciences, dinner and show for the New York chapter, Americana Hotel, New York (17)

Milwaukee Advertising and Graphic Arts Groups, Ben Franklin Banquet (16); 6th annual graphic arts workshop (18); Special workshop sponsored by the Sales Promotion Executives Assn. (4 February); Exhibit and Awards Night (15); Silver Award Banquet sponsored by the Milwaukee Advertising Club and the Advertising Women of Milwaukee (27), Coach House Motor Inn, Milwaukee

Georgia Assn. of Broadcasters, 19th annual Georgia Radio-TV Institute "day-long debate" with FCC, University of Georgia (21-22)

National Religious Broadcasters, convention, Mayflower Hotel, Washington, D. C. (21-23)

Advertising Assn. of the West, mid-winter convention, Bakersfield, Cal. (24-26)

American Women in Radio and Television, board of directors meeting, Hilton Hotel, New York (24-26)

South Carolina Broadcasters Assn., 17th annual convention, Jack Tar Poinsett Hotel, Greenville, S. C. (31-1 Feb.)

FEBRUARY

Electronic Sales-Marketing Assn., 2nd annual electronic marketing conference, Barbizon Plaza Hotel, New York (3-5)

International Radio and Television Society, newsmaker luncheon with NAB president LeRoy Collins, Waldorf Astoria, N. Y. (5)

Michigan Assn. of Broadcasters, annual legislative dinner and mid-winter convention, Jack Tar Hotel, Lansing, Michigan (5-6)

Minnesota Associated Press Broadcasters Assn., meeting, Minneapolis (6)

International Broadcasting Awards for 1963, banquet presentation for best commercials on radio and television, Hollywood Palladium, Hollywood (25)

Southwest Council of the American Assn. of Advertising Agencies, annual meeting, Menger Hotel, San Antonio (27-28)

MARCH

1964 Variety Merchandise Fair, at the New York Trade Show Building, New York (8-12)

Electronic Industries Assn., three-day Spring conference, Statler Hilton Hotel, Washington, D. C. (9-11)

BUYING POWER *and* SELLING POWER



*you get both
on WLIB*

The buying power of the greater New York Negro Community is an enormous \$2.25-billion

As for "selling power" the facts here, too, speak for themselves. WLIB has more national advertisers than any other Negro programmed station in the market. Often more than all the rest combined. It's been that way year after year for almost a decade. There's just no other Negro station in the same league.

More WLIB is the ONLY station in New York City that programs to the Negro Community 7 days a week, 365 days a year. Today it is a most standard practice to include it as one of the "must buy" stations in the market.

WLIB
Harlem Radio Center

310 LENOX AVENUE AT 125th ST. NEW YORK 27, N. Y.

THE NEWS:

THE BOSTON HERALD

Baker Scandal Getting Names of 2 Senators

Williams Testifying In Secret

Investigators disclose the names of two senators who were involved in a scandal (Bob Baker) in secret.

By SETH KANTOR
Scripps Howard Newspapers

WASHINGTON, Nov. 14. — Sen. John J. Williams (R., Del.) went before a closed meeting of Senate

THE EPISODE: THE INVISIBLE GOVERNMENT
Lobbyists with power of political life or death force certain legislation. Result: huge profits to an organized racketeer.

THE NEWS:

JOE VALACHI:

The killer who told on the mob

In all of his violent life, Joseph Valachi did little that would make him stand out from the crowd. Then last summer a and fascinated nation learned that more than a year he had been telling federa- cials everything he knew about the national crime cartel he calls Cosa Nostra. So this obscure hoodlum became almost as famous as Al Capone. Not only did

THE EPISODE: PRISON EMPIRE
A racket boss, who after a conviction for extortion, continues operating his corrupt empire from within the prison.

THE NEWS:

NEW YORK DAILY NEWS

Indict 13 Men & 2 Firms in Stock Fraud

Thirteen men and two defunct brokerage houses were indicted by a federal grand jury yesterday.

THE EPISODE: BABES IN WALL STREET
Fast buck operators, con men and boiler room operators fleece the gullible public.

THE NEWS:

NEW YORK DAILY NEWS

Shocked Judge Holds 4 In 40c Mug-Killing of Boy

By THOMAS PUGH
Warned by the court that "you are youth"

THE EPISODE: THE MALIGNANT HEARTS
The wanton and brutal murder of a teen-ager by a pack of young hoodlums, triggers a trial equally as shocking.

TARGET: THE CORRUPTORS IS TIMELY

it mirrors today's headlines

Every episode of TARGET: THE CORRUPTORS dramatizes crime and corruption as it is happening now. It deals with fiction but tells the truth.

This series also offers a great star, fine casts and flawless productions. TARGET: THE CORRUPTORS is realistic, current and explosive and most important, is superb television entertainment.

THE NEWS:

NEWARK EVENING NEWS

Probe Passaic Police

Grand Jurors Act After Bets Raid

THE EPISODE: TO WEAR A BADGE
Legal gambling becomes the excuse for the import of illegal activities of every form in a small community.

THE NEWS:

BOSTON TRAVELER

Boxer Ernie Knox Dies From KO Brain Injuries

Baltimore (AP) — Heavyweight

THE EPISODE: LICENSE TO STEAL
A top racketeer and matchmaker who controls the fight game sets up a fight in which a boxer dies.

'PROVEN PROGRAMMING' FROM



A SUBSIDIARY OF FOUR STAR TELEVISION

600 FIFTH AVENUE
NEW YORK 20
NEW YORK
LT 1-8530



15 ONE HOUR EPISODES

WANTED: THE CORRUPTORS

STARRING STEVE McNALLY
CO STARRING ROBERT HARLAND
TECHNICAL ADVISOR LESTER VELIE

THE NEWS:

PEOPLE OF THE WEEK

EX-DICTATOR IS FORCED TO LEAVE U.S.

Martin Pérez Jiménez once more is

THE EPISODE: YANKEE DOLLAR
A Latin American country accepts American dollars and yet is extremely anti-American and threatens cooperation with the "other-side".

THE NEWS:

The basketball mess

The FIX was on

Gamblers have had little trouble finding players who'll throw games

by JIMMY BRESLIN

THE EPISODE: TOUCH OF EVIL
A College basketball star is forced to accept money from professional gamblers and is driven to near suicide by shame and exposure.

THE NEWS:

NEW YORK MIRROR

Seize 60 Lbs. More of Dope

LANCASTER

THE EPISODE: CHASE THE DRAGON
An army hero, who was forcibly addicted to drugs by the Chinese is involved in a dope smuggling ring.

THE NEWS:

Jail Slum Landlords In Own Properties. Mayor Tate Suggests

THE EPISODE: A MAN'S CASTLE
A teen-age Puerto Rican boy is trying, single-handed, to raise his younger brother and sisters in a poor neighborhood.

THE NEWS:

NEW YORK JOURNAL AMERICAN

'Super-Cop' Set To Move in On Pier Rackets

By WILLIAM M. CALLAHAN

THE EPISODE: PIER 60
A crooked labor racketeer on the docks costs the taxpayers untold millions in graft and kickbacks.

There's been a 56% increase in the mean of marketing research budgets since 1957.

This fact comes to light in a study made by American Marketing Association, under the supervision of Dr. Dik Warren Twedt, manager of marketing services for meat packer Oscar Mayer & Co. Other highlights of the study:

▶ Every ad agency whose billings are over the \$25 million mark has a formal (often large) research department. Even those billing downward from that figure to the \$5 million level have research departments in 76% of cases.

▶ Marketing research is a big business, even though it's a relatively new one (more than half of the research departments of industrial advertisers have been formed within the past five years). A total of \$132 million was spent for marketing research during 1962.

▶ Among consumer goods manufacturers, there's been a trend for marketing research managers to report to top management. In industrial and other areas, the trend is toward having marketing men report, more and more, to sales and marketing management.

The New York Daily News at last owns an fm station in New York, after 15 years.

Owner of successful independent tv outlet WPIX, the News sought an fm station around 1948, when bigtime tv was still on the far horizon. The radio outlet, in fact, was pursued more avidly than was the tv station, originally.

Now, the News has bought (for \$400,000) WBFM from the background music offshoot of Wrather Corporation, Muzak. There will still be a Muzak connection with the station, however, since Muzak has leased the station's sub-channel for the transmission of background music — a fact which may interfere with any station plans for moving into the growing field of fm stereo. Deal is subject to the usual FCC approval.

Consumers will be spending over \$82 billion in the U.S. during 1964.

That's the outlook, based on a year-end summation of the food industry by a man who certainly ought to know, Charles G. Mortimer, chairman of General Foods. According to Mortimer's figures, the 1963 spending for food products in this country reached "a new high of \$82 billion, an increase of \$2 billion over the previous year."

On the horizon is "another fine food industry year in 1964," Mortimer predicted carefully. He also pointed out that consumers are satisfying their food requirements with a smaller proportion of their incomes than ever before.

Continued strength in the food industry will provide a substantial flow of broadcast advertising dollars to compete for consumer food spending, it could thus be reasoned.

Responsibility for ratings "misrepresentation" rests with broadcasters, says ex-FTC chief.

Addressing a New York meeting of the IRTS last week, Earl Kintner, former boss of the Federal Trade Commission, warned broadcasters that they "cannot afford to sit back and wait for others to develop validity standards or seals of approval."

Kintner urged station operators who use rating surveys in ads or sales presentations to study the data carefully, before using. Both FTC and FCC, he said, "have indicated that stations must be prepared to substantiate their ratings claims regardless of the source."

There is now available what amounts to a "film projector" in the tv tape field.

It's a new-model RCA tape player—in essence, a tape deck without recording facilities—for use with video tape. It's called the TR-3. A transistorized unit, it will allow agencies, producers, admen and tape centers to play back taped programs and commercials.

The playback machine is "fully compatible" with the approximately 2,000 professional tv tape recorders now in worldwide use," according to RCA. In addition RCA has two other tv tape machines in its line—the TR-5, a lightweight recorder which can be moved via station wagon for remote use, and a new compact unit which combines both recording and playback functions.

Each unit is available in two models, one for use on U.S. industry line standards, and a second unit switchable between either of two key standards in use in foreign countries.

Want to sell broadcast services or products to the ladies of the AWR?

For its 13th annual meeting in Tulsa, set to start 1 May, 1964, the American Women in Radio and Television are scouting for "sponsors" to make a pitch at the beginning and end of business sessions.

Six minutes of time will be available in these before-and-after sessions, sold in segments from two minutes upward. AWR is seeking revenue from jingle-producing firms, film makers, video tape companies, trade publications, cosmetics, among others.

The extensive facilities available for message presentation include audio tape, color or black-and-white film projection, video tape, slides . . . or even a live announcement.

Overseas market for U. S. telefilms should produce more money in 1964 for distributors.

So predicts John G. McCarthy, head of the Tv Program Export Association, who made the bullish statement to his directorate at the TvPEA annual meeting.

TvPEA takes a bow for a number of gains during 1963, ranging from liberalization of film programs in Japan to price improvements in Australia and attack on existing telefilm quotas (chiefly the British).

The progress is of more than passing interest to U. S. agencies and advertisers. Although few share in the additional syndication revenue from foreign sales, the added money, even allowing for normal residuals, allows producers to make a better film product, and still make a profit.

Sale to British commercial tv is so important it can make or break some tv series.

This is illustrated by planned resumption of production in England of *The Saint*, a half-hour-long film series tailored for both the U.S. (where it's syndicated by ITC) and British markets, and *Danger Man*, a sort of James Bond-type international thriller series which has had U.S. network exposure plus an outing on British tv. Both have strong U.S. syndication sales.

Associated TV Ltd., parent of ITC and the producer of the show, had originally planned to drop both series as an economy move in the face of the new government bite on commercial revenues. Other British program contractors buying the series agreed to pay more for them to counterbalance the drop in earnings, and AT then decided to continue production.

This month I celebrate my tenth anniversary. Makes me feel sort of old. After all, ten is quite old in the television business.



It all started on Dec. 21, 1953. I was sort of young and fuzzy then,



but in the past ten years I've grown older and smoother.



For the past ten years through Winter



Spring



Summer



and Fall, I've been bringing the best in TV



to 700,000 people in Maine and New Hampshire.



I've had quite a few firsts, too. I was the first Full-Time, Full-Power TV station in Maine.



I carried the first full season telecasting of baseball, just to mention a couple.



There have been awards, too.



In 1960 I received the National Heart Association Award for the documentary on Open Heart Surgery.



In 1963 I was given a special award by the Internal Revenue Service for helping them explain the Income Tax story.



and to all the nice clients who have made the last ten years so enjoyable . . . THANK YOU!

WCSH-TV



AFFILIATE

MAINE BROADCASTING SYSTEM



THE KATZ AGENCY, INC.
National Representatives

COMMERCIAL CRITIQUE

Trends, techniques, new styles in radio/tv commercials are evaluated by industry leaders

(Part II)

THE CASE OF THE MISSING ART DIRECTOR

WHAT CAN BE DONE to put the missing art director back in the picture?

Here are six suggestions:

1 Define your function in your own mind; make sure others understand what your function is; and stick to it in performance as well as theory. If you're satisfied to function as a storyboard artist, then don't ask for the title of tv Art Director.

2 Stop treating tv as a picture set to motion. It isn't.

3 If you're going to work in television, start improving your knowledge of sound and music. The look and the sound of a commercial cannot be divorced. In a print ad, you can set bad copy in 4-point type; but on television there's no hiding the spoken word. You must aim for a perfect marriage of sight and sound—and you'll never get it if you say, "I'm only responsible for the *visual* aspects—here's where I bow out." This learning to blend sight and sound requires work—it doesn't just happen. For one thing, you have to learn to understand composers and musicians; to talk their language. Otherwise you're going to have a problem that will show itself in the end result.

4 Ask not what television can do for you—but what you can do for television. If you can't learn any more because you already know it all, then maybe you should teach. Seriously, teachers are needed in this medium. There are, to my knowledge, no courses in the country in television art direction—although dozens of schools still give courses in comic strip advertising and hand lettering.

5 Face the fact that you can no longer outshout your competition. Not only are the networks saturated with commercial messages—but the number of stations is growing. At last count, there were approximate-

ly two dozen independent stations—and that number is on the increase. UHF and VHF will also continue to provide additional outlets for commercials. As viewers build up an immunity to advertising exposure, even the roar of a giant will be reduced to a whisper. Without recourse to ingenuity and innovation, you will be pouring your clients' money down the drain.

6 Start thinking in terms of what hasn't been done—not in terms of what *has* been done and what *can't* be done. The greatest stumbling block to progress is made up of four little words: "IT—CAN'T—BE—DONE."

It seems to me that we've been assigning people to functions in this medium based on past forms and past titles which were applicable to other media, but don't necessarily hold true for tv.

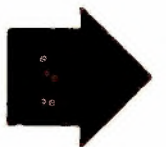
Maybe, what we ought to do is break down all the work that needs to be done in producing a commercial. Then, perhaps we should segment the work into logical assignments. And then, and only then, should we give these jobs titles and fill them with people qualified to do the work.

If this were to be done, I have a feeling that the Art Director's function would be much different from what it is today. And maybe we would end up with more Art Directors in television — heaven knows we need them. Actually, many more print art directors should be turning their hand to tv. Isn't it logical that a great art director at McCall's could be equally great if he worked at CBS? Then why shouldn't a man or woman who does brilliant work on paper be able to transfer that brilliance to another commercial medium? The answer is that he could—if he weren't afraid to try, and if he were given the opportunity to do so.



STEPHEN O. FRANKFORT
vice president, Young & Rubicam

37
thoughts
about
SPONSOR



KIRSCH

"I particularly enjoy your articles on products which have had spectacular success in radio or tv."

M. Wolff, Advtg. Mgr.
Kirsch Beverages, Brooklyn

3M

"Find it gives me good round-up of common tv problems, solutions."

Roger F. How, Advtg. Mgr.
3 M, St. Paul

FRC&H

"I find SPONSOR interesting and useful."

Sandford C. Smith, VP
Fletcher, Richards, Calkins & Holden
New York

C-E

"It's good. Keep up the good work."

Frank W. Townshend, VP
Campbell-Ewald, New York

ALCOA

"I find SPONSOR a great source for broadcast information and ideas."

Howard M. Osby, Mgr. Adv. Services
Aluminum Co. of America, Pittsburgh

GUMBINNER

"Keeps me informed and up to date in the broadcast business."

Hal Brown, VP Acct. Supervisor
L. C. Gumbinner, New York

KASTOR

"Like current (yellow page) news!"

Ed Johnstone, Exec. VP
Kastor, Hilton, Chesley,
Clifford & Atherton, New York

GREY

"Fine, in-depth publication."

Hal Miller, VP & Media Dir.
Grey, New York

AYER

"I look forward to reading SPONSOR every week and find it extremely helpful in keeping up to date on important broadcast activities."

Jerry N. Jordan, VP
N. W. Ayer & Son, New York

K&E

"Read it cover to cover every week."

Joseph P. Braun, VP, Media
Kenyon & Eckhardt, New York

AMERICAN TOBACCO

"I find SPONSOR interesting, useful—and informative!"

A. R. Stevens, Advtg. Mgr.
American Tobacco, New York

BRISTOL-MYERS

"Very informative and useful."

John H. Tyner, Dir. of Advtg.
Bristol-Myers, New York

AF-GL

"I feel I learn a great deal by reading about the experiences of others as reported by your publication. It is stimulating and breeds new ideas."

Robert G. Fest, VP
Albert Frank-Guenther Law
Philadelphia

AYER

"Appreciate your broader base features."

L. Davis Jones, VP
N. W. Ayer, Philadelphia

S&H

"One of the best publications covering the broadcast media field."

Henry Halpern, VP-Med. Dir.
Sudler & Hennessey, New York

JEWEL

"Good for broad and timely information."

Joseph Klinge, Advt. & SPM
Jewel Tea, Melrose Park, Ill.

AEROSOL

"I find SPONSOR interesting and useful AND timely. Well written. Important in reporting news!"

Anne L. Hall, Advtg. Mgr.
Aerosol Corp. of America, Boston

FIRESTONE

"I'd say SPONSOR is almost a 'must' for anyone interested in broadcasting."

A. J. McGiness, Nat'l Advtg. Mgr.
Firestone Tire & Rubber
Akron, Ohio

STEFFEN

"SPONSOR is always full of 'up to the minute' information—trends, news shows, market information, ratings, and many other worthwhile features."

Ralph L. Latimer, Advtg. Mgr.
Steffen Dairy Foods, Wichita

EVERYBODY'S TALKING ABOUT

BBDO

"Scarcely an issue I don't clip two or three items of interest not only to myself but others in the office."

Dole G. Costo, VP
BBDO, Buffalo

GENERAL MILLS

"I think SPONSOR is the best magazine in its field."

Monce Rose, Merch. Mgr.
General Mills, Minneapolis

MORGAN

"I often clip articles and send them along to clients — since you uncover things we'd never know."

John Morgon, Pres.
John D. Morgan, Inc., Chicago

MELDRUM & FEWSMITH

"I like it . . . always has useful information."

Rolph Wright, AE
Meldrum & Fewsmith, Inc., Cleveland

BIDDLE

"One of the only magazines I read from cover to cover."

John G. Reinhard, Res. Super.
Biddle Company, Bloomington, Ill.

PLOETZ

"You do a splendid job of covering what's new and of interest in the field in a brief, time-saving form."

Lester H. Ploetz, Pres.
Ploetz, Inc., Chicago

WADE

"I find SPONSOR interesting and useful . . . yes indeed!"

Morvin W. Horms, Sr. VP
Wade Advertising, Chicago

HENDERSON-AYER & GILLETT

"A most helpful tool!"

Mrs. Jayce Clark, Med. Dir.
Henderson-Ayer & Gillett
Charlotte, N. C.

RIVAL

"Your SPONSOR-SCOPE commentaries are most helpful."

Harry L. Godou, VP of Advtg.
Rival Packing Company, Chicago

KIRSCH

"I particularly enjoy your articles on products which have spectacular success in radio or tv."

M. Wolff, Advertising Manager
Kirsch Beverages, Brooklyn

MILES

"It gets thoroughly read and routed every week! Frequently 'clipped'."

Horold J. Beeby, Advtg. Mgr.
Miles Laboratories, Inc.
Elkhart, Indiana

STOCKTON-WEST-BURKHART

"It is excellent."

Richard Kuck, Acct. Dir.
Stockton-West-Burkhart, Cincinnati

Y&R

"SPONSOR serves to keep me informed on developments."

R. E. Whitting, VP-Acct. Super.
Young & Rubicam, Chicago

FOLGER

". . . most interesting and informative publication."

B. F. Howe, Advtg. Mgr.
J. A. Folger & Co., San Francisco

COMPTON

"The current picture of national advertisers, their commercials and sales success is most helpful."

Lyle E. Westcott, AE
Compton Advertising, Los Angeles

K&E

". . . the most current and complete coverage of the field."

John L. Baldwin, VP & GM
Kenyon & Eckhardt, Boston

NL&B

"Look forward to each issue—informative, well written."

