

Sponsor

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

MAY 11, 1964 PRICE 40c

• NEWSPAPER • NEWSPAPER •]

Public service load clutters airwaves 27
Seven sets of ears for radio buyers 31



**1685
plus 10**

**1685 feet on the Cedar Hill
candelabra — September 1, 1964.**

**10 years of local live color
— May 15, 1964.**



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WGAL-TV

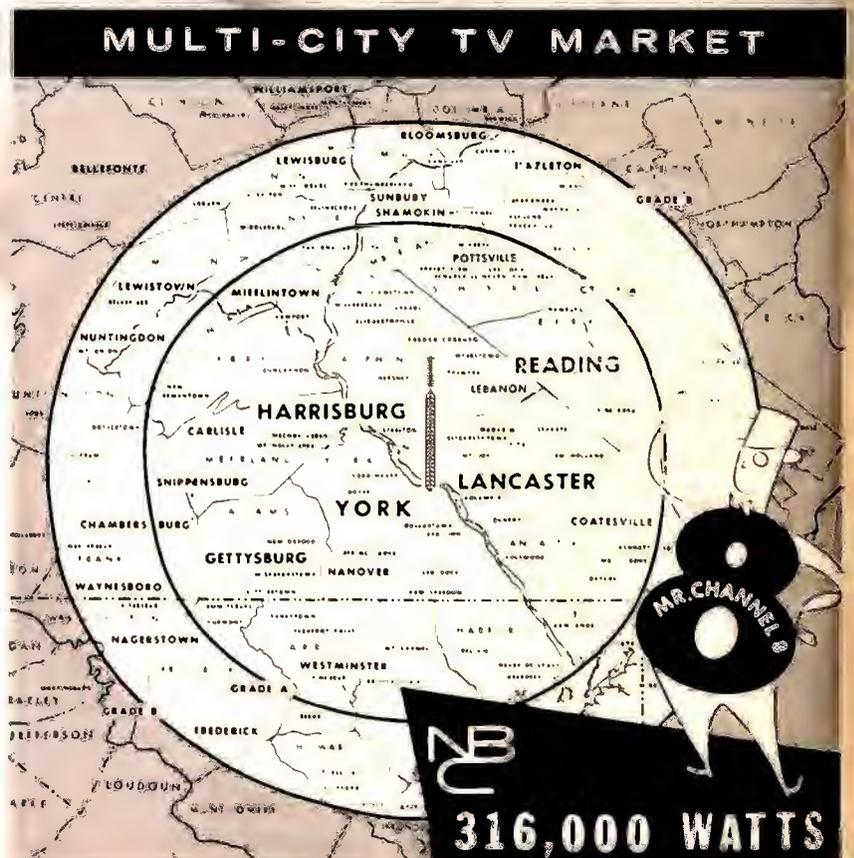
Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.

New York Chicago Los Angeles San Francisco



FCC's Loevinger for Minimum Law and Maximum Competition

Washington—One Law Day speaker last week said, in effect, "it's fine, but let's keep it at a minimum." This was FCC Commissioner Lee Loevinger, who spoke on the role of law in broadcasting at the Dallas Television Programming Conference last week. He parted company with views of NAB chairman, E. William Henry, on the matter of government attempts to uplift tv programming either by fiat or by raised eyebrow or by "jawbone enforcement."

Loevinger finds the fundamentals of American law are properly geared to the minimum—and to prohibition of the untenable, rather than positively proscribing "right" standards. Applying this to regulation of broadcast programming, he thinks it is the FCC's job to keep out of everything but the obvious transgressions of fraudulent and or obscene programming.

In a choice between an agency that permits programming which is "banal, vacuous or stupid," and one that can use the power and force of government to establish its own ideas of quality"—Loevinger would take the laissez faire Commission and the banal and vacuous programming any day. He does cross his own barrier when it comes to requiring balanced presentation of news and public affairs. Informing the public is a fair require-

ment in return for use of the spectrum, he believes.

Loevinger sees only one right road of access to variety and quality programming: variety and diversity in the whole broadcast structure. He wants diversified ownership, more spectrum in use, more stations, more networks, more access by independent programmers—and an open door to any form of pay tv, CATV service or whatever brings program competition. No one can bring quality programming by regulation or exhortation, he believes.

But—Loevinger charges the broadcaster to "rely less on ratings and more on their judgment," and to cultivate a keen sense of ethics.

Merger of Curtis, Seven Arts Denied

New York—Curtis Publishing isn't merging with Seven Arts to form a new publications-communications combine. So insisted Curtis chairman-president Matthew J. Culligan and Seven Arts president Eliot Hyman late last week, prompted by merger rumors that provided plenty of industry talk.

Where there was merger smoke, however, there was a certain amount of fire.

Both sides admitted that there had been talks. Both denied they were continuing, with Curtis' Culligan saying his firm was "not new in negotiations" on a merger. Seven Arts' Hyman said the talks have been "interrupted without agreement."

What kept the rumor mills grinding was the sheer verisimilitude of the reports. Curtis has had financial reverses lately, with losses of \$18.9 million in 1962 and \$3.4 million in 1963. Seven Arts has been prospering from shrewd tv syndication and movie deals, and grossed nearly \$20 million last year. Curtis, with a multi-million dollar tax loss on its books, wants to expand in the communications area. Seven Arts has no publishing interests and could conceivably make good use of the Curtis backlog of literary properties, books and articles.

Furthermore, Seven Arts chairman Louis B. Chesler, Canadian financier, was eased out last week, trading

Top Broadcast Users Take Part in AFA Seminar

New York—A heavy emphasis on radio and television is expected as 55 registrants from leading advertisers, agencies and media, including timebuyers and other broadcast specialists, attend the AFA's sixth annual Seminar in Marketing Management and Advertising, June 28 to July 10.

Companies taking part include such major broadcast users as American Oil, Pan American World Airways, McCann Erickson, Scott Paper and Young & Rubicam.

Participants in the seminar break down into roughly equal numbers of agency, media and advertising representatives and are described by AFA as men of middle and upper management caliber.

his Seven Arts debentures for the firms's part ownership in the gambling concession on Grand Bahama Island. This left Eliot Hyman more free than ever to discuss new deals for Seven Arts.

Collins Teaches Two R's

Washington—NAB's LeRoy Collins says the broadcast industry must start studying up on rights and responsibilities in international communication—and the time to begin is now. A special NAB committee will be appointed to help broadcasters learn their two international R's.

Some of the questions to be asked: What about programming responsibilities, when the programming will reflect this country abroad? Who has the right to determine broadcast content? What rights will U.S. broadcasters insist on for programs—and what rights will they grant other nations?

Speaking to American Women in Radio and Tv, during their national convention in Tulsa last Monday, Collins themed broadcaster's two R's in news and programming as a love-and-marriage proposition. As the old song has it, you can't have one without the other. As for commercials—responsibility for their content falls on the broadcaster as "part of a station's programming."

Ad Club Swells RAB's

Commercial Library

New York—All of the radio commercials entered for the International Broadcasting Awards competition since 1960—1000 of them—have been presented to the Radio Advertising Bureau.

Agencymen who have been using the library in their copy and creative research on categories in which they're working for clients, now have access to 7000 individual radio commercials either on tape or disc, Robert H. Alter, RAB v.p., announced.

The donated commercials come not only from the United States, but from all over the world, including such exotic areas as South Africa, Ceylon, India and British Columbia.

CONTINUED ON NEXT PAGE

N. Y. Sales Executives Hear, Ponder Weaver on Pay Tv

New York — Pay television, long controversial in California, was successfully renewed as an issue for New York to think about by Subscription Tv Inc.'s Pat Weaver, who chose early-week meeting of N.Y. Sales Executives' Club as his platform.

"Seldom have I seen so many people converge on the head table after a speech," says Harry White, Club's executive director, noting that 60 to 70 guests held Weaver half an hour with further questions when original Qs and As were curtailed by clock. (Sample floor query: You say you have programs lined up for July start. What specifically do you intend to show? Answer: We'll announce that when the time is right.)

"Let me go to the question that the NAB raises and that the networks have stated, that commercial tv cannot co-exist with the kind of box-office system I have been describing," Weaver said. "... The series form that is the tv stable will keep on getting the tremendous audiences. We will never take one of those series programs for

our service because it will not fit and no one would pay for it.

"... We won't decrease audiences substantially," he continued. "The one-half to one-third of the sets that aren't even turned on at night will be turned on because we will have special attractions. We will pull circulation from the sets-on column at any given time less than the Nielsen margin of error per network."

Weaver fired a few broadsides at commercial tv's programming, drawing laughter — some of it nervous — from his sales-oriented audience. If his purpose was to make impact, target was achieved.

Ladies' Day at FCC

Washington—Sen. Norris Cotton (R-N.H.), member of both Commerce and Appropriations committees, suggests Mrs. Dexter Ottis Arnold of Concord, president of the General Federation of Women's Clubs, for GOP appointment to the Federal Communications Commission. She would replace Frederick W. Ford, whose term expires June 30, and who is rumored to be, or not to be, leaving the FCC.

President Johnson is known to favor the idea of distaff members, particularly on commissions and agencies where consumer interests are strongly concerned. The hand that rocks the cradle may rock broadcasting—to say nothing of the commission itself.

Sen. Cotton's pitch to the President for Mrs. Arnold mentions her background in radio networking, and a distinguished record in civic and governmental service. Mrs. Arnold is already known to the White House as a member of half a dozen federal advisory committees.

Other ladies known to be eyeing the job are Evelyn F. Eppley, FCC attorney in Rules and Standards Div., formerly legal assistant to ex-FCC chairman John C. Deerfer; Jane Morris, formerly FCC secretary, now practicing law in Michigan; Pauline Frederick, NBC correspondent at the U.N. Afterthought: FCC executive director Curtis Plummer, a Michigan Republican, best known for his years in top engineering post at the FCC, is also interested.

Liquor in Limbo

New York—Hard liquor ads on WQXR have yet to materialize, and prospects for their use in the near future are dim.

Following McKesson & Robbins' substitution of Galliano liqueur for originally planned Muirhead's Scotch commercials, Schenley delayed its sponsorship, then withdrew planned copy at last minute and has used only public service announcements to date.

Proposed legislation opposed to broadcast liquor advertising cannot be considered until Senate has acted on civil rights legislation.

U. S. Tv Gets its First Cannes Grand Prize

Cannes, France—*The Making of the President: 1960*, sponsored by Xerox last Dec. 29 on ABC-TV, won the Grand Prize at the Cannes International TV Festival. This is the first time the top prize has gone to an American-produced program.

Produced by David Wolper, *Making of the President* was adapted from Theodore H. White's account of the 1960 Presidential race. It will be repeated on ABC June 11 as a prelude to the Presidential conventions.

