

"Seasoned to Please!"



WKRG-TV

Mobile-Pensacola

Channel 5

Represented by H-R Television, Inc.

or

Call C. P. Persons Jr., General Manager



McCANN-ERICKSON FORMALIZES SPOT TV POLICY IN EFFORT TO STIR UP 'FAT, LAZY' REP SALESMEN

Will cancel on 2-weeks notice when 'superior' slot opens up

New York—Some salesmen for station representative firms are getting fat and lazy, servicing advertising agencies by telephone and correspondingly cutting down on their rate of voluntary availability submissions, says Edward A. Grey, McCann-Erickson's senior vice president for TV programing and media.

In an effort to offset the possibility of this becoming a trend, he sent a letter at week's end to station representatives formally emphasizing to them that M-E is canceling on two-weeks' notice any TV spots it has purchased . . . when a more effective spot becomes available. M-E bills some \$25 million in spot TV.

Grey points out this is merely re-stating M-E's policy for "instant upgrading" of TV spot schedules to deal with spiraling advertising costs, but adds that this is first time the policy has been set forth in writing and formally submitted to station representative firms.

He harkened back to when he was timebuyer and the spot-selling business was "a hungry business," with salesmen ready to notify an agency immediately whenever a desirable spot became available, and said this new move by M-E is aimed at stirring the salesmen up again.

"We are not being unfair in trying to get station representatives to improve their agency servicing," said Grey. "We are just asking for fair treatment. One of the salesman's main functions should be to inform the agency, and make a sale, each time he comes across an availability he feels is superior to another already scheduled. But lately, salesmen have tended not to submit superior availabilities unless requested. All we want to do is buy—and better than anyone else.

"It costs a considerable amount of money when we go into a spot market for the first time," the M-E executive noted. "But after we are in it a while, we are obligated to upgrade the buy as well as lower its cost-per-thousand. This ties in with the salesman's obligation to sell a canceled spot as quickly as possible.

"Not all station representatives are guilty of laxity. On the contrary," he said, "many are doing a good job. We just want to keep them all apprised of our policy and contemplated action, and let them know we are

being much more emphatic in plans to follow through."

Grey said that when M-E is now offered a better spot than it has in one market, it will automatically cancel a less valuable one on the incumbent station without request for improvement, "since it will be assumed that the incumbent station has no superior availabilities." He added that this plan has been reviewed by station representatives and media buyers, and "they liked the idea."

The letter, sent to every TV sales representative organization, makes it clear that the basic TV spot-buying policy applies to each M-E office.

The gist of the policy is: "Immediate cancellation upon two weeks' notice of any spot announcement currently being aired by a McCann-Erickson client, which can be replaced by a spot representing a greater value to the advertiser involved. This greater value will be ascertained on the basis of either improved efficiency, increased audience reach, or both. This policy applies to both preemptible as well as non-preemptible spots."

4A reiterates action designed to hypo employment of Negroes in programs, ads, and with agencies

Plan delivered to N.Y.C. group

New York — A recapitulation of action by the American Assn. of Advertising Agencies to speed employment of Negroes in programs, commercials, advertisements, and agency personnel was offered by 4A's last week to Commission on Human Rights of New York City. At a meeting called to discuss "greater employment opportunities for all the city's ethnic minority residents," Richard L. Scheidker, 4A's senior vice president, listed these steps:

- 4A meetings with National Assn. for Advancement of Colored People, State Commission on Human Rights, N.Y. Assn. of Marketing Specialists, and Urban League of Greater New York.

- Wide circulation of 4A statement of belief in "best talents available wherever they may be found, regardless of race, color, religion, or national origin."

- Negro-recruiting techniques published in 4A bulletin last month.

- Policy agreement by biggest bill-

All-purpose spots creating new problem for copywriters

New York—As piggyback issue makes way for clutter at center of TV industry stage, agency creators have new challenge. Commercial dramatists are faced with new discipline of fashioning all-purpose 60-second spot which conforms to broadcasters' new TV Code requirements for "integrated"-looking combination announcement, while at same time meets client need for piggyback that can be taken apart and run in 30-second availabilities.

Code officials are offering Crisco-M&M cookie commercial as example of ideal integration. While it's hard to imagine splitting this one into two useable 30s, observers are confident resourceful writers and producers can come up with devices to integrate two products in minute reel and allow for split into separate 30s.

Likelihood of this happening is indicated by vigor of agency-advertiser defense of piggyback form when broadcasters, in effort to cut down "overcommercialization" look of piggybacks, limited style acceptable to Code stations to those meeting integration standards. Agencies have until September to get used to new integration rules.

ing broadcast agencies against discrimination.

- Statement last June by American Federation of Television & Radio Artists with broadcast and recording industry on no-discrimination provision in talent-union codes.

- 4A Eastern Conference session last fall on "The Expanding Negro Market."

New York agencies employ under 30,000 Negroes, against 405,000 in finance and insurance and 600,000 in services.

AMer to ex-USIA exec

Chicopee, Mass.—Tele-Measurements, Inc., has bought WACE, serving Chicopee, five New England states, and New York, it was announced last week by J. R. (Jack) Poppelle, president. Poppelle is former assistant director for radio of U.S. Information Agency and was with WOR 30 years, serving as station vice president and a director of MBS. Paul Rogers is general manager of WACE, Joseph J. Rogalski, Jr., operations manager, Jack Pudney program director, and Sy Becker news director. WACE is on 730 kc at 5 kw.

State presidents challenged by Carr's Collins tribute

Strong radio role is predicted

Washington — A ringing tribute to NAB President LeRoy Collins, a new emphasis on stronger advertiser-broadcaster liaison, and prediction of a stronger role for radio were highlights of the opening day of NAB's 9th annual conference of state association presidents, here last week.

Running a close second was an urgent plea to keep up the pressure on Congress for passage of the Rogers bill to bar FCC from commercial rule-making. More debate and vote on the bill could take place this week.

Tom Carr (WBAL, Baltimore) president of the D.C.-Maryland-Delaware-Broadcaster Association and candidate for NAB director-at-large for radio, introduced speaker Collins to 46 state association presidents, as an NAB president who had a grasp of the real needs of the industry, and the determination and foresight to solve its problems. Collins' outspoken comment on industry problems had tromped on a few toes, said Carr, but he urged the state representatives to have faith in this president who had piloted NAB through one of its most successful years.

Carr bluntly challenged the state association presidents to ask themselves:

Do you really basically disagree with the tenets Collins expresses—or do they fear results might shake a few entrenched ideas, and possibly even affect the course of "potential revenue."

Collins was frankly shaken by Carr's unabashed and fullsome tribute. But he could, and did, back up Carr's claim of a top year for NAB with hard facts. 1963 broadcast revenues hit an all-time high, and 1964 promises to move even higher. Government relations were never more successfully conducted. FCC's proposed commercials limits were canceled, and broad-

caster drive at all levels has been unflagging to win congressional passage of the Rogers bill. The ratings problem, too, is in industry hands.

(On government relations: Collins might have added that NAB had acceptances for its evening get-together from House and Senate Commerce Committee and Sub-Committee chairmen and members, plus a number of legislative invites from a cross section of states. Emphasis this year, however, was on entertaining key legislators in broadcast matters.)

Advertisers, networks, and individual broadcasters have hurdled old barriers to sit down and talk out the "clutter" problem (See story page 25). Said Collins: "We are trying to get man to man answers to the problems of piggybacks, billboards, credits, promotion spots, et al.—to minimize the clutter." Two meetings have been held, no tangible results as yet, but Collins expects them in the near future.

Radio will improve in all areas in the next year, and NAB will work harder for the radio broadcasters, Collins promised. There will be bigger and better radio promotion to the public, more advertising sponsorship, and better audience measurement. He hopes to see radio potential more fully realized. To help things along, a new vice president for radio will be appointed. Collins assures broadcasters appointee will be good one.

The NAB president appealed for a close liaison between state associations and the national association.

MJ&A PRES. CITES UNDER-CREATIVITY

Blamed for economy waste

Detroit—"Today's consumer is over-communicated with and under-understood," says Ernest A. Jones, president, MacManis, John & Adams.

"This year \$13.3 billion dollars will be spent in the creation of new products and the improvement of existing ones. Some 6,000 new products will emerge and only 500 will survive the first year. That is 92% failure," Jones told Michigan 4A members last week. "This economic waste is partially the responsibility of advertising because we are not creative enough," Jones said.

Statistics confuse the adman, he contends. We are given statistics about the so-called Intellectual Explosion, yet 8% of the adult population is illiterate to the point where they find it difficult to read a newspaper; only 16% of our population has made the eighth grade.

We are given statistics on how sophisticated the American consumer is, yet 73% have never been in an airplane; 14% have never travelled more than 200 miles, he says.

"One-sided statistics set up an 'ironic curtain' between the adman and the consumer," Jones believes.

Harper links ad spending to stock rises, earnings

Detroit—Advertising earns points in stock price-earnings ratio, the head of Interpublic Group of Co.s told the Detroit chapter of the National Assn. of Accountants last week. Examples offered by Marion Harper, Jr., in a speech Thursday (Feb. 20):

"The three leading soap companies have comparable technology, production, and distribution facilities. Their biggest differences are their skills as marketing communicators." One (Procter & Gamble), he said, has a price-earnings ratio of over 29, the second 19, and the third 12. [Editor's note: P&G puts better than 90% of its hundred-million-dollar ad billings in TV.]

In soft drinks, the leader and top communicator, Coca-Cola, has a ratio over 31, its biggest rival 20, Harper said. [Coke spends some 70% of its measured ad money in TV.] In soups, Campbell's [more than half in broad-

cast] has a ratio of 29, and its nearest competitor 19, Harper told Detroit accountants.

Interpublic's chairman counsels moneymen, too, on ad budget strategy, timing, and testing. Accountable activities are being pursued more aggressively, he said, and saluted a "milestone" a study being conducted by General Motors to measure ad performance. In research, ad "intangibles" are being identified and made subject to measurement; and the computer game theory, operations research, other tools will help yield better answers to your questions," Harper said to his audience.

In another speech prepared for Detroit's Adcraft Club the following (Feb. 21), Harper outlined market attack at the local level on the national problem of poverty carrying program a step further from his outline in Washington.

ROGERS' BILL THIS WEEK

Washington — Floor debate on Rep. Rogers' (D., Tex.) bill to bar FCC from rule-making on number or length of commercials is expected to come up this week, possibly Wednesday. Three hours of debate are scheduled, and amendments can be offered from the floor—an explosive situation for what has become a highly controversial piece of legislation. Author of the bill profoundly hopes broadcasters have done their homework in explaining the facts of their commercial life to their congressmen.

UNITED
ARTISTS

SHOWCASE 2

DEBORAH KERR · RITA HAYWORTH · DAVID NIVEN
AND BURT LANCASTER

"SEPARATE TABLES"

Oscar's and many other significant awards went to "Tables" and its truly all star cast... it's an unusual story of strong wills clashing in a form of serious, gripping entertainment.

Running time: 98 MINUTES



WHITE TAINTED PEOPLE

U.A.U. UNITED ARTISTS
ASSOCIATED

IN ASSOCIATION WITH UNITED ARTISTS TELEVISION, INC.
130 W. 42nd Street, New York 36, N.Y. • (212) 696-1111 • (212) 696-1111

© 1958 U.A.U. All Rights Reserved. No. 1000. Printed in U.S.A.

President and Publisher
NORMAN R. GLENN

Executive Vice President
BERNARD PLATT

EDITORIAL

Editor
SAM ELBER

Managing Editor
H. WILLIAM FALK

Special Projects Editor
CHARLES SINCLAIR

Senior Editor
WILLIAM RUCHTI

Associate Editors
JACQUELINE EAGLE
BARBARA LOVE
JANE POLLAK

Art Editor
JOHN BRAND

Assistant Art Editor
NIKKI DI SERIO

Contributing Editor
DR. JOHN R. THAYER

Washington News Bureau
MILDRED HALL

Field Editors
ALEX ORR (East)
DON HEDMAN (Midwest)

Regional Correspondents
JAMES A. WEBER (Chicago)
SHEILA HARRIS (San Francisco)
FRANK P. MODEL (Boston)
LOU DOUTHAT (Cincinnati)
MARGARET COWAN (London)

SALES

New York
BERNARD PLATT
CONNIE NORTHRIDGE

Chicago
JACK SMITH

Cleveland
ARNOLD SUHART

Los Angeles
BOYD GARRIGAN

Production
PATRICIA HALLIWELL

ADMINISTRATION

Editorial Director
BEN MARSH

Production Director
HARRY RAMALEY

Circulation Director
JOE WOLKING

Data Processing Manager
JOHN KESSLER

Advertising Promotion
DWAYNE R. WOERPEL

Circulation Promotion
GERHARD SCHMIDT

SPONSOR

FEBRUARY 24, 1964
Vol. 18, No. 7

GENERAL

25 Clutter bucking continues
It's easy to pinpoint personal interests in reaction to suggested changes on clutter bugging air industry but there are more hints of "I will if you will" now

ADVERTISERS

27 Coffee price leader goes 'premium'
Making a new bid for a modest share of the N.Y. market, Holland House skipped to the top of the price spectrum. Shaping this new "quality" image is up to radio and TV

29 Auto ads — A to Izard
Chevrolet admen, big TV customers, don't tell quite all in Detroit presentation to dealers

AGENCIES

32 Scramble abroad
U.S. top-tenners acquiring new accounts, expanding as Bates, Burnett, Interpublic, PKL announce move

TIME/BUYING & SELLING

35 Make the most of station rep relationships
TVAR's Robert M. McGredy discusses the care and feeding of station representatives in part eight of a series of articles by agency media executives

TV MEDIA

46 Sponsors back up live local show
Daily daytimer on Philadelphia's WCAU-TV ranges far to present unusual events, meet interesting people with co-hosts, format attracting major advertisers

RADIO MEDIA


57 How an expensive jingle gets that way
Cost of musical commercials may not be a yard stick to quality but a jingle can be as expensive as you make it, especially Ballantine's folk idiom appeal to a young adult audience

SYNDICATION & SERVICES

55 Adman's guide to TV syndication
Distributors are getting ready to showcase their newest programs and feature films at time of NAB meeting in Chicago, even as medium undergoes new changes

DEPARTMENTS

Calendar	12	Publisher's Report	
Commercial Critique	18	Sponsor-Scope	2
Friday at Five	3	Week in Washington	6
National File	64	555 Fifth	1

 SPONSOR® Combined with TV, U.S. Radio, U.S. FM® is published weekly by Moore Publishing Company, a subsidiary of Ojibway Press, Inc. PUBLISHING, EDITORIAL AND ADVERTISING HEADQUARTERS: 555 Fifth Avenue, New York, N. Y. 10017. Area Code 212 MUrray Hill 7-8040. CIRCULATION, ACCOUNTING AND DATA PROCESSING HEADQUARTERS: Ojibway Building, Duluth, Minn. 55802. Area Code 218 727-8511. CHICAGO OFFICE: 221 North La Salle St., Chicago, Ill., 60601. Area Code 312 CE 6-1600. CLEVELAND OFFICE: 6207 Norman Lane, Cleveland Ohio, 44124. Area Code 216 YE 2-6666. LOS ANGELES OFFICE: 1145 W. Sixth St., Los Angeles, Calif., 90017. Area Code 213 HU 2-2838. SAN FRANCISCO OFFICE: 601 California St., San Francisco, Calif., 94108. Area Code 415 YU 1-8913. SUBSCRIPTIONS: U.S., its possessions and Canada \$5 a year; \$8 for two years. All other countries, \$11 per year. For subscription information write SPONSOR, Subscription Service Department, Ojibway Building, Duluth, Minnesota, 55802. Second class postage paid at N. Y. C. Copyright 1964 Moore Publishing Co., Inc.



*...in
a
class
by
itself*

Cleveland's money men — top executives of banks and savings and loans — know where to invest wisely their broadcast advertising dollars. More financial institutions purchase more time on W J W RADIO than on any other Cleveland or Northern Ohio station.

Our financial WHO'S WHO on W J W for 1963 and 1964 includes: 15 organizations ranging in size from a suburban savings association to the largest city bank.

W J W RADIO is in a class by itself as Northern Ohio's only well-balanced good music station. According to latest national surveys, W J W RADIO delivers Cleveland's largest adult audience.

Be like the bankers, put your advertising dollars to work on the best quality buy in Northern Ohio. Your Katz representative has the details.

"Any audience-size data used herein is based on the sources indicated, is subject to the limitations on its accuracy inherent in the method of survey used, and should be considered as an estimate."

Hooper December-January, 7 a.m. - 6 p.m.

LOS ANGELES <i>KGBS</i>	PHILADELPHIA <i>WTBG</i>	CLEVELAND <i>WJW</i>	MIAMI <i>WGBS</i>	TOLEDO <i>WSPD</i>	DETROIT <i>WJBK</i>	STORER BROADCASTING COMPANY
NEW YORK <i>WJN</i>	MILWAUKEE <i>WITI-TV</i>	CLEVELAND <i>WJW-TV</i>	ATLANTA <i>WAGA-TV</i>	TOLEDO <i>WSPD-TV</i>	DETROIT <i>WJBK-TV</i>	

WWDC^{radio} salutes Washington's finest



We salute Peoples Drug Stores and their President, George Burrus. Each year, Peoples serves people—by supplying well over 5 million prescriptions and more than a hundred million other needed items. And each year, for the past 15, they have asked WWDC Radio to speak for them—through news broadcasts—to talk about the products and services they offer. We are proud to have been a part of the kind of effort which has grown from one store to 225, and serves over 125 million customers annually. Our thanks to Peoples and its agency, Kal, Ehrlich & Merrick Advertising, for the privilege of playing an important part in this growth. Peoples sells to people—and WWDC is “the station that keeps people in mind.”

Represented nationally
by Blair Radio



WWDC RADIO WASHINGTON D. C.



PUBLISHER'S REPORT

GOVERNOR COLLINS RESPONDS

I WILL NOT make use of this editorial page to launch a diatribe against BROADCASTING Magazine. Long years in public life, I feel, have accustomed me to withstand criticism (the good and bad) and it has always been my policy not to engage in prolonged vituperous exchanges with my critics.

But I would be less than frank if I did not seriously state that for some time BROADCASTING, through means fair and foul, has engaged in an obsessive campaign which has promoted disunity in broadcasting. I cannot avoid being resentful because over and beyond the injury done to me as an individual, I believe this has damaged NAB as an organization, and broadcasting as an industry. Fortunately, more and more broadcasters are recognizing this and are joining in resentment.

I'm sure that I do not know all the answers in broadcasting, but I feel that there is an enormous job to be done in NAB and I anxiously wish to merit the confidence and support which is essential to the most effective leadership. Of course, the atmosphere at NAB must always be one in which disagreement is not stifled. But it also must be one in which agreement on broad important goals can be effectively fostered. An environment of this kind is required to support strong industry actions in the progress of free broadcasting.

In the last three years, the industry and NAB have grown and prospered despite our well-publicized problems. The industry has never before been so strong, nor has NAB.

The NAB by-laws provide that my duties as president shall be to “foster and promote” this industry, as well as to “protect and defend” it. These duties are, I believe, opposite sides of the same coin. Among our most effective defenses against government encroachment are our Radio and Television Codes of Good Practice. Even more important, through them we raise the standards of broadcasting.

Recently, also, we have had a very remarkable and strong interest on the part of people concerned with broadcast advertising in sitting down together and working for solutions to common problems. All of us have a stake in keeping this effort moving forward from its promising beginnings to ultimate, concrete accomplishments. In doing so we will be serving multiple objectives—we will be strengthening our position against government intrusion, we will be encouraging the public as our strongest allies and we will be developing greater pride in our own industry.

The most effective progress requires cooperation even beyond a well united industry. We need the cooperation of all concerned—broadcasters, advertisers, advertising agencies, program producers, the government, the public generally—and, yes, the trade press. Unless we work together in broadcasting we cannot expect much in the way of cooperation from others and our forward motion will be in little, timid, frustrated steps and not the long, sure strides becoming to our growing, vigorous industry.

LEROY COLLINS
President,

National Association of Broadcasters

SPONSOR



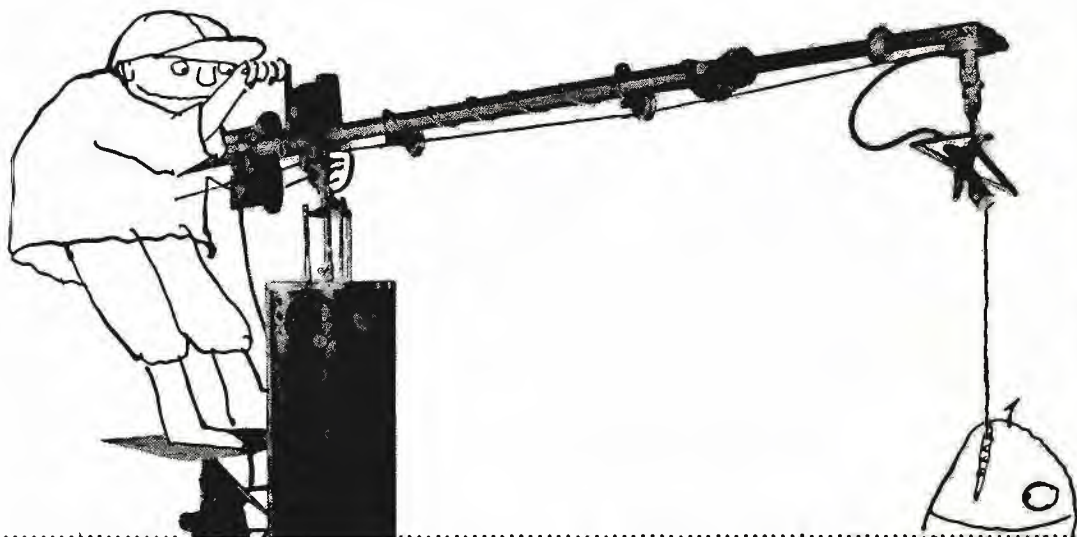
WNAC TV


WNAC-TV's New Coverage Increase Changes ^{buying} the Picture in New England

Simultaneously with the activation of its new tower, WNAC-TV, Channel 7 — at high noon, Sunday, February 23rd — began operating with maximum power at maximum height. ■ Significantly, with its substantial increase in service coverage, Channel 7 will provide Grade A contour service to an expanded area that encompasses Greater Boston, Providence and Worcester. ■ Now, with so many additional television homes able to look in on WNAC-TV's local and ABC

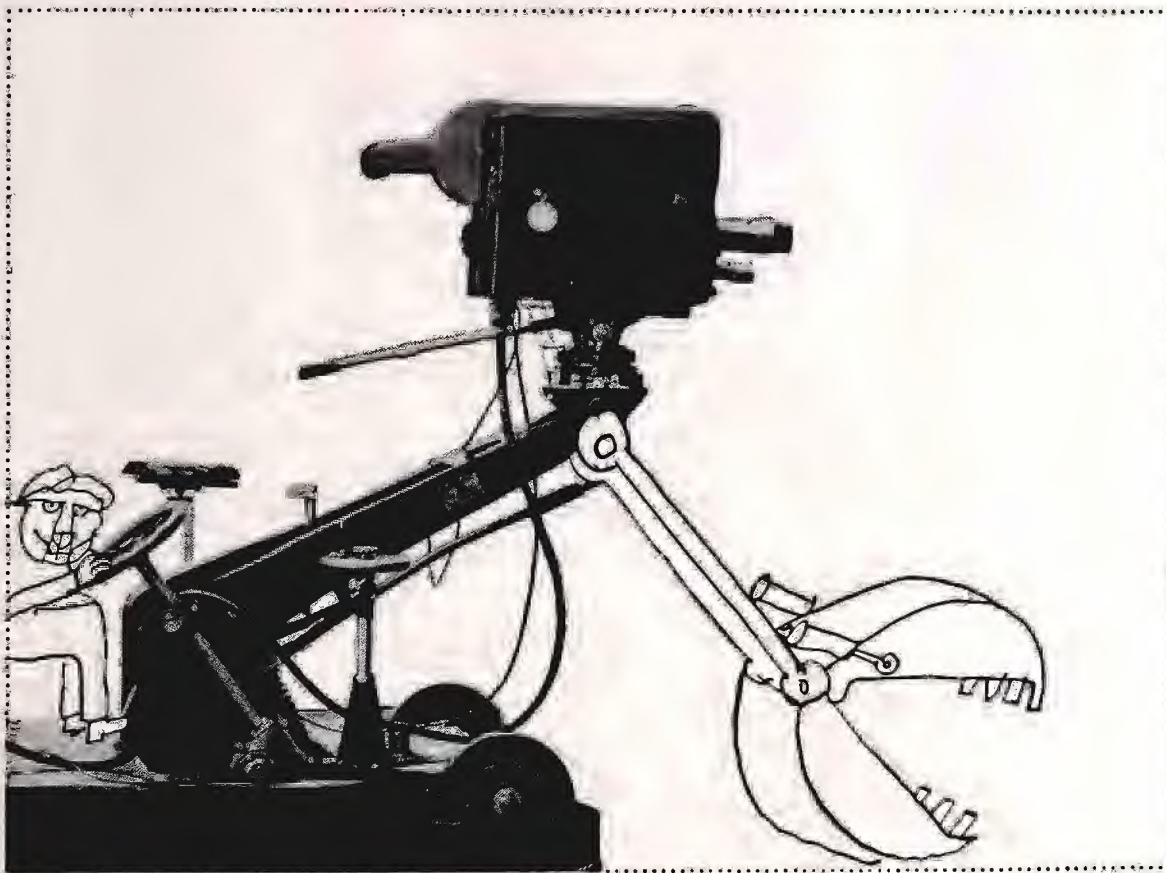
Network programming, it'll pay you to take a good look, too. ■ For WNAC-TV's increased coverage story, button-hole your nearest RKO-General representative and learn why Mrs. Frank Casey in Usquepaug, Rhode Island, and Mrs. Joseph Casey in Charlton Depot, Massachusetts, can follow Dr. Ben Casey's neuro-surgical procedures via Channel 7 as readily as Harry B. Casey who lives practically within the shadow of our new tower in Newton.






**In casting about we've found
there are only 12 network
television programs in the whopper
class—those commanding at least
a 40% share of audience.
While the other two networks have
one apiece we've landed ten.
That's a pretty fair share.
CBS Television Network** 

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 6-11 pm, seven nights, October 1963-January II, 1964)



Digging around, we've discovered that of all the shows in television's Top 40 four years ago only 10 are still there today. And the big scoop is this: all 10 are ours. You can build another good season on a foundation like that. CBS Television Network 

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 6-11pm, seven nights, October 1963-January 11, 1964)

CALENDAR

FEBRUARY

American Assn. of Advertising Agencies, Southern California Council, luncheon meeting, Sheraton-West, Los Angeles (26).