Edmond C. Dollord, VP
Needham, Louis & Brorby, Chicago

HOEFER, DIETERICH & BROWN

"Without question, I find SPONSOR to be the most timely, interesting and helpful of all the broadcast media business magazines. Keep up the good work!"

Wallace C. Riddell, Jr. VP
Hoefler, Dieterich & Brown
San Francisco

SPONSOR!

These quotes typify recent agency/advertiser response to SPONSOR's vitality, force and energy.

Look at the company names. Look at the names of the top level agency/advertiser executives. Look at what they said. They're obviously excited by SPONSOR. They "read" it. They "enjoy" it. They "get ideas" from it. They "clip" it. They "route" it. They "use" it. The excitement readers are finding in SPONSOR means excitement, visibility, and penetrating power for your selling story. A new or intensified schedule in SPONSOR will have our readers talking about you, too. And more important, buying you.

SPONSOR 555 Fifth Ave., New York 17, N. Y.



VOTING MACHINE

in Action in Eastern Iowa

There are three candidates in the market, all VHF's. Periodically Channel 2 is re-elected.*

In the coming election year, WMT-TV's news coverage will continue to be voteworthy. Facilities include AP, UPI, AP photofax, UPI film service, assorted portable TV news-gathering electronic hardware; a director of news services, two TV newsmen, one newsmen on special political assignments, three photographers, 65 part-time Eastern Iowa news and picture correspondents, and the nation-wide CBS TV news-gathering complex.

Eastern Iowans, about 60% of the state's population and purchasing power, keep Channel 2 in office—and home.

* Average over-all audience of more than 50% of total homes, 9 a.m. to midnight, Mon. thru Sun. (ARB Market-by-Market Survey, Feb.-March, 1963.)

WMT-TV CBS Television for Eastern Iowa
Cedar Rapids—Waterloo

Represented by the Katz Agency

Affiliated with WMT-AM, WMT-FM; K-WMT, Fort Dodge; WEBC, Duluth

Advertisers disagree on merits of agencies

Research on 150 advertiser attitudes toward agencies brings out several strong points: many clients feel a need for better media planning, marketing, creativity

COMMENTS ON AGENCIES BY TOP ADVERTISERS

"I think they have developed tv commercials—to me that is the outstanding thing. There is a freshness and a newness about them and they're entertaining."

"There are many who believe that an agency should concentrate on the creative functions and leave the marketing aspects to the client. It is my belief that a market-oriented agency can think more broadly about the client's problems and has a much sounder base on which to develop its creativity."

"I think they have brought into the advertising area a greater realization of business aspects. Several years ago most agency people were more concerned with pure advertising—communication. Today, they have a greater realization of price, product, and distribution."

"The research services that are available have improved the performance of ad agencies in the past five years."

"Advertising agencies have become far more creative in their advertising messages than ever before—not just in the sense of being cutely creative, but rather in having appeals which are both interesting and believable."

"Way down deep I don't see any improvement in any of them. I see them retrogressing. Right or wrong, I don't see these agencies living with their clients and learning their business from A to Z."

"Advertising has to fall in place after you develop your marketing strategy. This is just like building a house—you lay the foundations and then you add the wings and the different rooms."

"I'm sick and tired of agency kids 26 years old just out of Harvard, Cornell, and Northwestern trying to tell my staff what we should pay for. I want people who are realistic, not academic. The whole business is people. That's all it is."

A CONFIDENTIAL STUDY of more than 150 key marketing and advertising executives by Needham, Louis & Brorby reveals that clients think of agencies as a collection of parts to be evaluated individually, rather than just as "agencies."

Three advertising agency services outdistanced all other in rank of importance: print creativity, media planning, and marketing strategy. The executives stressed improved creative output as the single greatest need.

Other advertisers see an increasing need for agencies to provide top caliber, highly intelligent, and experienced people to solve their problems, others seek better broadcast creativity.

The study, released this week, entitled "Major U. S. Advertisers Look at Advertising and Agencies," was initiated by Needham, Louis & Brorby and executed by Forward Research, Inc. of Chicago.

The objectives of the survey centered around the following areas of advertiser opinion and attitude:

- Attitudes toward agencies,
- Relative importance of various agency functions and qualities,
- Most important improvements in agency performance in the last five years,
- Needed changes in agency organization, performance, and methods.

Spokesman for the advertisers were most frequently directors of advertising or directors of marketing. Others interviewed were in communications, sales, sales promotion, and administration.

The respondent companies were reportedly very large corporations, many the largest in their fields. Since companies were assured of complete confidence if they wished it NL&B will not release their names. The identity of the respondents was known only to the particular field interviewers and two research staff members knew their identity. Even NL&B does not know the names of the advertisers.

There were four basic considerations in the selection of advertisers for the survey. They were:

- *Geographic location*—areas of heaviest concentration of national advertisers were emphasized.

- *Industry classification* — a broad range of market interests was sought.

- *Advertising expenditures and/or commissionable billing*—the larger advertisers were given priority.

- *Individual functions and job titles*—individuals most influential in the evaluation and selection of agencies were the target.

Present clients of NL&B were deliberately excluded from the sample in order to explore lesser-known attitudes.

The advertisers were taken from New York (37%) and Chicago (28%) primarily, as these two cities represent the largest concentrations of major advertisers. Other cities used were Akron, Cincinnati, Detroit, Kansas City, Milwaukee, Minneapolis-St. Paul, and St. Louis.

Interviews were complete with executives from industries such as breweries, building materials, confectioners, financial, food products, furniture, household products, leather goods, medical, men's and boy's clothing, publishing, textiles, transportation, clothing, and others.

Findings vary widely

The study, made earlier this year reveals the marketing and advertising executives' impressions of the quality and dimensions of the advertising he has been getting and more important, the areas in which he will be looking for further improvement in the future.

As expected, there were two points of view concerning what an ad agency should do for its clients. Some advertisers want *total marketing help* (ranging from sales to research) while others want *creative counsel only*, in the belief that the advertiser should provide the rest of the marketing function.

Belief in one or the other of these points of view apparently depend upon the individual executive's personal experience, the researcher conclude. It was found that men holding comparable jobs in the same industry had opposite opinions on the services that agencies should perform.

Closely related to these different points of view, it was found that communications problem often exists between advertisers and agencies. In many cases there is misunderstanding as to the services the agency can and should perform for the advertiser.

Even in secure client-agency relationships, there is evidence of need for improved communication between advertiser and agency—especially agency management. In securities and suspensions seem to arise not so much from what is needed by the advertiser and not supplied by the agency, as from what the advertiser *expects* and *does not make clear*, it was concluded.

**AGENCY FUNCTIONS
NAMED MOST IMPORTANT BY ADVERTISERS**

TOTAL ADVERTISERS	TOTAL*	CHICAGO	NEW YORK	OTHER
1. Print Creative	58	57	56	59
2. Media Planning	55	57	59	49
3. Marketing Strategy	54	60	46	57
4. Broadcast Creative	38	23	36	51
5. Account Handling	34	33	41	27
6. Management of Agency	20	23	18	19
7. Consumer Research	17	23	8	22
8. Sales Promotion	11	10	13	11
9. TV Programming	10	3	18	8
10. Collateral Services	5	7	5	3

* Based on 1st 3 in importance out of 10 Functions.

The guessing game which frequently results works to the detriment of the job to be done and the advertiser-agency relationship.

Nearly all the executives specified areas of recent improvement in advertising agency performance. Those of major importance are:

- *Marketing/sales know-how.* Here, they have in mind the availability of knowledgeable people who are able to contribute to overall marketing/sales planning.

- *Research.* This area recognizes the many activities designed to reduce uncertainty in marketing and advertising decisions.

- *Creativity.* This improvement refers to an agency's capacity to generate new ideas and communicate them effectively to the customers.

Advertisers especially emphasized improved creative output.

Conclusions must be general

The meaning of the research is interpreted as follows:

The advertiser sees the agency as a pool of individual talents which might be, but frequently is not capable of solving the needs expected of it.

Part of this problem arises from inadequate communication between advertiser and agency. Too often, the advertiser expects his needs to be either anticipated or understood, without having to spell them out. Just as often the agency needlessly dissipates energy in an attempt to second-guess the client.

More is going to be required of advertising agencies in the future. Some advertisers will demand a broader range of over-all marketing service; others will require a better breed of creativity.

Creativity and research will be expected to carry the burden of the advertiser's hope for future progress. Research-mindedness, if not normal research, has arrived. To an increasing extent, research will be part of the total process of developing the advertiser's approach to the consumer. And creativity, much like research-mindedness, will be expected from every member of the agency team. It is no longer restricted to the writer and the artist.

Some advertising agencies, feeling the need for clear identity in the contemporary social-business

ADVERTISER'S REASONS FOR RATING A PARTICULAR AGENCY STRONG IN BROADCAST CREATIVE

RESPONDENTS WHO SPECIFIED AN AGENCY	PERCENT
Individual creative treatment expression of specific product problems	33
Capable knowledgeable creative personnel	26
Produce results motivate buying	22
Past association/performance reputation	19
More bold/unique/original	7
All other comments	19

NOTE: Totals in each of the preceding tables exceed 100 due

structure dedicate themselves to developing a rigid organizational and operational structure.

The typical agency's client group, with its wide variations in problems and marketing advertising needs, requires something approaching the opposite of that. An agency, to serve a wide variety of needs, must be flexible enough to accommodate these needs—while, of course, preserving its basic integrity.

Advertisers were asked which of ten agency functions were most important as far as they were concerned. The relative importance of the agency functions was divided by the researchers into four groups on the basis of the number of executives who ranked each of them first, second, and third.

- *Outstanding importance:* print creative, media planning, and marketing strategy.

- *Intermediate importance:* broadcast creative and account handling.

- *Moderate importance:* agency management and consumer research.

- *Low importance:* sales promotion, tv programming, and collateral services.

It is interesting to note that many agencies did not consider the agencies involvement in tv programming as important.

Although many advertisers commented on broadcast creativity it was only ranked as being of "intermediate importance" in the study.

Here's what some of the more tv-

minded advertisers had to say about the medium:

"I'm talking tv primarily. I assume they (agencies) are lumping radio and tv. I feel the most effective medium today is tv and consequently those agencies which can create outstanding commercials can stimulate the sale of their customer's product better than if they were superior in their creativity for any other medium. Tv is particularly effective because it is both visual and audio."

"I rated broadcast creative as the most important function because I spend 55% of media money in broadcast. It is the most important and the highest impact medium and the creative potential of an agency has to be at its best in that category."

"It's important to me that creative work in the broadcasting field is excellent. The more excellent it is the more likely it is to be successful and the more likely it is that the agencies will appropriate more dollars. Eighty per cent of our advertising budget is spent in broadcast, either tv or radio, and with that amount of money we want the best."

Advertiser's reasons for rating an agency strong in broadcast creative were primarily individual creative treatment expression of specific product problems (see chart).

Advertisers, in general, have seen improvements in advertising agencies but they are continually looking for more in the future. ■

Avon tv chimes signal 211-million-dollar ring in company's fill

World's largest cosmetics company is video veteran after 10 years, going from two-station line-up in '53 to present heft schedule on 220 outlets in tv spot



Avon and Dreher agency first recruited idealized-housewife representative for tv in 1953



Time has worked subtle changes in hair, clothes, and Avon products 10 years later on tv

Voici Avon . . . Avon llama . . . Avon chama . . . Kavon läute. Whether you say it in French, Spanish, Portuguese, or German, it's ringing sound and a memorable trademark.

"Avon Calling," however, hasn't always been an international greeting. It stems from an effort that began on U.S. television in 1953 when the door chime hello started through the air to become a part of its first language.

With 10 years of electronic repetition, the copy line has found its way into American folklore and has gained a fair claim to the trademark hall of fame. The same decade has been a period of striking growth for the world's largest cosmetics company, with the years bracketed by sales totals that went from \$4 million to \$210.8 million.

As Avon's tv signature went from two stations to national coverage, the company's share of house-to-house sales of cosmetics went from 40% to 70%. Assessing the company's clear dominance in all U.S. sales, whether in stores or home trade, observers rank Avon a third ahead of the nearest contender.

Avon veterans, entering their 11th season of video sales calls this year, hardly stopped to notice they were old hands at a relatively new advertising art. In fact, they might not have noticed at all, but the anniversary was called to their attention by the two pioneer stations in the line-up. They sent anniversary greetings this fall to an account that must hold a record for stability in a medium where advertising patterns are still being worked out.

The first two stations were WCBS-TV, New York, and WBBM-TV, Chicago. By fall 1955 Avon was in seven markets, 62 in 1958 and 190 in 1959 on at least 22 stations adding up to 99% coverage of Avon markets.

Today Avon commercials play 50 weeks a year in major markets and varied schedules in the rest according to market needs. The men who set the advertising pattern 10 years ago are at work today on next week's and next year's schedules. Both George W. Shine, advertising vice president of Avon, and agency Monroe F. Dreher, have been on the job throughout the growth period.

While Avon avoids talking about advertising dollar expenditures, 1962 media records show the cosmetic house maintained a top-pending record appropriate to the sales champion, with an estimated \$5 million gross billing in spot tv, less than \$1 million in magazines, and considerably under \$100,000 for a radio spot, which has been broadcasting the chimes in New York and Chicago.

In spite of the highest billing in cosmetics, the company can report to stockholders that advertising expenditures are modest. With a commanding sales total in the arithmetic, long division for the ad percentage of sales works out to less than 1%. Avon's low advertising-to-sales ratio is sometimes explained (by others) on the basis of its method of distribution, where more of the price goes to support the field sales force than in store selling, where an advertising budget must work hard to condition the customer. The relevance of this point is reduced, however, in earning comparisons. The net earning figure of Avon's nearest competitor was little more than half of Avon's \$25 million last year.

Living-room traffic

Avon's growth in its distinctive selling pattern indeed has commanded respectful attention not only of competitors but of marketing and financial observers generally. Direct home sales have held a fifth of the cosmetics market for nearly 10 years. Sharing the home field with two smaller cosmetic houses, Avon last year did almost a tenth of all U.S. cosmetics business, a total reported at \$2.109 billion by the Toilet Goods Assn. Conditions are ripe now for further gains in home selling, experts think. Television's part in Avon's sales machinery is to prepare the way for the Avon door chime ringer, as outlined by the company's vice president for advertising and public relations. "We think of our commercials as informal personal calls at the home about our products and services," says Shine. "They prepare the welcome for our representative." Contrasting the Avon appeal with that of store counter products, he claims that his company's com-



Avon's ad vp Shine wants more color

mercials aren't the "rush-out-and-buy" type, but are meant to set a favorable selling climate for the representative who eventually will appear at the viewer's front door.

Looking back over the years that Avon and tv have grown together, George Shine recalls that "within a year after we started, we found that tv was good for us."

Ten years later, more than 100 commercials are in the can, but the life span for any single one is limited by the dynamic character of Avon's business. Fashions in products, packaging, style of a model's clothes all are subject to rapid change. Because of this, Avon commercials have an optimum life of one and a half to two years, giving the advertiser a library of something under 20, drawing at any given time from a yearly production of ten to a dozen.

Daytime has generally been Avon time on television, since traditionally the line has been aimed at a female market. Increasingly, however, Avon is crossing sex and age lines for an all-family appeal, with new attention given to teenage and men's product potentials. As a consequence, "Avon calling" also can be heard in early evening time.

In common with most of the old-time television community, Avon regrets the passing of quantity 60-second availabilities from spot. "We think a minute is hardly enough time to tell our story," Shine comments in noting that Avon and the Dreher agency often must buy 10 and 20 seconds in order to get good exposure.

A positive appreciation of station cooperation in scheduling Avon where it wants to be however is one of Shine's main points in assessing 10 years' experience on tv. The advertiser's status as reliable customer has worked out to the advantage of both seller and buyer of time, resulting in a good working relationship, and Shine is happy about the avails Avon is able to get.

Network television, while a popular medium for cosmetics on tv, has never been Avon's style. "We think we have a tremendous network of our own," Shine says, pointing out that the 230-station line-up all but saturates Avon's national market. Boston and Houston don't watch the same thing, maintains the man whose company has been high on prospect lists of network salesmen for years.

Somebody home

Meanwhile Avon tunes in Boston and Houston audiences to order, and Shine has evidence beyond sales to show that the viewer is there when Avon rings the chimes. Crowds of neighborhood boys play back the copy line, "Avon calling," when the advertised representative appears on the block to call on their mothers. Network tv comedy skits parody the line, and it shows up in magazine cartoons. Shine is grateful for the extra advertising impressions and attributes them to repetition, plus widened influence of the electronic medium.

Also under the heading of unexpected plus factors from the advertising, Avon representatives find occasional viewers calling them when they grow impatient waiting for the chimes at the front door. This reaction to commercials, while unsolicited, is welcome.

The women in the field who follow the tv signal into the home now exceed 165,000, a select group of independent associates who are mostly housewives. Advertising reflects company policy of doing all it can to help these representatives make sales. The welcome they receive is attested by the steady hold cosmetics have in house-to-house sales. (The house-to-house market in all categories bulks between three and four billion dollars a year, it is reported by Grey Advertising in an issue of *Grey Matter* newsletter devoted to

the door-to-door market. Evidence of Avon know-how in direct sales is its continued growth in a field where at least two new aspirants of the past year quickly dropped by the wayside.

Holding and bettering Avon's sales lead means providing the field force with a constantly expanded and improved line of products. Recent additions to a list exceeding 200 products have been the men's Tribute line, teenage and children's lines, all in addition to annual fragrance and product innovations in the women's line. Nine Avon laboratories keep busy with test tube projects in product chemistry and packaging.

Marketing marches on, but the selling platform is the same as in 1886 when Avon was founded in New York as the California Perfume Co. by the late D. H. McConnell. "Our name and signature, with quality products and method of selling" is Avon's A-B-C for sales, as recited by the ad chief.

This theory has taken Avon by its 77th year into nine countries with the same front-door technique.

"Avon calling" sounds just as well and is just as effective in any country, in any language," Shine believes. The visual advertising technique is as basic as the sales A-B-C, and in countries without commercial tv the signature films run in neighborhood movies.

Assessing domestic tv possibilities, Shine thinks his company has gone about as far as it can in tv spot, geographically. Color is an important new element in Avon tv. Aware of what it can do for beauty-fashion copy, Shine likes to buy color everywhere it is available and has been shooting film in color for the last few years. By next year three quarters of Avon's commercial production will be in color. This season Avon is telecasting in color on 11 stations. Shine's hope: "We'd like to see color grow. It's a natural for our business."

As for other elements in the marketing picture, whatever it takes, Avon's eye is on "our fair share of the market." At the moment this is a dominant share, and Avon will have to put in an aggressive 10 years to equal the \$47 million-\$210 million ascent of the past 10. ■



Two children play First National Bank of Omaha's new "Bank" game for benefit of campaign to promote usage of the free game, which brings out all bank services

Omaha bank's give-away game teaches users all its services

A CHILDREN'S GAME, "A Trip Through the Bank" is being given away by the First National Bank of Omaha, offered free to all children in the area as part of the bank's 100th anniversary celebration. Anyone who comes into the bank can get a copy of the game, with the offer introduced to the public via a three-week schedule of some 200 announcements now airing on Omaha's three tv stations.

The announcements are 20-second sound-on-film spots of a girl and boy playing the game, with a voice-over announcer making the offer. The spots are scheduled throughout the broadcast day but concentrated in and around children's programs.

John F. Davis, president of the First National, said the game and offer were conceived after a survey by the bank's advertising-public relations agency, Bozell & Jacobs, "showed that most of the public had little knowledge of the variety of services obtainable at a bank." B&J originated and copyrighted the game and plans to market it to banks in other parts of the country.

Designed for children 12 and under, the game can be played by two to four persons. Players compete to get from start to finish on the game's board by moving for-

ward the number of spaces indicated by a spinner and following directions on the square where they land.

A player may move ahead of others by stopping where the message is "Need fast service—Go to bank by mail," or he may be slowed up by landing on a square that reads: "Late auto payment—Skip one turn." The game similarly mentions savings accounts, trust department, Christmas Club, personalized checks, night depository, U. S. Savings Bonds, bank drafts, travel checks, personal loan and home improvement loan services of the bank. "While they're enjoying the game," said Davis, "they will be learning about the many types of services a bank offers."

Adds John Lauritzen, senior vice president of the bank: "We believe this game will bring many new faces inside the bank and that most of those who come to pick-up the game will be adults. We also believe that in most homes that have our bank game, mother or father will play the game at least once with their children. The game will be retained in many homes for years, and it will create very personal involvement of impressionable children and their parents with the First National Bank." ■

RADIO-TV SET COUNT EDGES HIGHER IN '63

A. C. Nielsen '63 estimates show tv in 92%, radio 94% of homes as of September; penetration in South rises

THE HOME without a radio or television set became an increasing rarity in the past year. New A. C. Nielsen estimates of U. S. Television and Radio Ownership as of September 1963 reveal 92% of homes were tv-equipped, while 94% had radios.

A year earlier, 91% of the homes had television, while radios were found in 94%. To get the additional one per cent, television moved into an additional 1.4 million homes in the year, bringing the total to 51.4 million, while radio added about three-quarters of a million, making its September 1963 total 52.6 million. The radio gain was apace the increase in total U. S. homes, which increased by a like amount to 55,854,200.