Comsat Stock Splash

Washington—Communications Satellite Corp. made a terrific splash in the history of stock offerings last week when it registered with the SEC a \$200,000,000 offering to finance a global satellite system of communications. Of the 10 million shares offered at the low, low price of \$20 per share, five million will go on public sale with some built-in sales limits to assure widest dissemination. The other five million shares will be allocated to A.T.&T. and some 200 participating communications companies—any unwanted shares will revert to public sale.

Across the country, more than 70 securities dealers will take part in the public sale, and probably 350 underwriters in addition to the 11 managing underwriters listed by the prospectus. SEC must approve the offering before their brokers know what they'd like to buy—present limit set at 100 shares per individual customer, but this may be cut down, depending on the demand.

Tobacco Throne Vacant

New York — Cigarette industry generally feels the nine companies that last week signed the Advertising Code already have candidates firmly in mind for the top-role czar's post—one columnist proposed Richard Nixon—but for obvious reasons, they'll not announce the list until it's narrowed to one.

When that will occur is a matter of conjecture. Tobacco Institute says "shortly." Scuttlebutt within the trade indicates that all has been quiet on the tobacco front this week, but it's accepted that top-level decisions involved wouldn't necessarily be publicized or much discussed.

Important criteria in selection are: the administrator have no financial interests in tobacco, not be engaged in advertising or promoting the business and be a man of lofty character and reputation.

Even after he's named, it'll likely be weeks before he gets New York office rented and opened, staffed and ready to function.



**For his 400th—
Group W produces a series for television and radio
narrated by Dr. Frank Baxter**

This is Shakespeare's year. His quadricentenary. To celebrate the event, Group W created a special series of 56 television and 26 radio programs.

The Fair Adventure: Readings in Shakespeare will be narrated by Dr. Frank Baxter, Professor Emeritus of the University of Southern Cali-

fornia. Dr. Baxter has been widely acclaimed for his lively and entertaining interpretations of Shakespeare's life, times and plays. Now in a fresh new series, he makes Shakespeare come alive again for millions.

The Fair Adventure is a good example of an important new source

of programming. The Group, with the creative, financial and management resources greater than the individual station, and with the local impact no network can match, represents a vital third force in the development of programs for radio and television.



WESTINGHOUSE BROADCASTING COMPANY

WBZ-WBZ TV BOSTON - WINS NEW YORK - WJZ TV BALTIMORE - KDKA-KDKA TV PITTSBURGH - KYW-KYW TV CLEVELAND - WOWO FORT WAYNE - WIND CHICAGO - KPIY SAN FRANCISCO

President and Publisher
Norman R. Glenn
Executive Vice President
Bernard Platt

27 Clutter: public service load helps give air commercials black-eye

Broadcast industry sets media pace in generous gift of time for public causes, pays heavy image price

31 New study gives agency radio buyers seven sets of ears

Buyers on-the-scene prove best buy takes more than numbers; promise more radio business in even major markets, and set evaluation pattern for buying radio with "inside" information

TV MEDIA

38 Countdown starts for Kaiser's "project UHF"

Three U outlets now building in major markets exemplify the belief "all-channel" advertisers are just a switch away from a new broadcast era

TIME/BUYING & SELLING

44 "Personal tv" — advertising's next breakthrough

C&W senior vice president sees tomorrow's sponsors tailoring messages to fit specific viewer tastes, presenting media men with new opportunities and challenges

RADIO MEDIA

47 Negro market support essential, admen told

Few products can succeed without Negro acceptance, station seminar tells 300 sales, marketing, ad executives

SYNDICATION & SERVICES

50 Low-budget wackiness keys interest of admen, reps in new show

Trans-Lux promotion contest for "Mack & Myer" series offered low-value, off-beat prizes to broadcasters and ad execs, drew high-value interest in package

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EDITORIAL

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YOU MAY NEVER SEE THE OLDEST CAR* —

WKZO's primary service area covers virtually three times as many Ford, Chevrolet, and Plymouth dealers as the next largest station.

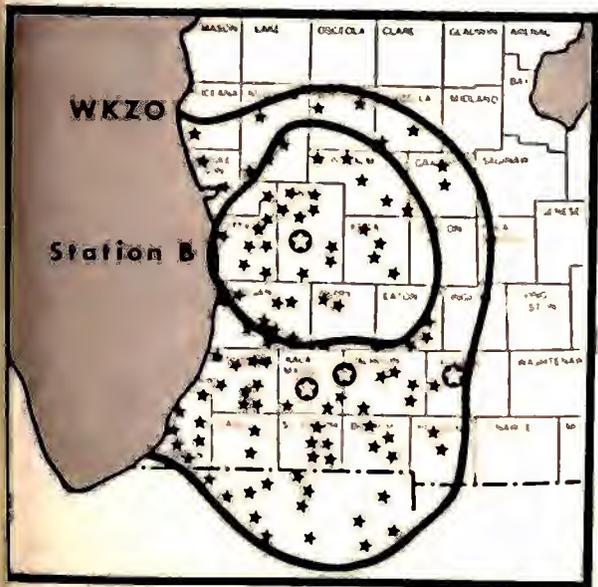
BUT... WKZO Radio Covers More Car Buyers and Dealers in Greater Western Michigan!

In Greater Western Michigan—just beyond Detroit's own backyard—WKZO Radio's primary service area includes 156 Ford, Chevrolet, and Plymouth dealers. That's 102 *more* than the next biggest station has within *its* primary coverage area.

At left is the roadmap for radio advertisers who really want to get around in Greater Western Michigan. Compact cars are fine—but not compact coverage.

Let your Avery-Knodel man help you get your sales show on the road with WKZO Radio—an amazing advertising vehicle.

**Carl Benz' 8 mph 3-wheeler was the first (1886) successful gas-powered car.*



The Felzer Stations
RADIO

WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJPM GRAND RAPIDS-KALAMAZOO
WWTY-FM CADILLAC

TELEVISION

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

WKZO

CBS RADIO FOR KALAMAZOO
AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives



SUNNY
SEMPER
VENDA

The Latins named him:

*Hippocampus
Hudsonicus
Lophabanchii
Syngathidae*

... the ancient Romans were long winded ... we call our seahorse "SUNNY."

He's the symbol of Quality Broadcasting in Tampa-St. Petersburg.

Ex SUNNY venarus SALES

WSUN

TELEVISION  RADIO
TAMPA - ST. PETERSBURG

Don't trip on your toga, call:

Not. Rep.: Venard, Torbet & McConnell
S.E. Rep.: Bomar Lowrance & Associates

Publisher's Report



Are you paying your media buyer enough?

The ad in the New York Times was attractively boxed and appeared on the advertising page under this heading: "Media buyers to \$9000."

It said: "Top ten agency seeks three buyers with potential to become assistant media directors. All-media background preferred, but strong broadcast experience is acceptable. Responsibility includes media planning for major package goods companies, as well as supervision of both broadcast and print media execution."

The ad reads fine. I'm glad to note that so much responsibility is promised. With the computer age already upon us, the emphasis is on buyers who have ability and can operate on a skilled level.

But the pay! The ad reads, "... to \$9000," which, to my limited intelligence, means "that's for the best."

I've never worked at an agency—so maybe I don't understand job scales. But it says "top ten agency" and I assume it's in New York. Only \$9000 for a top-notch media buyer? I can't believe it. I recommend that this agency, and others who are asking highly intelligent and experienced buyers to operate at this salary level, take a long look at realistic wage scales for people handling critical assignments like this and come up with a better answer.

For example, \$12,000. And that's anything but extravagant.

Media buyers, who decide how millions are spent, certainly should come close to the salary level of station representative salesmen. I wonder whether this agency has compared them lately?

To my simple mind, media buyers are a unifol breed. Like the Marines, they should be expected to maintain an esprit de corp. The vital nature of their contributions in the success of the campaign implies that they must stay with the job. The computer age requires media buyers of super-calibre.

You won't get them at "... to \$9000."

And even if you get them, you won't keep them.

SIGNS OF THE TIMES:

(1) As you read this the first meeting of the newly-formed National Assn. of Television Program Executives will be in progress in New York. The two-day forum (May 11-12) has an impressive array of industry leaders discussing such programming areas as "Tv Station Programming: Art or Business?" "The Network's Relationship to Local Programming," "How Does a Station Seek Out Community Needs?" "Government's Influence on Programming," "Present and Future Trends in Film Programming" and "Where Do You Find Talent?"

That's an ambitious lineup. The boys are in for a busy two days.

I've been screaming for program clinics (both tv and radio) for several years. The industry has suffered by lack of such vital exchange of information.

It's good to note that this year practical forums are being held for tv and radio programming. We wish you well, NATPE!

(2) Sign in Louisville hotels: "A high quality FM set is available to you free through courtesy of the Louisville Public Library. Just apply to the desk."

Norm Glenn

“Public sentiment is everything.
With public sentiment, nothing can fail;
without it, nothing can succeed.”
Ottawa, Illinois-21 August, 1858



WGN proudly announces another special service to the world of broadcasting. During the 1964-1965 World's Fair in New York, WGN has exclusive radio and television rights to the daily programs honoring Abraham Lincoln from the Lincoln Theatre of the Illinois "Land of Lincoln" pavilion. Special events in the theatre may range from

The WGN Award to contributing speakers at the Illinois-Lincolnia exhibit, New York World's Fair.

addresses by world-famous Lincoln scholars or distinguished members of our government to the reading of an eighth grade Lincoln essay by its youthful author. For availability of newsfilms and audio tapes of these exclusive programs write: Tradition of Lincoln, WGN, Inc., 2501 West Bradley Place, Chicago, Illinois 60618.

A NATIONWIDE SERVICE OF

WGN

RADIO • TELEVISION • CHICAGO



MASS GIVEAWAY

It's not clutter if it's yours. For the church, charity, fund drive or other public service trying to reach the mass audience with a spot, that spot—which is inseparable from all other ingredients under the name of clutter—is not clutter to the benefiting organization.

SPONSOR's Charles Sinclair was assigned to unravel enough of the fuzzy controversial ball for a feature story. He was astonished to find that a multitude of the very people loud in their criticism of television clutter are often also part and parcel of the organizations contributing to the "clutter" they are complaining about.

For Sinclair, and other SPONSOR staffers, the research was a cross between playing detective and an exercise in diplomacy. From the sleuthing standpoint, it's an area where the facts are available—if you dig deep enough.

As to the diplomatic side, the mere hint that these messages for the public good might be considered tv clutter was enough to bring the gleam of the vigilante to the eyes of the professional public servants. It was like attacking motherhood, apple pie, the Army, Navy and the Marines.