Western Radio & Television Assn., 17th annual conference, FCC commissioner Bartley and others to speak, Jack Tar Hotel, San Francisco (26-29).

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

Specialty Advertising National Assn., convention, Palmer House, Chicago (27-Mar. 1).

Advertising Women of N. Y. Foundation, "Fiesta in Spain" Ball, Waldorf-Astoria, N.Y. (28).

American Women in Radio & Television, New York City Chapter, day-long seminar on "My World and Me," at McCann-Erickson, 485 Lexington Ave. (29).

Radio - Television News Directors Assn., board of directors meeting, Time & Life building auditorium, N.Y. (28). RTNDA newsfilm standards conference (29-Mar. 1).

MARCH

American Baptist Convention, deadline for entries in 1964 Tv-Radio-Motion Picture Awards competition (1).

Hollywood Ad Club, luncheon meeting, Radio Advertising Bureau pres. Edmund Bunker speaking, Hollywood Roosevelt (2).

International Radio & Television Society, 24th anniversary dinner, presentation of Gold Medal Award for 1964 to American Broadcasting-Paramount Theatres pres. Leonard H. Goldenson, Waldorf-Astoria, N.Y. (4).

National Academy of Recording Arts and Sciences, third annual symposium in association with Bureau of Conferences and Institutes of N.Y. University's Division of General Education, titled "Recording and Music: Culture, Commerce, and Technology," at Hotel Lancaster, N.Y. (4-Apr. 22).

Dallas-Ft. Worth Art Directors Club, judging begins in seventh annual Exhibition of Southwestern Advertising Art, in Dallas (5).

Oklahoma Broadcasters Assn., second annual Radio Operations Seminar, at Oklahoma U. in Norman, with FCC's Cox, NAB's Anello, RAB's David (7-8).

Variety Merchandise Fair, New York Trade Show Building, (8-12).

Electronic Industries Assn., national electronics marketing symposium, Statler Hilton Hotel, Washington, D.C. (9). Spring conference (9-11).

Writers Guild of America, West, 16th annual awards dinner, combining

honors for TV-radio and screen, Beverly Hilton Hotel, Hollywood (9).

American Toy Fair, at American Toy Exhibit, N. Y. (9-14).

American Assn. of Advertising Agencies, Southeast Council, annual meeting, Riviera Motel, Atlanta (11-12).

National Editorial Assn., government relations workshop, Willard Hotel, Washington, D.C. (12-14).

Broadcasters' Promotion Assn., deadline for "Third Annual On-The-Air Awards" entries (15), extended from Feb. 15.

Assn. of National Advertisers, third annual seminar on business paper advertising, Plaza Hotel, N.Y. (19).

Intercollegiate Broadcasting System, annual national convention, Columbia University, N.Y., hosted by WKCR-FM (21).

Southwestern Assn. of Advertising Agencies, convention, Sheraton-Dallas Hotel, (22-24).

Institute of Electrical & Electronics Engineers, international convention. New York Hilton Hotel and New York Coliseum (23-26).

National Sales Promotion & Marketing Exposition, 18th annual, Hotel Biltmore, N. Y. (24-26).

APRIL

National Federation of Advertising Agencies, annual convention, Outrigger Inn, St. Petersburg, Fla. (2-6).

Financial Public Relations Assn., Middle Atlantic regional meeting, John Marshall Hotel, Richmond, Va. (3).

National Assn. of Broadcasters, annual convention, Conrad Hilton Hotel, Chicago (5-8).

Television Film Exhibit (TFE '64), Pick-Congress Hotel, Chicago (5-8).

Assn. of National Advertisers, west coast meeting, Del Monte Lodge, Pebble Beach, Calif. (5-8).

National Assn. of Tobacco Distributors, 32nd annual convention, Hotel Fontainebleau, Miami Beach (5-9).

Financial Public Relations Assn., North Atlantic regional meeting, Schine-Ten Eyck Hotel, Albany, N.Y. (6).

National Premium Buyers Exposition, 31st annual display, sponsored by Premium Advertising Assn. of America, National Premium Sales Executives, and Trading Stamp Institute of America, at McCormick Place, Chicago (6-9).

Transit-Advertising Assn., annual meeting, Casa Blanca Inn, Scottsdale, Ariz. (6-9).

Society of Motion Picture & Television Engineers, 95th technical conference, Ambassador Hotel, Los Angeles (12-17).

Chesapeake AP Broadcasters Assn., annual meeting, Sheraton Belvedere Hotel, Baltimore (16-17).

Radio-TV Guild of San Francisco State College, 14th annual radio-TV conference and dinner, on campus, S. F. (17-18).

Financial Public Relations Assn., South Central regional meeting, Brown Palace Hotel, Denver (20).

Associated Press, annual meeting, President Johnson to speak, Waldorf-Astoria, N. Y. (20).

American Assn. of Advertising Agencies, annual national meeting, The Greenbrier, White Sulphur Springs, W. Va. (23-25).

Advertising Federation of America, fourth district convention, Tampa, Fla. (23-26).

Pennsylvania AP Broadcasters Assn., annual meeting, Boiling Springs (24).

Affiliated Advertising Agencies Network, annual meeting, Andrew Johnson Hotel, Knoxville, Tenn. (26-May 2).

Assn. of Canadian Advertisers, annual conference, Royal York Hotel, Toronto (27-29).

Society of Photographic Scientists & Engineers, 1964 international conference, Hotel Americana, N.Y. (27-May 1).

Station Representatives Assn., 1964 Silver Nail-Gold Key Awards, Waldorf-Astoria, N. Y. (28).

American Film Festival, sixth annual by Educational Film Library Assn., 16mm competition, Hotel Biltmore, N. Y. (20-May 2).

American Women in Radio & Television, 13th annual convention, Mayo Hotel, Tulsa (30-May 3).

American Marketing Assn., New York Chapter's second annual new products conference, Hotel Delmonico, N.Y. (30).

MAY

Kentucky Broadcasters Assn., spring convention, Louisville Sheraton Hotel (4-6).

Electronic Industries Assn., workshop on maintainability of electronic equipment, Sheraton-Jefferson Hotel, St. Louis (5-7).

California AP Radio-TV Assn., annual convention, San Jose (8-10).

National Retail Merchants Assn., sales promotion division convention, Hotel Americana, N. Y. (10-13).

Assn. of National Advertisers, session at Waldorf-Astoria, N. Y. (11-12).

Sales Promotion Executives Assn., seventh annual conference, Astor Hotel, N.Y. (11-13).

Direct Mail Advertising Assn., direct mail institute, University of Connecticut. Storrs, Conn. (10-15). Mail order seminar, Statler Hotel, Boston (12).

THE GALLANT MEN

BEATS NETWORK COMPETITION IN NEW YORK


When an off-network program...on an independent television station...in the highly competitive New York market...tops the competing programs on three network flagship stations, that's a *gallant performance*.

In its second week on WNEW-TV (Fridays, 7 to 8 pm), THE GALLANT MEN won a 15.2 rating for the full hour—*No. 1 in its time period*. Two weeks later it ranked *first again*—with a 15.7 rating. And, after 13 weeks on the air, THE GALLANT MEN captured a 16.0 rating—good for a *first-place tie*. Since starting on WNEW-TV October 4, 1963, the program has consistently ranked first or second in its time period. It's frequently the highest rated adult program on the entire station.

Here are 26 action-packed hours dramatizing the experiences of a typical World War II infantry company. Family appeal. Man-sized rating potential. Now sold in more than 20 markets.

Source: Nielsen Instantaneous Television Audience Ratings
Weeks ending Oct. 6, 1963 thru Feb. 2, 1964



 WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000

ALSO: HAWAIIAN EYE • CHEYENNE • MAVERICK • SURFSIDE 6 • SUGARFOOT • THE ROARING 20's • BRONCO • BOURBON STREET BEAT • LAWMAN



Inside SPONSOR

There are some publishing facts of life that ought to be made clear to the immature "pro."

Four issues ago we revamped the late-late show of news into our yellow wrap-around pages now titled "Friday at 5." The reception has been too good. Some astute p.r. types guessed that since they were light on items that would "make" space in F at F, it just might be a good idea to hold an item of secondary strength for late delivery on Friday. It hasn't worked. Releases worth it have gone inside or have been held for the following issues. And the pay-off has been in the kind comments we've been getting for the F and F department.

* * *

Few people have the interpretive grasp of the hectic action and sound that make up the world of syndication as well as Charles Sinclair. The details (and graphics) which he has assembled for the Syndication and Services department in this issue (page 55) are not only a comprehensive report on the state of the field today, but will make an excellent foundation piece for a file on the industry. The piece is geared, unlike others in the past, to the problems facing the major spot advertiser and his agency. It covers the full sweep of domestic syndication from first run and off-network telefilm series to specialized feature packages, and there's a lot in between. It's a field on which Charlie has been reporting regularly since 1954.

* * *

There is a new name on SPONSOR's masthead this week. William "Bill" Ruchti. He's a welcome addition to the SPONSOR editorial staff. You will hear much from him soon.

Sam Elber

555 FIFTH

'Critique' to get critiqued

I respectfully request permission to duplicate the "Commercial Critique" by Klaus Werner, radio/TV director of National Export Advertising Service, which appeared in the SPONSOR issue of Nov. 11, 1963, titled "Building a Commercial."

I wish to distribute copies of the article to my students in copywriting at the Carolina School of Broadcasting, Charlotte, N.C., for their information and use.

William S. Stokes
Copy Department
Bennett Advertising, Inc.
Charlotte, N.C.

ED. NOTE: *Permission granted.*

Service to the industry

"College hopefuls to get straight word" (SPONSOR, Feb. 10) is a good job. You have done a service to the industry and we are going to be able to use reprints of this article.

In behalf of the International Radio and Television Foundation, may I express our appreciation for your help.

Thomas J. McDermott
President
Radio & Television Foundation
V.P., N.W. Ayer & Son
New York, N.Y.

An admirer speaks

I felt I should write and compliment you on the Feb. 3 issue. As a regular reader, I get the distinct feeling that something new (and good) is happening at SPONSOR.

Frank Boehm
Director of Research & Promotion
RKO General Broadcasting National Sales
New York, N.Y.

Sponsor goes to college

I would like permission to reprint selected articles from your magazine in our monthly publication. We will, of course, give complete credit to your publication.

SPONSOR Magazine often publishes articles of interest to college radio people. The Intercollegiate Broadcasting System, a non-profit

educational corporation of faculty and students, publishes and distributes free of cost to all college stations a monthly magazine. We do this as a service to educational radio.

I sincerely hope you will see fit to grant us reprint permission.

Fritz Kass
Publisher
Intercollegiate Broadcasting
System, Inc.
Bethlehem, Pa.

ED. NOTE: *Help yourself!*

Thank you

Congratulations on the new format of your magazine. It is very interesting!

Salutations et milleurs vœux
Aurele Pelletier
Manager
CHRC, Quebec, Canada

New Excitement

As a regular reader of SPONSOR magazine, I want to compliment you on the way in which your stories always seem to get right to the point, and say what needs to be said in the industry.

Lately, I have especially noticed a quality of excitement, both in the way in which SPONSOR looks as well as in the topics your writers tackle. There always seems to be something of interest and importance for smaller advertising agencies, such as my own, while reporting about the operations of major agencies and advertisers.

Thank you for keeping us abreast of all the developments in our industry, and doing such a good job of it.

Joseph P. Tartaro
President
Tartaro Advertising
Buffalo, N.Y.

Sorry

... is it possible for me to receive previous copies of (SPONSOR) index?

Carl N. Levinton
Controller
ASCAP, N.Y.

ED. NOTE: *No, but save them from now on*

In 1963,
these
national
advertisers*

used these
outstanding
personalities
and adult
programs

to reach
and sell the
markets
they have to
be in.

ACCENT-INTERNATIONAL, DIV. OF INTERNATIONAL MINERALS & CHEMICAL CORPORATION; ALLIED VAN LINES, INC.; ALUMINUM COMPANY OF AMERICA; AMANA REFRIGERATION, INC.; AMERICAN AIRLINES, INC.; AMERICAN DAIRY ASSOCIATION; AMERICAN EXPRESS COMPANY; AMERICAN HERITAGE PUBLISHING CO., INC.; AMERICAN SAFETY RAZOR COMPANY, DIV. PHILIP MORRIS, INC.; AMERICAN TELEPHONE & TELEGRAPH CO.; AMERICAN TOBACCO COMPANY, INC.; B. T. BABBITT, INC.; BLACK MAGIC, INC.; BRISTOL-MYERS COMPANY; CALIFORNIA PACKING CORPORATION; CAMPANA DIV. OF PUREX CORPORATION; CAMPBELL SOUP COMPANY; CANADA DRY CORPORATION; THE CELOTEX CORPORATION; CHAMPION SPARK PLUG COMPANY; CHEMICAL COMPOUNDS, DIV. STUDEBAKER-PACKARD; CHEMWAY CORP.; CHRYSLER CORPORATION, PLYMOUTH & VALIANT DIV.; DODGE DIV.; CHURCH & DWIGHT CO., INC.; CITIES SERVICE OIL COMPANY, DIV. CITIES SERVICE COMPANY; COLUMBIA RECORDS, DIV. OF COLUMBIA BROADCASTING SYSTEM, INC.; CONTINENTAL CASUALTY COMPANY; COWLES MAGAZINES & BROADCASTING, INC.; HELENE CURTIS INDUSTRIES, INC.; E. I. DU PONT DE NEMOURS & COMPANY, INC.; EMERY INDUSTRIES, INC.; EX-LAX, INC.; FARIBAULT WOOLEN MILL, INC.; THE FLORISTS' TELEGRAPH DELIVERY ASS'N, INC.; FORD MOTOR COMPANY, FORD DIV. MONACO PROMOTION, PARTS & SERVICES, USED CARS, LINCOLN-MERCURY; FOSTER-MILBURN COMPANY; THE GABRIEL COMPANY, DIV. MAREMONT COMPANY; GENERAL CIGAR CO.; GENERAL DEVELOPMENT CORPORATION; GENERAL ELECTRIC CO., PHOTO LAMP DIV.; FLASH BULBS, MINIATURE (AUTO) LAMP; GENERAL MILLS, INC.; GENERAL MOTORS CORPORATION, BUICK DIV., CHEVROLET DIV., OLDSMOBILE, FISHER BODY; GILLETTE SAFETY RAZOR CO.; THE GLIDDEN COMPANY; GOLD SEAL CO.; THE GOODYEAR TIRE & RUBBER CO.; NEOLITE DIV.; GROBLER SOCIETY, INC.; GROVE LABORATORIES, INC. SUB. OF BRISTOL-MYERS COMPANY; GULF AMERICAN LAND CORPORATION; THE HEARST CORPORATION; THE CHARLES E. HIRSH CO., DIV. BEVERAGES INTERNATIONAL, INC.; INCABLOC CORPORATION; KELLOGG COMPANY; KERR GLASS MFG. CORP.; KRAFT FOODS, DIV. NATIONAL DAIRY PRODUCTS CORPORATION; KRIM-FOK CORP.; LANVIN-PARFUMS, INC.; LEHN & PINK PRODUCTS CORP.; LIGGETT & MYERS TOBACCO COMPANY; LORILLARD & CO.; MACFADDEN-BARTELL CORP.; MARS, INCORPORATED; MENLEY & JAMES LABORATORIES, INC., DIV. SMITH, KLINE & FRENCH LABS, INC.; THE MENNEN COMPANY; THE MENTHOLATUM COMPANY INC.; MEREDITH PUBLISHING CO., BETTER HOMES & GARDENS DIV.; J. & C. MERRIAM CO.; METROPOLITAN LIFE INSURANCE CO.; MILLER BREWING COMPANY; MILLERS FALLS CO.; MINNESOTA MINING & MFG. CO.; MINUTE MAID COMPANY, DIV. COCA COLA CO.; JOHN MORRELL & CO.; PHILIP MORRIS, INC.; MORTON HOUSE KITCHENS; NATIONAL BISCUIT COMPANY; THE NESTLE COMPANY, INC.; NEWSWEEK, INC. DIV. WASHINGTON POST CO.; THE NORWICH PHARMACAL CO.; OCEAN SPRAY CRANBERRIES INC.; PARENT MAGAZINE ENTERPRISES INC.; PEPSI-COLA COMPANY; PET MILK COMPANY-WHITMAN DIV.; PETERSEN MANUFACTURING CO., INC.; PHARMACRAFT LABORATORIES; PRO-PHY-LAC-TIC RUSH CO. DIV. STANDARD OIL OF OHIO; QUAKER OATS COMPANY; REXALL DRUG CO.; R. J. REYNOLDS TOBACCO CO.; SALADA FOODS, SALADA-JUNKET DIV.; ARDEAU, INC.; SCHICK SAFETY RAZOR COMPANY; IV EYERSHARP, INC.; THE SCHOLL MANUFACTURING CO.; THE SEVEN-UP COMPANY; SINCLAIR REFINING COMPANY; J. M. SMUCKER COMPANY; STANDARD BRANDS, INC.; STANDARD KNITTING MILLS, INC.; STANDARD PACKAGING CORP.; SYLVANIA ELECTRIC PRODUCTS, INC. SUB. GENERAL TELEPHONE & ELECTRONICS; TEXACO INC.; TEXTRON, INC.-TOMELITE DIV.; TIME, INC.; THE WANDER COMPANY; WARNER-LAMBERT PRODUCTS, DIV. WARNER-LAMBERT PHARMACEUTICAL COMPANY; WESTGATE CALIFORNIA PRODUCTS, INC., DIV. WESTGATE CALIFORNIA CORP.; W.M. WRIGLEY JR. COMPANY.

"Arthur Godfrey Time"; Art Linkletter's "House Party"; "The Garry Moore Show" with Durward Kirby; "The Pat Boone Show"; Jack Drees on Sports; Lowell Thomas and the News; "Worldwide Sports" with Chris Schenkel; Alexander Kendrick News Analysis; "Sports Time" with Phil Rizzuto; "The World This Week" with Harry Reasoner; "World News Roundup"; "The World Tonight"; "Sports Time" with Jack Stroud; Marvin Kalb's "Evening Report"; News Analysis with Bill Leonard; News Analysis with Richard C. Hottelet. **News-on-the-Hour with CBS News Correspondents:** Winston Burdett, Ned Calmer, Wells Church, Charles Collingwood, Tom Costigan, David Dugan, Douglas Edwards, Bernard Elsmann, George Herman, Richard C. Hottelet, Allan Jackson, Bernard Kalb, Marvin Kalb, Peter Kalischer, Frank Kearns, Alexander Kendrick, Charles Kurali, Blaine Littell, Roger Mudd, Paul Niven, Stuart Novins, Robert Pierpoint, Dan Rather, Prescott Robinson, Hughes Rudd, Robert Schackne, Daniel Schorr, Eric Sevareid, Neil Strawser, Dallas Townsend, Robert Trout, Charles von Fremd. **"Dimension" Programs:** "The Moscow Scene" with Stuart Novins; "European Diary" with Daniel Schorr; "Mediterranean Notebook" with Winston Burdett; "Sidelights" with Charles Collingwood; "Ask Dimension" with Walter Cronkite; "Better Living" with Douglas Edwards; "The Headliner" with Douglas Edwards; "Woman's World" with Betty Furness; "Fashion Notes" with Edith Head; "The Women of Washington" with George Herman; "At The U.N." with Richard C. Hottelet; "Follow-Up" with Richard C. Hottelet; "The Morning Report" with Allan Jackson; "Dateline" with Richard Joseph; "Calling America" with Peter Kalischer; "Special From London" with Alexander Kendrick; "This Week In Business" with Stanley Levey; "At Your Leisure" with Bill Leonard; "In New York" with Kenneth Banghart; "White House Correspondent" with Robert Pierpoint; "It's New" with Harry Reasoner; "In Latin America" with Bert Quint; "In Hollywood" with Ralph Story; "Science Beat" with Dallas Townsend; "Dear Abby" with Abigail Van Buren; "This Week in Space" with Charles von Fremd; "Personal Close-up" with Mike Wallace.

Alabama Birmingham WATV, Gadsden WAAX, Mobile WKRG, Montgomery WCOV, Selma WGWC, Tuscaloosa WJRD, Tusculuma WYNA Alaska Anchorage KFOD, Fairbanks KFRB, Juneau KINY, Ketchikan KTKN, Seward KIBH, Sitka KIFW Arizona Phoenix KQOL, Tucson KOLD Arkansas El Dorado KELD, Fort Smith KFPW, Hot Springs KZNG, Little Rock KXLR California Bakersfield KERN, Chico KHSL, Eureka KINS, Fresno KFRE, Los Angeles KNX, Modesto KBEE, Palm Springs KCMJ, Redding KVCV, Sacramento KFBK, San Diego KFMB, San Francisco KCBS Colorado Colorado Springs KVOR, Denver KLZ, Grand Junction KREX Connecticut Hartford-Manchester WINF, Waterbury WBRY Florida Delray Beach WDBF, Fort Myers WINK, Fort Pierce WARN, Gainesville WGGG, Jacksonville WIVY, Key West WKWF, Lake City WDSR, Miami Beach WKAT, Orlando WDBO, Pensacola WMEL, St. Augustine WFOY, Sarasota WSPB, Tallahassee WTNT, Tampa WDAE Georgia Albany WGPC, Athens WGAU, Atlanta WAKE, Augusta WRDW, Brunswick WMOG, Columbus WRBL, Gainesville WGGA, Macon WMAZ, Rome WLAO, Savannah WTOG, Thomasville WPAX, Waycross WAYX Hawaii Hilo KHBC, Honolulu KGMB Idaho Boise KBOI, Idaho Falls KID, Lewiston KRLC Illinois Champaign WDWS, Chicago WBBM, Danville WDAN, Decatur WSOY, Peoria WMBD, Quincy WTAD, Rock Island WHBF, Springfield WTAX Indiana Anderson WHBU, Fort Wayne WANE, Indianapolis WFMB, Kokomo WIOU, Madison WORX, Marion WMRJ, Muncie WLBC, South Bend WSBT, Terre Haute WTHI, Vincennes WAOV Iowa Cedar Rapids WMT, Des Moines KRNT, Mason City KGLD, Ottumwa KBIZ Kansas Colby KXXX, Pittsburg KSEK, Topeka WIBW, Wichita KFH Kentucky Ashland WCMJ, Henderson WSON, Hopkinsville WHOP, Lexington WYLK, Louisville WINN, Owensboro WOMI, Paducah WPAD, Paintsville WSP Louisiana Alexandria KALB, Monroe KNOE, New Orleans WWL Maine Portland WLOB, Rumford WRUM, Waterville-Skowhegan WGHM Maryland Baltimore WCBM, Cumberland WCUM, Frederick WFMD, Hagerstown WARK Massachusetts Boston WEEI, Fitchburg WFGM, Greenfield WHAI, Pittsfield WBK, Springfield WMAS, Worcester WNEB Michigan Detroit WJR, Grand Rapids WJEF, Ishpeming WJAN, Kalamazoo WKZO, Saginaw WSGW Minnesota Duluth KDAL, Minneapolis WCCO Mississippi Meridian WCOG Missouri Joplin KODE, Kansas City KCMO, St. Louis KMOX, Springfield KTTS Montana Butte KBQV, Great Falls KFBB, Missoula KGOV Nebraska Omaha WOW, Scottsbluff KOLT Nevada Las Vegas KLUC, Reno KCBN New Hampshire Concord WKXL, Keene WKNE, Laconia WEMJ New Jersey Atlantic City WFGP New Mexico Albuquerque KGM, Santa Fe KVSF New York Albany WROW, Binghamton WNBZ, Buffalo WENR, Elmira WELM, Gloversville WENT, Ithaca WHCU, Kingston WKNY, New York WCBS, Plattsburgh WEAV, Rochester WHEC, Syracuse WHEN, Utica WIBX, Watertown WNNY North Carolina Asheville WWNC, Charlotte WBT, Durham WDNC, Fayetteville WFAI, Greensboro WBFG, Greenville WGTC, Rocky Mount WFMA North Dakota Grand Forks KILQ, Jamestown KEYJ, Valley City KOVC, Wahpeton KBMW Ohio Akron WADC, Cincinnati WOPO, Cleveland WDOK, Columbus WBNS, Dayton WHIO, Portsmouth WPAV, Youngstown WKBN Oklahoma Oklahoma City-Norman WNAD Oregon Eugene KERG, Klamath Falls KFLV, Medford KYJC, Portland KOIN, Roseburg KRRR Pennsylvania Altoona WVAM, DuBois WCED, Harrisburg WHP, Indiana WDAY, Johnstown WARD, Philadelphia WCAU, Pittsburgh-McKeesport WEDO, Reading WHUM, Scranton WGBI, State College WRSC, Sunbury WKOK, Uniontown WMBS, Williamsport WPPA Rhode Island Providence WEAN South Carolina Anderson WAIM, Charleston WCSC, Columbia-Gayce WCAY, Greenville WMRB, Spartanburg WSPA South Dakota Rapid City KOTA, Yankton WNAX Tennessee Chattanooga WDDO, Cookeville WHUB, Johnson City WJCV, Knoxville WRQL, Memphis WREC, Nashville WLAC Texas Austin KTBC, Corpus Christi KSIX, Dallas KRLD, El Paso KIZZ, Harlingen KGBT, Houston KTRH, Lubbock KFYO, San Antonio KMAC, Texarkana KOSY, Wichita Falls KWFT Utah Cedar City KSUB, Salt Lake City KSL Vermont Barre WSNO, Brattleboro WKVT, Newport WIKE, St. Johnsbury WTVN, Virginia Norfolk WTAR, Richmond WRNL, Roanoke WDBJ, Staunton WAFB Washington Seattle KIRO, Spokane KGA, Sunnyside KREW, Walla Walla KUJ, Wenatchee KUEN Washington, D. C. WTOP West Virginia Beckley WJLS, Charleston WCHS, Fairmont WMMN, Parkersburg WPAR, Princeton WLOH, Wheeling WHLL Wisconsin Green Bay WBAY, Madison WKOW, Milwaukee WEMP Wyoming Casper KATI.