Radio figures near '62

With radio, the September 1963 percentages by regions and states were almost identical to the figures of the previous year, though the totals were up as were total homes. With television homes, like the total, many of the states added about one per cent. Exception was in the South.

As a unit, tv homes in the South increased from 86 to 85% in the year, enabling that area to close the gap somewhat between it and the rest of the country. Southern homes with tv increased from 1962's 13.8 million to nearly 14.4 million. In the South Atlantic states, tv homes were up to 6.9 million or 89%, against some 6.7 million or 87% in 1962. Nielsen's East South Central area was up to nearly 2.9 million or 87% from nearly 2.5 million, or 87%, a year ago. West South Central was at 4.6 million, or 88% this year, compared with 4.4 million or 87% in 1962.

TELEVISION-RADIO OWNERSHIP BY GEOGRAPHIC AREA

REGION	TOTAL HOMES	TV HOMES	%	RADIO HOMES	%
NORTH EAST	14,030,400	13,282,500	95	13,502,010	96
New England	3,237,400	3,066,240	95	3,110,610	96
Connecticut	805,300	764,030	95	777,820	97
Maine	286,100	266,700	93	265,750	93
Massachusetts	1,582,000	1,503,450	95	1,527,850	97
New Hampshire	186,800	174,960	94	177,200	95
Rhode Island	265,000	254,200	96	255,810	97
Vermont	112,100	102,900	92	106,620	95
Middle Atlantic	10,793,000	10,216,260	95	10,391,400	96
New Jersey	1,927,500	1,859,770	96	1,853,920	96
New York	5,426,200	5,103,880	94	5,241,320	97
Pennsylvania	3,439,300	3,252,610	95	3,296,100	96
NORTH CENTRAL	16,057,300	15,053,480	94	15,305,640	95
East North Central	11,255,300	10,619,590	94	10,722,980	95
Illinois	3,211,600	3,026,930	94	3,058,930	95
Indiana	1,461,800	1,362,690	93	1,354,670	93
Michigan	2,357,300	2,232,260	95	2,254,620	96
Ohio	3,026,600	2,862,650	95	2,891,830	96
Wisconsin	1,198,000	1,135,060	95	1,162,930	97
West North Central	4,802,000	4,433,890	92	4,582,660	95
Iowa	858,400	802,800	94	826,620	96
Kansas	697,600	640,080	92	660,910	95
Minnesota	1,030,200	950,290	92	994,890	97
Missouri	1,395,800	1,289,640	92	1,314,070	94
Nebraska	446,100	412,450	92	426,640	96
North Dakota	175,700	160,220	91	169,100	96
South Dakota	198,200	178,410	90	190,430	96
SOUTH	16,330,400	14,366,900	88	14,881,030	91
South Atlantic	7,762,200	6,917,680	89	7,058,020	91
Delaware	141,500	132,630	94	135,210	96
District of Columbia	256,900	229,410	89	239,690	93
Florida	1,778,500	1,590,850	89	1,602,290	90
Georgia	1,124,500	978,520	87	1,026,730	91
Maryland	933,400	890,640	95	895,980	96
North Carolina	1,250,100	1,093,870	88	1,112,930	89
South Carolina	625,800	537,210	86	554,370	89
Virginia	1,141,400	1,014,080	89	1,025,540	90
West Virginia	510,100	450,470	88	465,280	91
East South Central	3,377,000	2,864,220	85	3,082,610	91
Alabama	908,700	772,840	85	830,020	91
Kentucky	862,800	736,560	85	795,700	92
Mississippi	571,700	448,440	78	509,860	89
Tennessee	1,033,800	906,380	88	947,030	92
West South Central	5,191,200	4,585,000	88	4,740,400	91
Arkansas	530,600	441,820	83	474,490	89
Louisiana	946,600	831,700	88	854,190	90
Oklahoma	745,900	670,690	90	681,640	91
Texas	2,967,100	2,640,790	89	2,730,030	92
WEST	9,272,000	8,552,920	92	8,782,460	95
Mountain	2,158,400	1,927,760	89	2,038,600	94
Arizona	419,100	371,670	89	387,330	92
Colorado	577,000	524,240	91	553,570	96
Idaho	201,300	183,500	91	193,340	96
Montana	210,900	182,280	86	201,730	96
Nevada	109,200	97,900	90	101,370	93
New Mexico	276,400	236,710	86	254,970	92
Utah	262,200	243,520	93	248,670	95
Wyoming	102,300	87,940	86	97,620	95
Pacific	7,113,600	6,625,160	93	6,743,860	95
California	5,575,900	5,214,520	94	5,271,610	95
Oregon	594,500	538,060	91	569,640	96
Washington	943,200	872,580	93	902,610	96
CONTINENTAL U. S.	55,690,100	51,255,800	92	52,471,140	94
Hawaii	164,100	145,800	89	155,570	95
TOTAL U. S.	55,854,200	51,401,600	92	52,626,710	94

'Sanitizing Action' in Frigidaire push

A new fall-winter sales theme, "Sanitizing Action," keys the tv and magazine campaign which Frigidaire Division of General Motors has launched for its Dishmobile automatic dishwasher through its ad agency, Kireher, Helton & Collett, Dayton.

The tv campaign centers on human interest themes which involve a mother and her daughter, and were tailored to the interests of homemakers comprising the national afternoon audiences for network tv programming, says John J. Westerman, Jr., KH&C senior vice president and account supervisor of Dishmobile.

The advertising, now on the air in a pre-Christmas push, features a one-minute commercial filmed at The Film-Makers studios in Chicago, translating what Westerman terms "a slice-of-life situation" picturing mother and daughter, with the latter helping load the dishwasher and asking about the meaning of the word "sanitize."

The basic advertising concepts, says Westerman, encourage homemakers and their families (1) to realize a dishwasher "is long past the luxury stage and is now a necessity" and (2) to buy a Dishmobile as an all-family Christmas gift. Frigidaire makes a complete and varied line of mobile dishwasher units, several with a chopping block top as is featured in the commercial.

The one-minute commercial is incorporated into a variety of network tv programs sponsored throughout week-day afternoons by Frigidaire on both CBS and NBC, Westerman said. He added that black-and-white print advertisements are being scheduled by the agency to supplement the video effort.

Westerman supervised the commercial production for the agency. Creative director for The Film-Makers was Dennis Marlas.

Milani's own ad firm

Milani Foods, of Los Angeles, has formed its own advertising agency, Golden Piek Inc., to handle its advertising. Jim Ward, Milani's ad-

vertising director, will head up the new operation.

Milani ended a two-year association with Riedl & Freede, of Clifton, N. J., when that agency elected not to enlarge a Los Angeles office it opened after taking the account from Cunningham & Walsh last January.

Ward has been affiliated with Milani for 18 years and at one time handled the account for Cunningham & Walsh. Advertising expenditures for 1964 are expected to total around \$600,000, with radio spots as the primary medium.

Los Angeles-based Milani also has plants in Chicago. It markets low-calorie products, dressings and sauces, and some 600 institutional items. It also is affiliated with Smithers Sons Ltd., which make gourmet, low-calorie, and low-sodium items and approximately 100 institutional products.

Sunkist to ABC, NBC

NBC and ABC television will get all of the budget for a 19-week campaign beginning in January by Sunkist Growers of Los Angeles for its lemon division.

Participations will be used on ABC's *Trailmaster* for 12 weeks starting 1 January, and for 19 weeks

on NBC's *Let's Make A Deal* and *Word For Word* beginning 19 January. Leo Burnett of Chicago is the agency, with Roger Cleary its account executive in Los Angeles.

Cost of the tv schedules will total \$159,000 out of a \$459,000 budget set aside for tv promotion in 1964 by Sunkist for oranges and lemons. Sunkist's overall 1964 expenditure for oranges and lemons are expected to total \$4 million-plus.

Chute named ad mgr. at Ralston Purina

Ronald K. Chute has joined the Grocery Products division of Ralston Purina, St. Louis, as an advertising manager for Purina Cat Chow, Purina Cat Litter, and Instant and Regular Hot Ralston breakfast cereals. Previously he was product manager for marketing of pediatric diet supplements at Mead Johnson Laboratories, Evansville. He was also product manager at Standard Brands for six years, responsible for dog food and gelatin products.



Chute

Atlantic Refining sifts plans



Execs of Atlantic Refining, perennial sponsor of 6 p.m. news on WPAT, visit station's N.Y.C. offices and studios to plan for coming year. L-r are dealer sales supervisor William W. Gaestel; WPAT acct. exec Norman F. Flynn; direct marketing mgr. L. Robert Searle; and district sales mgr. Edward D. Smyth. Account is handled via N. W. Ayer, Philadelphia

Wynn Oil gears drive for three radio webs

Three radio networks will get the major share of Wynn Oil Company's \$2.5 million record budget in 1964, via the Erwin Wasey, Ruthrauff & Ryan agency of Los Angeles. On NBC, Wynn Oil will use 198 stations with 47 weekly commercials for *News on the Hour* and four for *Monitor*; CBS (209 stations) will get 12 spots weekly; and ABC (344 stations) 20 weekly. Wynn's radio network schedule last year was confined to NBC's airwaves.

The 1964 budget represents a 34% increase over 1963. In addition to the heavy radio network schedules, Wynn also will use local radio and tv spots. International advertising will be on a co-op basis with local distributors throughout the world. Wynn Oil observes its 25th anniversary in 1964 and this will mark the third straight year of its having scheduled an increase in its overall budget for advertising.

Al Flor, a vice-president in EWR&R's Los Angeles office, is the account executive for the Wynn Oil Company.

Senior v. p. Culberg elected Schick chief

Jack J. Culberg, senior vice president of Revlon, Inc. has been elected president, chief executive and a director of Schick, Inc., succeeding Robert F. Draper. Culberg joined Revlon early in 1962 as senior vice president-sales and was subsequently named senior vice president-marketing and a member of the board of directors of Ekco Products Co. Named by the housewares industry as its "Man of the Year" in 1960, Culberg is a member of the Planning Council of the American Management Assn.'s packaging division and serves on the sales planning and advisory committees of the Independent Retail Hardware Assn.



Culberg



Unusual promotion by Kraft Foods details for grocers the week-by-week use of tv and issue use of magazines in its advertising schedule for 1964, permitting advance promo planning

Kraft tells ad plans to grocers with week-by-week fact sheet

Detailed scheduling of entire consumer-products push

IN AN UNPRECEDENTED move in the food industry, Kraft Foods has announced to the nation's grocery trade the detailed scheduling of its entire consumer-products advertising program for the full 12 months of 1964, according to marketing vice president, Chester R. Green.

The schedule represents the heaviest advertising program ever slated by Kraft to sell food and food ideas alone. "Of prime importance to food distributors is the fact that Kraft related-item type of advertising will afford opportunities for them to sell 2,211 additional food products throughout the entire store," said Green. "We are providing our customers with the advance information they have been asking for to assist them in setting up their long-range promotional and merchandising plans."

"Operation Impact," which is the name given by Kraft to this program, will reach nine out of ten consumers in the U. S. by the selling impact of 202 full color Kraft advertisements in the magazines *Ladies' Home Journal*, *Good Housekeeping*, *Look*, *Woman's Day*, and *Family Circle*. The advertising in these magazines "will present over two billion selling messages in 1964 to the combined readers of these

publications," said Green. Kraft products will be in every issue of these five major consumer magazines and three to five full-page Kraft ads will appear in each issue. In addition, monthly Kraft ads will also appear in *Ebony*, *Sunset*, *Ingenue*, and *Seventeen*.

"Only half the Kraft advertising story is represented by the magazine advertising campaign," Green said. "Kraft continues to be the only major food manufacturer that sponsors a full hour tv show every week, all year long. Kraft's show on NBC every Thursday evening will alternate between *Kraft Suspense Theatre* and Perry Como specials, live from different cities in the United States each month."

"This concentrated *Impact* campaign of advertising for Kraft products will be backed up throughout the country by one of the biggest sales forces in the food industry," Green added. "Kraft salesmen will be working for the nation's grocers with a promotion calendar that gives detailed promotional information on every Kraft product a year in advance to allow maximum time to work out merchandising plans for the retail outlets."

Kraft Foods is a division of the National Dairy Products Corporation.

VIEWERS CAN DO!



WTMJ-TV weatherman Bill Carlsen gives the eagle eye to this fiery falcon, fabricated in full out of Butter-Nut coffee cans. More than 100 hours of work went into its completion and won a three-bedroom ranch home for Dr. and Mrs. Richard L. Reeh. It was one of many

coffee-can creations—both utilitarian and decorative—submitted in a CANTest promoted on the 10 p.m. Butter-Nut sponsored weather program on the Milwaukee station. Other winning entries included a giant robot, street sprinkler truck, hand vacuum cleaner, butter churn

Broadcast ads sell safety

Corporate public service advertising is not the rarity it once was. But still unique is a small casualty insurance company in Michigan which devotes more than 90% of its entire ad budget to promoting traffic safety. Started in 1915 by William E. Robb, who sold automobile insurance from a horse and buggy, Citizens Mutual Insurance Co. has participated in traffic safety campaigns for many years, notably originating the man-to-man and dad-to-daughter idea in 1949 whereby teenage drivers sign safety agreements with their fathers. Company's agency, Bobertz & Associates applied its ad know-how to the problem of selling safety. Noting failures of such giant groups as the National Safety Council and Automobile Manufacturers Assn. to reduce traffic deaths, agency concluded that safety slogans do not, for the most part, influence people's actions. An educational and factual approach was decided on. Wanting to "show, not preach," Citizens and Bobertz now bank 75% of the ad budget in broadcast, primarily spot tv supplemented by spot radio. Actual accidents are shown in 20- and 60-second tv spots and broadcast in 60-second radio spots. In addition to regular commercials, two 60-second films featuring Michigan's Secretary of State James M. Hare have been used in prime-time weather programs in Detroit and Grand Rapids. Governor Romney will also appear in two such films.



NEWS NOTES

Merger rumor denied: Airkem has flatly denied rumors that it is seeking a merger with another firm. Company manufactures and distributes Airwick air freshener and Airkem commercial and industrial odor counteractants in every country of the free world.

New ad look for Tareyton: All trace of soft-sell are gone from newest Dual Filter Tareyton campaign begun 9 December. The American Tobacco brand recently switched from Gumbinner agency to BBDO which first broke the "Unswiteables" campaign. Where the new copy line is tied in with that theme it takes a much harder tack, hitting home the fact that Tareyton cigarettes were the first to use activated charcoal filters, that they have been available in the dual filter since 1958, and that smokers do not have to wait for recent imitators to get national distribution of their brand. Message is carried in company network tv programs and radio spots, plus major-market newspapers.

Gillette calls halt to "number game." In the opening gun of multi-million-dollar campaign—the biggest in its history—Gillette slams on the brakes to the steam-rolling trend by stainless steel blade makers to predict more shaves per blade than their competitors. "Because every face and beard is different," says Gillette, "only you can tell how many shaves you will get from the sensational new Gillette Stainless Steel Blade." Instead, the pitch hinged on a money-back guarantee that its blade gives "more superbly comfortable shaves per blade than you can get with any other blade." Via Maxon, campaign includes full-page ads running in newspapers in the top 50 U.S. markets, a heavy advertising drive, strong support on network and local radio and selected metropolitan areas, outdoor board and car card display. The tv schedule includes such major *Cavalcade of Sports* events as the Rose Bowl on New Year's Day and American Football League Championship Game on 5 January, an

he AFL All-Star Game on 19 January, also sponsorship in nine other shows covering every night of the week.

Autolite and Consolidated buy: The Autolite Division of Ford and Consolidated Cigar Corp. have bought sponsorship of the "NBC Sports Special" series which bows 4 January. The 90-minute telecasts feature Bud Palmer as host. Autolite order was placed through BBDO, Consolidated agency is Lemmen & Jewell.

Spanish movies on tv: *Cine en Español Ballantine*, a new series of monthly first-run motion pictures, has bowed on WOR-TV, New York, sponsored by P. Ballantine & Sons.

Decision for Ronson: A federal court has sustained validity of three Ronson gas lighter patents, ruling these had been infringed upon by an importer and distributor of Japanese-made lighters. U. S. District Court for the Southern California District, Central Div., supported Ronson's claim that the importer-distributor, Larman of California, had also infringed on Ronson's "Multi-fill" trademark, which covers the firm's gas fuel injector.

New Celanese agencies: Amcel Europe, S.A., a subsidiary of Celanese Corp. of America, has appointed Young & Rubicam for its fibers trade and consumer advertising in Europe. Advertising will concentrate on Amcel triacetate yarn. Celanese Building Components, Ltd., a new firm which is a member of the Courtaulds Group, has been formed to offer a new service to the building industry, and has appointed Grant Advertising Ltd. as agency. Company will market the Series D range of polyvinyl chloride rainwater goods, a soil pipe system, cold water storage tanks, and various other sanitary fittings.

Trucker-barrel salesman: Hoosier humorist Herb Shriner will once again pitch the No. "7" line of automotive specialties in 1964 for duPont. Involved are tv, print, and public appearances at industry conventions and national trade shows. According to brand sales manager C. A. Weslager, one of five

WAPI



PERSONALITY PORTRAIT



**RON
CARNEY**

WAPI's personality plus, Ron Carney! Ron's quick wit and masterful adlib ability make every air minute "fun time, Carney style." Better still, Ron's delightful **Happy Housewife Club** with 10,000 card-carrying members makes apron-wearing a pleasure for thousands of Alabama housewives . . . profitable, too. Take a stock of carefully selected popular albums . . . an always increasing listening audience . . . a soft spoken young man with an imagination that reaches from "the breaking point to the twilight zone" . . . add WAPI RADIO, and you've got Birmingham's better blend of listening pleasure.

WAPI-RADIO

50,000 WATTS
BIRMINGHAM, ALABAMA

WAPI radio represented by Herby I. Crystal Company, Inc.

1963 tv commercials featuring Shriner was among some 300 messages which have been shown on a test channel during the past two years by the producing agency. In telephone calls to measure impact of the commercials after showings on the test channel, one in which Shriner and his "Home Town" friends promote No. "7" Wax Wash broke all previous records in two categories — "holding power" and "message registration." At least two new commercials will be produced for 1964, with formats similar to those for '63. Several of last year's messages also will be repeated.

Esso roster expands: There are now seven stations set to carry *Esso World Theatre*, the series of eight one-hour programs from as many different countries on literature and performing arts. WMAL-TV Washington, WBAL-TV Baltimore, and WXEX-TV Richmond join WOR-TV New York, WHDH-TV Boston, WOKR-TV Rochester and WNHC-TV New Haven, in the oil firm's line-up. Beginning in January, the

series will be seen on a monthly basis in all seven cities, continuing through May, 1964, then will resume in September, October, and November. There will be a repeat showing of each program in each of the cities, usually scheduled within ten days of the original presentation. The first program in the series stars English actor Sir Ralph Richardson in *England: Puritan Versus Cavalier*.

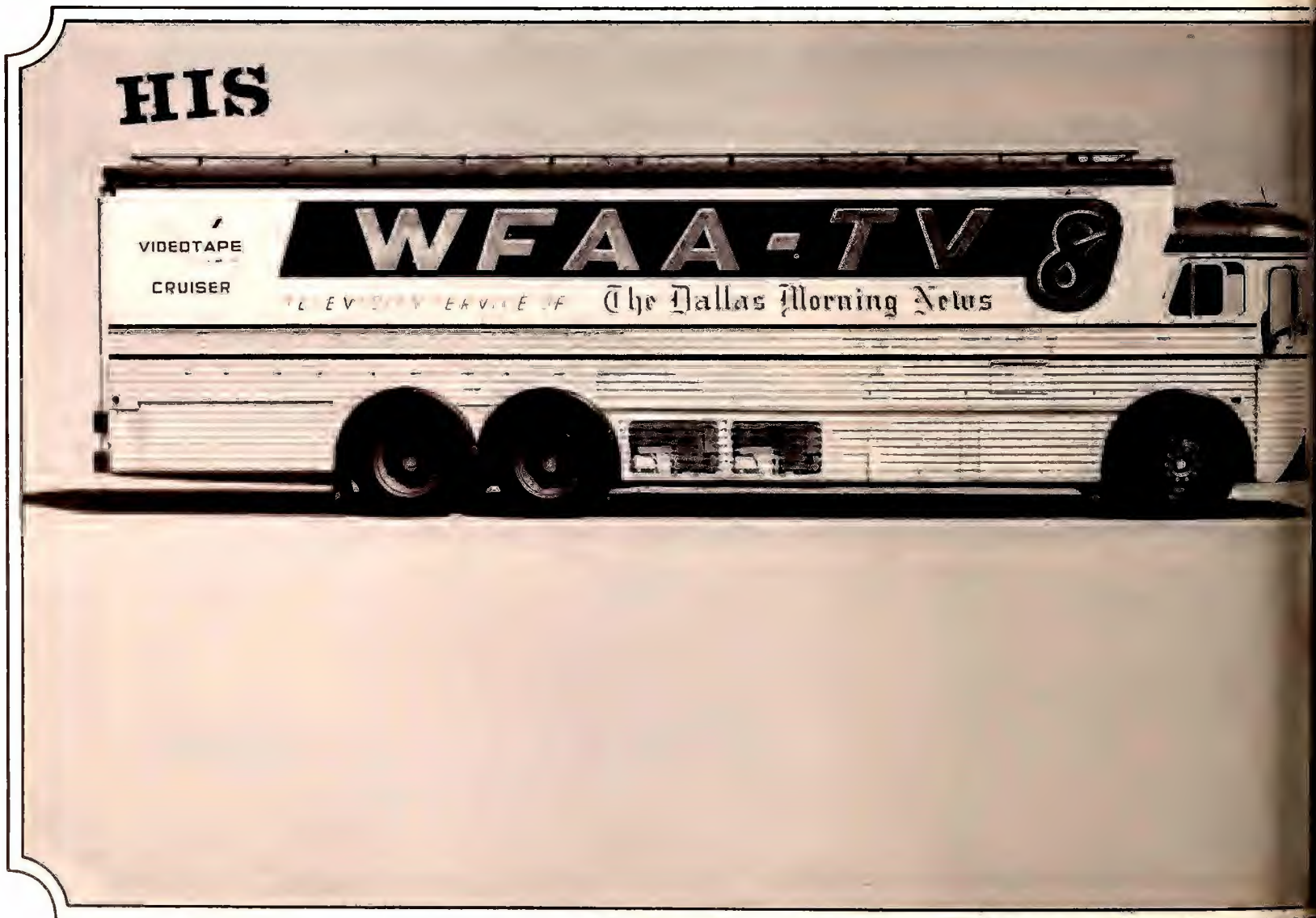
Carbide spring-summer buy: Union Carbide Corp. has bought sponsorship in three NBC TV programs from May to July, 1964. The order, placed through William Esty Co., calls for participations in *The Jack Paar Program*, *Eleventh Hour*, and *Saturday Night at the Movies*.