It didn't matter that Sinclair explained that we were not against any public interest organization or that there was simply an important story in the nation's biggest media handout of over 150 million dollars worth of air time and facilities.

Clutter, like beauty, is in the eye of the beholder.

The story begins on page 27.

Sam Elber

LETTERS

How To Boost Radio

Your Publisher's Report in the SPONSOR issue of May 4 was received with great alacritty by those of us dedicated to helping make radio a billion-dollar industry.

And I might add a footnote. The economic status of radio can be heightened through greater program creativity, responsibility and service to the public—all segments of it—as well as through sheer salesmanship and promotion.

SHERRIL W. TAYLOR

*Vice President
Radio
NAB
Washington, D.C.*

Bell Sounds on Codes

Thanks very much for your support of the Code and my remarks at the Poor Richard Club. I deeply appreciate your column about it in the April 20 issue of SPONSOR. I am also glad to know that you'll be watching closely developments in this area. The tobacco code is, of course, an example of an industry setting up self-policing machinery. If it moves, it will greatly help our own effort in that particular field.

HOWARD H. BELL

*Director
The Code Authority
NAB
Washington, D.C.*

Out-of-Home Hoopers

The prominence of business establishments as a major factor was well documented in your recent story, and congratulations are in order for SPONSOR's astute recognition of its importance.

We were quite pleased that WHN could be part of the story because of its dominant position among business places in the New York area, according to Hooper. But, we are equally pleased that radio advertisers can demonstrate considerable strength with the people who buy as well as sell their products.

JOHN C. MOIER

*President
Storer Radio, Inc.
New York, N.Y.*



Norman W. Glenn



Howard Gottfried

The Right Norman Glenn

The Norman Glens of the industry should incorporate. When our Norman Glenn was appointed executive vice president for programming last week, you transposed his picture with a bespeckled gentleman who, we assume, someone at your printing plant took to be your Norman Glenn because he wears glasses. Our Norman Glenn (middle initial "W") is spending his time straightening the confusion, as is our Howard Gottfried.

BUD RIFKIN

*Executive Vice President
United Artists TV
New York, N.Y.*

Likes the "New Look"

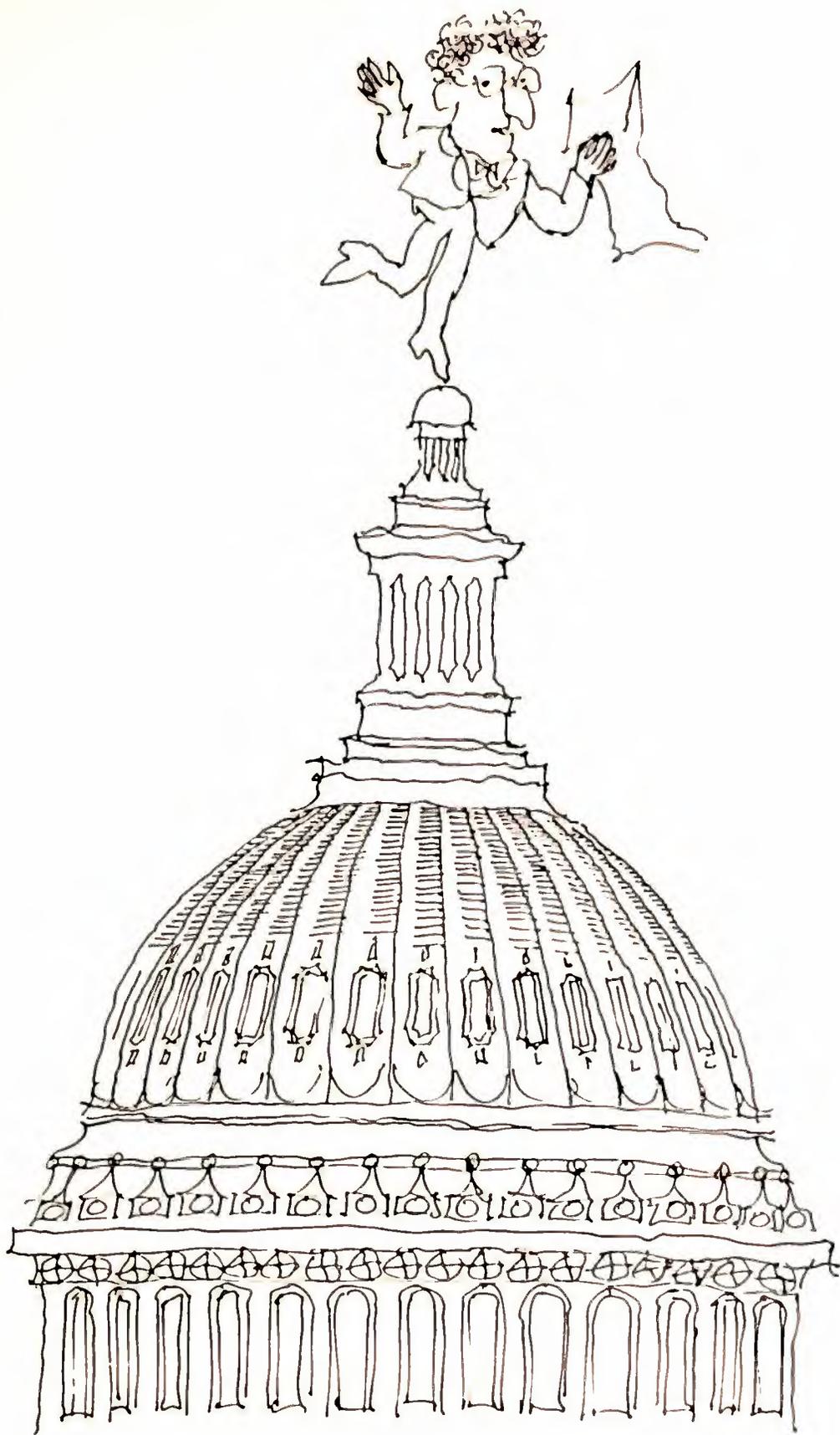
Congratulations on your new appearance! The wider spacing between lines makes your well written articles easier to read. The judicious use of color and lively layout indicate a well edited book.

AL DANN

*Infoplan
New York, N.Y.*

We're Sorry

In our Radio Yardstiek story (SPONSOR, May 4), we made frequent reference to WLW. In several places, however, it's designated as WIW. Some 25 members on our editorial and business staff know that WLW are the correct call letters for one of the most famous radio stations in the world. It seems we have one linotype operator and one proofreader who did not. They do, too, now.



You may hear a lot of talk about WRAL-TV up in Washington, D.C.

It seems the FCC selected two stations for special study.

The reason? Sharp, incisive editorials. Viewpoints that sometimes take a controversial tack.

Frankly, we're flattered that WRAL-TV was one of the two stations selected for study. But we aren't surprised.

After all, we were one of the first stations to editorialize. And one of the few to tackle subjects more

controversial than home, mother, and traffic accidents.

We aim our editorials at our market. But the impact has gone beyond our 358,800 TV homes.

Which proves one point. We've done what we set out to do. Stimulate. Provoke. Encourage open discussion of the key issues.

Our editorials occupy just five minutes of an hour-long news block WRAL-TV has telecast daily since

1960. This kind of attention to news and the issues is one reason we're probably the most discussed television station in North Carolina.

And one reason they're talking about us in places like Raleigh, Durham, Fayetteville, Rocky Mount, and Chapel Hill, N. C.

And, oh yes, in Washington, D.C.

WRAL-TV RALEIGH, N. C.

If you lived in San Francisco . . .



. . . you'd be sold on KRON-TV

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

May 8, 1964

To get a few things straight on the Helene Curtis' Magic Secret run in with Food and Drug Administration, SPONSOR's Washington correspondent went to the man who is in charge of this one: FDA Deputy Commissioner John L. Harvey. He says the case may loom large to the women of America and to Helene Curtis, "but it's just routine with us."

Helene Curtis says the product is a cosmetic, not a new drug, as FDA has charged. FDA says it's both. FDA defines as a "drug" any product intended for cure or mitigation of disease, but also those which affect the physical structure or functions of the body. "Intent" is the deciding factor.

In the Magic Secret case, Deputy Commissioner Harvey says it was not only the label claims, but the advertising, and all promotional representation of the product that made FDA conclude the product falls into the drug as well as the cosmetic category.

"Taking all representations, including tv advertising, of what it intended to do, we had to come to this conclusion." FDA court brief sums up claims that the product will affect facial structure by smoothing or wiping away wrinkles for long periods, restore youthful look to middle-aged skin, plus implication that constant use may affect what amounts to permanent improvement. This goes beyond cosmetic intent, FDA believes.

Generally, advertising is Federal Trade Commission's province, while FDA attacks product and misbranding by label and brochures. But when FDA wants the whole picture of what a product promises, it considers all claims made.

FDA also considers the product in relation to the total field. It is FDA's view that, while other cosmetic products such as facial creams, et al, make claims to ease wrinkles, tighten skin or whatever, none have even approached the extent of the Magic Secret Wrinkle-Smoothing Skin Lotion claims. So, as a cosmetic, Magic Secret stumbled into a charge of misbranding via exaggerated claims.

Under present law, FDA can attack cosmetics only as to misbranding or misleading labeling. Of course, if contents prove injurious to users, the product can be attacked under the adulteration section. As yet, FDA lacks any pre-clearance law for cosmetics, to require clinical proof of safety and performance. A House and Senate bill are awaiting action to provide this authority.

FDA Commissioner George P. Larrick recently made another strong plea for passage of this and other tighter surveillance laws for FDA. He appeared before a House Government Operations Subcommittee recently to explain FDA's "New Drug" law, requiring clinical proof of both safety and effectiveness for clearance by FDA.

By attacking Magic Secret as a "New Drug," FDA can invoke the 1962 Kefauver-Harris law which requires not only safety clearance, but proof that

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

the new drug does what it says it will, and disclaimers or acknowledgments must be on the label, when needed. The FDA is currently in process of a huge review and updating program for all drugs not checked for this type of clearance between 1938 and 1962.

In court, the burden of proof will fall on government if it challenges Magic Secret's claims to research and clinical testing. The "New Drug" interpretation could be applied to a number of products, including depilatories and deodorants, and action taken if FDA finds claims exaggerated, Deputy Commissioner Harvey pointed out. Also, after 1964, the FDA can withdraw an earlier approval of a new drug if there is lack of substantial evidence that the drug is having the effect it claimed.

Magic Secret's wrinkle-smoother unfortunately emerged in a government climate very cool and suspicious toward products for older consumers. FDA Commissioner Larrick recently told a House Subcommittee that the FDA is particularly concerned with products offered today's 17 million older consumers. There were only 8.4 million in 1938.