The
CBS Radio
Network

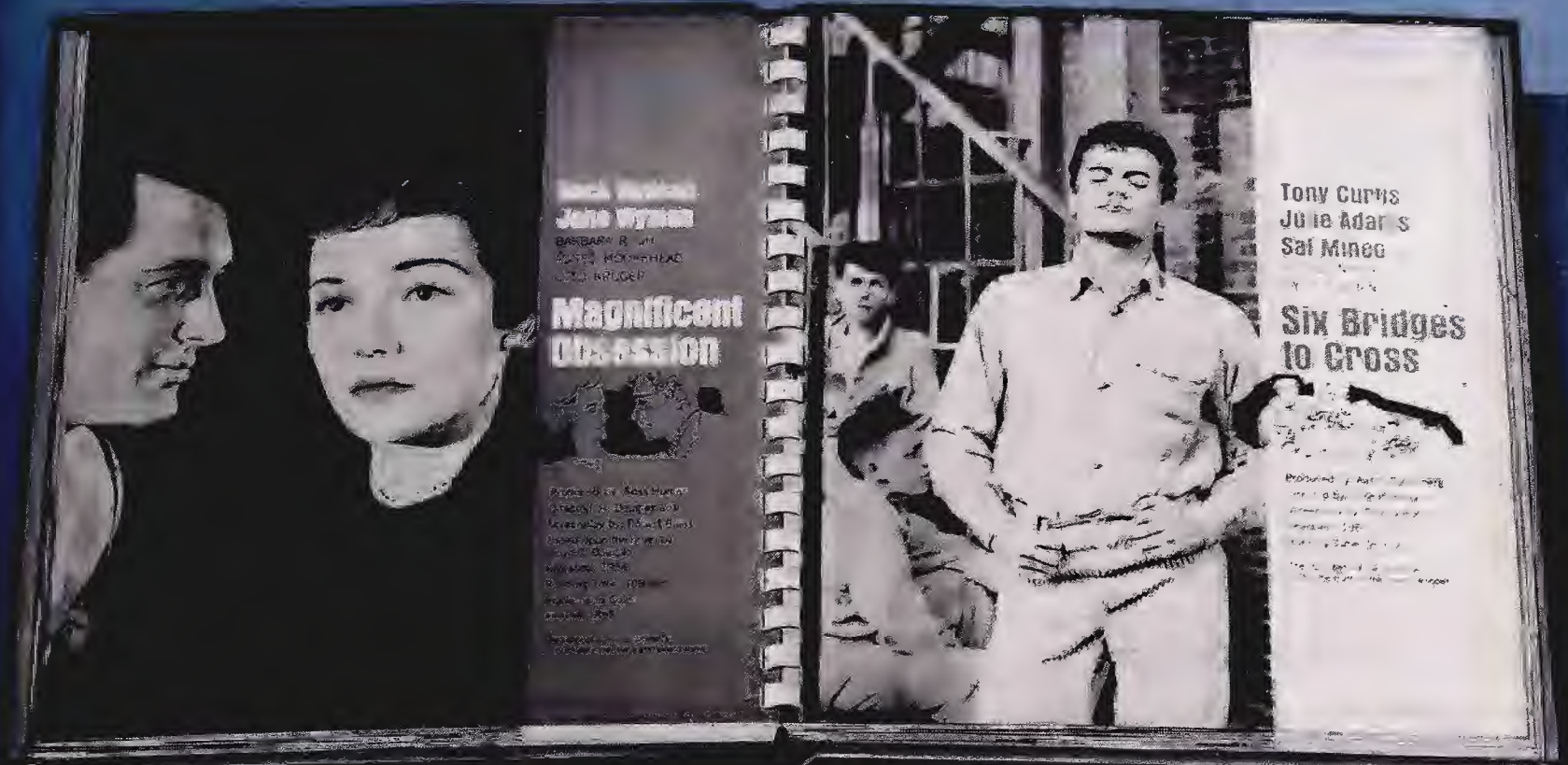
*Representing a 50% sales increase over 1962! And, so far in 1964, sales are 15% ahead of First Quarter, 1963.

**Here's part 1 of Volume 9
Universal-Seven Arts' "Films of the 50's"**

What's in it?



54 top motion pictures for top television programming



Fine feature film entertainment with the powerful audience appeal of today's top motion picture stars . . . stories . . . directors . . . including **BEND OF THE RIVER**, starring James Stewart, Arthur Kennedy, Julie Adams, Rock Hudson
Bill Mautlin's UP FRONT, starring David Wayne and Tom Ewell
MISSISSIPPI GAMBLER, starring Tyrone Power and Piper Laurie
BENGAL BRIGADE, starring Rock Hudson and Arlene Dahl
YANKEE PASHA, starring Jeff Chandler, Rhonda Fleming and Lee J. Cobb . . .
 and the hilarious **ABBOTT & COSTELLO** feature series.

They're all in Part One, just one of the four parts of the new Volume 9, which contains a total of 215 Universal Features from the Seven Arts' library of "Films of the 50's"



**SEVEN ARTS
DISTRIBUTING
CORP.**

A SUBSIDIARY OF SEVEN ARTS ASSOCIATED CORP.

CONTACT YOUR NEAREST SEVEN ARTS OFFICE
FOR MARKET AVAILABILITY

NEW YORK: 200 Park Avenue	YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill.	ORchard 4-5109
DALLAS: 5641 Charleston Drive	ADams 9-2855
LOS ANGELES: 3502 Royal Woods Drive, Sherman Oaks, Calif.	STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West	EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SROS (Spot TV Rates and Data) individual feature prices upon request

COMMERCIAL CRITIQUE

How sound is your sound?

JOHN F. HURLBUT

*President & General Manager
WVMC Radio, Mt Carmel, Illinois*

IF SOME Rip Van Winkle were to return to consciousness and immediately turn on the nearest radio, I wonder what he would think about what he heard. There is quite a contrast in today's radio "sound" with that of 20 years ago.

We hear so much about radio's "sound" and it leads me, as a broadcaster to ask the question of fellow broadcasters and advertisers (even of myself) "How sound is your sound?"

Have we become so enamored with sound devices that we have forgotten the primary purpose of radio . . . to communicate? We may be communicating news, information, commercials, music, education, public service, but we are here to communicate.

I am reminded of a fancy presentation I witnessed in New York some years ago. There were slides. There were drawings. There was much music and production. When it was all over, a friend remarked, "That was really something, but what were they trying to say?"

This problem of sound "sound" is one shared by broadcaster and advertiser. I am not condemning all jingles and sound effects per se, but I wonder if at times we don't get in the way of the message we are trying to convey.

Are we getting in the way of radio's essential advantage—that of personal companionship? People listen to radio for many reasons. But most of these reasons are summed up in the term companionship. Well, what does one want in a companion? Interesting conversation? Entertainment? Nice to be around? Understanding?

As one drives through the countryside, it is interesting to explore the radio dial and listen to the many sounds that come forth. I listened to one radio station whose news broadcasts were introduced with a sound device which led me to believe that the Angel Gabriel had recorded the introduction of the end of Time. Does this type of constant crescendo add anything to the believability of the news broadcast? All news is not of this consequence, and what about the image of the sponsor so associated?

Just the other day I heard a commercial for an automobile dealership. It was a combination singing jingle with live copy. Everytime the copy hinted about the dealership, the jingle would be used in and to this day I don't know the name of the dealer or his address. The music was pretty. The beat was wonder-

ful. But I'm sure the dealer paid for the time to sell some cars, not to entertain me with pretty music and a beat.

Now if the purpose of a commercial is to induce a desire to buy, then the sound technique ought to be subordinate to the meat of the message. Sure, a lot of buying and selling is emotional, maybe most of it nowadays. But what is accomplished when the salesman seduces the customer and forgets to sell the product.

Again, I feel that one of the many advantages of radio advertising is its opportunity to use sound to attract attention and underscore sales points. Jingles through the years have helped the customer remember the client's name. But they ought to be clear, understandable and uncluttered with extraneous jangle that gets in the way of the sales message.

Modern radio has too much of the public's ear and attention to be so encumbered by the clash, crash and discordant noise of so much sound that is for sound's sake only.

Radio represents such a basic opportunity for selling. When you can become part of a personal companion . . . in the car, at work, at home, at play, wherever radio crops up, then there's a mandate to do the best possible selling job.

I happen to feel that radio will take a giant step forward in revenue when we clean up the clutter of extraneous sound and get down to the basics of effective, imaginative sound selling. Radio has everything in its favor to do a great selling job for goods and services.

When you and I ask ourselves the question, "How Sound is Our Sound?" we'll be on our way toward more effective commercials. ■



JOHN HURLBUT also President and Publisher of the Mt Carmel Daily Republican Register, has owned and operated WVMC Radio since January 1, 1962. Prior to this he was affiliated with the WFBM Stations, Indianapolis. A charter member of the Broadcasters Promotion Association, he served as its president in 1961.

puzzle:



ECONOMY DRIVE

Four of HR&P's New York sales reps—Burt Adams, Edmond Ryan, Don Douglas, Bob Lamkin—each service one of four Philadelphia ad agencies. For conviviality and economy, they try to schedule their calls for the same day so they can make the trip in one car. (Why doesn't one man service all four? One does: Ed Ryan. But we needed four for this puzzle.)

Complications arise: each agency Media Director takes a different day off during the week. At Agency A it's Monday, at Agency B Tuesday, at Agency C Thursday. At Agency D, the Media Director is at another branch on Tuesday and Thursday, so she can only be seen Monday, Wednesday or Friday. On a recent trip out, the following conversation took place:

Adams: Lamkin and I wanted to come out here earlier in the week, but there wasn't a day when we could both see our clients.

Ryan: I didn't want to come today, but I couldn't have seen my client tomorrow.

Douglas: I could have come out yesterday or the day before just as well as today.

Lamkin: Either yesterday or tomorrow would have suited me as well as today.

Which man serviced which agency?

Address answers to: Puzzle #97, WMAL-TV.

The following conversation took place in the Ladies Powder Room of a Madison Ave. ad agency: First Time-Buyer: I guess I should have bought some of those one-minute prime-time availabilities in the Comedy Hour (7-7:30 pm M-F; ed. note). Your client's delighted with what they've done for him in the Washington market.

Second Time-Buyer: I hate to say I told you so.

Which time-buyer gets the raise? Address questions about availabilities to Harrington, Righter & Parsons, Inc.

Puzzle adaptation courtesy Dover Publications, New York, N. Y., 10014

wmal-tv 

Evening Star Broadcasting Company WASHINGTON, D. C.

Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.

Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSVA-TV and WSVA, Harrisonburg, Va.

SPONSOR-SCOPE

Schick paves way for new by-product of stainless blade

Market-place battle by manufacturers of stainless steel razor blades has apparently opened up whole new area for spending of advertising dollars: interconnected by-products. Latest addition is new shaving cream introduced by Schick Safety Razor Co. for users of stainless steel blades. Called Schick Shaving Cream, product comes in aerosol "bomb" and is planned to reach consumer public in April. Schick, division of Eversharp, claims product is necessary since older creams were produced for use with carbon steel blades and don't have special aids for minimizing oxidation, preventing rust, and prolonging life of stainless steel blades, as its new cream has. Schick also notes that stainless steel has now taken over about one-half of entire American razor blade market. Heavy broadcast advertising is planned for introduction of new cream.

Nielsen figures show webs' reason for sports outlay

Major clue to networks' recent large outlays to garner top sports attractions is evident in compilations by A. C. Nielsen Co. on total homes reached by top ten sports telecasts. Top three places went to NBC, which also had five of top ten—other five aired by CBS. In order, they are: Sunday World Series game (NBC), 27,750,000 total homes reached; Saturday World Series game (NBC), 25,500,000; Rose Bowl (NBC), 24,470,000; Cotton Bowl (CBS), 23,190,000; Thanksgiving NFL, Green Bay vs. Detroit (CBS), 20,470,000; NFL Runner-Up game (CBS), 19,550,000; Pro Bowl game (NBC), 18,210,000; NFL, Green Bay vs. San Francisco (CBS), 17.7 million; Thanksgiving NCAA, Texas vs. Texas A&M (CBS), 17,290,000; Thursday World Series game (NBC), 16,930,000. Enough to make any advertiser whet his appetite.

Color stepup seen as ABC-TV buys 4-vidicon systems

Look for more colorcasting by ABC. Move is anticipated as result of its signing contract with General Electric to purchase four major network Universal Film Centers, making ABC first web to use new four-vidicon camera system for color and b&w film transmission. The GE Universal Film Center with four-vidicon PE-24 color film cameras was given first air test last April in ABC telecast of "The Vatican," after system was developed by GE with cooperation of ABC Engineers. Fourth tube produces a b&w picture, and other three are used to "paint in" color information. The four ABC/GE systems begin operation Apr. 26, when Daylight Saving Time starts, and will be used to feed network film to major time zones.

Anti-pay TV group falsely claiming SAG as supporter

Screen Actors Guild may take legal action against California organization using SAG's name in its campaign to outlaw pay TV in the state (SPONSOR, Feb. 17). SAG says persons circulating petition for Citizens' Committee for Free TV falsely claim SAG supports plan to have anti-pay TV referendum put on ballot in November elections. To the contrary, SAG points out it adopted resolution seven years ago in which its members favored widespread installations and public tests of pay TV.

FCC again eying commercial excess, air ad 'loudness'

FCC is reported ready to step up its review of commercial excess by stations on a case-to-case basis, also to resurrect the almost forgotten inquiry into "loudness" of air ads. Bob Heald has pointed out to Florida Assn. of Broadcasters that latter decision would be a Pyrrhic victory if broadcasters forget that excessive and loud commercials create a practical problem which they must be interested in solving simply for their own good. Self-control not only means better broadcasting, better acceptance, and better public relations, he said, but also the best way to keep FCC out of field in which it doesn't belong—i.e., the business of broadcasting.



Courtesy of The Detroit Institute of Arts

**"SAKYAMUNI
AS AN
ASCETIC"**

is an exquisite lacquered wooden statuette from the Chinese Yuan Dynasty (1280-1368 A.D.). The attitude suggests a hidden knowledge of vast secrets, and about the whole figure is an air strongly reminiscent of the Gothic.

in a class by itself

Masterpiece — *exceptional skill, far-reaching values.* This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.



IN
T
how

FIG
N
belch
For
came
by ne
The
the a
anoth
been
peneo
Sag
ABC
by tra
three
and M
Hr
ing, l
"T
execu
sion.
place
them
"S
view
"A
thing
men

INSIDE SAGA OF WESTERN MAN

The story behind a new kind of television documentary from ABC News and how the worlds of Christopher Columbus, Thomas Jefferson and Theodore Roosevelt burst to life on ABC to focus on our own world of today.

NIGHT HAD FALLEN. Round the walls of Granada, siege cannons from the fifteenth century belched orange flame into the blackness.

For forty minutes, the barrage kept up as ABC cameras ground and a local fire department stood by nervously.

The date was July 15, 1963—some 471 years after the actual event. Yet, when the barrage was over, another milestone in the Saga of Western Man had been accurately recorded—on the spot where it happened, using actual firearms of the time.

Saga of Western Man is a four-part series from ABC that focuses on 1964 and the decisions of today by tracing our evolution and development through three key years of decision in the past: 1492, 1776 and 1898.

How do you translate our early history into exciting, living television?

“There are three vital steps,” says John Secondari, executive producer for ABC’s Special Projects Division. “First, you go where the events actually took place. And use the words of the people who made them happen, as they themselves wrote them down.

“Second, you put the camera in place of the viewer—let the viewer *see* through the camera’s eye.

“And third, you try like blazes not to distort anything. You don’t use props. You use actual implements of the time, because they’re real and exciting.

Some of that excitement just *has* to come over the screen.”

It did just that. Here is what some of the critics had to say:

“...the overwhelming ocean and the tiny Nina, Pinta and Santa Maria came vividly to life...”

—*Detroit Free Press*

“It would be hard to imagine a more suspenseful sequence than the program’s excellent recreation of Columbus’ voyage...”

—*Houston Chronicle*

“...allows us the excitement of experiencing a great event of the past...”

—*Chicago Tribune*

“The years 1775 and 1776 came magically alive through imaginative marriage of camera and narrative.”

—*Associated Press*

And from *The New York Times*: “Honor came to the American Broadcasting Company last night... the program elevates ABC News to the forefront in use of the documentary technique that may stand as TV’s most lasting contribution—the ability to recreate the past in terms that are at once compelling and informative.”

Saga of Western Man, sponsored by The Upjohn Company, is another facet in the wide-ranging, diversified schedule on the new ABC. A schedule designed to give America fresh, imaginative television in news, sports and entertainment.

ABC Television Network 

CHARLOTTE IS A HOT CHOCOLATE



Metro Charlotte is just the rich marshmallow floating on a market 75 miles in diameter when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT's 50,000 watt signal delivers Charlotte PLUS — a market of more than TWO MILLION PEOPLE with \$2½ BILLION in buying power. Your BLAIR man has the WBT story. It's a hot one!

WBT RADIO
CHARLOTTE

BLAIR
GROUP
PLAN
MEMBER

Jefferson Standard Broadcasting Company

Clutter bucking continues

It's easy to pinpoint personal interests in reaction to suggested changes on clutter bugging air industry but there are more hints of "I will if you will" now

The ANA-hosted meeting on clutter (SPONSOR Feb. 17) is receiving mixed reaction. Notably absent, however, have been the finger pointing, oblique name calling and the "nothing can be done about it" attitude which have surrounded the issue in the long and recent past. The proposals made by the Association of National Advertisers are specific. It's difficult to avoid the specific.

"The problem is now in the hands of the licensees and the networks who must now take the initiative," Peter Allport told SPONSOR at press-time.

Commenting on the fact that Howard Bell, NAB's TV Code Director, had told the meeting that the recommendations would be helpful in NAB's consideration of the problem, Allport said, "We're encouraged that the NAB Code Board liked the idea of the proposals. We've received several nice notes from networks and broadcasters following the meeting. But we don't want to put networks or any other broadcast segment in a disadvantages position. The NAB, through the Code Board, is now in a position to take action."

In Washington, Howard Bell told SPONSOR that he will shortly be making specific recommendations to the Code Board, particularly in relation to Billboards and credits.

Initial reaction to those who feel that a cure for clutter is possible and may in fact now be under way, does not discount the danger that the principle conflict is the "let George do it" attitude among some conferees. Action, they say, should come through the Code making rules that affect all equally.

Most skeptics, even those who are for any reason opposed to the spe-

cific proposals made in the attempt to clear up the clutter issue, are not nearly as vituperative as they were only short weeks ago.

Lee Rich, senior vice president in charge of Benton & Bowles' media management, heading a department which buys more than half of the top 10 rated network shows for such clients as General Foods and Procter & Gamble, is skeptical about those who question because of the lack of definition. If clutter is:

Credits—"That's a big problem, a union matter. We'd cut credits if it were up to us. We do our own shows and we don't want all the credits, but when the union says you've got to, you've got to. You must remember that this is a form of advertising for talent." To anyone who tries to get union concessions: "Be my guest."

Promos: "My advertisers who have shows ask for and desire promos. How can an agency go back to clients and say 'Well, no more promotional material for your shows.' We've got to have this. Networks run promos to tell the public what's on. Advertisers buy shows to get ratings and it has been found, over the years, that promos work."

Billboards: "This is part of what advertisers buy. I'm now giving over my billboards. I'd like to see any agencyman in America stand up and say 'my client is giving up billboards.'"

Titles: "Shows are reducing these. After introductions they go right in with a super. It takes a second."

Station breaks: "We've always been against 42-second station breaks. It's taking time away from an advertiser."

Rich stresses B&B's six year record of not paying for spots which

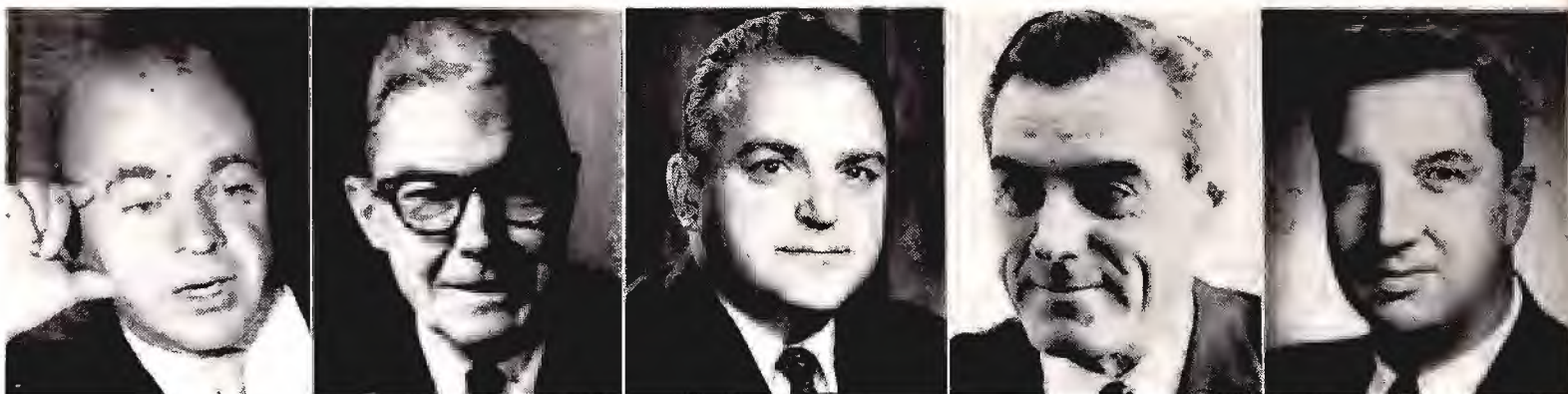


B & B's Lee Rich

are triple spotted as part of what an agency can do in this kind of situation. He questions effectiveness of Code control in the clutter problem and suggests that broadcaster self-control is something like telling a 15-year-old daughter to make her own rules.

Julius Barnathan, vice president and general manager, ABC-TV: "ANA not only doesn't have a snowball's chance in hell to cut back station breaks, they haven't even got a snowball. The longer breaks literally saved network television. All networks now feel this way. The longer breaks will never be given up without a major struggle."

But, as a suggestion toward finding a solution to the clutter bugging, he says, "What people object to most in TV is not the number of commercials or credits but the number of interruptions. If sponsors would let us put commercials back



Comments came from (l-r): Maxon's Rod Erickson, C&W's N. F. McEvoy, Esty's Mitchell Johnson, FS&R's A. F. Duram, TvAR's Marrin Shapiro among others



NBC-TV is satisfied that promos enabled Mitch Miller to make the move from Thursday to Monday successfully this season.

to back at night in an hour show, you'd have longer acts, fewer breaks, and just as much effectiveness. But every advertiser wants his own little exclusivities and protections and special treatments."

On the "pro" side of reaction, Rod Erickson, sr. vp at the Maxon agency, told SPONSOR that ANA leadership is "100% right" in its action on clutter. In the matter of *credits*, union control has led to "appalling" excess. *Promos*: Networks are running too many teasers about coming shows. There's no correlation between ratings and this kind of promotion. *Breaks*: There never should have been 40-second station breaks. Clutter reform, he admits, is going to be an uphill battle gaining only inches at a time. (Erickson's client, Gillette, is little affected because its schedules are participations in 7 or more shows—day and night—and special sports shows—World Series, NCAA, Rose Bowl, etc.) However, he believes that while you can't prove damage-by-clutter because there has been no decline in sets in use, and circulation is up in relation to population

growth, judgement still "tells you there's too much clutter."

Newman F. McEvoy, sr. vp, Cunningham & Walsh, feels that "it's high time for some industry-sponsored research into viewer reaction. While he's not a party to the ANA anti-clutter movement, McEvoy thinks they're on the right track. "I'd like to see more surgery on promos and credits rather than have commercials take the brunt of the criticism." In an inter-office memo at C&W, McEvoy puts commercials far down on the list of clutter irritants. Public service announcements, promos, and credits are high on the list. In his memo he says, "It seems unrealistic to impose an arbitrary restriction with the number of products mentioned when there is no real evidence that a multiplicity of advertisements is in itself a liability."

Mitchell J. Johnson, vice president and TV director, William Esty: Action will have to be industry-wide because of the "overwhelming" effort needed to overcome clutter elements now standard operating procedure.

A. E. Duram, senior vice president, TV and Radio, Fuller, Smith & Ross: "I think the issue is very important but I'm a little skeptical on getting results. . . . Promos are the biggest part of clutter. The problem is getting networks out of their own programs. If advertisers were to band together in their contracts to forbid this, it could be done."

Also, "there's no history of promos doing any good to increase the audience unless you have a big piece of talent like Bob Hope doing it."

John Meskil, media director, West, Weir & Bartel: "I think it could be arranged for billboards to be limited as Peter Allport sug-

gests, perhaps by giving credits on a rotating basis. I'm all for it. Piggybacks are another thing. I think they could be all right if handled properly. I don't think reducing the station break would accomplish anything. Instead of two 20's you'd have a 20 and a 10, still two commercials. Therefore it makes little difference. I know, of course, that some stations use two 10's and two 20's even though it's not allowed."

Bill Peavey, general sales manager, Adam Young: "We're talking secondary TV stations here and they need revenue. By secondary I mean not in major markets. When the pronouncements come down from Olympus they have to listen and accept the word as given. The stations will have to get together and do something with the NAB, but unfortunately the stations are not as strongly united as the networks, Procter & Gamble, or other units in the industry. The station is the unit that gets beaten."

Marvin Shapiro, eastern sales manager, TvAR: "The clutter problem is too involved to solve as a whole. I don't see how anything can be done until the individual components are cleaned up, like the question of piggybacks. Until it is defined and it is known how many announcements can be put into a time segment, seconds mean very little. The relationship is too interlocked. The general atmosphere is to solve the problem before the problem has been stated. We have no firm policy, we're just waiting."

What is obvious a week after the ANA's proposals, it would seem, is that no one is willing to be first in sacrificing any advantage, but not everyone is blindly against trying so long as the yardstick by which each is measured as well as the decisions made are equally applied to all. ■

Coffee price leader goes "premium"

Making a new bid for a modest share of the N. Y. market, Holland House skipped to the top of the price spectrum. Shaping this "quality" image now is up to radio and TV

BROADCAST ADVERTISING is the magic pumpkin expected to carry a rebleded, repackaged coffee to Cinderella status.

The golden 650-spotpower coach pulled Holland House Imperial Blend Coffee into the marketway early in February. This is the first 60 day dash against her influential sisters. The objective is a permanent spot in the palace of New York coffee drinkers' affection.

There's an awful lot of coffee in New York. Metropolitan area consumers snatch up over three-hundred-million pounds of it a year and, on a shelf-footage basis, it

earns more for the retailer than any other high volume grocery item. One might think, with so many eager imbibers, that the coffee manufacturers' major worry would be how to process the beans fast enough. Quite the contrary, there are some 18 major brands and proliferous private labels vying for those caffein-conscious consumers. And while New Yorkers (who buy about 10% of all goods sold in the country) favor their own in many things, a local brand in the coffee field has to fight hard to stay above the line in a sea of java controlled by the giant food empires and the

private packagers.