Broadcasts' zippy new client: How to make the ZIP Code more palatable to Americans is a major public relations problem for the U. S. Post Office. Tying in the new address system with Santa Claus and then pitching the idea to the younger set via radio and tv spots is the

latest strategy. Laurence Naismith, star of Meredith Willson's musical about Christmas, "Here's Love," is the voice of Santa in two animated tv and six radio public service spots which urge the public to "shop and mail early— and use ZIP Code." The Post Office went out on a limb and assured the kids that they will receive a message from St. Nick if they write to him by 15 December at "North Pole 99701" and use their own VIP Codes in their return addresses.

Special's sponsors: Elgin National Watch Co. and Scripto Co. will sponsor NBC TV's *Jonathan Winters Presents: A Wild Winter's Night*, scheduled for 20 February (Thurs., 7:30-8:30 p.m.). Both advertisers are represented by McCann-Marschalk.

New ad lingo—tv bingo: More than 800 Mobil dealers of Los Angeles are sponsoring a three-week *Television Bingo* on KTLA Monday through Friday (12:30 p.m.). The show is now syndicated in 71 mar-



kets and is produced by Idea Research & Development Corp. of Santa Rosa. Here's how it works: program is taped in advance and has a computer system working in conjunction with its telephone to determine the order of calls from some players holding winning cards. First caller wins a cash prize and others consolation prizes. Agency for the Mobil buy is Fuller & Smith & Ross, Los Angeles.

NBC TV advertisers: Block Drug has set its 1961 NBC TV orders, which call for a campaign to run through mid-September of next year. The drug firm will participate in *Saturday Night at the Movies*, *International Showtime*, *Jack Paar Program*, and *Sing Along with Mitch*. Agency is Grey Adv. Beech-Nut Life Savers, through Benton & Bowles, purchased time in nine NBC programs — *International Showtime*, *Mr. Novak*, *Richard Boone Show*, *Espionage*, *Eleventh Hour*, *The Lieutenant*, *Bill Dana Show*, *Saturday Night at the Movies*, and *Temple Houston*.

ARF appoints six: Advertising Research Foundation has named the following people to its ARF Technical Committee: Arthur S. Pearson, director of market research, Grocery Products Division, Ralston Purina; John E. Murphy, director of marketing research, Coty; Stanley T. Frame, director of marketing research, New Products Division, National Biscuit Co.; Alvin A. Achenbamm, vice president and director of marketing research, Grey Advertising; Thomas H. Dunkerton, vice president and research director, Compton Advertising; David Houye, v.p.-research director, Dancer-Fitzgerald-Sample.

Expands hotel exposure: TeleGuide, the closed circuit tv network on New York's channel 6 will grow from 38,000 rooms in 43 hotels to 45,000 rooms in 50 hotels by the first of the year. Started in June 1962, the service includes an 18-hour broadcasting schedule from 7 a.m. to 1 a.m. featuring films and talks about the city's many sight-seeing attractions, news, weather,

time, and entertainment available. Similar programs in six different languages — German, French, Italian, Spanish, Portuguese and Japanese — are broadcast over channel 3 in the same hotel network and on the same 18-hour schedule. Within a year, TeleGuide hopes to extend its service to over 70 hotels in metropolitan New York. Outlets in commercial buildings, museums, transportation centers also planned.

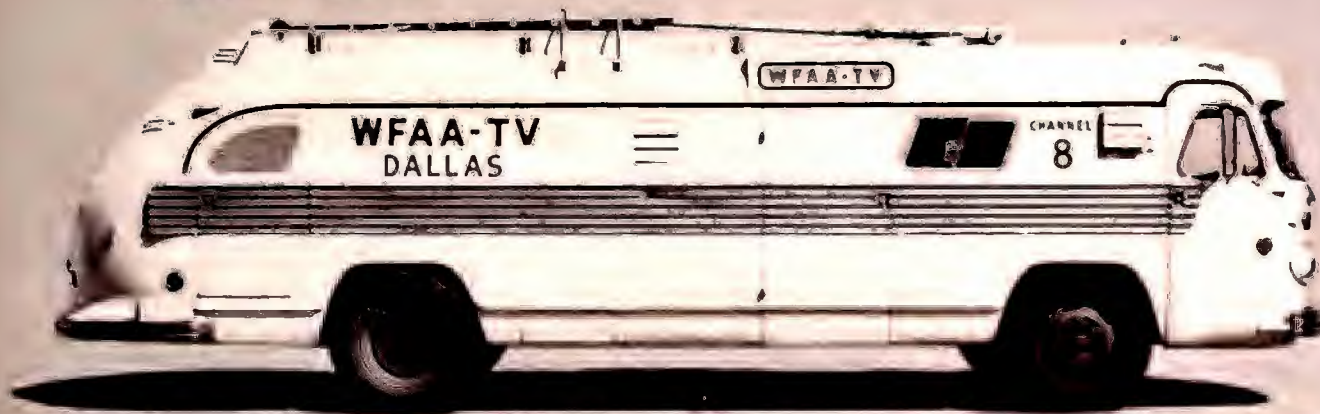
NEWSMAKERS

DAVID D. CRIST to American Cyanamid's Organic Chemicals Division as dyes department advertising and promotion manager.

DAVID K. SMITH to vice president of Technicolor Corp., heading the Consumer Products Division.

LOUIS B. AMES to RCA as manager, programs, RCA Operations—The New York World's Fair, responsible for developing program material for color-tv studio and closed-circuit color-tv network RCA is operating at Fair.

HERS



*If you had the
Quality
touch*

You'd have your own 'His' and 'Her' mobile television stations... For HIM: a roomy, 40-foot cruiser, equipped with two Ampex VideoTape Recorders, a complete power plant, six Marconi Mark IV cameras, live tons of air conditioning... and plenty of gas. For HER: a compact, 25-foot bus with three Dumont Camera chains and other equipment adequate for her modest needs. They're ready to go anywhere, anytime for any kind of job... commercials, programs, or special effects. If you want the Quality Touch, call Petry...

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

Chicago Adman Changes His Mind About Video

Head of H. M. Gross Co. felt tv was "too expensive, lacks color, merchandising qualities" for food firms but later had a change of heart. Here's why he did

A CHICAGO advertising agency specializing in regional meat packer accounts has changed its mind about the merchandising value of television. And a large part of the credit for the conversion goes to the Central Division of TvB.

"Television is a tremendous merchandising tool for regional meat packers used as we did in heavy concentration during a limited period for a special event," Harold M. Gross, president of H. M. Gross Co., Chicago, says now.

But it wasn't always this way. Back in February, 1962, Gross, who is also president of the One Forty Four Corporation, which syndicates advertising materials nationally to more than 250 meat packers, addressed the Western States Meat Packers Association as follows:

"Television is an excellent medium to augment newspaper and outdoor. Undoubtedly, its value as a food medium will increase when color reception becomes more prevalent. But today, for the average small packer, it is too expensive, lacks color and lacks the merchandising qualities of other media. I have yet to find a way to get a dealer excited about tv programs or spots six weeks or six months after a tv campaign has started."

When stations hollered for help, TvB's Central Division moved in and camped on Gross' doorstep. "They showed us how to use television intelligently, the same as any other medium," recalls Gross. "Used in large quantities over short periods, it's big enough to be pre-merchandised."

A special Fourth-of-July television promotion handled by Gross in 1963 for a meat packer selling about 20 percent of all canned hams in the Chicago area provided the proof

A total of 107 spots were thrown against the Chicago market on all four tv stations over a 2½-week period preceding the Fourth. The commercials had the same impact on the Chicago area that \$35 million spent yearround nationally would project. It was a campaign which only a handful of national advertisers could match. An estimated nine out of 10 customers were reached an average of seven times during the campaign.

Mouth-watering commercials were created by H. M. Gross and filmed by Morton Goldsholl, winner of the first prize in international tv competition at the Turin, Italy, film festival. Shown primarily in minutes, although 20 and 10-second spots also were used, the commercials included table-top stop motion revealing a can of ham "magically" opening itself and a knife and fork "kissing."

Spots were shown round the clock adjacent to shows such as *Beverly Hillbillies*, *Alfred Hitchcock*, *To Tell the Truth*, *I've Got a Secret*, *Andy Williams*, *Ed Allen*, *The Today Show*, *Price is Right*, *Johnny Carson*, *Tonight*, *Concentration*, *Huntley-Brinkley*, *Danny Thomas*, and many others.

Proof of the promotion's effectiveness was threefold, according to Gross. Sales of the featured size of canned ham leapt 350 percent. Tie-in newspaper lineage increased 20 percent. Wind-up proof was revealed by Chicago Tribune and Daily News consumer panels which both showed a considerable jump in brand identification for the meat packer.

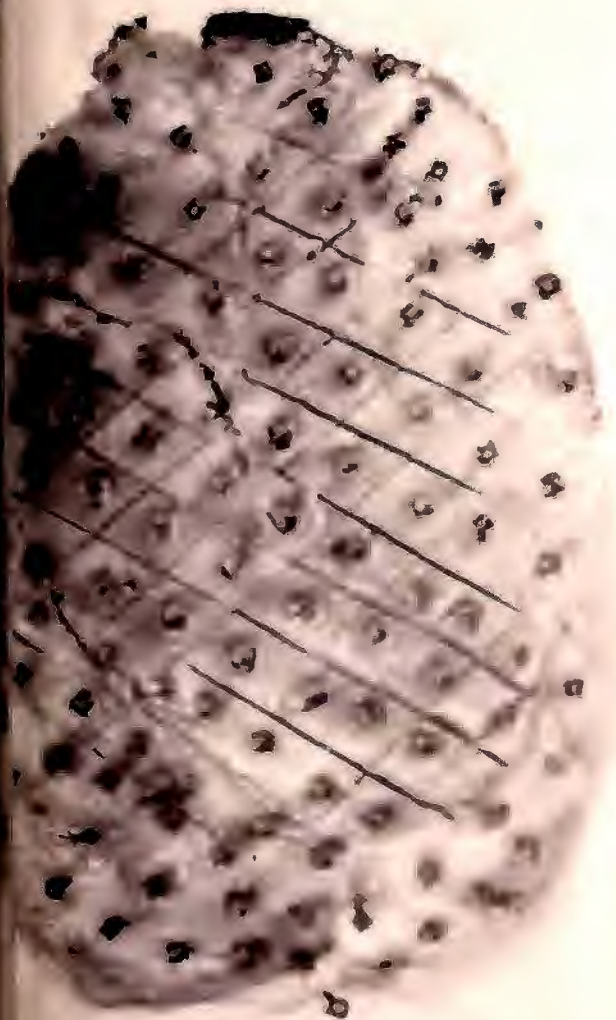
"Thanks to TvB's help, I now can recommend tv as a merchandising tool for companies with a limited budget and limited distribution," Gross sums up.



Harold M. Gross, pres., H. M. Gross Co.,



... campaign for regional meat packer on tv with 20% of Chicago market in canned hams helped boost sales on featured size by 350%



Payoff shot in stop-motion commercials comes after sequence in which can "magically" opens itself. H. M. Gross Co. was the agency

TOY FIELD CROWDING UP

Agency chief warns mfrs. to plan for future 'combat'

A WARNING has been sounded to the nation's toy manufacturers that advertising to children will become increasingly competitive in the years to come, and they had better make plans to combat not only each other, but industrial giants who are entering the children's field for the first time.

Addressing the 47th annual convention of the Toy Manufacturers of the U.S.A., Melvin Helitzer, president of Helitzer, Waring & Wayne, ad agency specializing in children's products, asserted that while the U.S. market of over 60 million children under the age of 14 seems incredibly immense, "the competitive advertising jungle is filled with fierce word-to-word fighting by skilled warriors."

Against the entire toy industry's \$55 million spent in tv advertising, the first three soft drink companies

alone spend \$30 million per year, the top 10 candy companies spend \$40 million per year, and the big six in cereals spend \$50 million a year.

In addition, according to Helitzer, a toy manufacturer will soon compete for a child's attention on tv against major corporations who, today, are just learning to exploit the children's field.

He pointed out that Sterling Drug has entered the children's market with a new citrus flavored aspirin; Alberto-Culver is now testing a new children's toothpaste called *Mighty White*; Colgate Palmolive is producing children's toothpaste and bubble bath soap; Lever Brothers will shortly introduce new children's food products; General Electric is planning automatic tooth brushes for children; Sony has a new children's transistor

radio; General Foods, besides its Post cereal line, is using children's advertising media to plug its pet foods; Texaco uses a toy fire truck as a heavily advertised premium and many other skilled advertiser use children's tv to sell fountain pens, used cars, and even a moving van service.

To compete, said Helitzer, the toy manufacturer must secure advertising talent that knows the children's field intimately. Knowing how to overwhelm a child with ad which misrepresent is no credit to anyone, Helitzer said. The problem is good taste and dignity, as well as effectiveness.

He suggested that toy firms can compete against Goliaths on an equal basis if they do not try to blanket the country with a handkerchief budget.

"Compete only in the market where you can afford to do a solid job," Helitzer stated. "And your answer may not lie in tv, but in local newspapers, children's magazines like *Jack & Jill*, and point of sale demonstrations."

He told the convention that a toy manufacturer must know from his advertising advisors just what it is that motivates the consumer and no market requires more specialization than the children's market.

"In fact," said Helitzer, "the more we specialize, the more we learn we must dig deeper into every phase of children's marketing." He said he was wary of Fred Allen's definition of an advertising specialist as a person who knows more and more about less and less, until he knows everything there is to know about nothing!

McDermott expanding

The McDermott Co., national public relations firm, is taking large quarters in New York and next spring will open offices in London and Rome in a major expansion move. Pat McDermott will go to Europe by 1 March to open the offices there.

In addition, Miss McDermott announces the appointments of Anthony DiMarco and Roy C. Guxy as vice presidents, effective 1 January, with DiMarco becoming director of all creative services, at

Frontier Village ropes agency



Boarding stagecoach at Frontier Village, San Jose's new western-style family amusement park, are (l-r) Edward E. Hutton, Jr., its ad-publicity mgr.; Joseph Zukin, Jr., president of the park; and Steve Daly and Taylor Chambers of Long Advertising, its newly named agency. Daly, a v.p. of the agency, serves as account supervisor with Chambers as account exec. Tv and other media will be used for special promotions

Guyver director of administration and personnel.

DiMareo has been with the company for seven years, supervising accounts ranging from tv exploitation to industrial public relations. Guyver joined the McDermott Co. in 1960 after ten years of industrial p.r. experience.

Personnel execs feel: no time to train tyros

Advertising agency personnel men believe: they have no time to train college men; few hire directly from college; they will hire, if the applicant has gained some business experience with a prospective client.

These are the conclusions of a survey, presented to marketing students at Manhattan College by Alfred J. Blake, vice president, Thomas Patrick McMahon, publicity consultant to the food industry. Blake made a survey of 45 large advertising agencies before telling students of the college's business school how to get a job.

"Frankly, they don't want you now. Your college degree is no longer important, unless it's a master's degree. Right or wrong, agencies think they're too small a business to providing training."

Most common faults of agency's applicants, personnel managers told Blake: "They don't do their homework; they don't know the agency business and we haven't got time to teach them."

The best solution for applicants: "Get a subscription to a trade paper a year before you apply; you'll have the conversation, if not the knowledge; get a job with an agency's customer—you'll have the knowledge if not the conversation. Don't try to get a job as an account man; try a job, like copy or art, that shows an agency profit."

8 measuring variances

Eight variances often account for differences in audience estimates or the "same" program, says Dr. John Thayer of the American Research Bureau, who listed the areas in which they occur as: measurement techniques; sample size; area measured; sampling; number of broadcasts surveyed; tabulation procedures; and seasonal, geo-



Looking over Comptone layout are (l-r) Maradel president George J. Abrams; MW&S v. p.-account supervisor for Maradel; and Oleg Cassini, for whom collection is named

All but 1 Maradel subsidiary at Mogul Williams & Saylor

Comptone account is company's latest shift to MW&S
in move to consolidate consumer prods. at one agency

MARADEL PRODUCTS has made still another move to consolidate its consumer products division within one advertising agency. George J. Abrams, president of Maradel, has announced that Mogul Williams & Saylor has been assigned the company's Comptone subsidiary, a major American producer and importer of high-quality sun glasses.

In addition, Maradel's subsidiary, Commerce Drug Co., has assigned the English marketing of "Oxtrex," a geriatric vitamin-mineral supplement, to MW&S' affiliate in England: Dudley Turner & Vincent.

Comptone will introduce its new "Oleg Cassini Collection" of imported high-fashion sun glasses (\$5.00 to \$25.00 retail) at a champagne breakfast in January for major market women's page editors attending the annual New York Couture Group Press Week. Abrams will co-host the event with Cassini.

The internationally known Cassini, who will be featured prominently in all advertising and point-of-sale material, is also scheduled to make personal appearances in department and specialty stores in

major cities as part of the promotional program for the imported line.

An advertising campaign is now being developed for both the Comptone domestic line of sun glasses and the Oculens imported collection, according to Abrams.

MW&S began its association with Maradel when the company was organized early last year. At that time, the agency was assigned several major subsidiaries, including the Theon Division for its Lashbrite eye makeup line, Beaute-Vues Division for assorted hair preparations, and Redecma, the skin-smoothing treatment cream. In July of this year, the company decided to consolidate the bulk of its multi-million-dollar advertising budget in one agency, which brought additional Maradel billings to MW&S, including the Sally Hansen Nail Products line, Tender Lip lipstick and Life Home Permanent. The latest consolidation moves all Maradel subsidiaries, with the exception of the domestic division of Commerce Drug into Mogul Williams & Saylor.

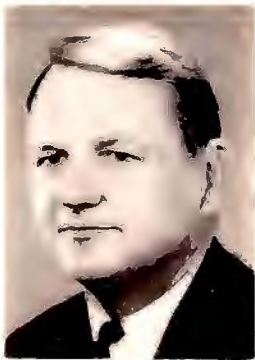
graphical, and competitive program changes.

Speaking before a graduate marketing seminar at U. of Pennsylvania, Thayer, who is technical director for Market Reports at ARB, a division of C-E-I-R, stated that each of the four measurement techniques in use is really measuring something different — set operation in one case, what people said in two other techniques, and what people wrote in another situation.

In his discussion treating the uses of audience measurement, he mentioned four prevalent "misuses" of the data provided by rating services: use of ratings out of the environment in which they were obtained (applying a local rating nationally), use of a rating in a vacuum (ratings alone do not do the whole job when appraising a show), misstatement of audience data in trade advertisements, and use of data as exact figures rather than estimates.

Donald Wallace a v. p. at Benton & Bowles

Donald T. Wallace, executive producer of television programming, has been elected a vice president



Wallace

of Benton & Bowles. Wallace, who joined the agency in 1947, was formerly a freelance writer and a news-writer for KOIL Radio, Omaha. He is presently in charge of program supervision and new program development, also the executive producer of *The Edge of Night*, a Benton & Bowles television series.

Wallace, an infantry captain during World War II, was awarded the Bronze Star.