This increasing portion of the population depends a great deal more than the younger ones on drugs, dietary products et al--and FDA will try to make sure no one takes advantage of the older citizens.

FDA's charge against Magic Secret undoubtedly was strengthened by this particular feeling by the agency: that older women would be very susceptible to glowing promises of a wrinkle-eradicator.

One thing seems certain: rival products will reexamine their advertising and labeling. In fact, the whole cosmetics industry may have to take stock of its heretofore rarely challenged come-hither lingo, if only as an insurance precaution.

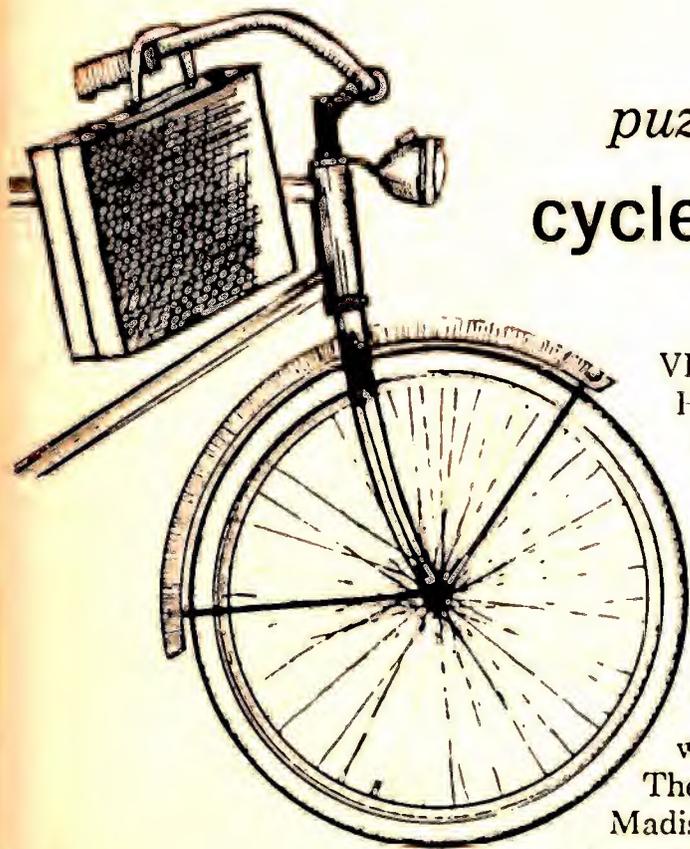
One cosmetic calamity with national impact could precipitate fast passage of the cosmetics clearance legislation. In the past, it was the dramatic shock of sulfanilamide misuse in 1937, and the Thalidomide tragedy that precipitated passage of the New Drug amendments of 1962.

The regulatory agencies seem to be crossing jurisdictional lines these days. A while back, the Federal Trade Commission went into the product-label arena to set up rules for cigarets and labels as well as advertising. The product was termed hazardous, the labeling must acknowledge it under the proposed rule.

At the same time Food and Drug Administration's legal department informs correspondent that FDA will not attempt rulemaking on cigaret labeling because the product does not come under Hazardous Substances act, nor can it be considered under "drug" category.

It would seem in the normal course of things that FDA would be the one to take up HEW cudgels in the cigaret matter. And it would seem that FDA would leave attack on exaggerated promotional claims for a highly advertised cosmetic to sister-agency, the FTC.

Or--is there any normal order of things?



puzzle:
cycle-logical advantage

VP Art Elliott, Eastern Sales Manager of Harrington, Righter & Parsons, and last of the rugged individualists, is firmly wedded to the notion that in today's urban traffic a bicycle is the most efficient means of intra-city transportation. Irked by the guffaws that his theory evokes, he finally offered a small wager to scornful Rambler-owning VP John Dickinson, and the gauntlet was down.

The course chosen was five miles along Madison Avenue. The adversaries were to start at 4 p.m. in opposite directions—the cyclist heading downtown from 125th St. in light traffic, the Rambler going uptown toward 125th St. in the teeth of the evening rush hour.

When Dickinson reached his starting point, a cab driver made a U-turn which snarled traffic at that intersection for several minutes and enabled Elliott to complete one-eighth of his trip before the Rambler was even under way. After this things got worse. In fact, they were so bad that when Dickinson was stopped by a light after completing 1/6 of his trip, he was appalled to see Elliott coasting to a halt across the avenue. How many times will Dickinson have to increase his speed in order to finish ahead of his colleague?

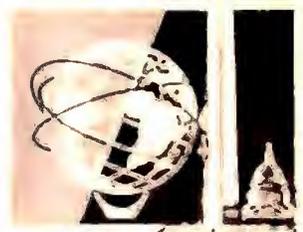
Address answers to: Puzzle #101, WMAL-TV, Washington, D. C.

To reach every nook and cranny of the Greater Washington area in a split second, travel via WMAL-TV. Prime-time minutes on popular "News 7" (6-7 p.m., Mon.-Fri.) and the follow-up "Comedy Hour" create traffic for client products. Ask Harrington, Righter and 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.



SEE THE
WORLD'S FAIR AND
WASHINGTON, D.C., TOO

Affiliated with WMAL and WMAL-TV Washington, D. C. WSA-TV and WSAW-Harrisburg, Pa.

Salant Attacks Double Standard on Touchy Issues

CBS News president takes verbal scalpel to
Goldwater election bill, FCC on UHF, FTC on ciga-
rets, NAB on pay tv, broadcasters on ethics

In a free-swinging address before CBS Television affiliates in New York, Richard S. Salant, president of CBS News, invaded many of broadcasting and advertising's most sensitive areas. He attacked the Goldwater bill to forbid airing of election returns before the polls close, the FCC suggestion that network programs be shared with UHF outlets, the FTC proposal to curb cigaret advertising and his own industry for silence in the Pacifica case.

He also promised CBS would take a good hard look at a request for the denial of licenses to two Jackson, Miss., stations. And, on the subject of pay tv, he reaffirmed CBS' opposition to over-the-air pay tv but took issue with the NAB's extension of the opposition to include wired pay tv.

In attacking the 1960 Goldwater bill to prohibit broadcast of election returns before the polls, an issue he said was sharpened by CBS's Vote Profile Analysis in getting results, Mr. Salant declared, "There is no evidence of a disease; and even if there were, the cure of suppression and withholding of information would be worse than the alleged disease."

A study made by Dr. Joseph Klapper, Director of the CBS Office of Social Research, indicated, ". . . There is absolutely no conclusive evidence that the broadcasting of election results does or does not affect the subsequent vote; and second, that it is most improbable that broadcasting election results have any significant effect on the subsequent vote."

Referring to the Goldwater bill as a proposal that material be suppressed, he turned to what he called an effort "to control and enforce program distribution."

"We don't like that either," he



No holds barred . . . Richard Salant

said, setting his sights for the FCC suggestion that networks share their programs with UHF outlets. "We at CBS can't help but feel that there is something quite paradoxical, and quite inequitable, about the FCC's now coming up with so harsh a regulatory proposal . . . to cure the very ills . . . which might very well have been avoided had the FCC paid a little more attention to us in the first place."

He underscored CBS' historical support of UHF development. And he pointed out that the president of CBS, Inc., had told the FCC that the matter was not negotiable, that it was contrary to the basic principles of free competition and licensee responsibility. He also criticized the FCC for inviting only the networks and not the stations to conversations on program sharing, arguing that station rights were being "compromised" in the process.

The basic concept, Mr. Salant said, ". . . is 180 degrees away from the principles on which the original network rules were based."

Mr. Salant next turned his attention to the FTC's proposed curbs

on cigaret advertising. The FTC decries massive advertising depicting the pleasures and desirability as increasing the sale of ciga-
rets. Yet, in the proposed merger of Procter & Gamble and Clorox, Mr. Salant pointed out, the FTC wouldn't buy Procter & Gamble's argument that the merger would result in more efficient advertising and subsequent "greater demand, greater sales, lower costs per unit and lower prices for liquid bleach."

"To oversimplify a bit," added Mr. Salant, "the FTC concluded that cigaret advertising is *bad* because it increases demand; and that liquid bleach advertising is *bad* because it does *not* increase demand."

Mr. Salant next focused on the First Amendment and the broadcast industry's reluctance to champion the right of free speech in cases where unpopular views were espoused. He cited the Howard K. Smith interview with Alger Hiss and the subsequent attempt at an economic boycott. "It just happened that that *was* one on which we at CBS were alert — and we did speak up. But I'm not so sure we were quite so alert in the Pacifica case . . ."

"We can't allow the guarantee of free speech to atrophy by espousing it only when our purse is threatened or only on behalf of ideas with which we agree."

He indicated that CBS would take a "good, hard look at the petitions filed by United Church of Christ, requesting that the FCC deny the renewal of licenses of WLBT and WJTV in Jackson, Miss."

Again, he pointed out, it wasn't a matter of agreeing with the views of the petitioners.

Shifting to another area of dispute, Mr. Salant reaffirmed CBS' opposition to over-the-air pay television. "That kind of pay television proposes to use broadcast channels—necessarily preempting those channels. Hence, it is not a matter of free competition."

As for wired pay television, Mr. Salant took issue with the recent position stated by the NAB. Basing his argument that it doesn't, by definition, use portions of the spectrum, characterized it as a new competitor. "We at CBS do not welcome its development because it will, we think, eventually have substantially destructive effect on free television as over-the-air pay television . . . (but we have no more right to ask Congress or the FCC to protect us from wired television than we have to ask them to protect us from any other form of competition."

Touching briefly on CATV, he said, "It seems to us that the principles of free competition apply equally here . . . and so, to the extent that CATV does *not* use broadcasting channels, I doubt that we can demand regulation and prohibition from the government."

He added that that was about as far as he could go in stating CBS' position, but added that a special Frank Stanton appointed committee is at work on the problem.

MINOW LAUDS TV



A critic turned advertiser, Newton N. Minow (left), former outspoken Chairman of the Federal Communications Commission, currently business-minded Executive Vice-President of the tv-using Encyclopedia Britannica, presents the American Jewish Committee Institute of Human Relations Award to the National Broadcasting Company. Accepting for NBC is Robert J. Northshield, NBC General Manager and co-producer of the winning program, "American Revolution '63." Minow, sharply critical of television programming in his FCC days, praised the NBC show as "an important stage in another revolution which essentially reflects television's growing recognition of its major responsibilities."

ANA microscopes advertising's culture

50 top-management delegates meet in New York for annual spring analysis of media, results

Some 500 representatives of major, blue-chip advertisers will convene today in New York for the annual spring meeting of the Association of National Advertisers. Their target topic: *A Top Management View of the Advertising Function*.