One local brand which for the last three years has been slugging it out on the shelves with the store makes and the corporate Titans is Holland House, packed by Eppens, Smith, a 109-year-old New Jersey outfit with its finger in four coffee-industry pies: purchase and sales of bulk coffee; institutional sales to restaurants, hotels, government, etc.; private label; and processing house brands of which Holland House is one.

Holland House has, in the past three years, built to a small but respectable share of the market by positioning itself as a standard quality "price-leader." But this year, a wildly inflated green coffee market and aggressive big-brand price promotions forced the Holland House profit margin so low it couldn't afford even a modest promotion/advertising budget. Sales slipped. Something had to be done.

With the courage and fortitude of a much larger company, Eppens, Smith scrapped its low-priced Holland House as of this Jan. 1, skipped to the opposite end of the marketing spectrum with a premium-priced, quality coffee called Holland House Imperial Blend, and expects to be

Quality 'guaranteed'

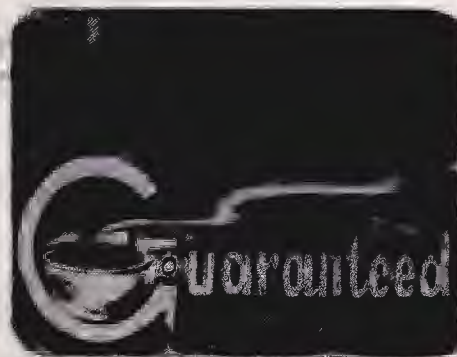
Something strong was needed to crack an already crowded coffee market; Holland House hopes its TV pledge to replace any coffee found imperfect will create the necessary consumer interest



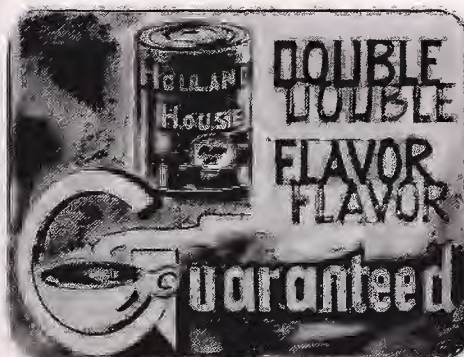
Opens with shot of steaming beverage,



... invitation to try a cup of coffee ...



... so good it's guaranteed.



Guaranteed, too, for double flavor!



Klaeger produced the commercials.

back in the black by the end of this fiscal year (Jan. 31, 1965).

The executive committee master-minded the strategy switch. The man in charge of making it work is Donald Spellman, marketing-advertising director of Eppens, Smith. Working with him is Kendall Foster, president of the Foster Rodin agency which has handled Holland House since 1960. With a budget less than one-half that of the nearest competitor, Foster—at one time TV head at Esty—is banking on a cagey investment in radio and TV to stretch his budget and give it an impact at least double its dollar value. And so for the first time in its long and often hectic history, Holland House is getting a really big, 52-week boost from broadcast.

The decision to go for the finest coffee adequately priced to pay for it was based on statistical and practical evidence that the American housewife appreciates and will pay for a very high quality in her food. Coffee brand loyalty is as strong as that for any item and two significant sales patterns prove that price is no deterrent. First is the fact that, whereas the medium-priced Maxwell House is the biggest seller in New York (it controls about 29% of the market), second on the sales ladder is premium-priced Savarin and third is Chock Full O'Nuts, controlling 25% and 12% respectively. Second, whereas New York supermarkets account for 85-90% of all food sales, they sell only 38% of the coffee, an indication that buying her favorite brand at the moment she wants it is more important to the coffee shopper than the few pennies she can save on her next trip to the supermarket.

Holland House's ambitious goal: to create a strong enough brand loyalty to be one of the big three.

Attempting to battle with high-powered premiums like Martinson's, Savarin, and Chock Full, Holland House had to go for the largest New York audience at the lowest cpm possible. The agency selected five radio and two TV stations, using ratings as the guide and always keeping in mind volume discounts in setting up the spot schedules. The decision was made to buy early morning and drive time personality radio programs and nighttime and afternoon TV news and entertain-

ment shows. A 60-day saturation push, which got into full swing Feb. 9, will include 650 spots during the introduction. And contracts have already been signed for the rest of the year, with spots in varying degrees of emphasis totaling over 2,000 through the end of next January. Stations involved are WCBS-TV, WNBC - TV, WOR, WNEW, WMCA, WABC, and WINS. In addition, a reserve has been set aside for last-minute availabilities and bargain-priced specials. (Holland House bought into the John Glenn space shot in this way). Some newspaper will be used later in the year to advertise special Holland House promotions, but basically the big job is up to broadcast.

Something strong and different was needed to accomplish that Promethean task of cracking the New York market with a new coffee, which includes the two-pronged problem of switching loyalties from other brands and rebuilding the Holland House image from that of the lowest priced brand in the market to a high-ticket, quality coffee. The Consumer "Guarantee" is that "something." Carrying that theme over into the ad copy, all the TV spots center on the Guarantee, stress that a "perfect cup of coffee takes not only the best in beans but requires superb skill in blending them, that the Holland House people have 109 years of coffee making experience," and end with the catch line (except 10-sec. spots) "the guarantee's so good you can taste it."

Foster Rodin's confidence in broadcast's ability to work for Holland House is based on solid experience, although on a smaller scale. When Foster took over the Eppens, Smith account three-and-a-half years ago, the Holland House brand was suffering from parent-company preoccupation with more profitable areas of its operation; distribution was down to some 100 stores in Northern New Jersey. Around the same time, Dalton pulled off a profitable purchase of South American coffee and agreed to allocate some of it to help revive the Holland House brand.

Holland House cracked one aggressive small chain on Long Island. Starting gradually, Foster bought four radio stations on Long Island

for a three-month period. Distribution spread to two other Long Island chains. Radio got the nod again a year later when the decision was made to tackle the metropolitan New York market. This time it was morning and afternoon personality shows on WOR. After a year on the station, the sales structure was strengthened enough to allow another three-month, multi-station push. The schedule alternated from week to week between seven radio and three TV stations. By the start of 1963, sales had increased 2,000% and distribution had spread to 72% of all the supermarkets in the metropolitan area. When Holland House introduced its instant coffee last August, WOR was once again the major vehicle. 71% distribution was gained within 60 days.

If Holland House is aggressively going after the coffee consumer—the current campaign averages 20 million home impressions weekly—its sales pitch to the distributors on behalf of the new blend was no less vigorous. The 60-day initial promotion deal includes, in addition to the saturation spots, a 15¢ pack-in coupon which Eppens, Smith will redeem for full value plus 2¢ for handling, a \$1 case co-op/promotion allowance to cover feature volume sales, ads, and displays, and a 5¢ off-label price. ■

Megowan for beer sales



P. Ballantine & Sons, Newark, N.J., has tapped Bert L. Megowan of Lucky Lager Brewing to be vice president in charge of sales. He succeeds William H. Alley who retires March 1 after 30 years with Ballantine.

Megowan will supervise Ballantine sales in all markets. He comes to the company from San Francisco, where he was vice president in charge of new markets for Lucky Lager and previously had been Intermountain divisional vice president in Salt Lake City.



Campbell-Ewald's Adams



Chevrolet's Izard

ADVERTISERS

Auto ads—A to Izard

Chevrolet admen, big TV customers, don't tell quite all in Detroit presentation to dealers

BRAINPOWER on television's next-to-largest automotive brand account is being shared with dealers on all makes, but to broadcast advertisers, what these brains do is at least as interesting as what they say.

The advertising manager of Chevrolet and the president of his advertising agency, in a joint presentation to the National Automobile Dealers Assn. do offer some do's and don't's of broadcast buying. These however, figure only in a minor way in a generalized how-to approach to planning in all media titled, "It Pays to Advertise . . . the Right Way."

Nowhere do they indicate how or why Chevy dealers caravan across local TV screens at roughly a \$3 million a year gross billing volume (SPONSOR estimate).

Jack Izard, advertising manager of General Motors' Chevrolet Division, and Thomas B. Adams, president of Campbell-Ewald, gave advertising ABC's in a question-answer panel presentation early this month at the National Automobile Dealers Assn. convention in Detroit. NADA has produced additional comments on media and creative problems in booklet form for association members.

Izard told dealers how to analyze the market and plan a cam-

paign, extending mileage on national advertising with local schedules. Adams counseled on how local advertising agencies and media can be of help.

In a review of media, the Chevrolet team said TV has some advantages, but in spite of Chevrolet dealers' record of liberal fueling at the TV pump, it was a quiet account that was given of the visual medium. The following are excerpts from a NADA text accompanying the presentation, based on a survey of dealer problems.

On TV

"Eighty-seven percent of U. S. homes have television [EDITOR'S NOTE: A. C. Nielsen's latest TV homes figure is 92% of total U. S. homes] and the average home views about five hours a day [Nielsen January average: 6 hrs., 10 mins.] While individual message retention is low, television has the unique advantage of combined visual and audio appeal and providing unexcelled opportunities for product demonstration.

"Some of its negative factors for automobile dealers are the difficulty in obtaining the availability of prime time and the inflexibility of program use. Estimated cost-per-thousand ranges from \$3.50 to \$20, depending on whether you are us-

ing spots or programs, the time segment and what the rating is at that given time."

About radio

Ninety-six percent of U. S. homes have a radio. To the listening homes in your area you may add an additional 30 percent for the estimated automobile radio audience. Average home radio listening is about two hours a day. It is inexpensive with an estimated cost-per-thousand of about \$2.

"Radio provides the opportunity for frequent audible messages. Although retention value of individual messages is usually low, it can be increased through the use of constant repetition of a single theme, such as a jingle or slogan, as all or part of your message. Also, radio permits sponsorship of an individual program, such as a newscast, with which listeners can identify the dealership. Don't forget to make sure the push-button settings on radios in cars you deliver include the radio stations on which you advertise."

The newspaper evaluation:

"Generally, automobile dealers invest most heavily in newspapers. After outdoor, the cost-per-thousand of newspapers is generally the next lowest, although radio is lower in some cases.

"Newspapers carry your advertising in an atmosphere of news and vitality. It is a "comfortable" medium, with habitual readers. The cost is relatively low and the circulation coverage wide. The estimated average cost-per-thousand for a page black and white at national rates is between \$4 and \$10 for daily and between \$2 and \$2.50 for weekly. It is also flexible and timely and you can get advertisements in the paper rapidly. Newspapers also have high readership — 83 percent of persons 12 and over read a newspaper on an average day."

A TV problem and solution in the presentation to automen:

Q. I can't get prime time on television. What should I do?

A. Consistent advertisers get the best position in any medium. Sometimes it's necessary to earn position by being a consistent advertiser over a long period of time. However, with the intense competition for prime television time among all

manufacturers or retailers you may never get prime time.

"If you can't buy minutes or 20 seconds spots, try buying station ID's. If you can't get them, use Class B time and try to slant your message to get maximum effectiveness from the audience you do reach. Many dealers have done an outstanding job, even participating in the late, late show."

These are averages for 1962 media allocations of dealers' advertising dollars:

Classified newspaper34%
Display newspaper21%
Radio15%
Direct mail15%
Other15%

The dollars were spent on behalf of:

Used car39%
New car38%

Service12%
Dealership11%

The ratio of auto advertising to sales dollars is going up, according to the survey:

"The industry average for automotive advertising is about 75/100 of one percent of total sales—\$35 per new unit retail. This has been increasing slightly over the years—20 years ago it was about 1/2 to 6/10 of one percent. Remember that this is an average—many dealers spend less than this but those doing a good job spend more. Don't forget to consider volume. A Chevrolet dealer who spends only \$22 per unit will have a total budget far in excess of a Chrysler dealer who spends \$50 per unit."

Auto dealers can get the text from NADA headquarters, 2000 K St., N.W., Washington 6, D. C. ■



Spring drive-time

General Motors' Oldsmobile (see separate story on another GM make) will premiere a new model, the Vista-Cruiser station wagon, next month on the Garry Moore Show. Two-minute commercials will introduce the model on the CBS-TV program regularly co-sponsored by Olds' and radio shows in the car's regular line-up, Lowell Thomas on CBS (Olds' has been on Moore and Thomas three years) and David Brinkley's Perspective on the News on NBC (new this year).

Shown here in production is a crew sent by Oldsmobile's Detroit agency, D. P. Brother, to Lake Arrowhead, Calif., where Jerry Fairbanks' camera team filmed the Vista Cruiser in color. Advertising for the Vista Cruiser breaks in

other media after the network introduction March 17.

J. F. Wolfram, Oldsmobile general manager and a vice president of General Motors, said the new wagon's design is the most dramatic change since the station wagon form was developed many years ago. It is designed for increased visibility, headroom, passenger and cargo capacity.

As two of General Motors' biggest-spending makes, Chevrolet and Olds', continue as significant factors in TV, General Motors began a radio spot campaign last week in an institutional promotion of testing methods on new automobiles. The multimillion-dollar drive is in newspapers and magazines as well as radio, through Campbell-Ewald.

Radio-TV plans for '64 pirates

The Atlantic Refining Company, in its 28th successive season of broadcast sponsorship of Pittsburgh Pirates baseball, will be joined by three other sponsors this year for Pirates' games on TV and radio.

Paul Snyder, Western Regional Manager for Atlantic, which holds the broadcast rights, announced that sponsors of 1964 Pirate games on radio and television will be Pittsburgh Brewing Company, a co-sponsor since 1957; Bayuk Cigars, Inc., a former sponsor returning this year; Hills Bros. Coffee, Inc., which joins the sponsor lineup for the first time, and Atlantic, which first sponsored the Pirates' games in 1937.

KDKA and KDKA-TV again will be the originating stations for a 26-station radio network in Western Pennsylvania, West Virginia and Maryland and a five-station TV network.

N. W. Ayer & Son, Inc., is the advertising agency for both The Atlantic Refining Company and Hills Bros. Coffee, Inc.

Marplan L. A. expansion

Armond Fields, vice president of Marplan, research affiliate of Interpublic, has been named research director for Marplan Western Division with headquarters in Los Angeles. Russell Schneider, president of Marplan, said he would expand services, especially in the areas of perception research, TV testing, and copy testing. Fields has been director of research for Marplan's Chicago office the past four years.

Coe heads 'Fame' panel

The 1964 Hall of Fame and Award committee of the Broadcast Pioneers has been announced by Ernest Lee Jahncke, Jr., President of the Broadcast Pioneers, and Vice President, Standards and Practices, National Broadcasting Company.

Robert Coe, Vice President, ABC-TV Network, is Committee Chairman; Carl E. Lee, Executive Vice President and General Manager of television station WKZO,

Kalamazoo, Mich.; and Paul Mowrey, broadcasting consultant, comprise the Committee. Messrs. Coe, Lee and Mowrey are members of the Board of Directors of the Broadcast Pioneers.

TV and us: tandem bid from papers to clients

Advertisers can look for increasingly TV-oriented pitches from print salesmen, if newspapers heed current advice from within and without their own camp.

Develop a "complementary media philosophy," counseled Newman F. McEvoy, senior vice president and media director of Cunningham & Walsh, New York, last week when he addressed the American Assn. of Newspaper Representatives.

Charles T. Lipscomb, Jr., president of the American Newspaper Assn.'s Bureau of Advertising, hit a harmonic note in remarks prepared for a joint meeting of the Louisiana Daily Newspaper Assn. and Pepsi-Cola bottlers in New Orleans.

The agencyman, speaking in New York, recommended that "the optimum benefit for national advertising in newspapers would be a tandem use of newspapers and television."

Keep in mind that a television program which scores well on the national average will have some cities which are well under average. It would pay you to look at both the local Nielsen ratings and the American Research Bureau ratings for your markets to determine those shows which could benefit from substantial newspaper schedules." McEvoy, whose agency puts a little over half its clients' money into broadcast media, suggested the same approach for national "complementary" competition.

Lipscomb told bottlers, "Television alone can't reach the total marketplace efficiently and evenly. Even top-rated shows and combinations of shows miss large segments of your customers." Viewing is uneven, and increasing TV schedules doesn't help because "additional TV advertising messages do not broaden the audience but are more likely to increase the unbalanced coverage with concentration in the heavy viewing segments of the audience."



Morton's at the movies: Confusion "rains" when movie luncher drops Morton's box

Consumer research brings salt back to TV after seven years

RESearch opened the way for Morton Salt's return to television last week.

Acting upon results of a behavioral study of the salt buyer, Morton's agency, Needham, Louis & Brorby, Chicago produced a set of life-oriented commercials with a whimsical twist and bought a nine-month schedule of daytime fare on two networks.

The sponsor, famous for its "never rains but it pours" copy line and illustration, will continue to use outdoor boards along with its TV advertising. Salesmen and retailers getting the gist of the entire campaign on a special platter, "Sounds to Sell Morton By."

Shows in the daytime line-up: on ABC-TV, *Object Is*, *Seven Keys*, *Father Knows Best*, *Tennessee Ernie Ford*, *General Hospital*, *Queen for a Day*, and *Trailmaster*; on NBC-TV, *Missing Links*, *Your First Impression*, and *Loretta Young*.

"Almost slice of life" is the way NL&B describes the style of Morton's new set of four commercials. Each takes an everyday situation and gives it a twist of free-wheeling fantasy.

In the Movie Theatre minute

(see frame) a comical little man, lonely for people, takes his dinner to the movies in order to find company. Salting his celery, he drops the package, and the Morton's cylinder rolls down the aisle, creating chaos.

In "Park Bench," a wanderer finds a shopping bag in the park and finds a lot of interesting contents, including the sponsor's product.

"Bus Stop" takes the viewer on an excursion through a moment in life on a city bus. A rider enters, takes out an apple and begins crunching into his neighbor's ear. His riding companion offers him Morton Salt, and the apple eater likes the "flavor spark" so well, he empties most of the salt into his lunch bag.

"Grandma" introduces a lively old type who likes rock-and-roll music and hard-boiled eggs. The "almost slice of life" twist is that instead of peeling and salting, she blows the hard-boiled egg from its shell.

Morton's television and outdoor schedules will be bolstered with several point-of-purchase promotions this year, the first promoting the product with apples. ■



Bates House in Frankfurt, new six-story building for \$2 million shop, is opened as Robert P. Eaton (center 1), managing director of Ted Bates Werbegesellschaft, accepts key from architect Richard Kaiser. Looking on (l to r): J. Ross MacLennan,

senior vice president in charge of international operations, Bates-New York: Fritz K. Wolff, creative director of German office; Hans Grimm, German administrative head, and Hans Toussaint, acc't supervisor in Bates' downtown Frankfurt office.

AGENCIES

Scramble abroad

U. S. top-tenners acquiring new accounts, expanding as Bates, Burnett, Interpublic, PKL announce moves

Advertising growth in the international market is underlined this month by agency activity abroad. Within days of each other two cigarette accounts inspired agency organizational moves, and two of the U. S. top ten agencies announced personnel and facility changes.

As U. S. cigarettes, beleaguered on the air and in other media, look to health-scare precedents abroad, there is this new advertising.

Addition of part of the John Player & Sons British account enabled Papert, Koenig, Lois, New York, to open a subsidiary, Papert, Koenig, Lois, Ltd., in London. Prior accounts are Granada Television, Ltd., and Simplicity Patterns, Ltd., both of them also handled in the U. S. by PKL. Nigel Seely is managing director of the new subsidiary, opening at No. 4 Carlton Gardens, S. W. 1, on March 1. Bill-

ings are reckoned in dollars a round two-and-a-half million, at least half in cigarettes.

Gallaher International, subsidiary of Gallaher Ltd. of London, appointed the New York office of an international agency, Pritchard, Wood, itself a British born part of the American complex, Interpublic Group of Cos. In announcing the appointment, the tobacco-cigarette manufacturer said that the "concept of international marketing communications makes sense." No introduction of Gallaher brands is contemplated in the American market at this time by the subsidiary that covers Gallaher group activities outside the United Kingdom and Eire.

At Leo Burnett's London affiliate, last week there was a changing of the guard in an agency the Chicago shop acquired in April 1962. Philip H. Schaff, chairman of the

Burnett executive committee, appointed Gordon G. Rothrock as managing director of Burnett, Nicholson & Partners, Ltd. in London. Previously vice president in charge of client service at the parent company in Chicago, Rothrock succeeds F. A. Nicholson, who leaves the company. Schaff saluted Rothrock's contributions during the transition phase of ownership.

A few days earlier Ted Bates opened its fifth foreign agency in Italy and simultaneously enlarged West German headquarters to accommodate "phenomenal growth."

The new Italian organization is under direction of Marco Cicero, who was advertising-sales promotion of Alitalia Airlines' North American Division, and Roberto Stampa, who comes from his own New York agency (Alitalia was a client). They are joint managing directors, respectively general office manager and creative director. Bates' first Italian account is Mobil Oil Italiana, being served from agency offices at Palaazzo Belgiojoso, opening formally the middle of next month.

In Germany Bates has opened Bates House (see picture) at Lindenstrasse 15 in Frankfurt, the country's commercial center. Formed 16 months ago with one account, Ted Bates Werbegesellschaft billed \$2 million its first year and now has 10 clients: American Express, Alfred Clouth Lackfabrik (waxes and polishes), British American Tobacco (new brands), EFKA Werke (Cricket Butane lighters), Japan Air Lines, Johann Jacobs (Mocca Press instant coffee), Societe Nouvelle des Laboratoires du Lanord (Milical), Mars candies, Mobil Oil, and Pakistan International Airlines. Billings are expected to double this year. Robert P. Eaton is managing director, Fritz K. Wolff, creative director.

Bates began acquiring "leading firms with similar copy philosophy" in 1959-61 in Great Britain, Canada, and France. Billings now are estimated respectively at \$20.5 million, \$8 million, and \$4 million. The parent company figured total billings last year at \$181.6 million, an increase of 9.3%, to estimated fifth place in the world. J. Ross MacLennan is senior vice president in charge of international operations.

Wilson appointed

MJA vp-group head

Albert S. Wilson has joined MacManus, John & Adams, New York, as vice president and group head of the drug products group including Pfizer Laboratories Division and 3M Medical Products. For the past seven years, Wilson has been associated with Erwin, Wasey,

Ruthrauff & Ryan in various creative and account supervisory capacities on Minnesota Mining & Manufacturing. He also has been supervisor of American Cyanamid's surgical products account and creative supervisor for Lederle Laboratories.

GMB Rambler, farm jobs

James D. Killins, vice president of Geyer, Morey, Ballard, Detroit, has



Killins



McGuinness

been appointed creative supervisor of copy, art, and production for the Rambler account group. John F. Henry, Jr., senior vice president, said this is a new post, expanding service to American Motors' automotive Division. Killins had been associate creative director of GMB in Detroit since 1962.

Geyer, Morey, Ballard's agricultural Division has named a new manager, Donald E. McGuinness, who joined the agency last fall. The new manager, former farm head and sales training specialist with Associated Sales, Detroit, continues in GMB's Racine, Wis., office, according to Paul W. Limerick, vice president and director of the agricultural division.

Lynn Baker names vp's

Richard C. Ferrelli, copy chief, and Charles T. Maloney, account executive, of Lynn Baker, New York, have been promoted to vice presidents, respectively as creative director and account supervisor. John T. Henderson, Jr., executive vice president, called the appointments major executive staff moves.

Ferrelli was formerly copy group chief at Baker and earlier was in copy jobs at D'Arcy and BBDO. Maloney, former vice president of Dairy Advertising, in his new capacity will supervise the Borden's Special Products Division (Marcelle cosmetics) and Quaker Oats (Flako mixes) accounts.



Maloney



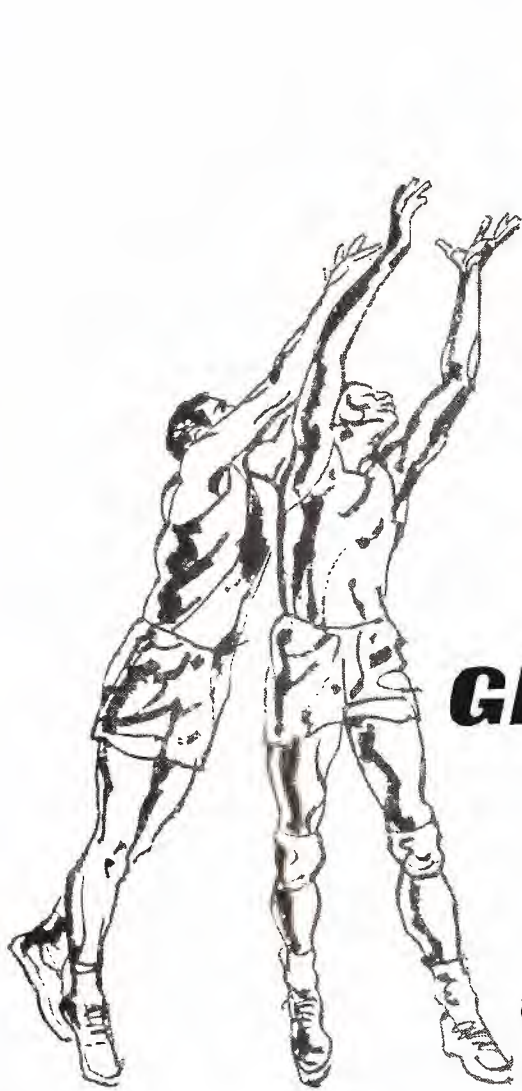
Ferrelli



AT LAST!—A TV COMMERCIAL "TEAR SHEET"

"We're helping our clients see the plan of their television campaigns in a very simple way for the first time in their advertising lives." So said Lincoln Scheurle, president of The Film-Makers, Chicago TV and film production studio, last week of the photo-montage panel seen above.

Designed to serve as a form of "tear sheet" for TV admen, the montage panels show key scenes from TV commercials in a left-to-right sequence, and utilize the "film strip" appearance of release prints in order to give a feeling of "moving quality." Commercial above was for Kellogg



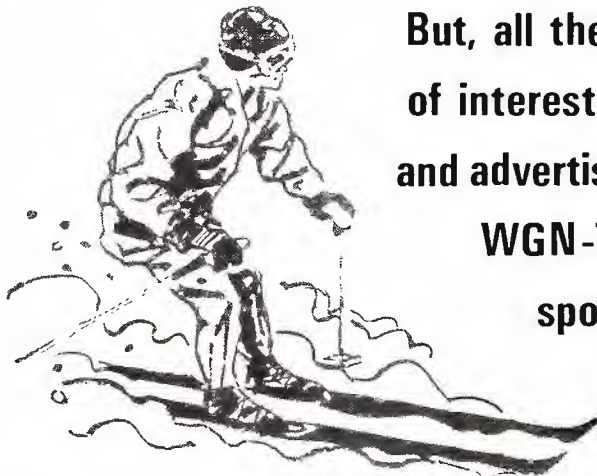
GLADIATORS & CHARIOT RACING



aren't on the WGN-TV Winter
Schedule of Sports Spectaculars!