NEWS NOTES

Production house in Dallas: Studio Ten Productions, headed by Mike Eisler, has set up shop offering the full complement of commercial-making services, including custom-

ized musical commercials; radio and tv IDs; creative services such as radio libraries; tv animation and stop-motion; syndicated tv programs; studio recordings; and a complete sales, programing, and promotion service for radio stations. Tom Merriman heads the creative staff as musical and creative director. His musical productions for major accounts include Borden's, Frito-Lay, Austex Chili, Lone Star, and Pearl Beers.

Toy giant to North: Remco Industries, a pioneer in the extensive use of toy tv advertising, has appointed North Advertising, effective 1 January. The 1964 budget will remain primarily in tv, network and spot, children's programing. Print and catalog will also be used. Former agency was Webb Associates. Other account switches include Black, Sivalls & Bryson, Kansas City, to Buchen Advertising, Chicago; company spends over \$400,000 to promote its agricultural and industrial equipment, and power lawn mowers. The Savoy Hilton Hotel, New York, to Pritchard, Wood; ad plans call for some radio and tv, in addition to newspapers, magazines, and specialty publications. Dot Records to Ellington & Co., Los Angeles; Richard Hartwich, manufacturer of quality wigs under the brand name Perma-Coif, to Johnstone, Inc., agency specializing in women's interest products; Tip Top Tailors Ltd. to Cockfield, Brown, Toronto; W. H. Nicholson & Co. of Wilkes-Barre to The Ullman Organization. Company manufactures steam traps, strainers, and welded floats. Fox-Bilt Homes, Plymouth Meeting Pa., to Wermen & Schorr.

Agency umbrella widens: Smith & Dorian set up its 13th and 14th agency facilities, as Smith & Dorian, Toledo, and Smith/Dorian/Guerin, Miami. Agency's goal, according to chairman Edward Robinson, is "to become America's only true nationally coordinated local-impact advertising agency," with about 40 supporting offices. Combined billings of the current 14 agencies exceeds \$13 million. Other supporting agencies besides Toledo and Miami include Smith, Dorian & Copley, Boston; Smith & Dorian, Los Angeles; Smith, Dorian & Robinson, Phila-

delphia; Smith, Dorian & Srago Dallas; Smith, Dorian & Srago, Oklahoma City; Smith, Dorian & Waldrop, Atlanta; Smith, Dorian & Zandi, Las Cruces.

New horizons for Forward: Robert H. Forward, veteran broadcast executive most recently general manager of KLAC (AM & FM), Los Angeles, has formed his own firm to specialize in areas of business investments and communications consulting services. First client is Metromedia, which recently purchased the Los Angeles stations. Forward and Mortimer W. Hall, former KLAC owner, have purchased large parcel of land in San Diego through a subsidiary concern, the Forward-Hall Company. Forward and Metromedia president Jeh Kluge also are initiating several joint ventures outside the broadcast spectrum. In 1962, Forward won the coveted Los Angeles Time "Radio Executive of the Year" award.

Buchen to re-locate: Buchen Advertising will move its Chicago office upon completion of a new building at 10 South Riverside Plaza. Buchen's lease in the new building is an estimated \$1.5 million. The agency was one of the first tenants in its present building, 400 West Madison St., built 33 years ago.

NAAN adds two agencies: The National Advertising Agency Network, a co-operative group of agencies that exchange marketing and media information, research, and production service, has added Lowe & Steven Atlanta, and Ted Menderson Co Cincinnati. This brings NAAN billings to \$66,658,344 from 1,356 accounts. Similar network, The Western States Advertising Agency Assn. (WSAAA), with headquarters in Los Angeles, added three agencies in San Diego, Sacramento, and Phoenix as affiliates.

C-E wins women's vote: Campbell Ewald was the only advertising agency honored for its "significant contributions to the advancement of employed women" by the National Federation of Business and Professional Women's Clubs. Particularly cited was the recent naming of Chevrolet a/e Geneviev

Hap) Hazzard to vice president. Campbell-Ewald's distaff side now boasts of 18 key positions. There are five copywriters and art directors. Others are in the merchandising department, tv, marketing, and research. Seven are in administrative work. Looking toward the future, women seem destined to play an increasingly important role at the Detroit agency. In C-E's intern program, which offers on-the-spot training to college students, 50% of the writers and artists are girls.

Leaving the Loop: William Hart Adler, located in the heart of Chicago's business district for the past 3 years, is moving its offices to suburban Skokie. Address is 64 Old Orchard.

Distaff contest: AFA's search for the 1964 Advertising Woman of the Year has begun. Mrs. Fran Harris, WWJ-AM-TV, Detroit, has been chosen general chairman of the event. The Advertising Woman of the Year award, "highest professional award given to advertising women," honors the distaffer "contributing most to the prestige of all advertising." The award will be presented during AFA's next national convention, in St. Louis 7-10 June.

NEWSMAKERS

LLOYD N. NEWSMAN to vice president of Howard Chase Assoc., consultants in national and international industrial, economic and public affairs.

ROBERT TROWBRIDGE to visual communications director of John Lynam & Co. He was with Cunningham & Walsh.

HELEN LYDON to Clinton F. Frank in Los Angeles as broadcast supervisor. She was television advertising administrator with Mattel, Inc.

ED REILLY resigned as account supervisor with Erwin, Wasey, Anthrauff & Ryan in San Francisco to take a similar post with Hixson Jorgensen of Los Angeles.

R. HENRY SHINE to director of industrial marketing for Robert McKie & Co. in Alabama. He was an account executive with Kircher,

Helton & Collett in Dayton.

MAYNIE ROCKY to principal of Gross & Roberts & Rockey of San Francisco.

JOHN D. DAVIS and **WILLIAM H. WILMINGTON** to vice presidents of McCann-Erickson.

DAN GOODRICH to manager of the newly formed petroleum division of Tracy-Locke in Dallas.

CICIL E. BUSHNELL and **THOMAS J. FARRARY** to vice presidents of Ketchum MacLeod & Grove, Pittsburgh.

FRANCIS IGER to account executive with Chirurg & Cairns. She was assistant fashion publicity coordinator with J. P. Stevens & Co.

CARL K. HIXON, **RUDOLPH R. PRIZ** and **RICHARD WEINER** to vice presidents of Leo Burnett, Chicago.

DOUGLAS E. MCGUINNESS to Geyer, Morey, Ballard as account executive. He was supervisor of Aubrey, Finlay, Marley & Hodgson.

EDWARD W. FOSTER, JR. to the account service staff of William Schaller Co., West Hartford, Conn. He was formerly with Graceman Advertising.

DOX KELLY to account supervisor of Klosterman, Ragan & Ross of Los Angeles.

KARL M. GRUENEN to vice president of Davis, Johnson, Mogul & Colomihatto, Los Angeles.

LUCREZIA KIMPER to senior vice president of Albert Frank-Guenther Law in San Francisco.

JACK MILLER to the Los Angeles office of Foote, Cone & Belding as account executive. He was with the Mexico City office of Kenyon & Eckhardt.

RONALD L. SNEED to manager of N. W. Ayer & Son in Honolulu, succeeding Alys W. Knight who has been transferred to the Chicago office.

BENJAMIN RAPPAPORT to research supervisor at Sullivan, Stauffer, Colwell, & Bayles.

JACK BOLGIN to vice president of Newman-Martin in New Jersey.

DOUGLAS H. ANVOLD to vice president for marketing in the Los Angeles office of Foote, Cone & Belding.

JOHN HASSETT to vice president at Hixson & Jorgensen in Los Angeles.

ROBERT G. WILLIAMS to office manager of Lennen & Newell in San Francisco. He succeeds Mansfield J. Weigh



ABILITY in the areas of Audience, Program and Personality Promotion, Exploitation, Contests, Publicity and Imaginative Sales Promotion. A programming and production background enables me to aid in the creation, production and promotion of the Product — Programming!

FLEXIBILITY gained thru experience in both radio and television thru associations with some of the industry's top leaders, including the nation's top Group operation.

REFERENCES include:

"I'd just as soon, Mr. Enthusiasm, not relocate in the Dallas market."

Casey Cohlma, Promotion Manager
WFAA-TV, Dallas, Texas

Resume, samples, and other information sent in strictest confidence.

**BOX 39
SPONSOR**



(Mr. Enthusiasm)

Spot tv third quarter up 23.1%

Nine-month gross time billing estimates for the medium in 1963 put at \$628.2 million in comparison with the \$523.5 million reported for the same period a year ago.

SOURCE: TVB/RORABAUGH

SPOT TV GROSS TIME BILLINGS

	Jan.-Sept. 1963	Jan.-Sept. 1962
Agriculture	\$ 910,000	\$ 695,000
Ale, Beer & Wine	52,215,000	43,067,000
Amusements, Entertainment	2,309,000	1,708,000
Automotive	24,167,000	16,842,000
Building Material, Equipment, Fixtures, Paints	3,140,000	2,086,000
Clothing, Furnishings, Accessories	10,038,000	5,627,000
Confections & Soft Drinks	52,665,000	39,177,000
Consumer Services	19,141,000	17,113,000
Cosmetics & Toiletries	65,618,000	53,951,000
Dental Products	12,212,000	13,789,000
Drug Products	44,765,000	33,985,000
Food & Grocery Products	156,882,000	136,395,000
Garden Supplies & Equipment	1,802,000	933,000
Gasoline & Lubricants	24,200,000	21,072,000
Hotels, Resorts, Restaurants	642,000	496,000
Household Cleaners, Cleansers, Polishes, Waxes	23,246,000	21,540,000
Household Equipment, Appliances	5,049,000	3,517,000
Household Furnishings	1,943,000	1,602,000
Household Laundry Products	48,165,000	43,905,000
Household Paper Products	12,620,000	8,011,000
Household General	5,559,000	5,570,000
Notions	137,000	160,000
Pet Products	8,088,000	8,093,000
Publications	1,972,000	1,943,000
Sporting Goods, Bicycles, Toys	3,528,000	4,811,000
Stationery, Office Equipment	648,000	365,000
Television, Radio, Phonograph, Musical Instruments	393,000	310,000
Tobacco Products & Supplies	28,697,000	22,388,000
Transportation & Travel	8,717,000	4,849,000
Watches, Jewelry, Cameras	2,397,000	1,955,000
Miscellaneous	6,342,000	7,498,000
TOTAL	\$628,207,000	\$523,453,000

SPOT TV may be having its sale problems in the fourth quarter of 1963 (see SPONSOR, 9 December) but on the strength of the first nine months, there's little doubt that for the year the medium will set a new peak by a wide margin.

Third-quarter gross time estimates, released by the Television Bureau of Advertising today, show \$185,330,000 recorded in the period, against \$151,922,000 in the like quarter of 1962. The 1963 total includes reports to N. C. Rorabaugh from 368 stations in 1963, 348 a year ago. Analysis of 318 stations reporting in both 1962 and 1963 third quarters shows an increase of 23.1%, an almost unprecedented surge.

Nine-month totals, compiled by SPONSOR, reveal gross time expenditures of \$628,207,000, compared with \$523,453,000 in the January-September period of 1962. For the year, the medium is certain to be well above \$800 million. Food tops the list.

In the nine-month span, all of the major product classifications showed increases. The largest continued to be food and grocery products, with 1963 nine-month gross billings at \$156.9 million, against \$136.4 million last year. Cosmetics and toiletries were a distant second with \$65.6 million, against \$54 million last year, followed by confections and soft drinks at \$52.7 million vs. \$39.2 million a year ago. One classification on the decline was sporting goods and toys, with \$3.5 million this year against \$4 million last year. The category, mostly toys, an advertising group which has made increasingly heavy use of spot tv until this year.

Among the major advertisers, Procter & Gamble widened its spot tv leadership this year in the first nine months, with gross time billings of \$54.1 million, against \$49.5 million last year.

The edge in this instance was made greater with the inclusion of J. A. Folger billings for the first time, following the company's acquisition by P & G.

Among the major spot advertisers, Colgate Palmolive also jumped substantially ahead from last year's \$17.3 million to \$22.2 million. General Foods, in third place, increased from \$15.4 million to \$20.4 million.

Other companies making big gains were: Bristol-Myers from \$9.4 million to \$16.3 million; Alberto-Culver from \$8 million to \$11.3 million; General Mills from \$7.1 million to \$11.1 million; American Home Products from \$7.3 million to \$10.7 million.

In the third quarter alone, two new advertisers made their way on to the top 100 ranking. They were: Metro-Goldwyn-Mayer at \$361,600 and Wallace & Tiernan at \$421,900.

Tobacco budgets high

Other third quarter advertisers showing material increases were: American Tobacco from last year's \$437,100 to \$2,025,000; Brown & Williamson from \$211,300 to \$1,293,300; General Foods from \$3,591,600 to \$7,751,600; John Hancock Mutual Life Insurance from zero to \$800,500; Liggett & Myers Tobacco from \$706,900 to \$2,336,100; Royal Crown Cola and bottlers from \$269,200 to \$1,074,000 and Shell Oil from \$804,000 to \$2,404,000.

Third quarter 1963 figures from TvB Rorabaugh also showed greater use of announcements proportionately, with declines in program use. The 1963 third-quarter gross time estimates for announcements at \$152,852,000, or 2.5% of the total compared with \$120,484,000 or 79.3% last year. Program buying totals were \$18,367,000 or 9.9% in the third quarter this year, compared with \$18,617,000 or 12.3% last year. HD's also fared less well with \$14,111,000 or 7.6% in the quarter this year, versus \$12,821,000 or 5.4% a year ago.

SOURCE: TVB RORABAUGH gross time billings

TOP 50 SPOT TV ADVERTISERS

	Jan.-Sept. 1963	Jan.-Sept. 1962
1. Procter & Gamble*	\$54,128,000	\$49,483,800
2. Colgate Palmolive	22,216,300	17,304,100
3. General Foods	20,439,000	15,421,100
4. Lever Brothers	16,606,900	14,984,900
5. Bristol-Myers	16,305,700	9,383,900
6. Wm. Wrigley, Jr.	12,964,500	11,504,300
7. Alberto-Culver	11,289,000	8,072,500
8. General Mills	11,093,200	7,139,500
9. Coca-Cola/Bottlers	10,919,800	9,406,700
10. American Home Products	10,710,800	7,334,300
11. Warner-Lambert Pharm.	8,207,700	5,699,100
12. Kellogg	6,998,400	5,246,700
13. P. Lorillard	6,577,700	7,799,600
14. Jos. Schlitz Brewing	6,160,400	4,739,000
15. International Latex	5,551,500	2,274,800
16. Standard Brands	5,469,400	7,067,600
17. Ford Motor Dealers	5,449,500	3,761,500
18. Continental Baking	5,381,200	4,416,000
19. Pepsi-Cola/Bottlers	5,271,500	4,137,800
20. Miles Laboratories	5,249,600	4,971,400
21. Anheuser-Busch	5,215,200	3,585,900
22. Gillette	4,918,200	4,665,200
23. Campbell Soup	4,905,300	3,924,900
24. General Motors Dealers	4,882,700	3,448,400
25. Shell Oil	4,743,200	3,472,900
26. Liggett & Myers Tobacco	4,544,000	3,966,200
27. Philip Morris	4,521,300	5,293,100
28. Food Manufacturers	4,506,600	3,955,800
29. Avon Products	4,385,400	3,772,600
30. American Tobacco	4,317,500	1,317,500
31. Carter Products	4,270,600	3,529,800
32. Corn Products	4,167,000	5,807,300
33. Simoniz	4,119,900	3,417,600
34. Ralston-Purina	3,897,900	2,601,000
35. Pabst Brewing	3,880,600	3,250,300
36. R. J. Reynolds Tobacco	3,846,000	2,218,900
37. Beech-Nut Life Savers	3,649,300	1,465,700
38. Canadian Breweries	3,486,100	2,785,800
39. Menley & James	3,404,100	1,260,700
40. Chrysler Dealers	3,030,200	2,091,000
41. National Biscuit	2,932,600	1,115,600
42. Helene Curtis	2,909,300	2,373,400
43. Brown & Williamson	2,886,200	453,400
44. Socony Mobil Oil	2,880,500	894,600
45. Sears Roebuck	2,734,200	1,768,700
46. Royal Crown Cola/Bottlers	2,712,000	961,000
47. Chesebrough-Pond's	2,508,300	2,153,600
48. Theo. Hamm Brewing	2,457,400	1,443,700
49. American Motors Dealers	2,227,900	1,681,200
50. National Dairy Products	2,215,800	1,190,200

* Includes J. A. Folger billings



KTVT manager Jim Terrell explains to the gathering how the two-city news operation works and what the service will mean to viewers.

TV MEDIA

PHILLIPS 66 IN HIGH GEAR ON KTVT

Signs 52-wk. pact with station for two-city newscast beamed live nightly from Dallas, Ft. Worth bureaus

DALLAS-FT. WORTH'S KTVT was host recently for North Texas Phillips 66 dealers, Phillips Petroleum executives, and representatives of Phillips' advertising agency, J. Walter Thompson (N. Y.), to demonstrate the new two-city news presentation initiated by the station 2 December. The news programs sponsored by Phillips 66 five nights each week at 10 p.m., feature live reports from both Dallas and Ft. Worth.

Jim Terrell, KTVT manager, explained to the group that the es-

tablishment of a permanent Dallas studio for news operations, in addition to the Ft. Worth news operations center, provides improved editorship to both cities' local stories as well as the electronic means for instant news reporting from both cities. The newscast format has intermixed live reports from both studios, with Dallas center concentrating on events in the eastern half of KTVT's 21-county coverage area, and the Ft. Worth editors concentrating on Tarrant County and westward. Terrell

pointed out that this increased coverage is in addition to the "already complete" national and regional news content.

Ken Rugh, vice president and director of advertising for Phillips Petroleum, told the gathering that his company signed with KTVT for 52 weeks' full sponsorship of the Monday-through-Friday newscast because it had "such faith in the audience success" of the two-city reports.

Those attending were given point-of sale material furnished by the station, and saw a demo videotape which showed graphically how the new concept looks on air.



At left are (l-r) KTVT's Terrell and Greta Brizendine; Larry Dellasego, Phillips ad mgr.; Phillips' Ken Rugh. At right (l-r)



are Dave Abbey, Katz Agency; Norman Bagwell, v. p., WKYC, Oklahoma City; KTVT's Crawford Rice; JWT's Norm Van

**Some of Curtis woes.
Income laid to tv**

Television can take credit for some of Curtis Publishing's deficit and at the same time for a bit of the company's income. TV's double role as advertising opposition and potential hedge was apparent at a luncheon meeting called by Curtis last week to tell news media about a \$35 million financing program that comes at a time the company has "turned the corner" back to profitable operation.

Matthew J. Culligan, chairman and president of Curtis for the last 15 months, said the company is making some money in tv through rights to the series, *Hazel* (NBC, Thursdays, 9:30-10 p.m.) and a new one being produced by Art Linkletter, *The Perfect Squelch*. Acquisition of tv facilities is another moneymaking possibility. Culligan replied to a question about Curtis' plans. Curtis has been reported elsewhere to be actively shopping for stations.

Serge Semenenko, vice chairman of the First National Bank of Boston, spoke up at the meeting to commend Curtis management for returning to profitable operation the fourth quarter of this year. The company expects to show at least \$1.4 million profit this quarter, reducing deficit for the year to \$3.4 million, as compared with \$18.9 million in 1962. Semenenko's bank, together with five others, is participating in the \$35-million program that extends present debt and provides working capital.

Culligan, who was executive vice president of NBC Radio during a period that saw recovery from red ink, called the news conference in New York last week to announce Curtis' improved fortunes after a setback period that resulted in some "cruel" publicity, in the publishing chief's opinion.

Culligan is setting Curtis' sights on leadership as a "world communications system" of publishing, printing, papermaking, and circulation distributor operations, plus any new opportunities that do not require added capitalization. Curtis magazines are *The Saturday Evening Post*, *Holiday*, *Ladies Home Journal*, *The American Home*, and *Jack and Jill*.



An-udder contest

Borden Co. has begun a nationwide search for a purebred Jersey cow to succeed the current Elsie who is retiring. The new Elsie will debut as star of a musical, "All About Elsie," at the 1964-65 N. Y. World's Fair as part of the Borden exhibit in the Better Living Center

**Slate quits CBS to
join RKO General brass**

Sam J. Slate's resignation from CBS Radio where he is vice president, and general manager of the New York flagship, takes effect 3 January. His post at RKO General Broadcasting is a new one in the organization; as executive vice president he will oversee long-term planning, government and industry relations, and program development.

A 30-year veteran in radio and television, Slate has been newsman, producer, writer, director, editorialist, and general staff executive. He joined WCBS as program director in 1951, was named general manager in 1957. Prior to CBS he was program director for the BBC's New York office for six years, where he produced a variety of shows for both the domestic and overseas service of the network. The years of World War II were spent as a radio public relations officer, creating, writing, and directing documentary and musical shows for the Merchant Marine. Before the war, Slate was writer-producer for three years of the National Assn. of Manufacturers' *Defense for America*, a network radio series which told the story of industry's conversion to war production. He's also responsible for the documentary series *This*

JACKSON, MISSISSIPPI
WJTV CH. 12

OVER
350,000
TV HOMES

OVER 1 3/4
BILLION
DOLLAR
CONSUMER
INCOME

1615 FT.

JACKSON, MISSISSIPPI

A-C? It's All-Canada Radio and Television Limited, first and paramount representation firm North of the Border in broadcast sales. A-C reps 43 radio, 22 TV stations—in all primary, most secondary markets. Weekly radio reach is 50% of all households for 60% of national retail sales. TV 62% of households for 53% of national retail sales. A-C has 12 offices: New York, Detroit, Chicago, San Francisco, Los Angeles, Dallas, Atlanta and Montreal, Toronto, Winnipeg, Calgary, Vancouver.