Specific events likely to zero in on broadcast media include:

That Was the Day That Was, title of the luncheon talk to be given today by Bob Considine.

Advertising's Accepted Strengths Need to be Reexamined, the speech to be given tomorrow morning by Clarence E. Eldridge, marketing consultant and former executive vice president of Campbell's Soup.

The Information Revolution in Marketing, subject of Marion Harper, Jr., board chairman and president of Interpublic, Inc.

How Much to Spend on Advertising, an expected hot topic to cost-conscious advertisers, to be discussed by Thomas M. McCabe, Jr., vice president for marketing for Scott Paper Co.

Subtling his talk, *The Decline in the Influence of Advertising*, Eldridge planned to say, "It may seem paradoxical to imply that the influence of advertising is declining at a time when expenditures for advertising have reached an all-time high. Yet, this very fact may reflect this declining influence. It may well be—and I think it is—that because of the lessening effectiveness of advertising, it takes more dollars to accomplish a given result . . ."

He attributes the decline to several reasons:

(1) With respect to many, though not all, products, there is no longer a *substantial* difference between competitive products.

2) The believability of advertising is being jeopardized by the attempt to create "psychological dif-

ferences" where they don't, in fact, exist.

(3) The way television is used—an over-emphasis upon mood, climate or gimmicks, the lack of *significant* explanations of a product, and the predetermination to employ tv as a medium before basic creative strategy has been decided.

Granted, all too frequently a product can honestly claim no significant superiority . . . But even when it can, the urge to be cute—to vie with entertainment values of the program itself—seems to be irresistible to many creative people," Eldridge believes.

(4) A decline in advertising's power due to its sheer *volume*. "There is just too much of it."



ANA presiding officers . . . Allport, Smith, Hunter

Presiding officer of the first morning's session will be Douglas L. Smith, director of advertising and merchandising, S. C. Johnson, and chairman of the ANA board of directors. ANA president Peter Allport will continue as chairman for the afternoon sessions. Tuesday morning, John B. Hunter, director of advertising for B. F. Goodrich, will take charge.

The full ANA agenda is:

MONDAY (TODAY) MORNING: starting at 9:30 a.m.:

The View from Management's Head: Howard Packard, president, S.C. Johnson & Son.

What To Do Until the Millennium Arrives: Herbert M. Cleaves, executive, v.p. for marketing, General Foods.

The Top Percent of the Advertising Management Jobs: James S. Anderson, v.p. and gen. mgr., B. Beck & Wilcox.

Exploring the New Market for Automobiles: Virgil I. Boyd, v.p. and

group executive, automotive sales, Chrysler Corp.

Freedom in the Market Place: William Wood Prince, board chairman, Armour & Co.

LUNCH: The Paul B. West Award to the Audit Bureau of Circulation on its 50th anniversary. Guest speaker: Bob Considine, discussing *That Was the Day That Was*.

MONDAY AFTERNOON, 2:30 p.m.:

The Plans and Programs of President Johnson's Consumer Advisory Council: Esther Petersen, special assistant to the President for consumer affairs and Asst. Secretary of Labor.

Likes and Dislikes of Consumers in Advertising: a special presentation of research conducted by *Good Housekeeping*, presented by Willie Mae Rogers, director of the Good Housekeeping Institute, and John Dempewolff, director of advertising and sales promotion.

The Directions of Government Regulations in Advertising: Gilbert Weil, general counsel, AMA.

MONDAY EVENING, 6:30 p.m.: World's Fair dinner and entertainment, Indonesian Pavilion.

TUESDAY MORNING, 9 a.m. *The Golden Standard*, an ABC promotional film based on its 50 years operation.

Advertising's Accepted Strengths Need To Be Reexamined: Clarence E. Eldridge.

Information Revolution in Marketing: Marion Harper, Jr.

How Much To Spend on Advertising: Thomas B. McCabe, Jr.

How Lion Oil Organized a Planned Program for the Evaluation of its Advertising: a two-panel presentation by Monsanto Chemical and its Lion Oil Division. Participants include: Henry Siegle, Monsanto's manager of advertising research; Wayne R. Wharton, Lion Oil's manager of advertising and sales promotion.

How a Coordinated Marketing Plan Made Pet Milk's Dietary Products a Successful Venture: Presented by Robert J. Piggott, director of marketing services, The Pet Milk Co.; Robert A. Buck, product manager of Sego Dietary Products, a Pet Milk subsidiary; Robert N. Landin, The Gardner Advertising Co.

The Salesman Isn't Dead — He's Just Different: A film prepared by *Fortune* magazine and IBM.

TUESDAY, 1 p.m.: Lunch and adjournment.

Television Cost Burden Cited

CBS-TV head warns affiliates against complacency in face of rising program costs; stirs enthusiasm with announcements of NFL payments

Skyrocketing prices place "an enormous burden" on the advertiser, admitted James T. Aubrey, Jr., president of CBS Television, at the network's annual convention of affiliates in New York. In his remarks, Mr. Aubrey gave the stations cause for joy in his announcement of NFL football payments, but pause for thought in his discussion of television costs.

"With rising program costs (and rising station rates), he said, "it has become more and more difficult for him to spread his television



"We cannot relax" . . . James Aubrey

appropriations. The money simply is not there.

"The average price for a half-hour television broadcast is about \$150,000. Half is for time, the rest is program cost. Or, to put it another way, programing on our network costs more than a million dollars every night of the year."

Mr. Aubrey's solution for the advertiser confronted with the tv cost spiral: "He must concentrate his investment on the network that consistently delivers him the biggest audiences."

Citing Nielson Reports, the CBS-TV president argued that CBS is the top network. With a proviso: "Everything would appear to be coming up roses, but I can only tell you that appearances are deceiving. In spite of the press notices

and the statistics, network competition has never been as rough as it is today. And it is getting rougher. The reason is the stakes are getting bigger all the time."

Warning the network affiliates against complacency, he called for leadership. "We cannot relax. We cannot take our success for granted. We must stay as lean and hungry as our competitors . . ."

Circulation, maximum station clearance, is one factor, said Mr. Aubrey. Another is the "enormous" investment in programing.

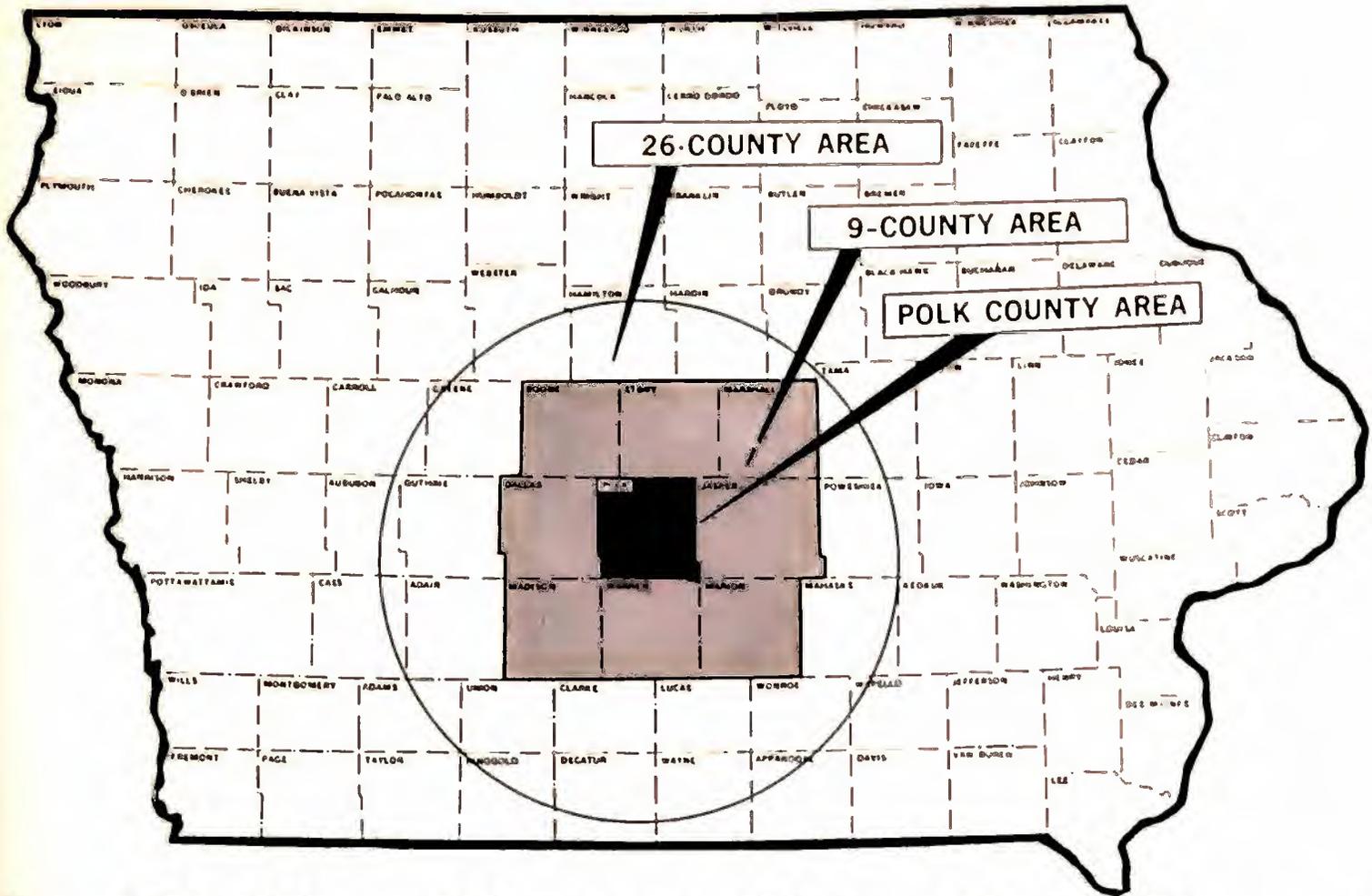
A case in point: The network's \$28 million plunge into NFL football last December. It was a gamble, he said. "None of us knew whether we would lose money or break even." The games were sold.

"As a result," Mr. Aubrey told his affiliates, "we can now make the station payments we were forced to eliminate at the time we submitted our NFL bid. This is no idle gesture. These payments will amount to nearly a million dollars over the two-year period."

This report (forecast in last week's SPONSOR-SCOPE) produced vocal audience enthusiasm.

Mr Aubrey added that he wasn't certain whether the network would make money on the two-year NFL deal, amounting to \$110,000 a minute (a figure also forecast in last week's SPONSOR-SCOPE). But, he told the stations, "if we make money, you will get your fair share."