But, all the sporting events
of interest to audiences
and advertisers are.

WGN-TV is Chicago's
sports station



BASKETBALL—*Big Ten Basketball* from Minneapolis—January 4, Iowa City—January 11, Minneapolis—January 18, East Lansing—January 25, Champaign—February 1, Madison—February 8, Columbus—February 15, Evanston—February 22, Ann Arbor—February 29, Bloomington—March 7, NCAA Championship from Kansas City—March 21, NCAA All-Star Game from Lexington—March 28. **HOCKEY**—*Chicago Black Hawks* from Toronto—January 4, Detroit—January 25, Toronto—February 8, Toronto—February 29, New York—March 4,

Montreal—March 14, Boston—March 22, Stanley Cup Playoffs—March 24. **GOLF**—Palm Springs Classic—February 2, Phoenix Open—February 9, Greater New Orleans Tournament—February 29, New Orleans Tournament—March 1. **TENNIS**—National Indoor Championship from Salisbury, Maryland—February 23. **SKIING**—NCAA Championship from Hanover, New Hampshire—March 8. **SWIMMING**—Illinois High School Championship from Evanston—February 29, NCAA Championship from New Haven, Connecticut—March 29.

WGN IS CHICAGO

the most respected call letters in broadcasting



Robert McGredy, managing director (R), discusses rep/buyer relationship with other TvAR execs: (left-right) Robert M. Hoffman, v.p., marketing and research; Lamont Thompson, exec. v.p.; Ben Margolis, v.p.

Make the most of station rep relationships

TvAR's Robert M. McGredy discusses the care and feeding of station representatives in part eight of a series by agency and rep firm executives

A DESK is a two-sided implement. In our business, the timebuyer works on one side, the station representative from the other. Its polished top should serve as a channel for the free flow of communications in both directions. Buyer and seller constitute a team, and the inhabitants of either side of the media desk can't be totally effective in their functions without the active complicity of each other.

In other words, timebuyers who want to do the best possible job for their clients must view themselves as one-half of a media team, and cultivate the various "rep" salesmen who call upon them as valued members of a working partnership.

Much has been written on the care and nurture of the timebuyer.

But the salesman, as the bearer of much responsibility in the success of any media campaign, can be encouraged and motivated to become positively involved even beyond his normal contribution by the application of a few simple points. Following are a number of suggestions for the care and cultivation of the station representative:

1 Keep your eye on the real goal. The ultimate objective of all media activity is to move products. Sometimes buyers get so engrossed in the actual mechanics of buying they tend to lose sight of the fact they are spending money to promote sales at the retail level, and begin to think largely in terms of media objectives. When this occurs, buyers tend to become more

rigid in their approach and consider only statistical data. They fail to take account of the rep's considered opinions based on close knowledge of a given market.

2 Understand and communicate. In order to approach maximum effectiveness and service to the buyer, the representative salesman must have a clear understanding of the advertiser's goals. If appraised of the underlying motives, a good salesman very often can materially aid the media man in making more effective buys. However, in too many instances, the buyer himself is kept in the dark as to the marketing approach behind the spot schedule. In fact, sometimes he is even unaware of the copy theme to be used.

Our observation is that the degree of a buyer's knowledgeability of the marketing factors behind a campaign is often a function of his agency's structure. Some agencies have a lateral structure. In such a

Helluva salesman! Who, me?

It's KELO-LAND

that gives me
that pull!



There's no trick in selling one product brand over another when you have the attention of 284,800 family circles, every tv home in the Sioux Falls-98 County Market. How can KELO-LAND TV deliver such full-market coverage, when no other station (or combination of stations) can come near it? KELO-LAND TV's three *inter-connected* transmitters, operating as one station, wing out your commercial instantaneously, simultaneously, to all 284,800 tv homes. One film or slide does it. One rate card buys it.

KELO tv 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 H-R
In Minneapolis by Wayne Evans

General Offices: Sioux Falls, S.D.

set up, most buyers handle all accounts. In this situation, it is difficult for buyers to be kept informed on the advertising strategy behind the campaign. They tend to become insulated from other areas within the agency.

On the other hand, some agencies have their buyers assigned on the vertical or account-group plan. Here, buyers work on a limited number of specific accounts, and, thus, have the opportunity to become thoroughly familiar with the objectives of each campaign. These buyers tend to have a much more far-reaching and in-depth comprehension of their client's marketing approach.

3 *Promote the client's advertising objectives.* It is an unhappy fact of a buyer's life that good spots in top markets are quite scarce and getting scarcer. If a buyer does not know the rationale behind a campaign, he will be forced to buy on a rigid, formulaized basis. On the other hand, if he is aware of the advertising goal, he will be able to be flexible and depart from the pre-plan, if need be, to take advantage of good availabilities as they fleetingly occur, if they fit into the overall pattern. When time is scarce, the team of enlightened buyer and salesman can sit down together and build an effective schedule.

4 *Remember the perishability of the product.* A top-flight buyer must act fast because good spots go like hotcakes in today's media market. But the ability to "move fast" is a complex phenomenon: the buyer must be "flexible" as described in a preceding paragraph; he must have the training and experience to recognize a good buy which might not be immediately apparent; he must have the authority to move when something more opens up — without going through a time-consuming chain of command.

5 *Trust the rep salesman.* Far too many buyers are suspicious of what the salesmen tell them. They waste precious time—checking ratings and other information submitted with the availabilities. These lose time, and sometimes advantageous buys. The clear fact is that a salesman cannot afford to be careless or to misrepresent. His



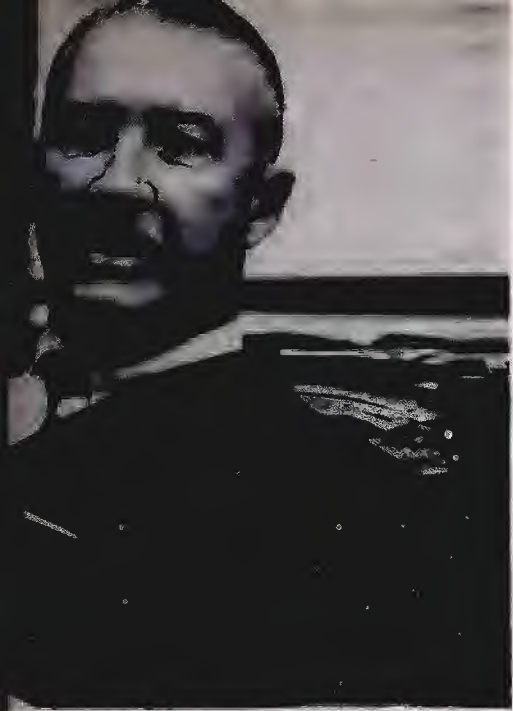
ROBERT M. MCGREDY

In 1961 he joined TvAR as executive vice president after serving for 2½ years as national sales manager of Westinghouse Broadcasting Company (now Gr W). He began his career in broadcast-

reputation, his company's image, his station's credibility are all "on the line" every time he submits requested information. Even if he were personally inclined to bend the truth, his very survival in this "personal service" business depends on his reputation for reliability. Yes, trust the rep salesman! He is entitled to your faith and you'll save important time.

6 *Establish a give-and-take relationship.* The salesman and his buying counterpart on the other side of the desk constitute a team. However, don't let this comradeship relax the very important spirit of competitiveness that exists in most productive relationships. It is within the buyer's province to prod the salesman with searching questions that test his mettle . . . with provocative explorations into the salesman's sophisticated knowledge of his markets and stations. Become the "devil's advocate" in a search for that expert opinion and privileged communication which can make an effective, market-oriented campaign out of an otherwise ordinary buy.

7 *Become a student.* Hopefully, we learn something new everyday. It's a bromide, but of vital necessity in our fast-breaking business. The salesman is constantly on the go, visiting his stations' markets, updating his reservoir of knowledge about each station's position



as sales manager for WTOP, Wash-
ington, and later WPAT, Paterson. In
1948 he was assistant director of RAB.
He became exclusively associated with TV
Channel 450, joining WCAU-TV, first as sales
manager, later as vice president in charge
of the station.

with respect to its competition, each station's posture within the local community and the changes within the market itself. Dynamic growth of industry, population shifts, appreciation of individual market's per-family spendable income are just a few of the arteries of change on which the salesman must gauge the pulse. The knowing timebuyer makes the most of this specialized awareness and, becoming the student himself, squeezes every drop of current information from the informed salesman. The salesman studies. The timebuyer studies. Enlightened media campaigns naturally follow.

8 Study on-campus. Much as the buyer stands to learn from his inquisition of the salesman, he can learn even more first hand. Trips to the stations, probes into markets where the advertisers' dollars must, in the long run, do their work are worthwhile excursions for the serious buyer. An understanding of what makes the great stations stand out requires more than numbers. It requires a knowledge of that station, its programs, its people. So, when the station manager or sales manager beckons, "Come on down . . ." take him seriously whenever you can.

9 Inform the salesman completely. The buyer who makes the effort to relate all the details of a campaign to the salesman is bound

to receive a more purposeful presentation, a more precise pitch, in return. There are guidelines to every prospective campaign which, when pre-told to the rep, will sharpen the edge of the ultimate buy. Don't in effect, ask your salesman to sell you generalities. Set up the pins so he can knock them down provided his station can hit the strike zone. Make the rep's research efforts more meaningful and you'll make your client's dollars sell harder in the marketplace.

Most of us can recall when, because of a buyer's studied vagueness, we rushed back to do two hours of intensive work in preparing an elaborate availability presentation, only to be told that the budget is for two spots. Our job is to work out the best possible schedule for the agency, and not to hold back. It's self-defeating to "play games" with the salesman.

10 Organize your approach. Some buyers, faced with a 60-market campaign, will call for availabilities in all markets at the outset. It is probably a much more rewarding plan to request avails by groups of markets, extending over the course of several days or a week. This will enable the buyer to spend sufficient time with each salesman to discuss in some detail the intricacies of each market and station. In this way a buyer has the opportunity to gain those subtle insights which enable him to make a great buy as opposed to merely a good one.

11 Fly by the seat of your pants. There are times when "instrument flying," that is, heavy reliance on statistics, is certainly indicated and even essential. But many buyers, by long experience, instinct, and even intuition, can "smell" out a good buy or good station that is not apparent on the surface. It is this ability to sense a good opportunity that separates "pro" buyers from average ones. So, don't shy away from educated hunches.

12 Be bold. The safe buy is not always the best buy: Don't be afraid to make a *bold* buy when you know it's right, even if you can't completely justify it by the numbers. Make your decision and sell it upstairs, even if you have to fight uphill all the way. You'll be respected for it. ■

IRTS names speakers for Spring Seminars

The lineup of leading advertiser and broadcast industry executives who will instruct the Spring Time Buying and Selling Seminar, sponsored bi-annually by International Radio and Television Society, was announced today by TB&SS chairman Al B. Petgen, director of client relations, American Research Bureau.

The speakers will be:

Session One: Julius Barnathan, vice president and general manager, ABC Television Network. Subject: Broadcasting, key to the marketing era.

Session Two: Speaker to be announced. Subject: The advertiser's problem.

Session Three: TB&SS Chairman Al B. Petgen. Subject: Broadcast research fundamentals.

Session Four: Hal Miller, vice president and media director, Grey Advertising. Subject: Research in planning and buying.

Session Five: Don Leonard, director of media, Kudner Agency. Subject: The media plan.

Session Six: Mike Donovan, vice president and media manager, BBDO. Subject: Professionalism in timebuying.

Session Seven: Speaker to be announced. Subject: Network basics.

Session Eight: Maurie Webster, vice president and general manager, CBS Radio Spot Sales; Cris Rashbaum, vice president and director of research and promotion, Harrington, Righter & Parsons, Inc. Subject: The rep's job.

Session Nine: Speaker to be announced. Subject: Focus on the future.

Approaching limit

Petgen also reported that Seminar registration is rapidly approaching its limit of 100 students and urged interested parties to enroll immediately to insure acceptance. The inaugural session of the expanded nine-week series is scheduled for Tuesday, March 10.

All nine Seminar sessions will be held on successive Tuesday evenings, 5:30 to 8 p.m., at CBS Radio Studios, 49 East 52nd St. Contact: Claude Barrere, PL 8-2450.

Registration fee is \$15.00.

CBS invites buyers to Dial-A-Station

The ideal way for a timebuyer to learn about a radio station is to hear it. CBS Radio Spot sales has made it possible through a Dial-A-Station telephone system. The system has been operating for WCAU in Philadelphia and KNX in Los Angeles for two months; KCBS, San Francisco will be included shortly. Four other CBS stations are interested.

The idea is not entirely new. Other stations have done it for a short period of time or on special request. However, CBS is permitting buyers to listen to all stations in the market, not just their own. Any buyer can dial the station collect and listen to one or more stations for three minutes, or longer if he wishes. The CBS station foots the bill. Often calls are as long as one-half hour, request tune-ins on five or six stations.

Some of the buyers who have

used the system: Bob Jeremiah and Tom Whitman, Cunningham & Walsh; Dave Evanson, Ogilvy; Yoland Torro, Richard K. Manoff; David Meister, Benton & Bowles; Penny Schmidt, Geer, Dubois & Co.; Harold Veltman, Lou West, and Mario Kircher, J. Walter Thompson.

Yoland Toro, Manoff's only timebuyer, is one of the enthusiasts of the system. "Pulse will give you just so much information, but not enough. A station can send you an et (electric tape) of its program, but even that is not enough because they can record exactly what they want you to hear," she says.

"Every station says they are not rock 'n' roll, but good music, popular music or something. I don't understand because to reach teenagers you need rock. In any case, by listening in to the program you want it's easy to find out."

Thus far no literature has gone out. The system has only been publicized by the salesmen, but

about 150 timebuyers and ad agency executives have taken advantage of it, according to Maurie Webster, vice president and general manager of CBS Radio Spot Sales.

"You've got to have a lot of guts to do it," says Webster. "We have to be sure of our stations. If a buyer listens in and hears poor programming, triple spotting, or something he doesn't like we can lose the buy just as easily as gain it."

"The system provides some justification for buying on something other than ratings," Webster points out.

Campbell promotes new frozen dinners on tv

New frozen dinners with a "home style touch" — a complementary food in a separate fourth compartment of the tray—are being introduced on TV by Campbell Soup Company, makers of the Swanson line of frozen prepared foods.

The additional compartment is being used for three Swanson dinners.

Daytime network TV will be used on NBC, ABC, and CBS, and spot TV will be used in a number of major markets.

Care uses blanket tv spots in five states

A current advertising-promotion campaign for Care, new laundry bleach, features blanket TV coverage in a five-state area in the East.

Care, the only non-chlorine liquid bleach in the market, was developed by Texize Chemicals, Inc. Greenville, South Carolina.

Commercials in the New York-New Jersey metropolitan area are on WNBC-TV, WCBS-TV, and WABC-TV. There are 20 one-minute spots per week. Stations in Connecticut and Massachusetts are WHNB-TV, WNHC-TV, WTIC-TV, WWLP-TV, and WRLP-TV. There will be 32 one-minute spots each week. In Philadelphia-Delaware Valley area 28 one-minute spots will be seen each week on WCAU-TV, WFIL-TV, and WRCV-TV.

Venet Advertising Agency, Union, New Jersey is directing the campaign.

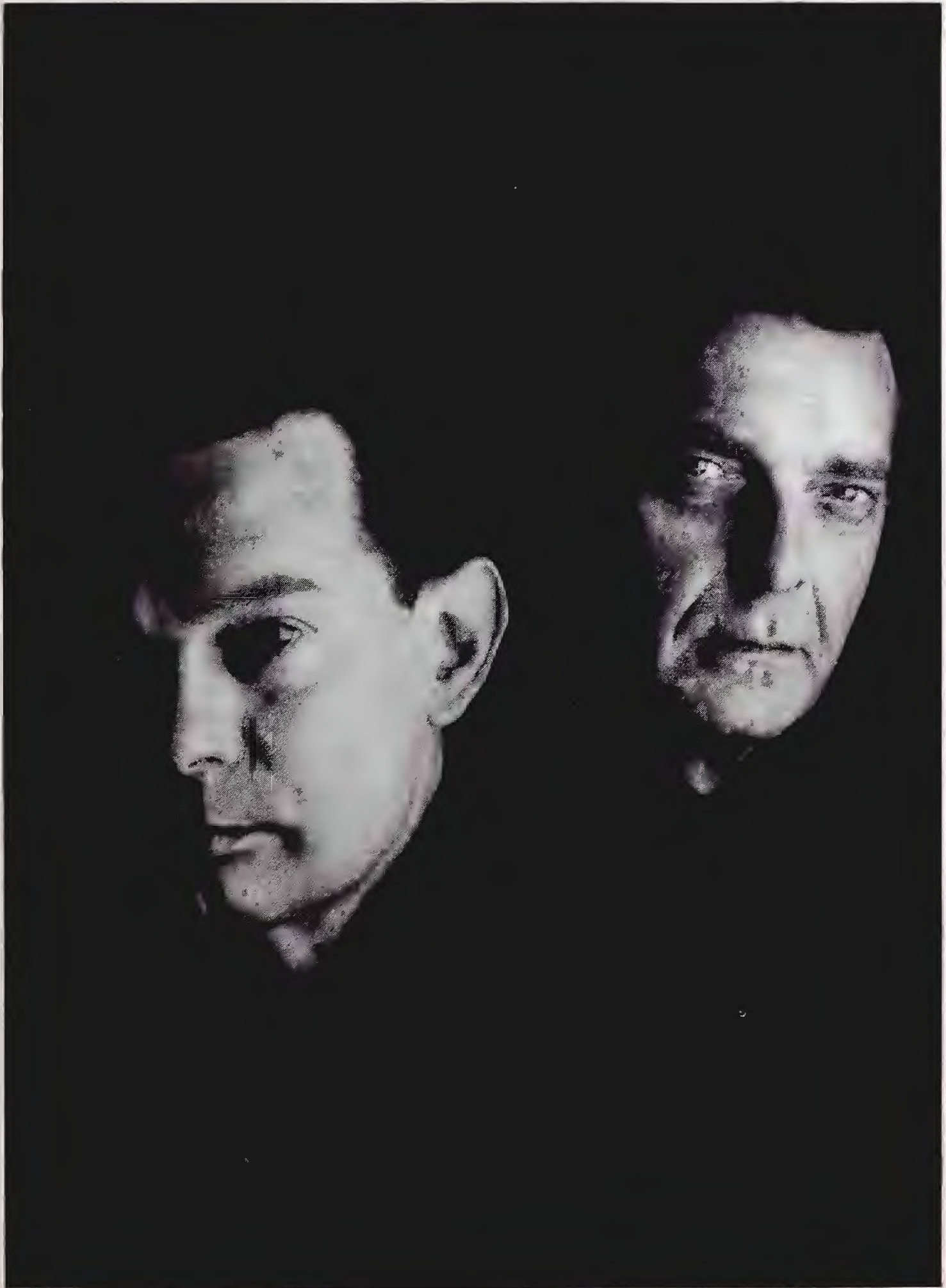
GIL MILLER: make it easy

"Pitch the market and the station in the interim between buys—a timebuyer doesn't have time for a full presentation when the buy is in full swing," advises savvy Gil Miller of H-R Representatives, New York. He goes on, "When the buy is being made, I can bring the buyer up to date on any changes that may have occurred since my presentation. Also, I always have several plans worked out for the buyer to choose from—after all, the idea is to make it just as easy as possible for the buyer." Gil joined the H-R sales staff in 1961; was with Vernard, Rintoul & McConnell, where he sold both radio and television time, and WMEX, Boston, before that. He began his sales career with Frosted Food Field magazine, later went with Quick Frozen Foods as a sales manager before going into broadcast sales. He majored in advertising and business



administration at the College of the City of New York, admits with characteristic modesty to a bowling score of 178, says he also enjoys horseback riding, but seldom has time for it. Gil and his wife, Marilyn, and daughters Ronna Lee and Beverly Ann, make their home in North Bellmore, Long Island.

NEXT TO HUNTLEY BRINKLEY...



When you hear someone on television say, "Well, Gabe—," it could be Mayor Wagner at City Hall; a fire captain at the scene of a tenement blaze; or a man-in-the-street reacting to a new parking regulation. They all know WNBC-TV's Gabe Pressman as one of the most ubiquitous, hard-working newsmen around the New York scene.

Equally well-respected is his partner on the early evening Report, Bill Ryan, who—during New York's four-month newspaper strike—won hordes of new admirers through his work as

IN NEW YORK

anchorman of WNBC-TV's widely applauded, 90-minute "Newspaper Of The Air" each weekday.

Backed up by the first-rate facilities of NBC News, Ryan and Pressman see to it that no important news story in New York, New Jersey or Connecticut ever goes unnoticed. Theirs is one of broadcasting's most challenging assignments. Yet, as two fathers accustomed to keeping up with the antics of a dozen offspring (combined total), Gabe and Bill consider keeping tabs on a mere three States a comparative breeze.



THE PRESSMAN-RYAN REPORT ON WNBC-TV

Vince Leonard
learned succinct

IN PHILADELPHIA

Wally Kinnan; and
Jim Leaming on

broadcasting and straight shooting as a wartime radio operator-gunner. He has never lost either knack, which goes far to explain why he has long been Philadelphia's favorite newscaster. That, and the alert professionalism of WRCV-TV's award-winning news staff.

One of the staff's most shining half-hours is 6:00 to 6:30 each weeknight. It includes Vince Leonard, with the latest and liveliest local bulletins; a fully detailed report by meteorologist

sports—all that Philadelphians need to know about the home front before assuming the global perspectives of Huntley/Brinkley.

Vince comes back each night for the news at eleven; acts as host on the public affairs program "Pinpoint"; narrates many of WRCV-TV's prize-winning documentaries. Vince, Wally and Jim are all pilots, and some weekends they fly together. It's the only time WRCV-TV News doesn't have its feet planted solidly in Philadelphia.



VINCE LEONARD AND THE NEWS ON WRCV-TV

If the Secretary of State's grocery

IN WASHINGTON, D.C.

to know about what their neigh-

list were news, WRC-TV's Russ Ward could score a clean beat—because Mrs. Ward and Mrs. Dean Rusk happen to shop at the same super-market. That's how it is in Washington, where often the headline-makers are also the folks next door.

Local news-gathering can be pretty complicated beside the Potomac: the seating plan for a private luncheon may be a bigger story than a head-of-government's arrival, and woe betide the reporter who fails to tell Washingtonians what they want

bors are up to, or are not up to.

This is definitely *not* a failing of Russ Ward, or WRC-TV's week-night "News 4 Washington," which devotes a full half-hour to careful capital coverage. Russ brings eleven years as an NBC News Washington specialist to his assignment as "News 4" anchorman. He, as well as the rest of the WRC-TV news staff, knows dog-bites-man can be a big story in Washington, if the right dog's involved. When it happens, they've got it.



RUSS WARD-NEWS 4 WASHINGTON ON WRC-TV

The most important and informative hour for Chicagoans is ushered in by Huntley/Brinkley, followed by "NBC News Chicago Report" with Charles McCuen and Len O'Connor. When they, plus meteorologist Harry Volkman, finish their weeknightly stint, Chicago has got the news for fair.

Anchorman McCuen joined NBC News, Chicago, after two decades of broadcasting in his native Iowa and in Minnesota, where Twin City residents still remember his meticulously researched reports on their civic problems. Since

IN CHICAGO

O'Connor is a lifetime practitioner of the hard-hitting Chicago school, his observations are not fit for ostriches. (They do, however, attract the largest audience of adult humans in their time period.)

Despite marked differences in style, McCuen and O'Connor have much in common. Both are midwestern to the bone. Both stand over six feet tall; saw overseas service in World War II. Between them they have eight children; a collection of broadcasting's most meaningful awards—and Chicago's close attention when they speak.



O'CONNOR-McCUEN NEWS ON WNBQ

As you might expect, global-minded South-

IN LOS ANGELES

ern California's most honored "local" TV reporter makes the whole world his beat. Jack Latham covers West Berlin as well as West Covina, and his keen foreign and domestic KNBC reports have won him two consecutive "Emmies."

KNBC backs Latham and his "KNBC News—Los Angeles Report" (5:45-6:30 pm, in color) with the area's most experienced news staff: veteran KNBC correspondent Elmer Peterson; newsmen Bill Brown and Bob Wright; sports-

caster Chick Hearn, and weatherman Gor-

don Weir. They cover all the news in a fast-moving 45 minutes, just before the "Huntley-Brinkley Report" each week night.

Anchorman Latham also stands by nightly for the 11 pm "KNBC News—Los Angeles Report," 15 minutes of the headlines and stories that highlight tomorrow's news. A golfer and waterskier, Jack Latham says reporting is his first love. That's obvious to the many Southern Californians who look to Latham for the news.



JACK LATHAM NEWS ON KNBC

IN ALL 5 CITIES

The Monday-through-Friday evening news programs that adjoin "The Huntley-Brinkley Report" on the NBC Owned television stations represent the nation's finest examples of local coverage. They are produced under the supervision of NBC News, which has earned broadcasting's largest share of awards for local, national and international reporting.

On these five TV stations, seasoned journalists report the news to their immediate-and-surrounding communities with the same zeal and accuracy with which NBC News' Chet and David cover the national and international scene.

That's why—whether it's a neighborhood bank robbery or a Geneva summit conference—a viewer's best bet for evening news (in New York, Chicago, Philadelphia, Washington or Los Angeles) is the back-to-back, award-winning news coverage on his NBC Owned Station.



WNBC-TV NEW YORK, WRCV-TV PHILADELPHIA,
WRC-TV WASHINGTON, D.C., WNBQ CHICAGO, KNBC LOS ANGELES,

NBC OWNED STATIONS



WCAU-TV's Rosemary Haley (r) serves advertiser's tea to guests as part of a commercial on her daily "Ten Around Town" program



Baby elephant sneaks in behind Miss Haley while she joins children attending birthday party at Philadelphia Zoological Gardens

Sponsors back up live local show

Daily daytimer on Philadelphia's WCAU-TV ranges far to present unusual events, meet interesting people with co-hosts, format attracting major advertisers

LOCAL, live television has had many innovators throughout the years, attaining prominence first in the medium's early days and then abating as networks and syndicators began offering more far-reaching fare than most single stations could create on their own. Along with them went the advertisers who saw in spot-buying a major way to reach the public in specialized programming at a generally much lower cost-per-thousand than through purchase of time in a high-rated network show.