To reach all Canada, talk to All-Canada

**All-Canada
Radio & Television
Limited**

1000 Yonge Street, Toronto 5, CANADA

Nation at War.

He was a member of the CBS News and Press Department in 1933-35, after four years with the United Press.

Slate's appointment does not affect Jerome Bess, who continues as RKO executive vice president in charge of operations.

Realignment announced in WKRC-TV sales dept.

Sam T. Johnson, general manager of WKRC-TV, Cincinnati, has announced a realignment in the station's sales department.



Smith

H. Needham Smith, former local sales manager, has been named general sales manager. Prior to joining the station, he served as sales manager at WTRF-TV Wheeling, W. Va. Carl Flickinger, former WKRC-TV account executive, will replace Smith.

Flickinger was associated with the Cincinnati and Suburban Bell Tele-

phone Co. and WZIP Radio, Cincinnati. George Rogers, Jr. has been promoted to mid-west regional sales manager. He will also continue to serve as national sales service manager for the station. He joined the station after leaving the Crosley Broadcasting Co. nine years ago.

KMEX-TV surveys mart

KMEX-TV, Spanish-speaking ulf in los Angeles, is circulating two separate reports which indicate the extent of its coverage in both the general market and the specialized market.

Data from Audience Research Bureau show an estimated 190,000 ulf homes in the station's area of Los Angeles, Ventura County and portions of Orange, Riverside, and San Bernardino counties. Also indicated was a projected growth rate of at least 5,000 sets per month equipped to receive ulf. In Los Angeles alone, according to the ARB report, 157,000 homes, or 7.1% of all tv homes, are equipped to receive channel 34. This data is based on 23,325 telephone inquiries.

Facts Consolidated, market research organization, interviewing

people at the Los Angeles County Fair and in East Los Angeles, found that 53.2% of all Spanish-speaking homes in Greater Los Angeles are equipped to receive ulf and 51% watch KMEX-TV regularly.

Norsworthy to WTTG As promo-ad director

Richard Norsworthy has joined Metromedia as director of promotion and advertising for WTTG-TV Washington, replacing Harry Moses, who shifts to Metro-TV Sales in New York as promotion manager.



Norsworthy

Norsworthy is responsible for all on-air promotion advertising and promotion in trade press and newspapers, and sales promotion.

He comes to WTTG-TV from WBAL-TV Baltimore, where he worked in promotion, advertising and publicity. He previously worked with WJZ-TV, of that city, in a similar capacity.

Practicing what he preaches



Jim Badgett, ad-publicity dir. for Schick Safety Razor Co., shaves with same Schick Stainless Steel blade used by 15 barbers and one standby in new series of tv commercials just produced at MGM studios in Culver City, via Compton Advertising. The commercials show the barbers, all L. A. area tonsorial specialists, stroking their clean-shaved faces after using same blade. Badgett says 17th shave was still a smooth one

NEWS NOTES

Switch in Portland: KATU replaces KPTV as the primary ABC TV affiliate in that Oregon market. Change is effective 1 March. Fisher Broadcasting Co. owns KATU and is associated in ownership with Seattle station KOMO-TV, another ABC primary affiliate.

Obit for Houston programmer: Joe E. Hill, program development manager and public service director KTRK-TV Houston, died 29 November after a short illness. Veteran of radio broadcasting and advertising agencies, Hill had been with the Houston tv station since it went on the air 20 November 1954.

Up color sked: WLWC-TV Columbus, adds 13 more hours of color originations each week beginning mid-December, marking the completion of the first stage of the station's million-dollar expansion program.

bringing total color each week to more than 55 hours. The expansion plans, to be completed by the Fall of 1964, will double the physical plant to 35,000 square feet, including two large studios equipped for live colorcasts.

Daytime changes: ABC TV will realign its daytime schedule 30 December, with the introduction of *The Object Is*, a new game show starring Dick Clark. The new show replaces *Who Do You Trust*. New daytime schedule: *The Price Is Right* (11-11:30); *The Object Is* (11:30-noon); *Seven Keys* (noon-12:30); *Father Knows Best* (12:30-1); *Tennessee Ernie Ford* (1-1:30); *Day in Court* (2:30-2:55); *News* (2:55-3); *General Hospital* (3-3:30); *Queen for a Day* (3:30-4); and *Trailmaster* (4-5).

BBC buys Kaye: Unceasing flow of British comedy into this country was temporarily reversed 26 November when BBC bought CBS TV's *Danny Kaye Show* to launch its new second channel in London.

A uhf network known as BBC-2 will begin broadcasting next 20 April in that capital with plans to expand to Manchester, Birmingham, and Liverpool in 1965. The sale of 26 hour segments (for Monday night programing) was the first distribution of the Kaye show outside the U.S. and Canada. As a result, consideration is being given to taping several of the season's upcoming variety shows in London.

New officials: Thomas S. Murphy, Capital Cities Broadcasting, has been elected chairman of the CBS Television Affiliate Assn. Board. Also elected at the annual meeting of the board was Carl E. Lee, of WKZO-TV, Kalamazoo, secretary.

ETV section: Metromedia has established a special office to give programs to educational stations and U. S. Government broadcast outlets. In the past two years, the station group has granted more than \$600,000 to etv stations in New York, Los Angeles, and Washington, D. C.

NEWSMAKERS

HENRY P. HAYES elected assistant secretary-treasurer of TVB.

ADRIAN SAMISH, commercial producer for ABC TV's *Jerry Lewis Show*, to director of current programs for network's western division.

EDWARD CANNON named general manager of KCTO Denver.

BOB ROXBURY to sales development supervisor at KTLA-TV Los Angeles.

DAVID HENDERSON to assistant sales manager at WBZ-TV Boston, a Group W station. He was a senior account executive at Television Advertising Reps in New York. He succeeds acting assistant sales manager CHIEF ZANESKI who has joined the TVAR office in Chicago.

ARTHUR M. SWIFT, station manager of WTCN-TV Minneapolis, to v.p. and general manager of WTCN-AM-TV. GORDON H. RITZ, station manager of the radio outlet, appointed v.p. and general executive of WTCN-AM-TV.



University of Mississippi
Medical Center

WLBT / WJTV
Jackson, Mississippi

Fm on the rise as rival for am

Texas Christian U. study for four Ft. Worth Stations finds medium highly accessible with 70% having sets; bright future forecast for growth of stereo market

A survey on fm listening in the Ft. Worth area confirmed many of the suppositions about fm listening audiences and also brought out several points that prove that the competitive aspects of fm to am radio are growing stronger as time goes on and more sets reach the market.

The survey was conducted by the Division of Radio-Television-Film at Texas Christian U. the past summer under the direction of William Hawes, head of the division. It was sponsored by Fort Worth stations WBAP, KJIM, KFJZ, and KNOL-FM.

The survey found that fm is high-

ly accessible: 70% of the respondents indicated they have fm sets of one type or another and an additional 15% stated they planned to buy fm within the year. Also, the broadcasters' hopes for the future of stereo seem to be well founded: 27% of the replies indicate they own stereo sets.

The fuddy-duddy, high-brow tag pinned on many fm set owners seems also to be misleading, according to the survey, with semi-classical (55%), show tunes (40%), and standards (37%) all surpassing the percentage of classical music (25%), preferred on fm.

That the fm audience is a solid,

affluent, and educated audience was further confirmed by a finding that 62% of the respondents had attended college and 35% were in the over-\$10,000 salary brackets.

Based on the survey, fm listeners appear to be well paid and well educated, but the survey also indicated that this substantial buying segment of the Ft. Worth market based on the variety of occupations covered, showed a group of active, outgoing, and well-regarded people to whom fm represents a symbol of the better things in life.

The survey also showed that the fm audience is comprised two-to-one of men to women listeners, and that the majority of listening is done in the evening, most likely as a form of relaxation. The average daily fm listening time was between one-five hours, and the average listener did not care to have his relaxation interrupted by newscasts.

For the most part, fm listeners did not want so many news programs, and those that did, wanted them only once an hour with longer newscasts or in-depth reporting preferred.

The survey seemed to indicate that fm has its own characteristic and the audience that prefers fm would not bother with the standard am formats in the Ft. Worth area.

Herman Clark, director of radio for WBAP (Ft. Worth-Dallas) outlined the steady increase WBAP-FM has gained over the past few years: "For the first time in years, it's paying its own way here. We have all types of advertisers on the air now, but the preponderance is toward the solid affluent individual with proven buying power. For instance, we have four banks on the air for a variety of services. We also have a number of specialized services such as travel agencies, jewelry stores, interior decorators, and photographic equipment houses."

"These advertisers," said Clark, "point out almost exactly what the TCU survey has shown. That there is a particular and specialized market for fm advertisers that cannot be reached by the average mass am radio medium, and advertisers are becoming more aware of this. With fm sets becoming more the rule rather than the exception in homes, the fm audience has grown steadily

Sponsor takes day on station



Carl C. Smith (l), sales mgr. at KRAV, full-time stereo outlet in Tulsa, and Bill Bowen, ad mgr. for Otasco Stores, four-state automotive and home supply chain, look at sign designating 29 November as Otasco Day on the station. Otasco bought entire 17 hours of broadcasting on KRAV that date to help kick off its Christmas sales effort. Station's regular advertisers gave 100% clearance to making way for Otasco promotion

and at a faster rate than many people think."

"I know one thing," he added. "Once an advertiser tries fm he seldom leaves the medium. We started not too long ago with one of Ft. Worth's banks taking an experimental shot at fm. Well, not only is it still on the air, but three other banks, realizing the competitive edge fm was giving the other, also put programs for their services on our fm station."

Roy Bacus, general manager of WBAP-TV and Radio, has utilized the TCU survey to streamline his fm operation for the audience's benefit. "We cut our newscasts to headlines with no loose talk, introduced an economy of word usage, used one-line weather reports and public service announcements and integrated our commercials so there would be no crowding at the station break."

Advertisers tied in with Philly fm push

Philadelphia's WPBS is carrying on an intensive advertising drive to build fm radio's audiences—particularly out-of-home and early-morning listeners—with campaigns in *The Philadelphia Bulletin* and on the station's air promoting fm car, clock, portable, and other second sets as Christmas gifts.

The station, owned by the publication, began using single-column, 55-line ads and a saturation spot campaign on the air on Thanksgiving Day and continues it through Christmas. Philadelphia Distributors, local outlet for Motorola fm car tuners, has tied in with the campaign by buying 10-second tags to the fm car radio spots on the station. Other fm radio manufacturers and distributors have expressed interest in joining the campaign shortly.

This is the second consecutive year that WPBS has promoted the fm-radio-for-Christmas idea. "We were highly successful with the promotion last year, both in selling fm radios and in selling sponsors on the idea of tying in with our campaign," said Edward J. Meehan, Jr., general manager of WPBS, "and we expect the promotion to be even more effective during this Christmas season."



At left, discussing new Western States Radio Empire are Feltis/Dove/Cannon execs (l-r) John Croghan, Hugh Feltis, Sue Johnson, and Doug Dove. At right, planning for sales, are Savalli Gates executives Jim Gates (l) and Joseph Savalli

Western States Radio Empire formed as new sales operation

WESTERN STATES RADIO EMPIRE has been formed in Seattle as a national sales organization to serve stations in Oregon, Washington, Utah, Idaho, and Montana. Headquartered at Seattle's Tower Building, the new organization is headed by Hugh Feltis as president and general manager, with John Croghan as marketing director and Sue Johnson as traffic manager. A national sales manager is to be added and based in New York. Appointed to a two-year contract to represent W.S.R.E. nationally is Savalli Gates.

Feltis points out his organization covers a five-state area population of 5,127,500, and estimates 1961 billings of \$300,000, 1965 at \$100,000, and 1966 at \$600,000, with about half coming from California.

"This doubling of the present national billing within three years seems to indicate that many national advertisers feel that through W.S.R.E. they can spend more money profitably in radio," Feltis said. He added that many national advertisers presently buy radio time in the W.S.R.E. area to support other media and area salesmen.

At a recent business meeting in Seattle, officials of 35 stations met with Savalli Gates and W.S.R.E. executives and, since then, tapes of the two-day session have been distributed to additional stations, presently represented regionally by Feltis/Dove/Cannon and interested in the W.S.R.E. affiliation

Feltis noted that in 1962, "western advertisers alone spent some \$17,577,700 on radio in the W.S.R.E. area. By offering the convenience and efficiency of group buying without 'forced buys' of a wired net we will be able to make it easier for a New York or Los Angeles timebuyer to purchase what will get the best results for him."

In the affiliation, he said, each station will pay W.S.R.E. commissions on net billings after agency commissions on a two-year renewable contract basis. In return W.S.R.E. will handle all national advertiser sales, reaching advertisers with home offices outside the five W.S.R.E. states.

Until appointment of the National sales manager, Feltis, Croghan, Cliff Engel, and Doug Dove will act as sales managers in New York working with Savalli Gates, each on a one-month basis. The permanent sales manager, when named will double-team with Savalli Gates salesmen on agency calls covering all territory east of Denver. He will also make direct calls on advertisers and provide other services not available through representative channels.

Savalli Gates, headquartered in N.Y., has five salesmen in L.A. and San Francisco, and may add another to handle W.S.R.E. sales there. Its other offices are in Atlanta, Dallas, Detroit, and Chicago. Feltis/Dove/Cannon offices are in Seattle and Portland.

Nothing like advance planning



Roy Swiggum (l) sales rep for U.S. Printing Co., discusses Whitman's Chocolates Valentine window promo with Price D. Heppe, Whitman's ad mgr., and J. Harold Roth (seated), Whitman's sales v.p. The special units tie with Whitman's spot radio drive on ABC and CBS networks

Sales, ad tools held key to future growth

KVIL's v. p. Wolfman warns of prosperity's demise unless more attention paid to meeting competition

WIN SHORT, gentlemen, we will be "dead ducks," was the rather pessimistic prediction made recently by Joseph Wolfman in a speech to the Dallas Town North Optimist Club. The KVIL vice president sees a demise of prosperity that will make the '30s look like "wildly inflated boom times" unless increased attention is paid to sharpening the tools of salesmanship and advertising.

The rapid transformation of this country from a production-oriented to a marketing-oriented economy—with changes still occurring at a faster and faster rate—has put the added pressure on selling, said Wolfman. Increased productivity per worker multiplied by the new, improved, and expanded plant and equipment now being eagerly acquired by American industry all mean that there's going to be "a bigger load to move." And although

the population explosion means more consumers coming along and able to buy, there "will be so much more to sell that the competition for the buyer's dollar is most likely to be stiffer than we have seen in a long time," presaged Wolfman.

Speaking specifically of Dallas, Wolfman said signs are encouraging that the challenge is being met. Educational institutions and progressive companies are giving attention and development dollars to the training of salesmen as is the Sales Executive Club of Dallas.

"As for advertising, it must be truly the working partner of salesmanship, and I'm sure you know why. It's the profit squeeze you've heard so much about and no doubt felt in that tender spot, your balance sheet.

"Whether your profits depend on the cost of men, materials, or machines, or all three, you've prob-

ably found that personal salesmanship needs a lower-cost partner to make more and better sales, faster. In 1934, with its swifter pace, wide horizons, and intensified competition, you'll have more confidence you will be able to plan more surely, more successfully, with advertising working for you, too."

NEWS NOTES

Renewing old friendships: WFBY Indianapolis, one of the earliest CBS carriers, is reaffiliating with the network on 5 January. Station had been in the lineup from 1922 to 1956. Also on the affiliate from Mutual Broadcasting System added KAMY McCamey, Tex., and KFRS Salina, Kan.

KALF being sold: Arizona businessman Lee Ackerman, former owner of the Phoenix (Ariz.) SUNpaper has contracted to buy majority control of KALF Mesa, Ariz., subject to FCC approval. Ackerman, currently a KALF stockholder, said there were no planned changes in station personnel, programming, or policies.

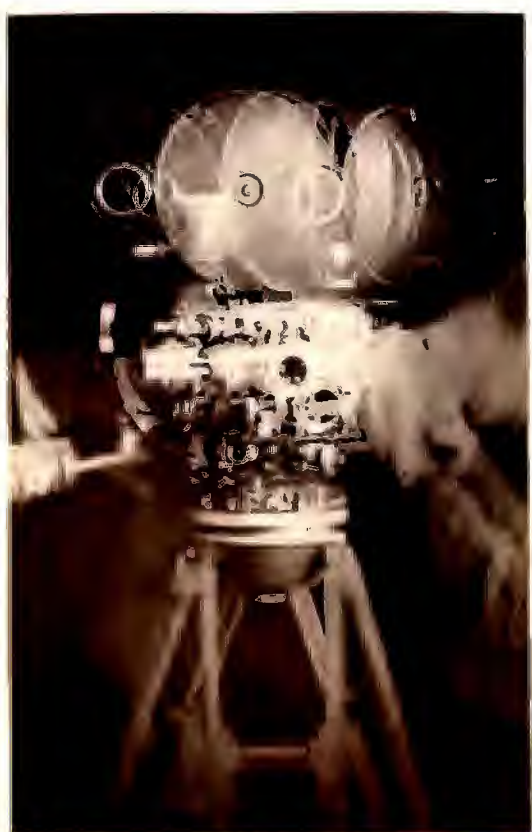
New tie in Florida: Donn and Lee Colee, who recently purchased WHEW, West Palm Beach, announced they pledged to strengthen news and community services, have taken what they consider the first major step in that direction. The station joins the ABC Radio lineup as fulltime network affiliate effective 1 March 1964.

New acquisition: The recent addition of WMAY, Springfield, Ill., brings to seven the number of radio stations owned and operated by Stuart Broadcasting Co., Lincoln, Neb. Robert McKune, former general manager of KSAL, Salina, Kan., moves to WMAY in same capacity. Richard Wagner, former manager of The Ice Capades, has been named to post of general manager of KSAL.

To tie with the corporate name: Detroit stations WKMH are now called KWNR, heralding both a new format and closer tie with Knorr Broadcasting. Many ne-

Get Results!

WDEF-TV **CBS**
12 NAB Code
CHATTANOOGA
 CALL **ADVERTISING TIME SALES INC**
ATS **NOW!**



The only panning your TV commercials should get

TELEVIDEO
 PRODUCTIONS INCORPORATED

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NEWSMAKERS

BERTRAM L. WEILAND to general manager of WAKE Atlanta. He was formerly an account executive at WQXI, Atlanta.

SUMNER PEARL to WGSM Huntington, N. Y. as sales manager. He was general manager for WFTI Garden City, N. Y.

ORT J. LOFTIUS to president of the Joseph E. Gamble Broadcasting Corp. of Stockton and two affiliated organizations in Sacramento and Lemoore. He succeeds the late Joseph E. Gamble, who died 29 November. Loftius has been general manager of KJOY Stockton, one of three stations owned by Gamble. The other two, which he will also now head, are KJAY Sacramento, and KLAN in the Lemoore-Hanford area.

DONALD R. CLARK to national sales representative of KCBS San Francisco.

BURTON J. SHERWOOD to vice president and general manager of WTSA Brattleboro, Vt.

ROGER W. KILEY to sales manager of the new Indianapolis station, WNDY. He was sales manager of WIUT Anderson.

JACK BRADLEY, formerly with KTNT-TV Tacoma, to the sales staff of KOL Seattle.

ROBERT B. WEISS resigned as international director of Warner Bros. Records to devote full time to the development of his own business interests.

FRED VANCE assumes active management of KHOS Tucson, in which he holds majority interest. He was general manager of Alvarado Television, operators of KVOA-TV Tucson, and KOAT-TV Albuquerque, New Mexico.

JOHN S. LOTZ to general sales manager of KWK St. Louis.

LOUIS J. ROSSILLO to account executive at WQXR New York.

THOMAS R. YOUNG to sales manager of WEEI Boston. He has been account executive with CBS Radio Spot Sales, headquartered at New York City.

DAN SOCHKO to sales promotion and public relations director of WLOL Minneapolis-St. Paul.

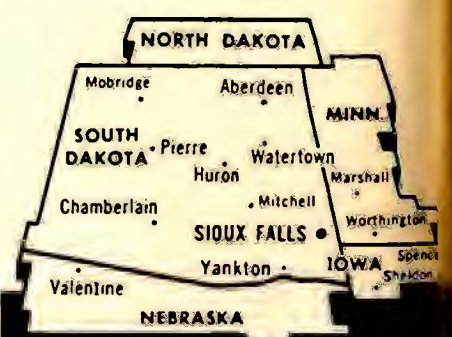
BURNARD (BUD) BRODE to station manager of WNAR Radio in Norristown, Pa.