Emphasizing the need for this kind of risk programing, Mr. Aubrey continued: "We must continually keep tampering and tinkering with success. No matter how good a track record a program has, we must keep trying to make it better—by adding a new production element, by introducing a new star, by moving it to a different time period, or, if necessary, by having the guts to drop a program in spite of its successful record, if another one comes along that looks even more promising."



Ya Gotta Know the Territory!

Iowa-born Meredith Willson was talking about Iowa when he wrote "The Music Man." But Professor Harold Hill lived in another day. We're talking about NOW.

Look what's happened to our booming Industrial-Agricultural Economy here. And look where the lion's share of that expansion has happened . . . right here in our Central Iowa Area blanketed by KRNT RADIO and KRNT TELEVISION.

1952-1962 Percentage of Gain in:	State Increase	26 County Increase	9 County Increase	Polk County Increase
Population	6.1%	6.7%	13.9%	19.5%
Effective Buying Income	34.2%	40.8%	45.2%	43.6%
And what's your line?				
Food Sales	37.1%	37.8%	45.0%	48.3%
Drug Sales	56.9%	67.3%	72.4%	67.5%
Automotive Registration	27.4%	29.8%	40.5%	50.9%
Furniture-Appliance Sales	10.7%	14.7%	24.2%	24.1%

The big increases, all around, have been in our KRNT Radio TV Area. Here's where you get the most for your advertising dollar. You can build your Iowa sales faster, greater, with the station that most people believe in and depend upon.

Nearly 3/4 of the local television business in this 3-station market is on KRNT-TV, and our local radio business is not far behind.

For testing or regular schedules, the KRNT stations in Des Moines are the choice of knowledgeable sponsors and agencies.

KRNT RADIO and KRNT TELEVISION

An Operation of Cowles Magazines and Broadcasting, Inc.
 Represented by the Katz Agency, Inc.

RCA Stockholders Ask Stand on Subscription Tv

Sarnoffs tell transcontinental closed-circuit meeting NBC will go into pay-tv if it becomes matter of economic survival

RCA Chairman David Sarnoff, while declining to "get involved" in the subscription tv hassle raging in California, did note that "in principal, I'm not in favor of outlawing competition . . . If people want to put their money on the line, I'm not stopping them." NBC Chairman Robert Sarnoff, also pinned down by a wary shareholder on the same topic, acknowledged that if pay tv "develops to the point where it will affect our economic survival, we will have to go into it."

While some of the shareholders seemed a little skeptical about an outlay of \$2 million for the RCA World's Fair exhibit, and the expenditure of more than \$50,000 to "produce" the day's coast-to-coast closed-circuit meeting, none among the officer echelon appeared in the least disturbed about pay tv or anything else.

Held in Burbank, last Tuesday's 45th annual RCA meeting was the company's first outside New York and the first to be held via transcontinental closed-circuit color tv.

Shareholders, gathered at the NBC Peacock Theater in New York, saw and heard the proceedings on color tv receivers located throughout the theater. Similarly, shareholders in Burbank had a televised picture of the N.Y. activity.

All heard and saw General Sarnoff in living color as he predicted that the second quarter of 1964 will be the 13th consecutive quarter of improved profitability for RCA over the comparable period a year earlier.

Over the past two years, he continued, RCA net profits have increased an annual average of more than 35 percent against an average annual sales increase of about 7 percent. Earnings for 1963 were 86 percent greater than in 1961. He disclosed that RCA will gain approximately \$10 million in cash this year from two non-recurring items — the sales of Whirl-

pool Corp. common stock and the settlement of a claim for refund of federal excess profits taxes. (RCA will retain 25,000 shares of Whirlpool and continue its association with that company.)

President Elmer W. Engstrom said that the company expects a continuation through the rest of the year of the rising trend in consumer and commercial product sales concurrent with a relative decline in government business, down from 38 percent to 30 percent of RCA's sales volume since 1961. Consumer and commercial products have risen from 38 to 44 percent.

NBC's first quarter revenues and profits substantially exceeded the comparable period a year ago for the tenth consecutive record quarter, reported Robert Sarnoff. He recounted some of the more up-beat developments in his division, including Gulf Oil's buy of tv and

radio convention and election coverage 15 months in advance, as well as a renewal of sponsorship of the "Instant News Specials," Humble Oil's multi-million dollar commitment to 26 actuality specials, sell-out of the 1964 Summer Olympics from Tokyo, the return of Jack Benny, Danny Thomas and Alfred Hitchcock.

Executive vice presidents W. Walter Watts, Arthur L. Malcarney and Charles M. Odorozzi also reported on their operations, noting specifically that:

RCA has crossed into the black and will be in a profit position in electronic data processing during the second half of this year.

New domestic orders for RCA electronic data processing systems rose by about 50 percent in 1963 over 1962.

Color tv set sales by RCA distributors to dealers so far in 1964 are running 65 percent ahead of those in the same period last year, and black-and-white set sales are up by 21 percent.

First-quarter RCA component

Automotives Invest Record \$75 Million in Network Tv

Detroit is backing its anticipation of an 8-million-car-year for its 1965 models with a collective expenditure of around \$75 million for network tv. It's about the biggest annual stake yet for the medium from that corner of the economy.

Among the "Big Three," Chrysler gives evidence of outranking

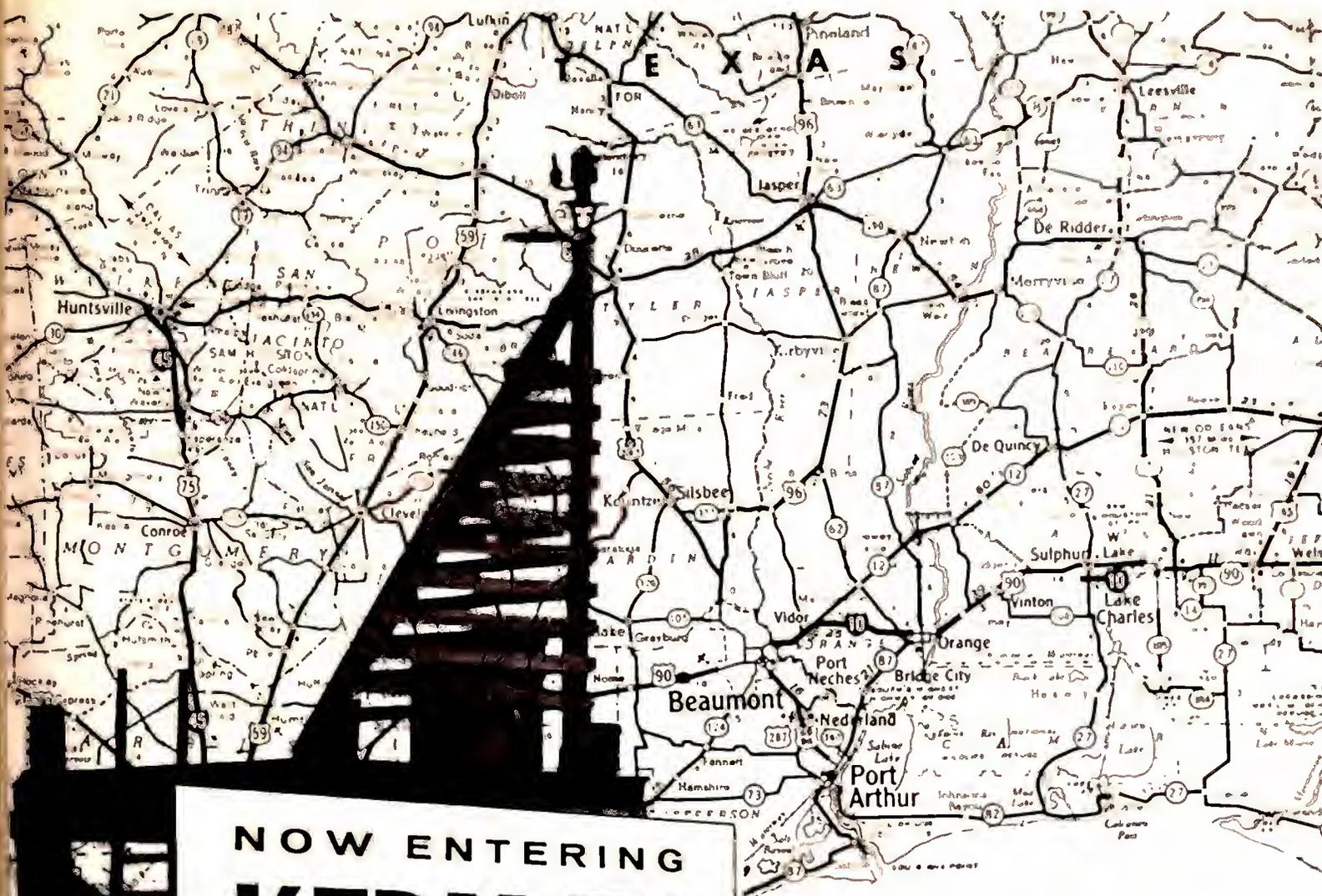
General Motors as a spender for the 1964-65 network season.

Commitments as they now stand, by company: Chrysler, \$23.2 million; General Motors, \$20.1 million; Ford Motor, \$18 million; American, \$4 million; Willys-Kaiser, \$2.2 million.

Following are the allocations as compiled by SPONSOR:

ADVERTISER	ABC-TV	CBS-TV	NBC-TV	TOTAL
American Motors	0	\$ 4,000,000	0	\$ 4,000,000
Buick	0	0	\$ 600,000	600,000
Chevrolet	\$ 2,500,000	0	16,000,000	18,500,000
Chrysler Corp.	0	0	21,500,000	21,500,000
Dodge	500,000	0	700,000	1,200,000
Ford cars	0	7,500,000	6,200,000	13,700,000
Lincoln-Mercury	3,600,000	0	1,400,000	5,000,000
Oldsmobile	3,400,000	100,000	3,200,000	6,700,000
Plymouth	500,000	0	0	500,000
Pontiac	0	0	600,000	600,000
Willys-Kaiser	0	2,000,000	200,000	2,200,000
GRAND TOTAL	\$10,500,000	\$13,600,000	\$50,400,000	\$74,500,000

NOTE: Studebaker's new strategy is to spend through dealers.



NOW ENTERING
KFDM-TV
 COVERAGE AREA
 POP. 201,500 TV HOMES

IS THIS MARKET ON YOUR CHART?

The 817,000* prosperous consumers in this 20** county area spent \$824,428,000* in Retail Sales in 1962

*SM "Survey of Buying Power"
 ** ARB January -February '63 PETERS GRIFFIN WOODWARD

KFDM-TV CHANNEL 6
 BEAUMONT / CBS

sales, spearheaded by color tv picture tubes, are up 15 percent over the first quarter total last year, with profits higher by 25 percent.