But now, advertisers are again turning to local programming by stations which have matched their growth to the industry and maintained an ever-evolving electronics system, able to produce and beam shows live from remote locations.

One of the more successful, in that it has had a host of advertisers since its inception just four and a half months ago, is *Ten Around Town*, a half-hour Monday-through-Friday daytimer on WCAU-TV (Channel 10) Philadelphia. Beamed from 1 to 1:30 p.m., the program is co-hosted by Bill Hart, who has been with the station since its inception in 1948, and Rosemary Haley, a radio and TV performer, commercial spokeswoman, model, actress, writer, registered nurse, and teacher.

The program focuses on Philadelphia — its unusual happenings and interesting residents — affording local viewers the opportunity of seeing many of the facets of their city and its suburbs. Its freewheeling format ranges over a variety of different subjects daily, both live in the studio and on film from loca-

tions throughout the city.

Among the topics covered so far have been a behind-the-scenes visit to Philadelphia's Municipal Airport; an "after five" fashion show, with imported evening wear modeled on the Philadelphia Library roof garden; a visit among the stalls of Philadelphia's outdoor Ninth Street Market, with Miss Haley bringing back to the studios some of the exotic foods from around the world which could be included in low-cost meals.

Also, a look at men's styles from Russia; a tasting of new foods to be eaten in space by America's astronauts; a visit to a children's birthday party at the Philadelphia Zoo; a showing of fashions from Canada; backstage interviews with local members of the 1964 Ice Capades; a demonstration by a top hair stylist of the latest in feminine coiffures; a visit with an Eskimo from Canada; an explanation by a math expert of the latest methods of teaching mathematics in the public schools; and chats with such celebrities as Josephine Baker, Art Linkletter, author Caskie Stinnett, Broadway star Florence Henderson.

Both Hart and Miss Haley participate in the events being demonstrated for viewers, with Miss Haley having taken to the air for a balloon ride, practiced archery with a member of the Delaware County Field and Stream Association, and narrated a scene of a child receiving his first haircut, among the unusual happenings.

In addition to its wide scope of Philadelphia stories, *Ten Around Town* also presents world and regional news each day and keeps an



integrated within the show's framework



eras follow balloon carrying Rosemary aloft



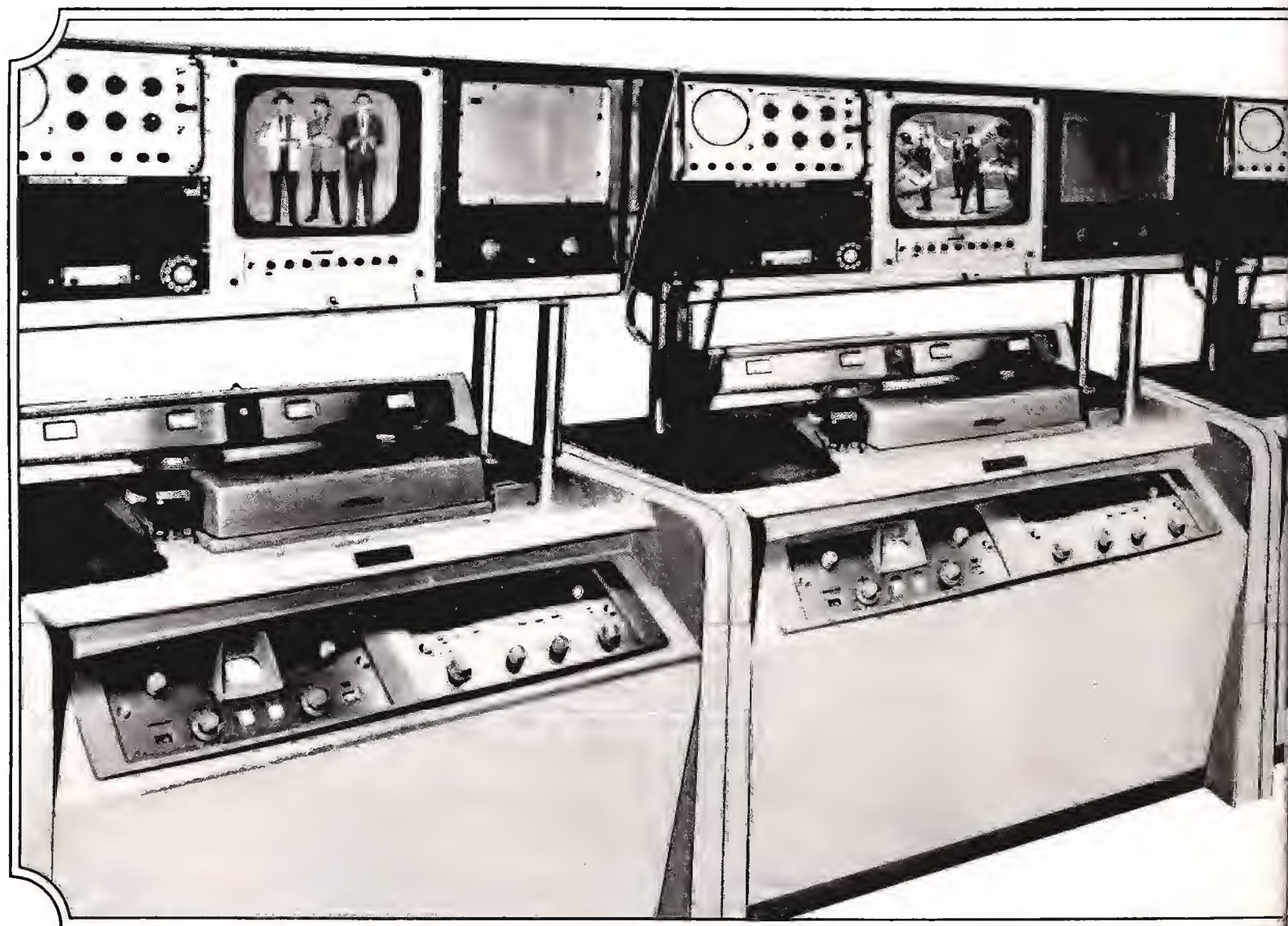
Viewers watch as child receives his very first haircut, performed in mobile barber truck

eye on impending weather.

So, in a typical week, the program might look in on an exhibit of toys from foreign lands, interview a tuba player, visit on film with a man who has built his own organ, and feature commentary about hot rods and plumbers, with news and weather also getting daily emphasis.

An example of the show's reach is demonstrated in a letter to Hart from Alex V. Tisdale, executive secretary of the National Pretzel Bakers Institute, in Pottstown, Pa. He notes that within nine days after being interviewed on the program about the Pretzel Institute and what it does, his office received some 850 cards from viewers asking for further information and brochures.

This reach is very much in the minds of advertisers, who have promoted just about every type of item in minute spots on *Ten Around Town*. Current sponsors include General Mills for Potatoes (via Knox Reeves) and Speak Dog Food (Tatham-Laird); Gerber Baby



Foods (D'Arcy); Lever Brothers for Final Touch (Sullivan, Stauffer, Colwell & Bayles), Spry (J. Walter Thompson), and Vim (Ogilvy, Benson & Mather).

Also, Menley James Labs for Contac (Doremus-Eshleman); Procter & Gamble for Ivory Liquid (Compton); Ralston Purina for 3 Chex (Guild, Bascom & Bonfigli); Simoniz Co. for Master Wax Tone (Dancer-Fitzgerald-Sample); Texize Chemical Co. for Care Liquid Bleach (Henderson Adv.); United Fruit for Chiquita Brand Bananas (Batton, Barton, Durstine & Osborn); and Beechnut Co. for Tetley Tea (OBM).

Among the advertisers who had live commercials on the program is Brooke Bond for Red Rose Tea (see page 46), via Simonds Payson, of Portland, Me. Its spots were incorporated into the framework of the show, with guests served the tea.

Other sponsors who have been spotted in the daily series include Abbotts Dairies for ice cream (Bauer-Tripp-Foley); American

Can Dixie Cup Division, bathroom accessory (Hicks & Griest); Calgon Bath Oil Beads (Ketchum, MacLeod & Grove); Campbells for Franco-American Gravy, Red Kettle Soup Mix, Swanson Meat Pie, and Swanson TV Dinner (all Leo Burnett) and Heat Processed Soup (BBDO); Colgate-Palmolive for 100 Mouthwash (Ted Bates).

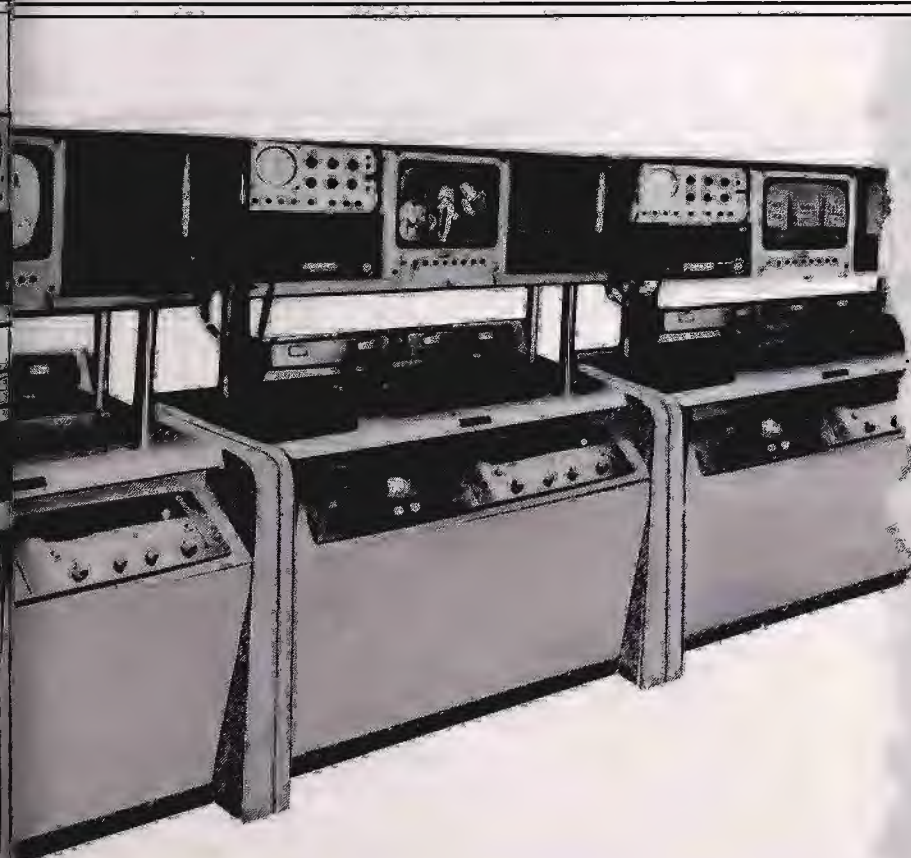
Also, General Electric, light bulbs and lamps (BBDO); General Foods for La France (Baker Adv.), Sanka (Young & Rubicam), and SOS Soap Pads (Foote, Cone & Belding); General Mills for Bran Flakes and Wheaties (Knox Reeves) and Wondra Flour (DFS); Helene Curtis for Enden Shampoo, Tender Touch, and Bright Idea (Edward H. Weiss Co.); Kimberly Clark for Kleenex (FC&B); La Rosa Sauce (Hicks & Griest); Lever Bros. for Handy Andy and Lux Toilet Soap (JWT), Imperial Margarine and Wisk (BBDO), and Silverdust (SSCB).

Also, National Biscuit for Dromedary Mix (Bates); North American Phillips Co. for Norelco (C. J. La-

Roach & Co.); Pet Milk Co. for Pet Milk (Henderson); Pillsbury for Choco-Fudge (Burnett); Proctor Silex Corp. for irons and appliances (Weiss & Geller); P&G for Gleem (Compton); River Brand Co. for Carolina Rice (Donahue & Coe); Sardeau for Sardo Bath Oil (R.D.R. Assoc.); Swift Co. for Butterfly Turkey (McCann-Erickson); Richardson-Merrell for Vicks Cough Syrup and Vaporub (Morse Intl.). ■

WNAC-TV tower fete

Gala festivities surrounded the switch snapping by president William McCormick which put the new WNAC-TV tandem transmitter, tower, and antenna into operation with a simulcast on both the radio and TV stations. The RCA unit includes not one but two separate 25-kw transmitters operating together or, in tandem, so that in the event of a failure, either of the parallel units will provide enough power to keep the station on the air. The tower stands 1,181 feet above sea level.



If you had the Quality touch

You'd find five VideoTape machines mighty handy to have on a tight production schedule. Though it is unlikely the following situations would occur simultaneously, we'd be ready if they did...

- No. 1 VTR — Editing special commercial tape.
- No. 2 VTR — Feeding program into conference room for client.
- No. 3 VTR — Playing back interview on "Julie Benell Show."
- No. 4 VTR — Recording "Hootenanny" program for ABC-TV.
- No. 5 VTR — Taping commercial in one of station's three studios.

The flexibility which five VideoTape recorders provides is not confined to mobility alone. It permits us to handle the most complex technical requirements, including the use of three machines at once for A-B Roll or other special effects. It's a good feeling to have that versatile — that Quality Touch — in production. You'll like it! For details, call Petry... or contact our Operations Manager, Jim Pratt.

WFAA-TV

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

STILL THE MOST IMPORTANT COMPUTER IN THE BUSINESS



This compact data processing system is located in the back of the buyer's mind. It prevents buying disasters, encourages buying triumphs. Output: Cheering go-aheads, damping danger signals, memorable advertisements, noteworthy call-letters, unusual techniques, good ideas. On what does this stream of consciousness feed? On SPONSOR, notably—all broadcast, all buying. SPONSOR programs the necessary news; thoughtfully probes for meaning; perceptively reports trends, up, down, on, off. And the more important non-human computers become—the more our human friends will be relying on **SPONSOR**, the broadcast idea weekly that brings to the moment of decision many messages (including station advertising). 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080

How an expensive jingle gets that way

Cost of musical commercials may not be a yard stick to quality but a jingle can be as expensive as you make it, especially Ballantine's folk idiom appeal to a young adult audience

COMPARATIVELY FEW advertisers, of the total now using air media, have been forced into the kind of commercial music sophistication that comes from putting cash on the barrel-head for the words and music of jingles—designed to move merchandise through a better retained message or a liting association which gives a product name pleasant memorability. The good jingle process is usually expensive. Competition has driven standards up. And the gradual but ever shifting public taste is just fickle enough to pyramid costs through the need for frequent change.

In the mid 1950's most jingles had one form, one treatment. But as the number of users of commercial music grew, the competition between them wrought changes which have raised the "interruptive" nature of the early selling jingle to a standard which demands that the commercial be an integral part of the entertainment of the viewer and listener. At the same time it must function as a selling agent in the sales brew.

One of the pioneers in the spreading of styles in jingle music, Ballantine Beer, broke the one form, one treatment pattern with its famous "Hey, getcha cold beer" theme. Using an assortment of top stars like Abbe Lane, Johnny Desmond and then upcoming youngsters like Johnny Mathis who went on to stardom, Ballantine initiated its idea of different treatments of the same theme which specifically included a variety of ethnic approaches. That was in 1956.

Today, riding the crest of public support of folk music in its "SMILE" series of commercials, a brief chronology of what goes into putting one of the brewing company's commercials together can also give the uninitiated an insight into the reasons for the cost, as well as the effect, of top-name jingle production.

The Big Three, which is the name of one of the nation's currently popular folk singing groups, recorded the current "SMILE" commercial for Ballantine. As a folk-tune entity, the commercial has been so successful that The Big Three now include it in their act wherever they appear. They call it their biggest hit record. And if you visit NBC's Johnny Carson Show as a member of the audience, you'll hear it played





The Big Three, Cass Elliot, Jim Hendricks, Tim Rose consult with vocal arranger Bobby Bowers and music arranger Tony Mattola in N.Y.



On the other side of the glass, The Big Three run through one of sixty-four versions of the Ballantine commercial. Recorded in Gotham between appearances at a Washington club on successive nights, the spot is so high in folk-tune buffs' esteem that the group uses it as part of its act. Roy Silver. The Big Three's manager is in lower left photo.

during the warm up period.

Here is a thumbnail diary of how the commercial hit came into being.

The Big Three finished their last encore at the Shadow Club in Washington, D.C. at 12:20 Thursday morning, January 2nd. By 9:00 a.m. that same morning they were on a plane for New York, where they went directly to a recording studio and worked until 1:30 p.m. They went from there back to the airport, flew to Washington, and sang their first number at the Shadows at 8:20 that same night. And all of that to make a 60 second radio commercial for Ballantine Beer.

Although they had actually worked for only two and a half hours, six long months of work went into the preparation for this single recording session.

Says a Ballantine spokesman, "a radio commercial begins with words. To give Ballantine Beer's 1964 commercials more sales impact, to make them more competitive, it was decided last fall to revise the lyrics of the 1963 commercials. They were made simpler, brighter, happier, more direct. This began six months before The Big Three made their version, and ended after 64 different versions of the lyrics and music had been tried. When the final version was accepted and approved by Ballantine, the first four commercials were made (these are now on the air). The Big Three was used for the fifth because their 1963 commercial has



Arranger Tony Mattola, at left music stand, augmented the banjo and guitar instrumentation used by The Big Three

been such a smashing success. A great many more will be made, with different recording artists, for the 1964 radio pool.

It took 17 people to make The Big Three commercial (some have taken as many as 50). To The Big Three's single banjo were added two guitars, a bass fiddle, a bass saxophone, and a recorder (flute). One of the guitarists was Tony Mattola, who plays for Mitch Miller and Perry Como and who arranged the music for the commercial. About 15 actual tapes were made before one was acceptable to both the musical and creative directors of Ballantine advertising agency, the William Esty Company.

With its air promotion keyed to the geography, climate, and beer drinking patterns of its public, Ballantine runs about three series of commercials a year. The weight of the commercial impact is designed to capitalize on these factors and match the buying weight of the product by the public.

The first of the Ballantine spot flights runs from December through February with relatively light frequency.

The second runs through March, April and May and into baseball season with spot frequency somewhat stronger.

The peak months are June, July, August and September when spot frequency reaches its maximum.

Both radio and television get substantial schedules in 18 states on

the eastern seaboard. Approximately 250 radio stations clear 230,000 spots while 5,000 spots are aired over 25 TV stations during the year-round campaign. Ballantine spent some \$2.5 million in radio for the full year of 1963, according to a preliminary estimate by sponsor sources. In TV the total was \$1,915,690 in the first nine months for spot, and \$772,10 for the first ten months on network.

In 1963 the "SMILE" campaign, introduced in February, was a simple melodic theme which was modified in March and April and then received a full scale revision in June for the final cycle of the year.

Once the advertiser and agency felt that the theme and melody were firmly established with the public, eight different treatments were developed for the major summer cycle.

Don Devor, v. p. of the William Esty Company who was musical director on the jingle, often noodles on the piano himself as part of the constant experimental work that goes on between advertiser and agency. And often they'll go for a couple of hundred dollars just to sound out an idea. When a whole campaign depends on a treatment, it isn't uncommon to spend a thousand dollars or more to try out an idea.

At the agency level there are usually at least five people involved in getting "the combination of the right words that are distinctive and

absolutely clear;" (1) The creative director of the group (2) the writer (3) the account supervisor (4) the account executive (5) the musical director; and the latter is simultaneously experimenting with all sorts of small groups and musical treatments. Devor believes that one can get that desired distinctiveness with very small groups of singers and musicians, and with a clever hand-



Leonard B. Faupel, advertising manager of P. Ballantine and Sons, Newark, N. J., says, "Original jingle music tends to be heard for itself and the words of the theme come through loud and clear."

ling of the instrumentation. The Philharmonic is distinctive . . . but how expensive!

For the current winter cycle Balantine is using 5 spots; four of them made up of regular male jingle groups while The Big Three does the fifth.

Client and agency reaction to the success of the "SMILE" campaign with jingles is obvious when one considers that in the independent survey taken shortly after their introduction (a survey to determine the effectiveness of the jingle), it was revealed in the two markets surveyed that recall was as high as 72 percent in Philadelphia and 40 percent in Boston — which equalled or excelled many long established programs.

An ever present danger: the tail wagging the dog — or — running up a million dollar production for commercials in an air campaign that's designed to a \$100,000 figure.

Says Devor, "There is no way to set an average percentage of jingle production costs to air time costs, because on a really high air time budget (Camels for example) the production costs would be infinitesimal. Yet on a smaller air budget the same cost could prove great."

Competition, Devor believes, has forced production to new levels. These are (1), better levels of production which (2) permits better performers, which (3), in turn drives the cost level up the ladder of keeping up with the Joneses.

"We may," he says, "be coming back to simpler forms. We just can't buy bigger bands and bigger singers. We do feel though, that we can buy inventiveness and ingenuity."

"No matter how important we feel the music should be in carrying forward the message," he adds, "we are fully aware of the necessity of subordinating, when needed, the music to the words. In a sense we must always subjugate the artist to the salesman."

And, Devor believes, in terms of selling, the "SMILE" commercials have been doing just that. ■

Hartigan back with KBS

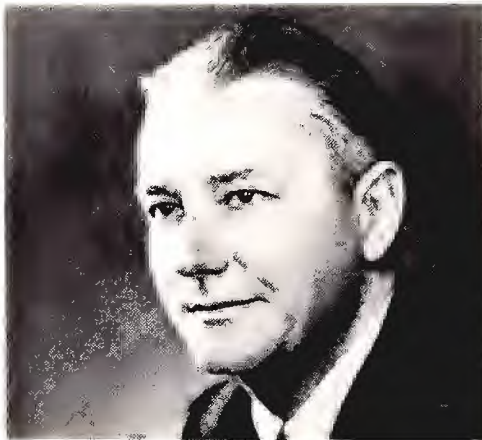
John T. Hartigan re-joined the Keystone Broadcasting System as a vice president and sales executive, head-



Hartigan

quartering in Chicago. His prior service with the 1,152-member radio group covered a three-year period from 1959 - 1962, when he served as an account executive in the network's Chicago office. In the past two years, he was first media supervisor for Compton, Chicago and then vice president of the Automotive Radio Group in Detroit, in which he was a partner.

Hartigan comes from a distinguished advertising family. His father Joseph J. is board chairman of Campbell-Ewald, Detroit; his brother Joseph J. Jr. is an executive with Foster and Kleiser Outdoor Advertising, also Detroit.



Peter E. Schruth

Group W names Schruth to general exec. post

Peter E. Schruth has joined Group W in New York as vice president and general executive, reporting to president Don McGannon. He will cover the broad spectrum of all Group W activities including general management, marketing, and growth potential.

President of Curtis-International since last March, Schruth has been with that organization for the past 19 years. His first assignment was to help launch "Holiday"; by the end of 1946 he became the magazine's west coast manager. In 1954 he was transferred to Philadelphia to direct "Holiday's" overall business operations and was elected vice president and advertising director. In 1957 Schruth moved to "The Saturday Evening Post," as

vice president and executive director of advertising. Later that year he became advertising director of the "Post." He returned to "Holiday" in '62 as vice president and publisher.

As president of the international operation he was involved in the exploitation abroad of present and potential Curtis properties, especially in regard to editorial material published in Curtis magazines.

Schruth's advertising training ground was Campbell-Mithun.

Triangle promotes two advertising-prom. men

H. Taylor (Bud) Vaden was named to the new post of director of advertising and promotion for the Triangle Stations, effective March 2. He'll be replaced in that same job at WFIL (AM-FM & TV) Philadelphia by Donald G. Shepherd.



Vaden

Before joining WFIL in 1962, Vaden served for three years as promotion manager of WJZ-TV Baltimore and for four years as promotion director of WCAU-TV Philadelphia. He began his broadcast career as supervisor of publicity, merchandising, and promotion at WPTF Raleigh. He currently serves on the board of directors and steering committee of Broadcast Promotion Assn. and is active in both the Sales Promotion Executives Assn. and the TV-Radio Ad club of Philadelphia.

Don Shepherd joined the Triangle station group in January 1963 as promotion director for KFRE (AM-FM & TV) Fresno. For the three previous years, he was promotion director for WLOS-TV Asheville, and before that held a similar post with Southeastern Newspapers, Inc. His broadcast career began at KLON Lincoln where he was director of continuity. He also served as assistant advertising supervisor for 3M in St. Paul. He was a winner of both the Ed Sullivan and Bing Crosby contests for originality in promotion conducted several years ago by CBS and ABC respectively.

Buying TV spot this season? If so, you'll want to study this special report —

ADMAN'S GUIDE TO TV SYNDICATION

Distributors are getting ready to showcase their newest programs and feature films at time of NAB meeting in Chicago, even as medium undergoes new changes

SOME 16 years have passed since TV syndication in the U. S. first became an actuality, but it still remains a multi-million-dollar business in which the paradox is a way of life. The national or regional advertiser who takes a step beyond network-level buys or station-break adjacencies at local level quickly discovers that syndication:

▶ Is a business in which two major talent unions—SAG and AFTRA—indirectly control the source of supply of filmed or taped programs, and, more recently, feature films. Because of residual scales paid to performers, a syndicator today must be able to achieve station sales in something like three-fourths of the top 100 markets, and the top echelon at that, to stay in the black with an off-network or first-run syndicated show.

▶ Is one of the largest unmeasured segments of broadcast advertising billings. From the viewpoint of Madison Avenue, syndication in all its TV forms—first-run series, off-network series, feature films, taped series, live syndicated formats—is part of national and regional TV spot. Just how big the slice is, nobody knows, for many stations air their syndicated properties purely as spot carriers. And, despite increasing efforts by syndicators to gain agency-level recognition for their properties and rating track records, not a few agencies and advertisers have only a general knowledge of what syndicated properties are serving as showcases for their spot commercial campaigns.

▶ Suffers simultaneously from a shortage and a surplus of available syndicated product. United Artists Television president John L. Sinn once wryly observed: "Film only comes in to the syndicated market; it never goes out." This is largely true. There are syndication oldies around such as *Cisco Kid* and *Follow That Man* and *Hopalong Cassidy* which were current when many agency men and timebuyers were in high school. Nevertheless, many station film buyers will tell you that

there's "a real shortage" of syndicated shows and feature packages in the market, and the high prices of choice shows and features reflects this.