Let me tell you about a terrific Time buy just 30c.

Every tv advertiser who plunk down three dimes for the Nov. 8 issue of Time really got his 30c worth. That issue lists the network programs capturing America's largest audiences, as indicated by Nielsen ratings. The chart is a handy guide for the time buyer who senses how the network blunderers can build up a huge audience for his own adjacent sales message. KELO-LAND TV is a spectacular demonstration of a network powered station. *KELO-LAND TV plays 10 of the first 12 top-ranking network shows.* And that's what I call an important footnote to Time.

SIoux FALLS — 96-County Market — INTL



KELO-LAND
 CBS • ABC
 KELO-TV • KDLO-TV • KPLO-TV
 (interconnected)
JOE FLOYD, President
 Evans Nord, Executive Vice-Pres. & Gen. Mgr.
 Larry Bentson, Vice-Pres.
 Represented nationally by N-R
 in Minneapolis by Wayne Evans

General Offices: Sioux Falls, S. D.

TIMEBUYER'S CORNER

Media people, what they
are doing, buying and saying
16 December 1983

■ **Keeping up with changes at GB&B:** Rod MacDonald, v.p. in charge of media for Guild, Bascom & Bonfigli, has announced several changes in media department job assignments and responsibilities in the agency's San Francisco office.

□ Joseph H. Therrien is now senior media director on the Ralston Purina, Foremost Dairies, and Mother's Cakes & Cookies accounts.

□ Diane Robinson, formerly senior buyer, has been elevated to media supervisor. She and media buyer Ann Rule are assisting Therrien on the Ralston Purina account. Ann was formerly a buyer with Dancer-Fitzgerald-Sample in San Francisco. (See Timebuyer's Corner 21 October.)

□ Wm. Robert Wilson upped to media supervisor on the Foremost Dairies account. He was previously a buyer on the account. Kathie DeHaven, senior media buyer, now assisted by buyer Sue Brown, is responsible for buying assignments on Foremost. Kathie has also assumed buying duties for Mother's Cakes & Cookies.

■ **W&S adds to media staff:** Bette Kaufmann has joined the media department at Wermen & Schorr (Philadelphia). She was formerly a broadcast buyer at N. W. Ayer.

■ **Upped to v.p. at OBM:** Three associate media directors at Ogilvy, Benson & Mather (New York) have been appointed vice presidents of the agency. They are Jules P. Fine, who joined the agency in April, 1956; Clifford A. Botway, who joined in December, 1957; and Peter Triolo who came to OBM in January, 1959.

■ **C&W media man marries:** Frank McDonald, senior media buyer (Folger's Coffee) at Cunningham & Walsh (New York), and Carol Churchill, sales assistant at Storer Television, were married 30 November in Yardley, Pa. Frank and Carol honeymooned in Palm Beach.

■ **Bell rings in radio-tv campaign:** Bell Brand Foods began a radio drive on 39 stations early this month, started a tv campaign on ten stations last week, to encourage potato chip munch-



MARY LOU RUXTON: time to buy and teach

Timebuyer Mary Lou Ruxton is not only cute as a button, but she knows her apples—as they might very well put it at the Leo Burnett Co. (Chicago) where she spends her time and buys it for accounts such as Parker Pen, Hoover, Sun-kist, and Maytag. With the Burnett agency 11 years, she was a research analyst with the A. C. Nielsen Co. for three years before that, working in New York and Chicago. A native of Chicago, she began her career with the Commerce Clearing House, a legal publishing firm in that city, after graduation from Vassar, where she majored in French. In addition to her buying chores, she supervises the timebuyer training section at the agency, teaching on-the-job trainees the art of buying time by making actual buys with them. Explaining her work with trainees, Mary Lou says, "I show them how to approach the analysis of avails, how to work out general and specific problems, and how to use the various intricate forms necessary when working with the IBM computer. And in general, how to organize their jobs and how to develop efficient work habits."

ing during the holiday season, Bell Brand, of course. Product is now being sold in a new resealable package which is said to keep moisture out and freshness in. Four 30- and 60-second spots featuring the voices of Mel Blanc and Frank Nelson are being aired on California stations KABC, KDAY, KFWB, KGBS, KGFJ, KOIL, KHJ, KLAC, KMPC, KRKD, KRLA, and XTRA all in the Los Angeles area; KFOX, in Long Beach; KAFY, KERN, and KPMC in Bakersfield; KMBY in Monterey; KPRO in Riverside; KCRA, KFBK, KGMS, and KROY in Sacramento; KDON and KSBW in Salinas; KCKC and KMEN in San Bernardino; KCBQ, KFMB, KGB, KOGO, and KSDO in San Diego; KSLY and KVEC in San Luis Obispo; and KDB, KIST, and KTMS in Santa Barbara; and on Nevada stations KORK, KRAM, and KTOO in Las Vegas. The 20-second tv cartoon spot is being carried by KABC-TV, KHJ-TV, KNXT-TV in Los Angeles; KCRA-TV in Sacramento; KBAK-TV in Bakersfield; KSBY-TV in San Luis Obispo; KFMB-TV in San Diego; KSBW-TV in Salinas; KEY-TV in Santa Barbara; and KLAS-TV in Las Vegas. Agency is McCann-Erickson (Los Angeles).

■ Ivy Network making hay during holly season: RCA Records has purchased a two-week

HARTFORD STORY IN DETROIT



SPREADING THE WORD: *WDRB* Radio (Hartford) v.p. & gen. mgr. Bill Crawford (l), visiting buyers all across the country, stops in Detroit to brief McCann-Erickson's Judy Anderson on the Hartford market. Judy buys for Buick Motors. Looking on is Bill Lauer, manager of Metro Radio Sales (Detroit), stations rep

spot sked on the eight college radio stations of the Ivy Network. Drive plugs pre-Christmas release records, leans heavily on folk recordings since they are hitsville in the college market. Agency is Grey Advertising (New York).

□ The New York World's Fair is also running a pre-Christmas sked on the entire Ivy Network as part of the Fair's push to saturate the college market with a special ticket book offer. Agency is J. Walter Thompson (New York).

□ The eight Ivy radio stations are located at Yale, Harvard, Princeton, Dartmouth, Brown, Cornell, Univ. of Penn., and Columbia. Spot buys are handled by the Ivy Network Business Office in New Haven, Conn.

■ Van Camp ok's record ad budget for '64: Van Camp Sea Food (San Pedro, Calif.) has approved the largest ad budget in the firm's 50-year history. Major slice, estimated at over \$3.5 million, will go to network and spot tv. Chicken of the Sea tuna products will be promoted late this month on CBS TV's *Danny Kaye Show* and *Jackie Gleason Show*, plus a third show to be announced. NBC TV's daytime *Concentration* and *Match Game* are also scheduled, along with tv spots in 40 major markets throughout the country. Agency is Erwin Wasey, Ruthrauff & Ryan (Los Angeles). Account is supervised by agency v.p. Peter H. Dailey; senior a.e. is Phil Joanou.

■ Bunch of spots for Bonanza: Bonanza Air Lines' end-of-year schedule of radio spots now being aired on 49 stations in Nevada, Arizona, southern California, and Ontario. Sked calls for an average of 10 spots per week per station, to promote Bonanza's expansion of services in these areas. Newspaper and sheet posters are also being used. Agency is Hal Stebbins, Inc. (Los Angeles).

TV BUYING ACTIVITY

▶ *Drake Bakeries* planning a schedule of daytime minutes to reach the kids, in a push for Drake's Cakes to start 1 January for 39 weeks. Buyer at Young & Rubicam (New York) is Gene Camerik.

RADIO BUYING ACTIVITY

▶ *Nestle's EverReady DeLuxe Cocoa* readying a seven-week campaign to start 6 January. Drive will be aired in 34 markets across the country, utilizing late evening minutes and IDs. Buyer is Bob Turner at McCann-Erickson (New York).

▶ *Nestle's candy bars* will be promoted via a drive of morning traffic minutes in 30 markets on a national basis. Start date for the six-week campaign is 6 January. Network radio will also be used. Buyer is Bob Turner at McCann-Erickson (New York).

Groups becoming production force

Station groups increasing production and syndication of home-grown tv and radio fare; RKO General seen as next to enter field; public affairs sponsor favorite

IN THE KITCHENS of the major station groups, the programming pots are bubbling with goodies, and a powerful new force in tv production and syndication is brewing for 1961.

The recent revelation by Triangle Publications Radio-TV Division of its heavy commitment to station-group production, and an educated prediction by sponsor that RKO General has a similar announcement in the offing point up the slope of this assault. Broadcasting, like nature evidently abhors a vacuum.

The void created by the decline and disappearance of many of the active program syndicators of the 1950's was permitted to exist only a few seasons before the station group owners decided to move in. Because local outlets needed shows to supplement network fare and because governmental forces began stressing "programs in the public interest," stations slowly upped local public-affairs production budgets in the last years of that decade. And they haven't stopped.

Stations belonging to major radio/television groups took the first steps,

since they tended to have more money and greater public relations awareness. The early shows were public affairs and public service. Soon the Sylvania and Peabody and DuPont and Ohio State awards reflected their efforts, as did the published remarks of Congressman Owen Harris and FCC commissioners. Group headquarters started to turn out tv product, sharing the costs and the cutsies with their stations.

The trend has become so widespread, so accepted, that last month Corinthian Broadcasting made a major announcement of weekly tv debuts for 11 top columnists and newsmen and hardly created a ripple. The trade press reported the deal as a short, straight news item without any implications of its real impact.

The way had been led by Westinghouse Broadcasting, now Group W, with *Adventures in Number and Space*, the Bil Baird marionette series teaching mathematics, in 1957. It was syndicated on a non-profit basis in 30 markets beyond WBC's



Contrast: Left, Group W's Steve Allen talks to U.S. beauties; Soviet peasant farmer surveys her fields in Storer's "Communism R. M. E."

five, and was followed by six or seven other educational series, culminating in *Reading Out Loud*. This latter racked up a strong rating average its first time out, eclipsing the network competition in its prime time slot and leading to an increase in pre-emptions of network shows in favor of local specials.

Then some amazing things began to happen at agencies. The public service programs attracted advertisers as well as healthy ratings. Suddenly, it was sensible to buy non-network public service. Large sums were allocated by Gulf, Allstate, Bell & Howell, General Foods, Renault Dauphine, Kent cigarettes and Pharmacrast where once there had been only a few local, civic-minded banks.

Corinthian, Storer and the Time-Life stations arrived independently at the decision to produce. No group yet did its own syndication, but Trans-Lux Television stood ready and took on many of the projects, from the Westinghouse *American Civil War* to Triangle's *Frontiers of Knowledge*. Almost until this

year, the product remained 99 percent public service, but still it filled a variety of needs.

It aided station image both to the Commission and the community. It filled a lot of station time which no longer could rely on *Sheena*, *Queen of the Jungle*. And it attracted not just institutional advertisers but soft-sell commercial sponsors to one-market and five-market buys.

Syndication vacuum appears

The best of the syndication firms concentrated more and more on network sale, and first-run syndication entries grew fewer and fewer. Laments appeared in trade journals. Guild Films vanished (and where was there another *Liberace* series with 178 half-hours?). Perhaps the critics didn't care, but stations and local advertisers did, and now even national sponsors were interested. Falstaff Beer couldn't find a vehicle for its 50-market regional purchases.

In the planning of station-group program brass was eventual production of general-appeal entertainment shows to supplement public

affairs and education. Even long range was the plan to syndicate such entertainment shows, since the initial aim was to supply something for one's own stations. Before Westinghouse turned Steve Allen into group money-maker, Triangle was creating a production wing to balance entertainment with public service, and hopefully capture the best of both worlds.

Unheralded, Triangle entered the field this past summer with *The Big Four*, an auto racing quartet of specials, and the Little League World Series baseball games. It reclaimed its own syndication of *Frontiers of Knowledge*, which promptly won Triangle a top award from the International Film & Tv Festival this fall. It announced such new productions as *This Is America*, a color series on U.S. fairs and festivals; Podrecca's Piccoli Theatre, a Christmas puppet special; and the weekly radio series *Motor Racing Review*.

Mike Roberts, who organized Group W's syndication operation in 1961, subsequently moved over



(L), Episode from Triangle's "Frontiers of Knowledge"; (r), Time-Life Broadcast's "One Hundred Million Dollars in Rags," series pilot

perform the same task at Triangle, with a larger staff. Triangle's blueprint lists 25 projects for 1964, largest ever undertaken by a station group. All are designed for Triangle's own stations, but almost every one will be offered for syndication.

It's no accident that Group W was also a top winner at the Festival this year. Money available for quality production and a strong mental and moral dedication to this kind of programming are hard to beat. As one of the Group W executives puts it:

"The groups have perhaps the best grasp of the realities of today's poor programming stockpile. The feature film shelf is shrinking with a finality that dictates immediate replacement from television's own resources. Syndication half-hours and off-network hour reruns aren't numerous enough to ease our worries about 1965-6-7-and-8. That is why 14 of the 16 important station groups are producing both radio and television shows for owned stations. Self-syndication is a natural evolution step to amortize costs and encourage profits."

RKO General, one of the groups entering production most slowly and cautiously, is reported ready to embrace syndication in 1964. Its debut may well be the Toscanini Memorial Concert, taped in Carnegie Hall in the spring at a benefit to save the Symphony of the Air, the maestro's old orchestra which faces extinction. The public relations advantages to this good-deed telecast, and a projected lineup of Van Cliburn, Roberta Peters, Jan Peerce, Douglas Fairbanks Jr., Cesare Siepi, Celeste Holm, plus a dozen sentimentally-great names from the past coming out of retirement, make it a strong cultural-appeal vehicle.

Culture for mass audience

Traditionally, groups have entered the arena with cultural specials of this kind. (Remember Westinghouse and *Benny Goodman at the Brussels World's Fair*, which scored with its combination of education, fun and social responsibility?) Corinthian did it with the late President Kennedy's Inaugural Gala, a clever mixture of history, fashion and drama among the high

and the mighty in Washington

One symptom of the growing importance of groups in production and syndication is the creation and/or expansion of sales, public relations, promotion and syndication departments. Estimates vary from 100 to 200 new executive positions being established in the past three years as a direct result of group production activity—and this does not include jobs created in the programming departments.

Station groups generally deny it, since their stations are often affiliated with three tv networks, but the number of network tv pre-emptions in choice time is destined to increase steadily, as more stations schedule local and group specials. VIP's think that somehow the industry will learn to live with this, after a short period of pressure phone calls and memos. They point to last year's furor over decreased product protection, now this year's ancient history, as typical of the brief, hopeless resistance to industry change.

Radio is part of planning

Radio takes no back seat in group programming blueprints. The seminar hosted in New York by Westinghouse last fall proved it. After initial amazement that 60 executives would even sit down for a whole day to discuss programming, it provided a genuine shock when eight New York radio station managers present agreed on the desperate need for fresh program fare to be inserted, not as substitute but as supplement, into music-and-news format.

Despite fears that advertisers might not finance a radio programming renaissance, the participants of that surprising seminar pledged themselves to pursue a revival of classic comedy and drama series, development of new drama and sports shows and more new public service programs.

In the ensuing year, several dozen radio series were implemented by Metromedia, Triangle, Corinthian and Group W, with upcoming entries announced by Rust Craft, Trigg-Vaughn and other smaller groups. Participating sponsors are apparently plentiful.

Radio and television combined, station groups will produce an impressive number of hours of programming this year. The estimated


total for Group W, for example, is 986 hours this year, more than 1,600 hours next year if a proposed early morning strip materializes. Triangle's output surpasses all the groups combined, a 1963 total of 6,347 hours, principally due to its am-fm daily tape service for automated stations.

Group shows gain steadily

The 1964 production and syndication plans average 50 percent more than 1963 among the leading groups, full impact of which is still to come. One by-product is mounting pressure on the National Academy of Television Arts and Sciences to open Emmy award ranks to group shows, which could soon break the network dominance of the annual prize structure for informational shows. Another is a discernable improvement in program quality over the past five years, stimulated by growing competition as much as anything else.

With so many groups now taking this production-syndication route, non-network production looks to eclipse the palmy old syndication days as always a supplement, sometimes a threat, often a source of excitement both to the public and the advertiser.

It is now giving station rep firms fresh ammunition, with several reps noting that agency and advertiser response to group shows has become "steady and healthy," "a growing factor in allocations," "really hot" and "a case of wetting their feet, and saying 'Come on in, the water's fine!'"

With nary an anti-trust cloud on the horizon the groups themselves expect 1964 to be *The Year*. They feel they're brewing, as one said, "the chicken soup which will nourish us all," and none of them is worried that too many cooks can really spoil the tv programming broth. 

NOTE: *Public-affairs and tv special events shows produced by individual local stations are also gaining the national spotlight through station rep channels, and parallel the activity reported above. For further details, see story in "Station Representatives" section, this issue, page 57.*



Israel



Thomson

MGM-TV ups Israel, sets Thomson in sales

MGM-TV, in two moves related to its current sales expansion program, has appointed Lou Israel to the newly created post of administrative assistant in N. Y. to feature films-syndicated sales director Richard A. Harper, and added Jim Thomson to succeed Israel as southern sales manager.

Israel held the southern sales post for the past two years, operating out of New York. Prior to joining MGM-TV seven years ago, he was with NTA operations for several years. Thomson, who joins the company after five years with Screen Gems, will maintain MGM-TV's sales office in Charlotte, N.C., where he resides. He has been in southland tv sales and station operations some 12 years.

NEWS NOTES

Puppets to 33 stations: Thirty-three stations have bought Triangle Program Sales' one-hour special, *Podrecca's Piccoli Theatre*, in addition to the six Triangle outlets. The color show was produced in Philadelphia at the studios of WFIL-TV. The station lineup: WFBC-TV Altoona, WBAL-TV Baltimore, WNBK-TV Binghamton, N. Y.; WCVB-TV Bristol, Tenn.-Va.; KHSL-TV Chico, KKTU Colorado Springs, WTVN Columbus, O.; WESH-TV Daytona Beach, KBTU Denver, KVAL-TV Eugene, Ore.; KIEM-TV Eureka, Calif.; WTVW Evansville, Ind.; KFRE-TV Fresno, KREX-TV Grand Junction, Colo.; WNHG-TV New Haven, KPRC-TV Houston, WLWI Indianapolis, WLYH-TV Lancaster, Pa.; KATV Little Rock, KORK-TV Las Vegas, KTLA Los Angeles, WHAS-TV Louisville, KBES-TV Medford Ore., WLAG-TV Nashville, WABC-

TV New York, WTAR-TV Norfolk, WFIL-TV Philadelphia, WCSH-TV Portland, Me.; KATU Portland, Ore.; KOTA-TV Rapid City, S. D.; KOLO-TV Reno, WDBJ-TV Roanoke, KCRA-TV Sacramento, KCPX-TV Salt Lake City, KOMO-TV Seattle, KELO-TV Sioux Falls, S. D.; WTRF-TV Wheeling, W. Va.; WSJS-TV Winston-Salem, and KIMA-TV Yakima, Wash.

For AA-TV: Allied Artists TV has added sales of its *Exploitable Features* at eight more stations, bringing its total markets to 59. New purchasers are WTTG Washington; WBNS-TV Columbus, O.; WTTV Indianapolis; KCTO-TV Denver; WZZM-TV Grand Rapids; WRVA-TV Richmond; KAVE-TV Carlsbad, N. M.; and WKNX-TV Saginaw.

First-run marches on: Official Films' first-run *Biography* series, now in its second year of production, has registered sales of both years' episodes to: KID-TV Idaho Falls, WCCA-TV Columbia, S. C.; WATE-TV Knoxville, WSAZ-TV Huntington-Charleston, W. Va.; KVIQ-TV Eureka, Calif.; KRON-TV San Francisco, KCMT-TV Alexandria, Minn.; KOTA-TV Rapid City, S. D.; KTBC-TV Austin, KOB-TV Albuquerque, KXAB-TV Aberdeen, S. D.; WPSD-TV Paducah, KGNC-TV Amarillo, KFBC-TV Cheyenne, KONO-TV San Antonio, KOMU-TV Columbia, Mo.; WOOD-TV Grand Rapids; WOW-

TV Omaha, KBMT-TV, Beaumont Tex.; KIMA-TV Yakima, Wash. WRBL-TV Columbus, Ga., and WKOW-TV Madison, Wis.

Hope films add eight: Seven *Bo Hope* motion pictures, distributed by Allied Artists TV, have been sold in eight additional markets. New sales were to KLAS-TV, Las Vegas; KTVK-TV, Phoenix; WKNX-TV Saginaw, Mich.; KEND-TV, Fargo; WKZO-TV, Kalamazoo; KONC-TV, San Antonio; WREX-TV Rockford, Ill., and WDAF-TV Kansas City.

'En France' at sea: Seven Arts Assoc.'s French-language entertainment series, syndicated in 65 U.S. markets, will also be presented on all Atlantic crossings of French Line's luxury passenger ship, the "France."

NEWSMAKERS

NORMAN LOUVAU, Screen Gems general manager of station operations, signed to new, long-term contract.