SAG Seeks 100% Hike In Tv Program Residuals

Opinions varied on Madison Avenue last week as to the effects it would feel from the new Screen Actors Guild contract demands for greatly increased residual payments on program reruns.

It was fairly unanimous that the terms were "out of line" and that just as spiraling commercials talent fees are changing the creative complexion of tv advertising, so escalating residuals for programs will alter the quality of network and syndicated programming.

Basically, what the union will demand of the Assn. of Motion Picture and Tv Producers, at the bargaining table starting this week, is an increase from 35 to 100 per-

cent of wage scale for the second run of a tv show and from 30 to 75 percent of scale for the third run. Subsequent runs four, five and six would remain the same, that is 50, 30 and 25 percent of scale. The Guild is also seeking payment for overseas showing of U.S. programs: 60 percent of scale for all runs except in Britain, where 60 percent would be for the first run and 33 1/3 percent of scale for the second and third runs.

Should SAG hit anywhere near its target, the increase could be passed on to the sponsor by the networks (i.e. for summer reruns) and by stations (in the form of increased rates.) In addition, a proposal on trailers could change on-air promotion procedures.

The absence at this bargaining table of the joint 4As-ANA committee formed last fall to sit in on the commercials talent contract talks is therefore conspicuous.

Tv programers, who are directly involved, see this confrontation with SAG almost as a matter of survival. As one syndicator put it, the demand will either be self-de-

feating or will drastically downgrade the quality of programming.

Chevrolet Sets Fall Network Tv Buys

The Chevrolet division of General Motors has completed its major programming schedule for the 1964-65 television season with purchases in three series on networks.

The Chevrolet schedule includes continuing sponsorship of *Bonanza* in color over NBC, and two new entries, *Bewitched* and *Solo*, on ABC and NBC, respectively.

Chevrolet will be sponsoring *Bonanza* for the fourth year. *Bonanza* will be aired 9 p.m. on Sunday. *Bewitched* and *Solo* will be seen Thursday and Tuesday evenings, respectively.

Advertising agency for Chevrolet is Campbell-Ewald.

Best Foods May Up Spot Radio Budgets

Radio tests for Skippy Peanut Butter increased awareness to Skippy in two New York cities where it had previously trailed badly and have encouraged Best Foods to test the use of radio for three more of its products.

Outlining this and a similarly successful campaign for Delta Airlines, RAB president Edmund Bunker addressed the Phoenix Ad Club on May 4.

The RAB Radio Marketing Plan campaign for Delta took "dead aim on the six percent of businessmen who are the lifeblood of the airline business," Bunker explained. Interviewing both before and after the radio campaign proved radio successfully reached regular airline patrons and enhanced, in specific terms, Delta's image with them, he added.

Dial Renews Spanish Tv

Dial Soap has renewed its schedule for the second year on Spanish-language tv, via Foote, Cone & Belding, Chicago. Dial's spots will run for 26 weeks on Texas stations KWEX-TV San Antonio, XEJ-TV Juarez-El Paso, and XEFE-TV Laredo, members of the Spanish International Network.



HOW CAN YOU SOUND BIG ON RADIO?

Get a *great* jingle, that's how. From Studio Ten Productions.

Studio Ten is new, and young, and vigorous. Studio Ten has an outstandingly creative talent-team. Studio Ten has really big facilities. Plus the best equipment in the business.

Studio Ten is already gaining an enviable reputation for reliability.

Tear out this page, send it to Studio Ten, and you'll get your very own jingleman by return mail. No obligation, except to listen to him for five minutes.

We'd like your business. How about it?

STUDIO TEN PRODUCTIONS
SUITE 1329, EXCHANGE BANK BLDG., DALLAS

Customized Musical Commercials
Radio and TV ID's
Animation and Stop Motion
Station Creative Services

STUDIO
QUALITY ON PURPOSE

Scanning the spot tv sales barometer, national and local

April holding strong after a record first quarter for national and regional sales. May looks better than last year. Consensus of major rep firms polled by SPONSOR-SCOPE. Only possible cloud in the coming months. Pre-emptions for political campaign time . . . Local billings next few months should be helped by "Power Vision" campaign which Bristol-Meyers has given the cross-country go-go. Plan came out of the Grey agency. Entails the use of massive spots, a goodly part of it marginal time. Buying done direct with stations by crews sent out from Bristol-Meyers agencies. Heavily merchandised with retail outlets, particularly chains. Incentive to outlets: store mentions on the air according to the amount of product orders.

Knorr Soup contemplates adding markets for radio test

Dancer-Fitzgerald-Sample may not know it yet, but Best Foods is talking about expanding its spot radio test in five other Midwest markets. There's been contact of an explorative nature between the account and reps. Initial test, on WXYZ Detroit, has been extended another 13 weeks. In 1963, Knorr's expenditure on spot Tv, according to TvB, was \$987,590. Added notes on spot radio sales activity: (1) Foremost Dairies is following up its Profile Bread campaign with one on Profile Milk; (2) Cinzano Vermouth is adding markets; (3) Jungle Gardenia perfume is coming up strong as a radio user.

Trend spotted toward concentration in fewer night programs

It's just a quiver right now, but there could be a reverse of the pendulum swing in the making for nighttime network tv buying. That is, back to a firmer identification with a program—full or alternate week sponsorship—and lessened preoccupation with the scatter plan. Two accounts that have abandoned the scatter route and concentrated their chips within a single show for the fall are Lincoln-Mercury and Schick Razor. L-M in the Bing Crosby series and Schick in *No Time for Sergeants*. Likely spur to the counter-swing. Distributors and dealers have become either leery or blase with those lists of participations in multiple programs sent out by the manufacturer. Network groundswell readers doubt whether this one will go far. Their contention: too much media mathematics are involved; favoring the scatter approach are the qualifications of reach, frequency and CPM. (See SPONSOR's May 25 issue for an in-depth exploration of this theme.)

P&G unloads additional \$3 million for summer network support

P&G shows signs of girding itself for a marketing explosion this summer against Colgate. The primary target: Ajax All-Purpose Liquid Detergent, the sensation of recent years in the cleanser field. The consistently slipped victim: P&G's Mr. Clean. The shares of the pair now stand at 45 percent to 35 percent in favor of Ajax. P&G's main ammunition in its July-August-September onslaught. \$1.8 million worth of scattered nighttime minutes on CBS TV and \$1.2 million worth on NBC-TV. Totals around 130 commercial exposures. If the usual script is followed, the armada will include the off-price-on-the-package, couponing and the extra case to outlets for so many paid for. Anyway, it'll make a

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

lively summer in the soap market. Spot tv sellers are hoping that some of it will rub off on them. P.S.: P&G is at least still the leader with Tide and Comet.

Prime nighttime tv viewing averages bound upward after 4-year slack

Buyers of tv media, especially JWT's Henry Schachte, will be interested in this development: the trend in nighttime screen attention has been reversed and average ratings and audiences are up. Back in '61, when Schachte was ad chief of Lever Bros., he cited in ANA assembly the fact that viewing quotients were steadily slipping. In contrast, daytime and late nighttime viewing have been consistently on the upbeat in the 1961-64 span. Here's a comparison SPONSOR-SCOPE obtained from Nielsen which shows average ratings and audiences:

Periods		1961-62		1962-63		1963-64
10 A.M.-5 P.M. M-F	22 %	10,580,000	22.6%	11,270,000	23.2%	11,900,000
7:30 P.M.-11 P.M. S-S	59.1%	28,380,000	59.0%	29,380,000	60.2%	30,870,000
11 A.M.-6 P.M. S-S	7.8%	3,720,000	8.1%	4,040,000	8.5%	4,340,000

Note: Covers Sept.-Oct., Nov.-Dec., Jan.-Feb., Mar.-April for each season.

Abrasive relations among agency commercial makers could stand treatment

SPONSOR has been taking a penetrating and wide-gauge look at the economic and creative status of the tv commercial. The findings are to be published as a series. Meanwhile it will be of interest to client and agency management to give some remedial thought to one situation already disclosed by the inquiry. It is a lack of rapport with and gracious recognition of the other fellow's talents existing in more than a few places. Particularly vocal with the gripe in this regard are the producers. Among the complaints: (1) they're not consulted early enough in the development of the storyboard; (2) too often the storyboard is handed to them without their knowing where the commercial is going; (3) added value in music and other things tend to be minimized when the producer is treated strictly as a mechanic. Suggestion: stage periodic hair-let-down gabfests among copywriters, art directors and producers.

Buying and commercials reviewing action on the cigaret front

R. J. Reynolds finally gave Esty the go-ahead last week to cut loose with the bulk of the 1964-65 budget for network tv. Winston-Salem was the last in the cigaret field to wrap up its new schedule. Apparently it wanted to give deep scrutiny to the tobacco industry's advertising code before making its all-out commitment. Meantime members of the cigaret making clan and their agencies are reviewing their copy platforms, particularly with regard to whether or not their tv commercials can be salvaged. One aspect that may cause some outright junking: the possibility of mistaking some of the cigaret-puffers, notably on the distaff side, as teenagers.

Mountain time tv home count due in '65 by Nielsen

Come spring 1965, Nielsen subscribers will have an insight into viewing inclinations along the Mountain Time zone. And for the first time since Nielsen started measuring tv audiences 15 years ago. Region holds 4 percent of the population. Quota of Nielsen home installations will be about 40. Inclusion of the area is a result of Washington pressure, particularly on the Congressional side.

voted the **1**
 number **1**
 broadcast news
 media in
 Pennsylvania by
 Associated
 Press!*



WPEN NEWS

radio 95 philadelphia

3rd consecutive year... winner of 3 Associated Press News Awards



Jules Rind
 WPEN News Director



Mark Forrest
 WPEN Political Reporter



Guy Le Bow
 WPEN Philadelphia



Lee Norman
 WPEN Philadelphia



Allan Jay
 WPEN Philadelphia



Ed Needham
 WPEN Philadelphia



Bill Smith
 WPEN Philadelphia



Bud Outlaw
 WPEN Special Events



Jack McKinney
 WPEN Sports



Jim Bowler
 WPEN Music & Drama Critic

LET'S TALK MOVIES!

LAST YEAR WTIC-TV TELECAST

- 180 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT TELEVISION STATION.
- 157 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT OR A WESTERN MASSACHUSETTS TELEVISION STATION.