▶ Depends, to quite an extent, on shows originally bought by the three networks for its program supply, but does not always follow the rating pattern of the original network run in subsequent exposure. Example: *One Step Beyond*, syndicated in rerun by ABC Films. The series drew only modest ratings in its original ABC network time period. Now scheduled at local level by a number of ABC-TV affiliates as a 7-7:30 p.m. lead-in to *The Outer Limits*, the fantasy-supernatural series has pulled such audience shares as a 48% in Boston and a 42% in Columbus, Ohio. The sudden rating upsurge of shows in syndication has no fixed pattern and forces timebuyers to consider each situation on its rating merits.

Syndication has also created a do-it-yourself movement among a number of leading stations and broadcasting groups—notably Triangle, Storer, Group W, and WGN-TV, Chicago, as well as the program interchange organization known as TAC—to supply TV programming to fill up the gaps in syndication. Both the supply and purchase of such shows cuts across network and independent lines in many cases.

During the past few weeks, SPONSOR contacted a number of leading syndicators to determine what, from the standpoint of advertisers and agencies, were the primary patterns active in TV syndication today. Here are some of the key findings:

GENERAL SALES PATTERNS

Despite an upsurge of regional and near-national buys of syndicated shows in the late 1950's—such as Ballantine Beer's 24-market spreads with *Foreign Intrigue* and *Highway Patrol*, or regional buys by Kroger Stores and White King Soap, among others—syndication is a local TV form of business.

The multi-market buy still exists in syndication. (Just last week Colgate-Palmolive announced it was buying a syndicated version of Mike Stokey's *Stump the Stars*, for prime-time airing in a full list of major markets.) But such buys are the exception, not the rule.

SYNDICATION

Syndicated shows come from many sources—offshoots of Hollywood majors, TV networks, indies, groups

There's no real "season" on syndication buying, as there is in the fashion field. The nearest thing to it is the hoopla that syndicators generate at the annual NAB convention, a favorite launching paid for new syndicated series or feature packages.

Many syndicators and the NAB have for years been at odds. The NAB considers them, and their razzle-dazzle sales tactics, somewhat on the rowdy side, and a convention distraction. Syndicators, on the other hand, feel that NAB treats them as second-class citizens, and have for the past two seasons staged their own Television Film Exhibit at a hotel near the NAB meeting.

Such a TFE session will be staged at the 1964 NAB meeting. Conspicuously absent from it will be the three network syndication offshoots—ABC, CBS and NBC Films—as well as MGM-TV. The reason for the reluctance of the network syndication arms is obvious; the parent firms are NAB members, and the syndication offshoots can stage their exhibits in the network "hospitality" areas. MGM's reluctance also isn't hard to understand; MGM is having a banner year in network-level sales, with most of its shows pilot-financed by networks.

The majority of all syndicated program sales are made directly to TV stations, or to the key buyer in a station group. The same is true of feature films in the syndication market.

Currently, there's a trend back to first-run (i.e., no previous exposure in network or syndication) programming sales, although there's a difference in both the type and the source of such programs as compared to the syndicated offerings of Ziv, ITC, Screen Gems, Official and others in the 1950's.

Feature sales no longer show a pattern of "block" sales. For one thing, the buy-everything-or-nothing library sale has been outlawed by Federal statute. For another, syndicators are far more conscious of the heaviness of demand and the lightness of feature supply than in past years, and tend to release pictures from Seven Arts, MGM, Warner Bros., Allied Artists gradually.

Syndicators of telefilm shows are currently caught in something of a squeeze in medium-sized TV markets. An MCA TV executive summed up the situation thusly for SPONSOR: "There's a significant amount of leftover syndicated product in the middle-sized markets like Buffalo and Kansas City. In addition, these markets are doing more live programming and using more features. Therefore, it is difficult for the small and medium markets to eat up more syndication, and the realistic syndicator won't introduce anything that can't be moved there. However, these markets are still looking for Grade-A program product in syndication, because they know there is advertiser demand for time slots in such shows, even though many advertisers buy mostly by CPM figures."

OFF-NETWORK PROGRAMS

Off-network reruns in syndication have held most of the program spotlight in recent seasons, and almost every major syndicator has offered them to buyers. Some syndicators, like Four Star Distribution, Desilu Sales, Warner Bros. and 20th Century-Fox have concentrated exclusively on them.

The best of such shows are very good indeed, and rerun ratings for such shows as CBS Films' *Have Gun, Will Travel*, NBC Films' *Car 54, Where Are You?*, and Four Star's *The Rifleman* bear this out.

But syndicators and buyers alike are approaching the subject of off-network syndication with some caution this season.

They can be costly, to buyer and seller:

▶ When a syndicator launches a large-backlog off-network show in the syndication market today, he may have to shell out \$1.5 million or more to clear six syndication runs

on a show with a backlog of 150 hour-long episodes. To this must be added his sales and other costs. Thus, unless an off-network has an almost sure-fire rerun potential (such as the 180-episode *77 Sunset Strip* being groomed by Warner Bros., or the 233-episode *Gunsmoke* package likely to be launched by CBS Films at the NAB convention), syndicators think twice before taking a large financial plunge.

▶ Increased production costs in recent years, plus talent residuals,

CURRENT, FUTURE SUPPLY IS VARIED

Wide variety of local-level film tape shows is offered to stations, ultimately spot TV advertisers. They suggest their range, from new cartoon series aimed at TV-watching moppets to reruns of former network western first runs of made-for-syndication formational and entertainment series. There's short supply of top new syndication shows



MCA-TV: off-network action in "Markham"



Triangle: "Snow White" Christmas show

have put the better off-network shows at top prices. New York stations—which provide what is generally the top dollar in syndication prices—may plunk down as much as \$600,000 or more for a two-time-play rerun series of one-hour length. No station manager takes this kind of investment lightly, even in markets whose prices are tailored down from the top New York scale.

Nevertheless, a number of off-network properties — smaller in number than in the past couple of

seasons, but generally superior in quality—are either on the market now or being readied for the 1964-65 program season in syndication.

These include, in addition to those mentioned earlier: *East Side, West Side* and *New Phil Silvers Show* from United Artists TV; *Wells Fargo* from MCA TV; *Ensign O'Toole* from Four Star; *New Breed* and *I'm Dickens, He's Fenster* from ABC Films; *Twilight Zone* from CBS Films; *Jaimie McPheeters* from MGM-TV; *Route 66*, Screen Gems.

The off-network syndicators are optimistic. A typical comment from Four Star's Len Firestone, v.p. and general manager, who told SPONSOR:

"The dropping of option time last September really made no difference this season because it came at a time when the stations had already firmed up their schedules with the networks. Now that stations know they can take some of this time, we hope to get a lot more syndicated properties into these local TV slots."



ms: off-network reruns of "Have Gun"



UA: "Human Jungle" is first-run drama



Storer: "Littlest Hobo," a first-run



Arts: language lessons "En France"



Group W: Clowning on "Steve Allen Show"



NBC Films: new cartoon "Astro Boy"



Lux: new cartoon "Hercules" package



Four Star: off-network "The Rifleman"



ABC Films: "Phyllis Diller" special

SYNDICATION

Leading syndicators today make frequent calls on agencies, reps, admen to sell merits of spot buys in shows, feature films

Syndicators are also planning off-network releases "in counterpoint" to what networks will offer viewers this fall. Said MCA syndication sales v.p. Hal Golden last week:

"We plan to break with two new half-hour off-network series for next season. The first is *Wells Fargo*. We feel the time is right, now, because there are few comparable half-hour westerns around and won't be for a few seasons. *Markham*, with Ray Milland, is also in the hopper, and now is the time to spring it, as there is no half-hour action show on reserve or on the networks to match this quality."

FIRST-RUN PROGRAMS

Shows making their TV debut via syndication are, for the most part today, either in the children's program area, or are in the documentary-informational vein. In both cases, the emphasis is often on color production with an eye to long-term use on TV.

Here's what Dick Carlton, v.p. of Trans-Lux—a firm which has deliberately chosen to become a leading factor in moppet-appeal TV syndication fare—had to say of current trends in his field:

"The best kid shows are actually those which are locally constructed, usually with a live local host. They are very flexible, and can change their content to meet opposition. Their chief need is for strong 'drop-in' material, such as our cartoon *Hercules* and *Felix* series. There is a taste trend, incidentally, in today's TV-watching kids away from 'animal' figures in cartoons to 'human' figures. There is also diminishing supply of product for the children's market, since a number of syndicators have eased out of the field or have had program failures."

Other suppliers of children's programming include: King Features TV (*Popeye*, *Beetle Bailey*, etc.), Seven Arts (*Emmett Kelly Show*), ITC (*Jeff's Collie*, etc.), BBC-TV Enterprises (*Andy Pandey*, etc.), NBC Films (*Astro Boy*), Walter Reade-Sterling (*Abbott & Costello*), Screen Gems (*Jungle Jim*, *Ivanhoe*, etc.), Storer (*Littlest Hobo*), Triangle (*Zoos of the World*, *Wonderful World of Play*, etc.).

There are few action-adventure or dramatic first-run syndicated shows around, or planned, agency buyers scouting the field have learned recently. United Artists has *Lee Marvin Presents Lawbreaker* now in syndication, plans to add another drama series, the British-produced *Human Jungle*, for fall sales. ITC is selling *Man of the World*, also British-produced. The supply begins to run thin at about this point, although several syndicators are talking about launching such series this year, as MCM did with *Zero One*.

Prospects for station and advertiser customers are brighter, however, in the "actuality" field of first-run entertainment. Highlights:

Official Films has scored considerable sales success with two first-run documentary properties, *Biography* and *Battle Line*, and plans more in the same vein. CBS Films is actively syndicating a new Jack Douglas-produced series, *America!* available in color. United Artists has had six hour-long Wolper specials sold in over 100 markets for the current season, plans another six for fall. NBC Films is currently ready to launch *Science In Action*, an educational series seen in five West Coast markets and now moving into the national syndication circuit. Triangle, which has virtually cornered the market on TV specials based on leading U.S. auto races, also has a total of 28 series—largely informational—due for syndication in a 12-month period which began last October. Seven Arts has scored strongly with its language-instruction *En France* series, hopes to repeat the success with a Russian-language counterpart.

Such deals for "actuality" shows are sometimes closed with dazzling speed, and for top money. In Hollywood, earlier this year, RKO General's KHJ-TV signed for a series of 10 first-run documentaries pro-

VETERAN EXECS SP

The administrative and sales executives pictured here have one common: they are among the knowledgeable veterans in the syndication field, and are equally discussing a station's programming problems or an agency's air large-scale spot campaign. T



HAL GOLDEN, V.p. & Director of Sales, MCA TV, Ltd., Film Syndication Division



ROBERT B. MORIN, Vice president Allied Artists Television Corp.



M. J. "BUD" RIFKIN, V.p., Sales United Artists TV Inc.

THE SALES

not shown, such as Screen
 Bob Seidelman, ITC's Abe
 , Triangle's Michael Roberts,
 Pete Rodgers, 20th-Fox's Alan
 ch. These executives help
 sales destiny and direction of
 ed shows, feature film pack-
 her program types



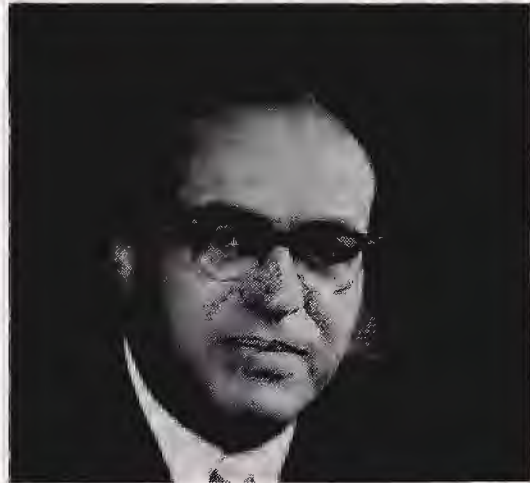
DICK HARPER, *Syndication Sales Manager
 MGM-TV*



W. ROBERT RICH, *V.p. & Gen'l Sales Mgr.
 Seven Arts Associated Corp.*



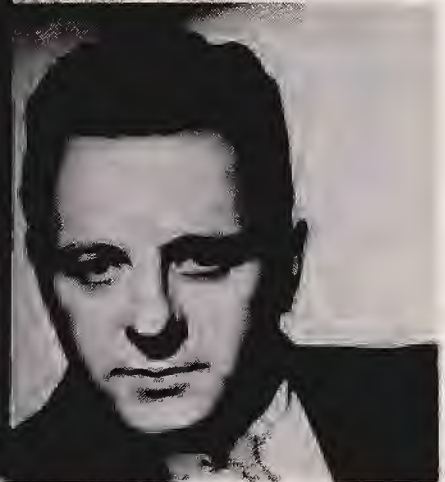
J. PLITT, *President
 ms*



SEYMOUR REED, *President
 Official Films*



LEN FIRESTONE, *V.p. & General Manager
 Four Star Distribution Corp.*



H. EZZES, *Executive V.p.
 Artists Associated*



JOSEPH KOTLER, *Vice president
 Warner Bros. TV Division*



RICHARD CARLTON, *V.p., Sales
 Trans-Lux Television Corp.*



M. P. BREEN, *Vice president
 films*



JAMES T. VICTORY, *Vice president
 CBS Films*



E. JONNY GRAFF, *V.p. for TV
 Embassy Pictures Corp.*

SYNDICATION

Feature films bring big names, international glamor to syndication, are a favorite "spot carrier" with many top advertisers

duced by Time-Life and Drew Associates only 18 hours after syndicator Peter M. Robeck first offered it for sale. Price paid: \$100,000 for the Los Angeles market. One advantage for KHJ-TV: it will have what amounts to a "premiere showing" of the series, which carries a total budget of some \$2 million for production, before it is aired by any other U. S. station. The series itself is indicative of the care being lavished on many of the new informational series; it will use some novel camera techniques to deal with colorful personalities—minus the usual narrator.

FEATURE FILMS

Feature movies are the most popular spot carriers in local TV programming, and no station in the country could get along indefinitely without a feature supply. Stations can sell their deluxe movies as fully-sponsored specials, air ordinary movies in all kinds of time periods, and even set up multi-exposure patterns for single movies on a "grind" basis, or slot them in prime time exposure.

There are between 10,000 and 12,000 feature films in active U.S. syndication, and about one out of four of these was made after 1948. In the earliest days of movie syndication, entire studio libraries were dumped on the market in huge blocks (such as the original RKO, MGM and Warner groups). Today, stations face a narrowing selection of features—and higher per-picture prices—as the major studios get cagier on their method of releasing their films for telecasting.

In some cases, syndicators are even dipping back into the big libraries for big-name features with lots of mileage. At United Artists Associated, where Erwin H. Ezzes is executive v.p., a seven-picture

package titled Premiere Re-Issues, and made up of features such as "Casanova Brown" and "Woman in the Window," is going great guns. At MGM, Screen Gems, NTA, HTSI, and MCA, there's still plenty of calls for top oldies.

On the main feature syndication circuit, the primary emphasis is on the newness of features (not always a good measure of quality, but one accepted by most stations) and on color (a growing number of stations pay the surcharge for color prints for local color telecasts).

Color is a factor in the selection of features at the syndicator level as well. An average of nearly 50% of the features released in recent packages from such distributors as Seven Arts, MGM-TV, Warner Brothers, and 20th-Fox are in color. That these films were selected from available supply with color in mind can be judged by the fact that the every-other-feature color score is higher than Hollywood's feature color score in recent years (about one out of three in color).

Such moves increasingly call for sizable investment by a syndicator. This year, for example, United Artists has budgeted a \$250,000 investment in TV color feature prints at UAA in anticipation of station orders for color movies. Stations pay more for color prints than they do for the same movie in a black-&-white print, but this lab charge is usually passed on without markup by syndicators in an effort to develop more color feature use. The per-picture color prices, happily for stations, is tending to go down, not up, as the increased volume of orders results in quantity discounts from film labs.

Features, incidentally, are one area in which stations actually compete with networks for program product. One reason why ABC-TV dropped its Sunday-night movie show was that some big stations managed to buy movies as good or better than those bought by the network, and pre-empted the network movies for local movie show-eases. (NBC-TV is currently taking no such chances, and is paying about \$400,000 per feature for original showing and one rerun of features—a price which in many cases is a healthy percentage of original movie budget.)

FEATURES: SUPPLY IS LESS THAN DEMAND

Movies are a prime form of syndication today. No longer are huge libraries dumped on the station market; the trend is clearly in favor of small, select packages with sizable per-picture prices, and strong emphasis on color production, or on "specialty" packages of science-fiction or adventure film. Some spot advertisers buy full sponsorship of feature specials



Warner Bros: "Sundowners" on syndie circuit

Here, at a glance, is what is happening today among leading feature film distributors:

- **ALLIED ARTISTS**—The concentration here is on action-adventure and science-fiction features bearing the AA label, most produced in the 1950's. AA also supplies stations with packages such as "The Bowery Boys," which have scored high ratings with youngsters.

- **HOLLYWOOD TV SERVICE INC.**—Actively distributing a large library of old westerns, serials and other features, but with no continuing source of supply from a major studio or independents.

- **MGM-TV**—Metro is steadily feeding a limited supply of post-1948 features into the market, the latest package (launched last fall) being a group of 40. In the two years previous, a group of 30 was launched each year. Color is a major factor; half of the newest package represents full-color movies. A new package of MGM features may be released at the time of the NAB convention.



Arts: "River's Edge" is typical post-1950



UAA: "Moby Dick" highlights recent package



20th-Fox: Big-budget "The Egyptian"



"Tender Trap" is from post-1950 library



Allied Artists: Yes, it's Zsa Zsa in space film



Embassy: Emphasis on muscles

• **MCA TV**—MCA scored a notable success with its handling of the Paramount pre-1948 backlog, contracts for which are still being written. So well did MCA succeed, in fact, that Paramount stockholders grumbled periodically that a larger slice of the revenue would have come Paramount's way if only Paramount had handled its own distribution. (It has finally happened this way; Paramount dealt directly with NBC in an arrangement to supply post-1948 pictures to NBC for its Saturday-night and Wednesday-night movie showcase during the 1964-65 season. Paramount will probably handle reruns, too.)

• **NTA**—Still actively distributing a large group of 20th Century-Fox features, some post-1948, plus some British oldies and Shirley Temple features. Just as Paramount finally got around to handling its own feature sales, so did 20th-Fox, which syndicates reruns at the local level of features seen on NBC.

• **SCREEN GEMS**—Through parent Columbia Pictures, Screen Gems

can count on a supply of Columbia features, sometimes in large batches (as in the relatively recent package of 260 post-1948 pictures syndicated by SG). More will be fed through SG, but in smaller batches. SG still distributes a large library of old Universal pictures.

• **SEVEN ARTS**—SA has been the syndication pace-setter in releasing small groups of deluxe features, with a strong accent on color. Originally, SA handled the Warner Bros. post-1948 films, and fed them steadily into the market. Last year, WB turned off the feature tap, now handles its own distribution of features not assigned to Seven Arts. In addition, SA handles distribution of the Universal post-1948 library, and a sizable group of 20th Century-Fox features.

• **EMBASSY**—A small, aggressive distributor, Embassy has created a virtual TV specialty for itself: distribution in the U. S. of European-made "Hercules"-type features produced by Joseph E. Levine. Reaction to a recently launched 26-epi-

sode "Sons of Hercules" package—actually, it's 13 feature films, each with a middle-of-the-film break that provides a cliff-hanger — has been "fantastic," an Embassy source told SPONSOR.

• **WARNER BROS.** — Having successfully launched its own feature distribution virtually as a by-product of its self-syndication of WB telefilm series, Warner Bros. is grooming further post-1950 features for the syndication market, and is expected to launch another package for the 1965-66 season.

• **UNITED ARTISTS ASSOCIATED** — Long a TV distributor of features produced by independents in the resurgence of UA in the 1950's, UAA plans soon to offer another group from this source. With the onetime AAP library (pre-1948 Warner, RKO features, plus other acquisitions) also under its corporate wing, UAA has the largest library in the business — some 2,000 features. Its most recent syndication release was UA Showcase #2, a 40-picture package of UA films. ■

how does a tattoo



concern you ?

Two ways.

First — it's a perfect illustration of what a great campaign can do. Second — it proves that the advertiser who believes in advertising ends up a power in his industry.

So — how does this concern a broadcaster?

So — it works the same way here.

Every station that sells advertising — and has equal faith in buying it as well — always winds up with a bigger share of spot in its market.

Think it over.

And don't eliminate the "tattoo".

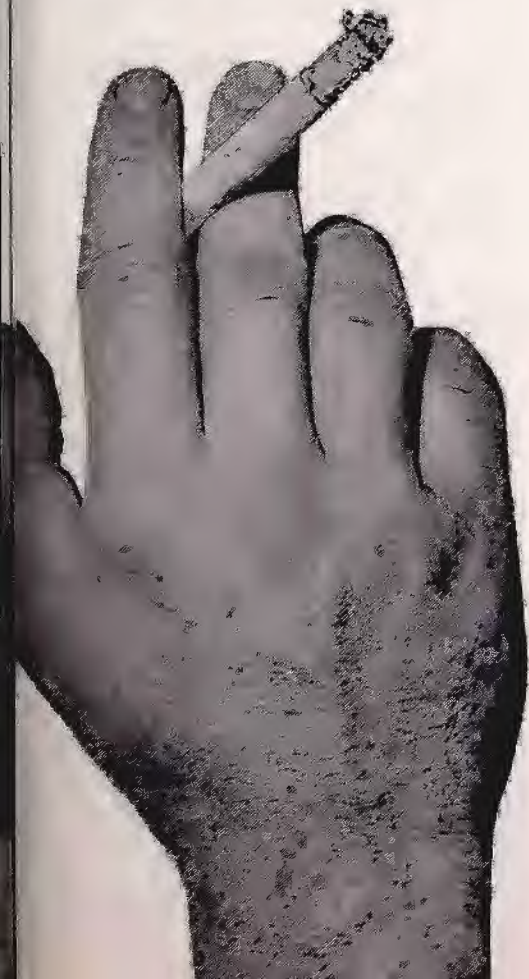
We respectfully suggest you find the "tattoo" that suits your station image best — then call SPONSOR.

SPONSOR reaches practically everyone involved in the purchase of time — of course. But there's a special segment it reaches best. We call it "the influential 2000" because this "influential 2000" actually purchases better than 95% of all national radio and TV spot. SPONSOR has a greater penetration of influence within this group than any other book in the broadcast field.

That's our sales "tattoo" — substantiated by every independent survey made.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



NATIONAL FILE

ADVERTISERS

Paul L. Gabriel, product manager, Borden Foods, and **Tom Griffin**, marketing supervisor on coffee, potato, and mince meat products, both named senior product managers, as announced by Hubert Tibbetts, vice president and director of marketing. Gabriel, with Borden's since 1948, was director of advertising and promotional services before joining marketing group. Griffin, former product manager, joined Borden marketing department in 1959.

Three other product manager appointments: **H. Worthington Kalt**, assistant product manager, who continues with market programs for dehydrated potatoe products; **Victor Incorvia**, associate sales promotion manager, now responsible for None Such Mince Meat; and **Frederick Wickemeyer**, who joins Borden's following three years as product manager in Corn Products' Best Foods. **William F. Westgate**, associate sales promotion manager of Borden's who joined company in 1960, promoted to sales manager.

AGENCIES

Account Switches: The Nestle Company announced assignment of Quik,

chocolate-flavored milk additive, to Leo Burnett Company, Inc., Chicago, Illinois. Product was formerly with McCann-Erickson, New York City. McCann continues to handle Nescafe, Nestea, EverReady Cocoa, Semi-sweet and Butterscotch Morsels, Nestle Bars and Choco-Bake as well as a recent new product assignment.

Dunay, Hirsch & Lewis, Inc. appointed advertising agency for Cadmus Corporation, publishers of FM MAGAZINE. A budget of \$200,000.00 has been set up for a program which includes radio advertising.

Redmond & Marcus, Inc. have been appointed to handle the advertising for Wurzburger Hofbrau Beer, a product of the Original Beer Importing & Distributing Co., Inc.

Luden's, Inc., Reading, Pa., has appointed Erwin Wasey, Ruthrauff & Ryan, Inc., Philadelphia, as advertising and public relations agency for a part of its confectionery production, including Almond Royal and Mello-Mint lines.

Ingalls Associates, Inc., Boston, has appointed to handle the advertising for James H. McManus Ice Cream Corp.

Jay L. Schiller, director of media research, Lennen and Newell, to assistant director of research for Home Testing Institute, Manhasset, N.Y.

Jerome Einhorn, formerly with Revlon, to supervisor of accounting and billing at Rumrill, NYC.

Charles W. Schiess, formerly vice president of John S. Herold, investment service organization, named vice president and assistant treasurer, Sullivan, Stauffer, Colwell & Bayles. Also elected vice presidents: **Donald Pike**, associate creative director; **Perry Harten**, radio-TV group head; **Doug Gallow**, and **Tony Lanitis**, both research directors.



Schiess

William L. Rohde, formerly account supervisor, Cunningham & Walsh, named account executive for Smith & Dorian, New York.

Frederick Lyman Horton, 62, vice president of Norman, Craig & Kummel, died of a heart ailment in his apartment in New York City. Before joining agency two years ago, he was with NBC 16 years, serving as director of sales for radio networks.

Richard L. Stevens named vice-president-group copy supervisor, and **David Popofsky**, appointed assistant to Sudler & Hennessey, New York. **Robert Siegler** has rejoined S&H as account executive. **Stephen Korbet** named assistant art director. **Richard Jones**, formerly art director to vice president. **Michael Schneider**, formerly group copy chief, to vice president. **Paul Tosches**, formerly manager of accounting department, to assistant treasurer.

Dr. Arthur Wilkins, formerly vice president and associate director of information management at Benton & Bowles, to Papert, Koenig, Lois, New York, as director of research.

Betty Clements has rejoined McCann Erickson in Los Angeles as general executive.

Earl B. Hotze, recently named media director of Gardner Advertising's St. Louis office, has been elected a vice president of the agency. **Herman Raucher**, formerly vice president in charge of creative services for Gillette Toiletries at Maxon, has joined Gardner in New York as creative supervisor on the American Tobacco's Carlton Cigarette account. **Alexander M. Burrell**, recently was elected a vice president of Gardner, has been named account supervisor on the Southwestern Bell Telephone account. He formerly was account executive.

Bogard Advertising, Miami, has appointed **Arthur B. Cohen** as copy chief and account executive. He returns to the Miami area after 18 months with Alfred L. Lino & Associates St. Petersburg. Cohen previously had his own agency in Coral Gables.

Bert M. Neufield has joined Kenyon & Eckhardt as an art director, from Hegelmann & Bartolone. He has also been with Grey Advertising.