CHARLES R. FAGAN to Sand Howard Productions as v.p. in charge of sales.

KLAUS J. LEHMAN, formerly CBS TV, to Trans-Lux Television Corp. as production supervisor. His initial assignment is *Mack & Myra For Hire*.

20-market score for "Showcase 2"



A scene from "Separate Tables," one of 40 features in United Artists TV's "Showcase 2" package. "Showcase 2," released in mid-November, is already sold in 20 markets. Made up largely of post-57's, the package includes such titles as "The Fugitive Kind," "Happy Anniversary," "The Bachelor Party," "Inherit the Wind," "Moby Dick," and "Trapeze"

BLAIR PUSHES LOCAL SPECIALS

Rep firm's "Special Projects Division" counters network trend to participations by selling local-level full sponsorships of community-angled documentaries, news specials, sports events

NETWORK tv "encroachment" in the spot area through participation programs is something many station reps have long resented. Mostly, reps compete with networks for tv dollars which could go either way--into a spot campaign or into a drop-in network participation--and figure that it's part of the competitive picture, win or lose.

But at least one major rep firm is going beyond this competition, and has launched a sales-and-programming project designed to compete with network tv in an area once considered purely a network province: full-program sponsorship of prestige, public-affairs specials.

Blair Television is the rep firm, and the program sales are being developed and promoted through Blair Special Projects Division, an offshoot now hitting its stride after two-years-plus of development.

"There's a growing awareness on the part of national and regional

advertisers that many marketing problems are regional and local in character," says Ralph Allrud, who heads the Blair division.

"This basic marketing problem frequently calls for special advertising weight to be placed in a local-level campaign to bring sales in line with national averages," he adds. "The local campaign can be a spot campaign using choice adjacencies, but there's another path which can be followed. That's why we're putting new emphasis on the sale to major advertisers of 'local specials' on a year-round basis."

National advertisers are entering the picture at Blair Special Projects Division, particularly those whose marketing setup creates a series of semi-autonomous regional areas. Among these advertising blue-chips which have been active in buying specials created by Blair-repped stations: Ward and Continental Baking, Shell and Humble Oil, Dow



Blair's Ralph Allrud heads firm's division which is putting new emphasis on increased sponsor identification at tv station level

'New Orleans At Large' Series of Special Programs Sept., '62 — '63

DAY	DATE	TIME	WDSU-TV	RATING	WWL-TV	RATING	WVUE-TV	RATING
Mon	9/17/62	9:00-10:00 PM	HUEY LONG PART I	36	7 Wonderful Nights	19	Off The Air	0
Thur	10/18/62	9:00-10:00 PM	HUEY LONG PART II	31	Alfred Hitchcock	16	Premiere	10
Sat	11/10/62	6:30- 7:30 PM	HUEY LONG PART III	16	Jackie Gleason	22	Roy Rogers	12
Thur	11/22/62	4:00- 4:30 PM	A DAY AT THE RACES					
Sat	12/22/62	7:30- 8:00 PM	CHRISTMAS IN N.O.	15	Defenders	25	Mr. Smith Goes to Washington	13
Mon	12/31/62	9:30-10:00 PM	NEW ORLEANS AT LARGE					
Thur	1/24/63	10:20-10:55 PM	THE DOCK STRIKE					
Mon	2/25/63	9:30-10:00 PM	MARDI GRAS	24	Mardi Gras/Hammer	18	Ben Casey News	15
Tue	2/26/63	11:30- 2:30 PM	MARDI GRAS	23	Mardi Gras	7	ABC Daytime	1
Sat	3/23/63	8:00- 8:30 PM	WORLD OF RUSTY STAUB					
Mon	5/13/63	9:45-10:15 PM	MOON PROBE	14	Mike Hammer	18	News Sports Weather	8
Thur	7/ 4/63	10:30-11:00 PM	POLITICS IN LA.					
Fri	9/ 6/63	6:30- 7:00 PM	FOOTBALL FEVER	11	Rawhide	23	Cheyenne	7

ARB Coincidental Ratings

Chemical, Menley & James, Western Electric, Mead-Johnson, plus one of tv's top clients, Ligett & Myers.

As Allrud sees the principal advantages of such station-produced program buys, they are:

▶ A gain in sponsor identification for the advertiser, a factor often lost in the shuffle of network participations or a routine spot campaign.

▶ A chance for the advertiser to develop special commercial approaches which link closely with the type of specials package purchased.

▶ An opportunity for local in-store promotions, community identification, increased prestige with local retailers, year-round spot tv rates and promotional support.

Interestingly, a number of major tv-minded regional advertisers have beaten national advertisers to the punch at Blair Special Projects, buying as many as 18 local specials per year in large markets, and 12 annually in smaller tv cities.

Blair checkups have shown that the local specials, scheduled currently in about half of Blair's tv markets, come in at cpm's of "under \$3.50," according to Allrud.

The Blair operation is not a form of syndication in local tv. Allrud and his associates are, admittedly, not in the program planning business, but they have considerable experience in the field and act as counselors to stations seeking to expand their own local public-affairs programming. ("We want to be valuable to the stations and to advertisers. We want to contribute ideas to stations as to what they could cover as material for a series of local specials. We are not, however, program specialists," is how Allrud puts it.)

The station-produced specials, usually dealing with community problems or news events of strong local interest, frequently pull impressive ratings against network competition (see chart for track record of one series of specials in New Orleans, on page 57).

"We have found little real resistance from agency media people and account men," says Allrud. "In fact, the more agencies and advertisers think about the values of buying fully-sponsored community-aimed specials, the less resistance is offered."

B'cast Clearing House goes out of business

BROADCAST CLEARING HOUSE in New York, a hopeful solution to the paper jungle involved in radio tv timebuying, has gone out of business. The organization, faltering for some time, finally decided to discontinue services this month. Notices were sent out 6 December to all rep firms and agencies involved.

Working through the Bank of America in California, BCH handled station and rep billing and collecting, and agency disbursing of money. Although BCH started out with radio in 1960, it began handling tv billings in June.

Lee Mehlig, president of Broadcast Clearing House, says the company was not able to make income and outgo match. "Over 850 rep firms, stations, and agencies were involved and the system was just too big to keep going without more capital." Mehlig estimates that from June '62 to October of this year BCH did in excess of \$10 million in total gross billings.

Only four rep firms were actually

contracted with BCH, according to Mehlig, although the company worked with about 30, mainly through Guild, Bascom & Bonfigli BCH's one agency client. Of the four rep firms contracted, Mehlig named only three: Meeker, Avery Knodel, and Savalli/Gates.

Because the system was so intricate there were many mistakes made in the beginning, discouraging many firms from joining, according to one industry spokesman.

Several large rep firms flatly stated the idea couldn't work. A executive at Katz, one of several doing their own billing, said:

"The problems involved are intricate enough as it is without dragging in more people. You can't superimpose another staff on those involved and have it work purely as a mechanical appendage. Radio buying is a minute-by-minute operation. You need very close cooperation. The idea can't work. The proof of the pudding is that it didn't work."

Savalli/Gates was reportedly the

WELCOME TO THE CLUB!



George Elliott (Center), western sales mgr. for Busch Bavarian and member of Anheuser-Busch sales organization for nearly 25 years, presents Busch Bavarian tankard to Burt S. Avedon, v.p.-gen. mgr. of Spanish-language uhf KMEX-TV Los Angeles, marking signing of one-year contract as major-sponsor of weekly telecasts of bullfights and soccer matches. Buy represents almost two full hours a week. At right is Roy Porter, v.p. of Gardner, Busch Bavarian agency, and mgr. of L.A. office

rst rep firm to contract for the CH services, and the only one to enroll all its stations. "The company handled our last billing for the month of October and then last week advised us and the other firms involved that we'd be on our own after that, says its president, Joe Savalli.

"The theory behind the Broadcast Clearing House was desirable, but the execution was quite complex," he adds. "The facts were passed on from the rep salesman, to the secretary, to the bank, to the station, and to the agency. Somewhere along the line there was often a mistake, sometimes at the bank because the wrong data was fed into the computer, thus passing it around the circuit again. When stations received the material they often forgot to include certain data and a signed affidavit, naming the agency would not have all the material anyway and just put the bills aside.

"The method was terribly rambled, but I feel they were beginning to come out of it. BCII had inserted some new elements into the system that would eventually work. For one thing, they put an auditor in the bank to check the figures before they went into the computer. More stations and agencies were beginning to cooperate, although most were skeptical in the beginning," says Savalli. One agency, Guild, Bascom & Puglisi, had even given BCII a boost by subscribing to the system themselves.

"The failure of BCH was not a case of honesty or integrity, but that the system was too complex and the stations, especially, could not handle the work," says Savalli. "It required everyone to be on his toes all the time. We have been with the system since January and think the kinks were just coming out."

The system had certain advantages, despite the fact that a great deal of extra personnel became involved, say industry men. For one thing, an agency that was doing a heavy spot radio campaign would not have a bill for many stations from the central point, The Bank of America. The more reps that signed up for the service the less bookkeeping involved for the agency.

RKO's ratings disclaimer



All figures relating to anticipated audiences are our best estimates of what a schedule or program should deliver. In view of errors and deficiencies which may be involved in the sources' methods and procedures used to arrive at these estimates, neither RKO General nor any of its representatives vouch for the accuracy of the estimates.

RKO General Broadcasting National Sales is employing these "wooden dollars," on which a ratings disclaimer has been imprinted, to call attention to rating inadequacies. A spokesman for the organization indicated that while printed disclaimers—such as those used by most broadcasters on their data submitted to ad agencies—continue to be necessary, their purpose is not to refute audience research but to highlight its lack of preciseness . . . and the wooden dollars accomplish the same end.

Mehlig announced that all billings negotiations would be completed for October. Most of the money involved has been disbursed, and it should all be disbursed by the end of the month, he said. As of today, any bills from stations that come into BCII for the month of October will be returned and the stations will have to send them directly to the agency themselves. Billings for November broadcasts will be prepared by stations, or by stations' agents, other than Broadcast Clearing House.

Metro TV Sales adds Moses and Hardison

Harry Moses has been named director of station promotion and services for Metro TV Sales, New York. He was promotion director for Metropolitan Broadcasting Television's WTTG in Washington, D.C. Prior to his association with WTTG, Moses was director of advertising and publicity for Filmways in New York, and before that he was associated with WOR radio and television in New York. In his new position, he will be responsible for developing promotions and promotional services for the stations represented by Metro TV Sales and their advertisers.



Moses



Hardison

Ed Hardison has been named manager of the Philadelphia office of Metro TV Sales. With N. W. Ayer in Philadelphia for the past nine years, he bought time on such accounts as DuPont, Breck, Hills Brothers, Johnson & Johnson, Sterling Drug, and Menley and James. Metro TV Sales is a division of Metromedia.

NEWS NOTES

New vtr reel: A new video tape spot commercial or short programming reel and self-shipper box have been developed by 3M. The 6½-inch "Scotch" reel holds 750 feet of video tape for 10 minutes of recording time (at 15 ips). High-impact plastic on the reel guard against physical shock and warping.

WWDC^{radio} salutes Washington's finest



On July 4, 1848, in an elaborate ceremony, the cornerstone of the Washington Monument was laid. Four days later, the Washington Gas Light Company was granted its charter by Congress. Today, company president Donald S. Bittinger directs activities that would have seemed incredible in the days when gas lights were a familiar sight on Washington's streets. About a half million area families and business establishments rely on gas for a multiplicity of such services as cooking, clothes drying, water heating, house heating—even central air conditioning. WWDC thanks Washington Gas Light Company and its agency, Kal, Ehrlich & Merrick, for having placed an important part of its radio schedule with us. A public utility must put service for people first—and WWDC is "the station that keeps *people* in mind."

Represented nationally
by Blair Radio



WWDC RADIO WASHINGTON D. C.

Publishes commercials anthology: An appendage to the American TV Commercials Festival this year is a 150-page creative analysis called "The Best American TV Commercials." Edited by Festival director Wallace Ross with the cooperation of the U.S. Tele-Service Corp., the volume will include pictures and text covering some 60 "pace-setting" commercials of the past five years. A special section highlights all individual creative and production credits for the 200 commercials that have been cited among 5,300 which were entered in the festivals. Due out in March, it will sell for \$20. A pre-printing offer at \$17.50 has been made.

Makes move at million mark: Venard, Torbet & McConnell has been appointed national sales representative for KEZY Anaheim, Orange County, where Anaheim is located, has just topped the million mark in population and the new rep organization will base at least part of its sales pitch on this point.

New rep hat for KHAT: The Phoenix outlet appointed Roger O'Connor, to take over from Bernard Howard Co. KHAT programs country & western music exclusively. Phoenix is an 18-station market which, according to O'Connor, includes 14 popular music stations, one Spanish language station, and only one c&w—KHAT.

ATS Texas tv total now nine: With the addition of Trigg-Vaughn stations KROD-TV El Paso, and KOSA-TV Odessa-Midland, Advertising Time Sales, now represents nine tv stations in the Lone Star state. Activity in that area is also reported by Jack Masla, which has been appointed by KPCN Dallas, and KCUL Ft. Worth. The stations, both country & western, team themselves as the Cowboy Combo.

McGavren-Guild adds two: Newest stations in the representatives stable are WAVZ New Haven, and WTAC Flint-Saginaw-Bay City-Midland.

GMB moves into Minneapolis: WAYL has appointed Good Music Broadcasters, Inc., as its exclusive national representative, effective 1 January.

Among rep switches: ABC affiliate in Eugene, Ore., KEZI-TV, has announced appointment of Venard Torbet & McConnell as national sales representative . . . Eckels Co. has been appointed New England sales rep for WDAK Newport R. I.

Fluctuations in Florida: The purchase of WDBO-TV Orlando, the Outlet Co. this past summer has precipitated some changes in the representation setup. The station, which has been repped by Blair Television, has been moved by Outlet to Edward Petry, who has its other tv station, WJAR-TV Providence, R. I. This was followed by Blair's take-over of WFTV Orlando, from Adam Young. This station is owned and operated by Miami Florida Television Corp. On the radio side, WDBO stays with the Blair Radio Division. Other Florida radio stations are shifting sales organizations. WFUN Miami, signed recently by McGavren-Guild, has been picked up by Robert E. Eastman. And Blair Radio has moved into Jacksonville, signing WMBR. Owner is Small Broadcasting.

NEWSMAKERS

EDGER ROBBINS named director of Savalli/Gates' Dallas office. KENNETH SCHAEFER joins S/G as account executive in the Chicago office.

WALTER K. FLYNN to the New York tv sales staff Edward Petry Co. He was a tv sales executive at Avery-Knodel, same city.

E. JAMES HODGETT to the New York sales staff of Television Advertising Reps. He was formerly with Storer Television Sales.

JOSEPH F. MAHAN to the New York tv sales staff of Avery-Knodel. He was an account executive with WFIL-TV Philadelphia.

JAMES J. SIRBAS to Facts division of the H-R companies in New York as a programmer in the electronic data processing section. He was with Morgan Guaranty Trust in programming and systems.

ANDREW P. POTOS to account executive in the Chicago office of Storer Television Sales. He was in sales at WITI-TV Milwaukee.

WASHINGTON WEEK

News from nation's
capital of special
interest to admen
16 December 1963

★★ The FCC's attempt to limit broadcast commercials by formula appeared sunk last week--but national advertiser pressure for reduced clutter on tv had its first Washington launching.

The FCC's parent House Commerce Committee pointedly approved the Rogers' bill to bar the agency from commercials rule-making. Meanwhile, the commission's two-day hearings on adopting the NAB code or other limits droned away. Committee action, plus the weight of broadcaster protest, the technical insolubles, and the frank repugnance of the majority of the FCC members for the rule-making, toppled the proposition.

All that seems to remain is an official declaration from the FCC that the attempt by this commission, during this Congress, is out.

★★ But the voice of national advertising declared broadcasters must and will correct the problem of commercial clutter on their own.

Arthur E. Tatham, chairman of the board of Tatham-Laird, Inc., and also chairman of the board of the 4A, said FCC adoption of stopwatch rules would do more harm than good. It would discourage creative ingenuity and leave untouched the real problems of overcrowding.

Tatham said the public does not complain about commercials per se, but about interruptions. Advertisers have learned through surveys that damage to advertising effectiveness by overcrowding is serious.

★★ Tatham quoted a study reported to the ANA by John Burgard showing a 30 to 40% increase in effectiveness when commercials were separated out of station billboard clutter.

Advertising in natural breaks, and "between" positions brought 40% more brand name recall, and a 35% increase of copy recall, according to a phone survey covering 30 markets, in 2,500 phoned interviews.

Advertisers are becoming increasingly irked by overload of credits, promotions and other items jammed into program continuity. Tatham said monitoring of a network hour, plus the five minutes at beginning and end of the hour, clocked 54 interruptions. Only a third was advertising.

★★ The 4A board chairman is confident that NAB and networks will find ways to maintain revenue yet "reduce clutter to reasonable and proper volume of necessary advertising and promotion."

The best way to find out what the public thinks about broadcast advertising is to ask them what annoys them. Then convey this information to advertisers and broadcasters, Tatham told the FCC.

In fact, advertiser funds are now going into an expansion of last year's pilot monitoring study, to get public reaction.

Attentive broadcast and network people listening knew they faced as tough a problem as the one that had stymied the FCC. They must make more room for advertising product—but still keep up the level of program and station promotion to meet broadcast competition in their area.

★★ Although broadcasters said "No!" to any suggestion of an FCC noose on commercial overloads, changes in the broadcast advertising outlook showed up at last week's hearing by the commission.

One was acknowledgment by nets and individual broadcasters that the situation needs fresh approach, and the NAB code could be improved. The other was the trend by organized complainants to "Tell it to the advertiser," rather than to the broadcaster or the FCC.

★★ Most effective testimony along this line was that of Mrs. Clara Logan, of the National Association for Better Radio and Television.

Mrs. Logan shook out statistics on 1,331 spots clocked in an 87-hour stretch on six tv and four radio stations in Los Angeles, in the week of 26 Nov. to 4 Dec. One non-net tv station ran seven consecutive commercials, part of a 22-minute, 45-second commercial total in a 60-minute period. A net-owned tv station had 14 spots on a 14½-minute news and sports program.

The NAFBRAT president wants FCC limits. After praising broadcasters for their fine performance during the 4-day period of tragedy, she said they normally run "massive and noisy billboards." Complaints to stations fall on deaf ears. Complaints to FCC brought only mimeo on FCC policy of non-interference with program content.

So NAFBRAT will take it to the advertisers. A complete list of "influential advertisers" is being readied for its nationwide membership of individuals and affiliate civic, church and educational groups for 1964 use.

★★ Along similar but more drastic lines, is boycott approach of the one-year-old "League Against Obnoxious TV Advertising."

League's 6,300 "balloting, boycotting membership" writes sponsors, and boycotts product advertised in league's listing of the "Terrible Ten," says v.p. Steven Finz. Mercifully, the league also has a "Decent Few" tv commercials list.

★★ Postscripts on the commercials hearing, all seven commissioners attending:

Strongest foe of FCC rulemaking was Cmr. Ford, who pummeled proponent arguments and defended broadcasters at every turn.

Longest testimony: two-hour stretch of half-hour scheduled for NAB counsel Douglas Anello. He battled compromise idea of Cmr. Henry and Cmr. Cox that FCC merely query on NAB code adherence at renewal, as one factor in overall report on programing. Anello said non-subscribers would be automatically and unfairly suspect, and open to further query.

Most annoying to commission: ABC attorney Stephen McKenna's analysis, based on quoted remarks, of just why an FCC majority would vote against commercial limits rulemaking.

Network thinking: NBC's Howard Monderer: "I can't equate public interest with a numerical formula." CBS' Judge Samuel Rosenman: even if FCC feels it has the authority, any such "novel and drastic" departure in regulations should be sent to Congress for affirmation.

House Commerce action seems to have canceled the departure.

You'd cry like a baby

if you really knew what goes on at media meetings
Time short Pressure high Deadlines close Media files absent
Media decisions must be made — and you can't be there in
person

But SRDS is almost always there, and with your Service Ads
in SRDS, **YOU ARE THERE** selling by helping people buy



*In National Analyst, Inc. survey,
83% of agency executives say SRDS
is accessible in client meetings.

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Thank You

To our viewers whose expressions of appreciation for our weekend of service during the days of sadness and history are highly valued by the hundreds of employees who performed so unstintingly.

To our employees . . . who worked night and day without a moment's thought about personal comfort or compensation to see to it that the viewers were continuously served.

To our networks whose incredible resourcefulness, effort, experience and good taste supplied coverage no single station or group of stations ever could have accomplished alone.

To our advertisers . . . who not only permitted, but urged, that we pay no heed to their commercial commitments, but serve the public first. Our particular thanks to those who have been generous and understanding in their approval of make-goods to help allay the tremendous financial loss incurred, and our understanding of those whose particular problems did not so permit.

LOS ANGELES AGBS	PHILADELPHIA WIBG	CLEVELAND WJW	NEW YORK WHN	TOLEDO WSPD	DETROIT WJBA
MIAMI WGBS	MILWAUKEE WTLN-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBA-TV