The Port of Houston, where more than 4,000 ships a year move almost 60 million tons of cargo. The port and its industrial complex constitute a prime generator of Houston-area wealth.

K-NUZ is the prime generator of sales for products marketed in Houston... one of the nation's three greatest ports!

K-NUZ SOLD IN COMBINATION WITH KAY-C, BEAUMONT

THE KATZ AGENCY, INC. — NATIONAL REPRESENTATIVE
IN HOUSTON. CALL DAVE MORRIS • JACKSON 3-2581

TIME / buying & selling

Edward G. Nottage, creative supervisor, Ted Bates, New York, elected vice president. Allen Schwartz, product manager, Lever Bros., to Ted Bates as vice president and account supervisor.

Joan Wagner, formerly of R.H. Macy, joins Kenyon & Eckhardt as copywriter.

Robert L. Ball and William H. Caldwell, Jr., have joined art staff of Henry J. Kaufman & Assocs., Washington.

Robert K. Swanson, account supervisor, Needham, Louis & Brorby, elected v.p. C. Edward Derr, formerly of S.C. Johnson & Son, joins NL&B as account executive. Lawrence W. Wetlin, executive trainee at NL&B, promoted to assistant account executive.

Marvin H. Koslow, group executive, Young & Rubicam, named v.p.

William Amanna, formerly on public relations staff of New York Hilton hotel, joins Burke & Corbin Assocs., as account executive.

Jerry Caplan to Lewis, Dobrow & Lamb Advertising, Washington, D. C., as creative director. Other staff additions: Kopel Hyman, production manager, and John Baird and Jim Wood, copywriters.

H. B. Grosef, formerly executive vice-president, Erwin Wasey, Ruthrauff & Ryan, Inc., Chicago, to Maxon there as senior vice president and account group supervisor, primarily responsible for agency service to recently acquired grocery products account of Staley Manufacturing. He has supervised Staley grocery products advertising for 15 years.

Robert Guerrier appointed copy chief and John C. Barbuscak, Jr. advertising account executive on AC Spark Plug account at D.P. Brother, Detroit. Guerrier was senior writer, and Barbuscak was merchandising account executive.

Irving Lewis to Shevlo, Inc., New York, as vice president and treasurer. He was formerly vice president and treasurer of Dunay, Hirsch & Lewis, New York.

Richard Rife, Grey Advertising, to account executive at Kudner Agency, New York.

William V. Ricglane, vice president and production manager, Gotham-Vladimir Advertising, New York, named vice president and general manager. Robert J. Ricglane becomes vice president-media and Margaret Eleanor Stark, vice president-research. Chester A. Priest, secretary advanced to treasurer and comptroller. Sally Allen Pecorini, assistant secretary, to secretary. Frank A. Caporaso and Anthony Oliver, both accounting, to assistant secretary and assistant treasurer, respectively. Mario Gigante, assistant production manager, promoted to production manager. James Glass and Humberto Domenech, account executives in Chicago and San Juan, Puerto Rico offices, respectively, now vice presidents.

WFBL, Syracuse appoints Avery-Knoedel, Inc. as its national sales representative, it was announced by Guy Corley, vice president and general manager of the Founders Corp.

WFBL is licensed to First Broadcasting Corp., a subsidiary of Founders, and broadcasts full-time with 5 kw on 1390 kc. It is an affiliate of ABC.

WFLN, Philadelphia, has appointed George P. Hollingsbery Co. as their national sales representative, effective immediately. WFLN will join the Hollingsbery "classical music group" stations: WFMT, Chicago; WCRB, Boston; KFAC, Los Angeles; and KKHI, San Francisco.

WTVO, Rockford, Ill. joins Blair Television. Harold Froelich, general manager of WTVO Television recently signed the contract, designating Blair's BTA Division as the station's exclusive national representative.

WHYN appoints Blair: WHYN, Springfield, Mass., has named Blair Radio as its exclusive national sales representative effective February 1st. The station is owned and operated by the Hampden-Hampshire Corporation. Studios and business office are located at 1300 Liberty Street, Springfield. WHYN's general manager is Charles N. DeRose; sales manager is Zachary W. Land. An independent station, WHYN is a 1,000w 560 kc, directional outlet, operating 24 hours a day.

WFMI to Grant Webb & Co.: WFMI, Montgomery, Ala., has appointed Grant Webb & Co. as exclusive national representative.

KGBT stations appoint Mexican rep: KGBT Radio and Television names Hector Garcia Pereyra, Cadena Azul de Radio, S.A., Mexico City, as exclusive sales representative for Mexico. Stations serve the lower Rio Grande Valley of Texas' Brownville-Harlingen-McAllen-Weslaco market.

WRYM appoints two reps: WRYM, Hartford-New Britain, Conn., names Gil-Perna as national sales representative; Adam Young, Inc., Boston, as sales representative for New England. **KALE repped by Williams:** KALE, Pasco - Richland - Kennewick, Washington, is now represented by the Robert L. Williams Co.

Paul H. Raymer Co. expands: The New York-based radio-tv station representatives, recently announced an expansion and realignment of the firm's executive and sales staff. Appointed as Assistant to the president was Frank A. Browne most recently with Metro TV Sales. Robert M. Richmond a Raymer vice-president, has been appointed Manager of the Radio Division. Warren G. Bodow has been appointed director of research and promotion, a new position. He has been



FLORIDA'S **3**rd MARKET
is tuned in to
WESH-TV
FLORIDA'S **2** CHANNEL

REPRESENTED BY THE KATZ AGENCY, INC.

ORLANDO • DAYTONA • CAPE KENNEDY

WTRF-TV STORY BOARD

7

FROM SCRATCH! Remember when a nest egg wasn't chicken feed?

wtrf-tv Wheeling STRAWBERRY JAM! Girl who eats strawberries chances rash promises.

Are you a—*

BE WARY! Several atomic scientists were vacationing in Las Vegas and two of them were watching an associate playing roulette. "Tilt-onson gambles as if there was no tomorrow," said one. The other replied, "Good grief, do you suppose he knows something?"

wtrf-tv Wheeling GOTTA GIVE Americans a lot of credit! How else would they live so well.

Wheeling wtrf-tv SALESMAN: "Sir, my product is guaranteed to make you the life of the party, will help you win friends and influence people and forge ahead in the business world. In general, it makes life a more pleasant place and an invigorating experience!" **PROSPECT:** "Okay, Okay, I'll take a fifth!"

wtrf-tv Wheeling FIGURES SHOW a modern woman spends 75 per cent of her time sitting down.

Wheeling wtrf-tv FIGURE OF SPEECH! The tourist who wanted to go to England because he had heard so much of London Derriere!

wtrf-tv Wheeling KEEP WELL! Remember, nothing succeeds like successors.

Wheeling wtrf-tv *SKEPTIC? If you won't take know for an answer then our Petry man can't help you. Edward Petry and Company is WTRF-TV's national rep and if you want 'the know' on the 529,300 TV homes in the Wheeling/Steubenville Ohio Valley Market, your Petry man has the WTRF-TV Spot TV story. Just call, he's available.

CHANNEL SEVEN **WB** WHEELING, WEST VIRGINIA



Billion Dollar Spender

North Carolina's biggest market — North Carolina's Golden Triangle tops in population, households, retail sales.

NO. 1 MARKET IN THE NO. 12 STATE

WSJS
TELEVISION **WB**

WINSTON-SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward

associated with the Hearst Advertising Service, New York, KDKA-TV, Pittsburgh, and WONO-FM, Syracuse. **Jeff Parker** with CBS-TV since 1955, and **Keith Andre**, formerly with the Radio Advertising Bureau, have joined the Raymer sales staff.

WEEU names Avery-Knodel: WEEU, Reading, Pa., an affiliate of ABC, has appointed Avery-Knodel as national sales representative. The station operates with 1 kw on 850 kc, and is owned by the Reading Eagle-Times Publishing Co. K. Richard Creitz is vice president and manager of the radio outlet.

W TSA appoints Eckels: W TSA, Brattleboro, Vt., has named Eckels & Co. as sales representative for New England.

Len Sabie appointed radio sales manager in the Chicago office of The Meeker Company, Inc., station representatives. Sabie had been an account executive at WTMJ, Milwaukee and for the past year has been an advertising account executive for the Chicago Car Advertising Company.

Bill Dahlsten has been named manager, Chicago office of Grant Webb & Co. Prior to this association, Dahlsten held the dual position of general manager at WLPO, LaSalle, Illinois and general manager at KAWA, Waco, Texas.



Papich

Thomas L. Papich has joined the sales force of H-R Los Angeles. He was formerly general manager of station KGLM, Los Angeles. Prior, Papich was sales manager and station manager of station KFOX, Long Beach.

William F. Reitman to George P. Hollingbery Company's Los Angeles office. Prior to joining the Hollingbery Company, Reitman spent three and one-half years as manager for the Bolling Company. For the seven preceding years he was a radio salesman for KFOX in Los Angeles-Long Beach.

Lynn Hall has joined the New York television sales staff of The Katz Agency, Inc. He had been with The Meeker Company. Mr. Hall replaces Churchill Miller who has been transferred to the station representative's television sales team in Chicago.

Joseph Ostrow and **Donald C. Foote, Jr.**, have been made associate media directors at Young & Rubicam, Inc. Ostrow joined the research department of Young & Rubicam in 1955 and transferred to the media department as a space buyer three years later. Foote came to the agency as a media buyer in 1956 from Erwin Wasey & Company where he held the same position. Prior to that he was a time buyer with Benton & Bowles and

Anderson & Cairns, Inc. **Justin T. Gerstle** will take over as media director for Y & R in Los Angeles. Gerstle joined Young & Rubicam as a senior media buyer in 1959 from Benton & Bowles. He was promoted to media account supervisor a year later, and made an associate media director in 1962.

TV MEDIA

\$100,000 for ETV: New educational station scheduled to start on the air in Los Angeles next September got its first boost from a local station. A \$100,000 grant from KCOP-TV will be added to \$468,790 donated by the U.S. Department of Health, Education and Welfare. The ETV station, Ch. 28, will probably use the call letters KCET.

Frederick Pierce, ABC-TV Director of Planning and Sales Development, has been elected Vice President in Charge of Research, Sales Planning and Sales Development, it was announced by **Thomas W. Moore,** President of the ABC Television Network.



Pierce

Pierce will continue to be responsible for the Sales Planning, Sales Development and Research Departments.

After joining ABC in 1956 as an analyst in the Television Research Department, Pierce was promoted to Supervisor of Audience Measurements in 1957 and Manager of Audience Measurements in 1958.

In 1961 he was made Director of Research and in March 1962 was given added responsibilities as Director of Research and Sales Development. He assumed the title of Director of Planning and Sales Development in April, 1962.

John L. Hutchinson, Jr. to director of special events and public affairs and **James A. Christensen** to program director at WBEN-TV Buffalo.

Charles Newcomb has been named program director and **Rene Royards** production director of WSPA-TV Spartanburg, and **Verner Tate** has been appointed sports director for WSPA-TV and radio. Newcomb, who has been associated with Spartanburg radio and tv since 1948, will continue to have charge of WSPA-TV public affairs programs. He was formerly with WTNT Augusta.



Newcomb

Charles P. Dwyer to assistant general sales manager of KHJ-TV Los Angeles, replacing **Phil Bryce** who left to enter private business. For the past 2½ years, he has been sales manager of ABC International TV in New York. Prior to that he was with Taft Broadcasting at WKRC-TV in Cincinnati and WTVN-TV Columbus as general sales manager.

Joseph P. Keyes to press information director for WABC-TV New York, replacing **Frank J. Little** who was named director of press information and promotion for ABC News. Keyes has been promotion manager for TV Guide.

Robert F. Conrad to manager, participating program sales, NBC-TV. He has been a salesman in the participating program sales area since joining the network in 1954.

Arnold Kane to executive producer for WOR-TV New York.

George Whitney, Jr. has re-joined KHJ-TV Los Angeles as an account executive. Formerly with RKO General National Sales in New York for six months and San Francisco for a year, Whitney has been with the L.A. station for 18 months prior to his Bay City move.



Gosciminski

Markey Gosciminski is the new local sales manager of WTEV New Bedford. Prior to joining the station as an account executive, he was sales manager for WALE Fall River.

Otto C. Junkermann, promotion and merchandising manager for WFRV-TV Green Bay resigns March 1 to open his own combined art and photography business. Junkermann started his TV career at WFRV as art director.

RADIO MEDIA

Stations change hands: KRIB Mason City, Ia. was sold for \$130,000 by Western Broadcasting Co. to William H. Sandberg and D. Bryce Ekberg of Minneapolis. WIGO Indianapolis stock was sold by Stokes Gresham and Luke Walton to Sarkes Tarzian, Inc. Both sales, subject to FCC approval, were brokered by Hamilton-Landis Associates.

BPA adds five: Broadcasters' Promotion Assn. launched the new year by adding several new members. They are WQXR New York and KGBT radio and TV Harlingen, Tex., joining as voting members. Their representatives will be promotion manager Jerry Greenberg and promotion manager John Goodman respectively. NBC enrolled two new affiliate members, both from the Burbank office. They are Mort Fleischmann, manager of pro-

motion, and Terry M. Keegan, promotion coordinator. Kellogg joined BPA as an associate member, naming Deryl E. Fleming, public relations director, as its official representative.

New Florida affil.: WWIL Ft. Lauderdale joined ABC Radio lineup Feb. 15. Station operates with 10 kw on 1580 kc and is owned and operated by Florida Air Power, of which Col. William A. Roberts is president and Bruno M. Kern is vice president and general manager.



Gelder

John T. Gelder, Jr., has been appointed General Manager of WTRF-TV. A 22-year veteran of the television industry, Mr. Gelder has served as Vice President and General Manager of WCHS-TV, Charleston, West Virginia; head of WCHS-Radio and WKNA-Radio; and Assistant General Manager of WKWK-Radio, Wheeling. He is a past president of the West Virginia Broadcasters Association and Treasurer of the ABC-TV Affiliates Board of Governors.

Bernard J. Nolan to business manager of WINS New York, from WJZ-TV, the Group W TV station in Baltimore, where he was assistant business manager for the past two years.

William E. Smith to technical supervisor at WOWO Ft. Wayne. He's been in the station's engineering department since 1950.

Charles Mayo to the sales staff of WHLI Hempstead. He has worked with Duane Jones Advertising and was formerly with WLIB New York.

Cullen K. Zethmayr, assistant general manager of WWNS Statesboro, to general manager of WOGA Sylvester, both Georgia. WOGA went on the air in December.

Eugene H. Alnwick, a member of Mutual network's sales organization since 1957, to mid-west sales manager, headquartering in Chicago. For several years he was in media at various agencies.

Donald W. Bertrand, sales manager of WEBC Duluth, appointed to the new post of manager of regional radio sales for all WMT stations. He'll headquarter in Cedar Rapids. Bertrand has been with the WMT stations since 1957 and has been sales manager of WEBC since 1961.

Robert Ramoska to the sales staff of WBBM Chicago, from WAAF where he served on the sales force for two years.

Chester S. Miller, general manager and treasurer of Pocono Broadcasting (WVPO) has been named vice president of the company. Miller started his career in radio as a salesman for the company in 1948.

Martin Bussell has been named national sales manager of KITE San Antonio. He joined the station with the Trigg-Vaughn acquisition last March. Prior to that he spent 16 years in the drug industry in both wholesale and retail sales and promotional merchandising. Ten years of this time Bussell was with McKesson-Robbins.



Bussell

Dan B. Speare, general manager of KGEE Radio, Bakersfield, was elected a vice president. He's been with the company since June 1962.

Bill Roberts to record librarian at KDKA Pittsburgh, succeeding Gil Haag.

Timmi Pierce to manager of promotion and publicity for WRC Washington, D.C. She has been assistant to the director of information in executing all merchandising, advertising and promotion at WTOP.

James A. McCulla to west coast manager for ABC News. He'll serve in a triple capacity: responsible for network news from the west coast, news director for KABC Los Angeles, and responsible for all news programs on the ABC western regional network.



DELIVERED BY
WREX-TV Channel 13

NEW DEVELOPMENT

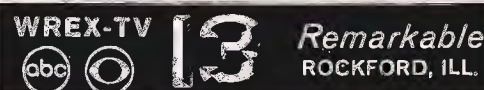
- New Chrysler assembly plant — 6000 new jobs in 1964
- New \$8 million hospital.
- New Gates Rubber Plant, Freeport, Ill. — 500 new jobs.

THE MARKET

- 58th in U. S. in E.B.I. per capita
- 78th in U. S. in E.B.I. per household
- \$1,480,547,000 market.

WREX-TV COVERAGE

- Blanketing Northern Illinois and Southern Wisconsin — the rich industrial and agricultural heartland of Mid-America.



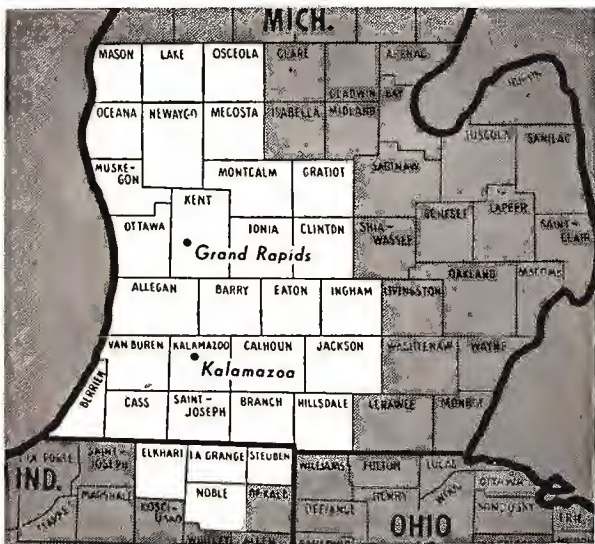
JOE M. BAISCH, V.P. & GEN. MGR.
Represented by H.R. Television, Inc.
MEMBER GANNETT GROUP



YOU MAY NEVER HEAR THE BIGGEST CARILLON* —

BUT... WKZO-TV Rings The Bell in Greater Western Michigan!

WKZO-TV MARKET
COVERAGE AREA • NCS '61



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

WKZO-TV strikes a familiar note with more people than any other Michigan station outside Detroit. From morning's opening chime until evening's last echo, it makes little difference. See how these NSI scores (Nov. '63) sound:

- 9 a.m. to noon, weekdays, WKZO-TV rings up 83% more viewers than Station "B."
- Noon to 3 p.m., weekdays, WKZO-TV is fortissimo with viewers by 25% over Station "B."
- 7:30-11 p.m., Sunday through Saturday, WKZO-TV peals out through 24% more sets than Station "B."

Let your Avery-Knodel music man give you the complete composition on WKZO-TV! *And if you want all the rest of upstate Michigan worth having, add WWTU/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*

*The carillon in Riverside Church, New York, has 74 bells and weighs 102 tons.



The Feltzer Stations

RADIO

WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTU-FM CADILLAC

TELEVISION

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

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

THE WEEK IN WASHINGTON

WASHINGTON BUREAU Washington, D.C., Feb. 21, 1964

Ratings favor rural tastes, says solon

Rep. Paul G. Rogers (D., Fla., and not to be confused with Texas' Rogers) says Nielsen sample homes may be "disproportionately" in favor of rural areas. He urges tv advertisers to run polls in large metropolitan markets. The Florida congressman was considerably irked during House Commerce subcommittee hearings on broadcast ratings, when a Miami station protested that rating services claimed to have tallied homes where no door-to-door soliciting was allowed. Rogers seized on a Los Angeles Times survey which polled readers and found "Beverly Hillbillies" was program least liked, although Nielsen rates it top.

Rogers ties the findings of the urban and suburban L.A. Times in with Census reports that 69% of total U.S. population lives in urban areas. He comes up with an accusation: Nielsen's sample homes must be favoring rural tastes. Rogers does not question accuracy of L.A. Times poll.

A propos of the rural versus urban-suburban weight in American affairs is last week's Supreme Court decision on Georgia redistricting. Experts estimate that the decision will start the ball rolling for truer population basis for the House, possibly giving urban-suburban areas 27 seats now held by representatives of rural areas.

The prospect makes some broadcasters thoughtful—particularly those whose congressional champions have been elected from the wide open spaces of rural areas.

Ford urges closer TV tie

Educational TV and commercial TV should knit close bonds for mutual aid, FCC Cmnr. Frederick Ford warns.

He particularly advises educational TVers not to fall into print media trap of harsh criticism of commercial TV, but to make their comments constructive.

In a talk before Philadelphia chapter of AWRT, Ford profiled a comparatively healthy outlook for TV—86 operating stations are serving a potential 110 million viewers in a total of 38 states. Part of the good outlook stems from the new matched-grant setup for federal aid. Snazzy L.A. educational TV station will cost over \$1 million, and serve a metropolitan population of 8 million on Ch. 28.

But lion's share of help comes directly and indirectly from commercial tv, which keeps 60 million TV sets alight across the country.

Networks have helped to the tune of \$250,000 from ABC to N.Y. station, plus money, programs, and equipment to TV in other cities. CBS has donated \$1.5 million plus programming, and NBC has given \$850,000 in cash and equipment, plus \$800,000 in program material, says Ford.

THE WEEK IN WASHINGTON

Rep. slaps
ABC-NFL deal

ABC's fall NFL football schedule is hitting some congressional mire. Rep. Harold M. Ryan (D., Mich.) says ABC's planned Friday night NFL games schedule for September and October (SPONSOR-SCOPE, Feb. 17) will raise hob with Friday evening school games across the nation.

Ryan says Friday night high school and college football games will suffer, and so will other school sports dependent on the football revenue. Besides, says the congressman—it's illegal under federal statutes exempting sports from antitrust laws.

The law says National Football League cannot sell a package calling for playing and broadcasting of Friday night games, to protect the economic health of amateur school games.

Ryan says individual clubs in the league should also be bound under the same statute. He wants a Hill committee to look into the ABC deal with Ford Motors to air five games.

Youth meet
on smoking
due in May

The inevitable National Conference on Smoking and Youth will be held here in May.

Under joint sponsorship of the Children's Bureau of the Welfare Administration, and U.S. Public Health Service, the Conference will talk over ways to deter youthful smoking—with young people doing the advising.

The Children's Bureau expects one boy and one girl from each state to come to the May confab. The conference does not intend to preach prohibition. "Young people themselves will decide whether they are going to smoke," says Mrs. Katherine B. Oettinger, bureau chief. But she believes the young can best inform fellow adolescents of the hazards of smoking. Then individual decision by the teenage boys and girls can be made on a "sound basis."

\$188,000
more for
J.D. study

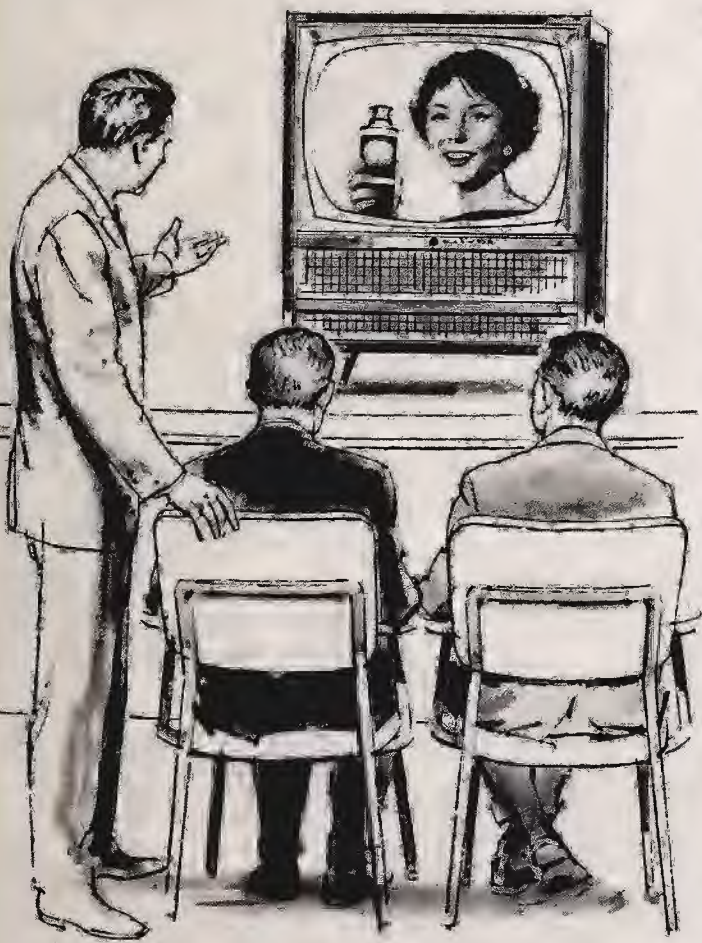
The Senate Juvenile Delinquency Subcommittee was recently handed another \$188,000 to investigate media and other factors in juvenile delinquency. No report ever issued from the subcommittee's last foray into TV and juvenile delinquency, but Sen. Dodd, subcommittee chairman, roundly informed fellow senators that excessive crime and violence still permeate TV "in spite of the promises of improvement made to his subcommittee in 1961 and 1962."

Sen. Allen J. Ellender, Appropriations Committeeman piloting the money votes on the Senate floor, sighed over the item. Ellender said he has been opposed for the past 15 years to the juvenile delinquency hearings, but in vain: Congress continues to shell out substantial amounts for this hardy perennial.

Ellender was frank to admit that he was licked—that Sen. Dodd could defend the 1964 costs of the continuous cycle of hearings, and the door-high stacks of printed copies therefrom. Sen. Dodd immediately rose and bore out the prediction.

now...a TV Tape Player!

a simple low-cost, high quality quadruplex machine for playback of all standard tapes...



NEW TR-3

In the same way you use projectors to "screen" film, you can use this low-cost "playback-only" machine for top quality "screening" of television tapes. For agencies and broadcasters it's a means for playback, editing, and previewing tape-recorded commercials and programs, or for putting them on-air. Completely compatible with all standard (quadruplex) recorders, the TR-3 assures professional broadcast quality. Fully transistorized for compactness and dependability. Standardized and modularized for ease of installation and simplicity of operation, all in one 22" x 22" x 66" unit. Has space for color modules. Can be converted to a recording unit. You can double the effectiveness of your present recorder by adding the TR-3 for playback use.

RCA Broadcast & Television Equipment, Building 15-5, Camden, N. J.

Use the TR-3 to play back tapes for viewing anywhere in the shop!



THE MOST TRUSTED NAME IN TELEVISION

WCTV-land

— land of
YEAR-ROUND good living, good business



We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government,

business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!

WCTV
TALLHASSEE  THOMASVILLE
 **BLAIR TELEVISION**
Division of John Blair Company