NOT ONLY NEW, BUT FINE MOVIES, SUCH AS —

On The Waterfront . . . Sayonara . . . Man in the Gray Flannel Suit . . . Ruby Gentry . . . The Old Man and the Sea . . . The Bad Seed . . . Duel in the Sun . . . Battle Cry . . . The Spirit of St. Louis . . . No Time for Sergeants . . . Hercules . . . Atilla the Hun . . . The Pajama Game . . . A Face in the Crowd . . . Kiss Them for Me . . . Indiscreet . . . The Gift of Love . . . Man in a Cocked Hat . . . Home Before Dark . . . Top Secret Affair . . . Too Much, Too Soon . . . The Lady Killers . . . and more.

THIS YEAR, WTIC-TV HAS CONTINUED TO ENCHANT ITS AUDIENCE WITH —

Auntie Mame . . . The Dark at the Top of the Stairs . . . The Nun's Story . . . Bachelor Party . . . Cash McCall . . . Ice Palace . . . Marjorie Morningstar . . . Tall Story . . . The Fugitive Kind . . . The Hanging Tree . . . Happy Anniversary . . . The Miracle . . . Hercules Unchained . . . The Night Holds Terror . . . Thief of Bagdad . . . Walk Into Hell . . . Wonders of Aladdin . . . Aphrodite with many, many more to come!

For television leadership in movies, look to

WTIC-TV 3

HARTFORD, CONNECTICUT

REPRESENTED BY HARRINGTON,
RIGHTER & PARSONS, INC.



CLUTTER:

public service load helps give air commercials black-eye



For America's security and your own

Broadcast industry sets media pace in generous gift of time for public causes, pays heavy image price

THE RADIO-TV INDUSTRY is frequently in the position of the motorist who sees an orphanage on fire, jumps out of his car, rushes to put out the fire and returns, weary and smoke-stained, to find a ticket on his car for double-parking.

By trying to do the right thing, and exhibiting a brand of social and civic consciousness rare in communications media, the broadcast industry sometimes winds up in trouble.

Nowhere is this more true than in the area of "public service" announcements designed to aid worthy causes of all sorts, from the Red Cross to the Peace Corps, and from the Air Force Reserve to Smokey the Bear.

"By opening our doors to any legitimate agency or organization

with a worthwhile public cause, we've created a situation where it's hard to call a halt," said the vice president of a large station group last week, as he outlined the problem to SPONSOR. "We've even appointed local 'public service directors' at our stations. We give away so much unsold time to public service organizations that it's practically a full-time sideline with us."

No broadcaster or adman in his right mind would vote to call a halt to the broadcasting industry's public service projects; to do so would literally put him in the position of voting, on the record, against everything from the American flag to Mon's apple pie, not to mention the Army, the Navy and the Marines.

NAB Code Authority Director Howard Bell, speaking recently on

a WGN-TV Chicago public affairs series, stated that one of the major problems confronting the broadcasting field today was the "impression" viewers have of the non-programming elements of tv, such as promotional announcements, billboards, credits, commercials, piggybacks and so on. "We need to reduce the non-program elements to which the viewer is subjected," he said.

While many critics of radio and tv are quick to argue for sharp reductions in allowable commercial time, and even admen within the industry worry about "clutter" on the air, few people point a finger in the direction of public service announcements as being one of the major contributors to cluttered air time.



There are a lot of reasons for this reticence.

For one thing, it would mean, in some cases, that critics of the medium—notably important government figures and improvement groups such as the Parent-Teacher Association—would have to admit that their own organizations are damning clutter while helping to create it in the first place.

For another—and this is a subjective one—there are a number of top-flight advertising agencies (see box, p. 29) which work on a volunteer basis in charity and public service campaigns. (There are also some agencies which handle such campaigns or act as professional advisers on a fee basis.) It is sometimes difficult for the average viewer or listener to tell, quickly, whether he has been exposed to a public service announcement or a commercial, particularly when the public service spot is done with the skill and “sell” of professional admen.

Lastly, it would be decidedly impolitic to attack many of the public service campaigns which find their way, day and night, to the nation's airwaves. An ad agency, for instance, may find that the wife of the

chairman of a corporation that is one of the agency's largest accounts is serving on the committee of a national charity. An influential government or state official may have a “pet charity” he'd like to see get some radio-tv plugs. Even the owner of a group of stations may be an ex-colonel or ex-commander or ex-something in a branch of the armed forces, and likes to give his old buddies a hand during recruiting drives. And so it goes.

Of over-riding importance is the fact that the avalanche of public service material aired by radio-tv stations often helps instrumentally in fulfilling the public service requirements necessary to obtain and maintain a radio or tv station license. The FCC cannot officially deny a license renewal to a station that has decided not to add public service announcements to its non-programming material, but it can somehow make life sticky for any station that wants to try it.

Here's what a high-ranking executive handling public relations and radio-tv activities for one of the top public service campaigns told SPONSOR of his approach to broadcasters:

“The stations have to log a certain amount of public service time to stay in with the FCC. If we're recognized as a reputable organization, stations might just as well use our messages to fill their requirements. We never tell stations to use ours. The stations would just say ‘go away.’ We do much more than public service with these stations, and don't want to anger them.”

The Advertising Council, outgrowth of a voluntary wartime effort, is the principal clearing house for major national public service campaigns, serving both as a source of professional help and as a placement agency and traffic center.

Advertising Council's funds, as well as creative and administrative skills, come from advertisers, agencies and media. William R. Baker, Jr., honorary chairman of Benton & Bowles, is Council chairman for 1963-64. Council's approach: each campaign is handled by a volunteer coordinator, named by ANA, and by a volunteer agency chosen by the coordinator through 4A, plus Council staff.

Gordon C. Kinney is the Council staff director for radio-tv campaigns manager. In the broadcast area, Kinney and his aid have worked out a “network allocation plan” whereby network hours long shows on once a week basis carry a service message every four weeks. Half-hour shows aired weekly carry one every fifth week, and daytime shows often as they like. Schedules are worked out with networks on a six-month “suggestion” basis.

There is a staggering amount of airtime involved in Council national activities, and not just in marginal time either. Such shows as *Beaver Hillbillies* and *Ben Casey*, among others, are included in the list of showcases for traffic safety, Red Cross, Free Europe, U.S. Treasury, and other campaigns.

“We estimate that for all media—print and broadcast—the contribution in space and time today runs about \$200 million annually for major campaigns,” Kinney told SPONSOR. “Most of this would be in broadcasting,” he added.

The Council-spurred tv network exposure last year added up to an even more staggering figure—which would bring tears of joy to the eyes of Procter & Gamble and General Foods. A total of 16 campaigns scored no less than 17 billion tv “home impressions,” according to A. C. Nielsen (an estimate, incidentally, contributed greatly as a public service in itself.)

Network radio is very much part of the national public service picture. Another Nielsen estimate that a billion radio home impressions were scored with public service announcements by the four radio networks last year, and “local station circulation would easily double this.”

These were the big national campaigns aided directly by the Council. There were over 60 other national causes listed in the Council's radio-tv bulletin—such as Heart Fund, 4-H Club Week, Boy Scout Week, Armed Forces Day—which received extensive support with short-term campaigns from networks and stations.

Advertisers who sometimes get the notion that public service spots are crowding them on the airwaves

Major campaigns in 'clutter family' tap talents of leading ad agencies

Aid to Higher Education	N. W. Ayer & Son, Inc.
American Red Cross	J. Walter Thompson Company
Challenge to Americans	Young & Rubicam, Inc.
Export Opportunities	Grey Advertising, Inc.
Forest Fire Prevention	Foote, Cone & Belding; Liller, Neal, Battle & Lindsey, Inc.
Freedom From Hunger	Fletcher Richards, Calkins & Holden, Inc.
Keep America Beautiful	Dancer-Fitzgerald-Sample, Inc.
Mental Health	Sullivan, Stauffer, Colwell & Bayles, Inc.
Operation Goodwill	J. Walter Thompson Company
Peace Corps Volunteers	Doherty, Clifford, Steers & Shenfield, Inc.
Radio Free Europe Fund	Ted Bates & Company, Inc.
Religion In American Life	J. Walter Thompson Company
Stop Accidents	Needham, Louis & Brorby, Inc.
United Community Funds and Councils	Batten, Barton, Durstine & Osborn, Inc.
United Nations	Ogilvy, Benson & Mather, Inc.
U. S. Savings Bonds	Leo Burnett Company, Inc. Campbell-Ewald Company Fred Wittner Company, Inc. Compton Advertising, Inc. McCann-Erickson, Inc. Schwab, Beatty & Porter, Inc. J. Walter Thompson Company Wade Advertising, Inc.
USO	Benton & Bowles, Inc.
Welcome Foreign Visitors	Batten, Barton, Durstine & Osborn, Inc.
Youth Fitness	Young & Rubicam, Inc.

—due to the generosity of admen, agencies and media—have a real basis for their impression!

SPONSOR spoke with executives of several leading charity, educational and public service organizations about their broadcast activities. All of the organizations are above reproach in their motives. What emerged, however, was a distinct feeling that the larger organizations are geared to broadcast operations as extensively as modest-budget advertisers would be.

The American Red Cross, for example, has an audio-visual section in its Washington offices, headed by Allin Robinson, which services both network and local outlets. Campaigns are principally in March and August (water safety). Announcements come in various lengths and types: Five-second slides, voice-over; 10s, 20s and 30s. ARC each year produces a kit of 24 spots, which is sold to local chapters which in turn handle liaison with local stations (talent is donated; production costs, such as film production, are paid for in most cases).

Monitoring is on an informal basis, although networks and some stations inform ARC when announcements have been used. An idea of the amount of announcements, and their value, can be obtained from the following: During March, the three tv networks contributed \$326,405 worth of time. Six major-market tv stations which do report their schedulings have told ARC that they average 150-200 spots per month on an annual basis. This works out to about \$100,000 worth of local time. The grand total of local time can be guessed at; the number of stations carrying ARC spots is "over 200," by Red Cross estimates.

National Foundation-March of Dimes is another large organization with a history of close radio-tv liaison. The peak campaign month is January (remember the March of Dimes drives launched by the late FDR?) and announcements are produced in 10-, 20- and 60-second lengths. In January the three networks reported they had aired a total of 40 announcements, but gave no breakdown of dollar value.

Local stations don't submit schedulings to National Foundation, but sources there estimate that "about 98 percent of stations" carry their announcements.

Still another is American Cancer Society, whose campaigns these days could conceivably cause tobacco firms to wince. ACS, which distributes the usual 10-, 20-, 30- and 60-second announcements to networks and stations, estimates that 120 live and film spots were seen on the networks during April, 1963, (a peak month for ACS activity) and that 17,377 local tv announcements were aired last year. No record was kept of the extensive radio announcement cooperation. Said Harry O'Hlescker, director of films in tv for ACS: "Without the support of broadcasting, growth of the American Cancer Society would have been impossible."

On a closely-related front, odd dichotomy exists between government—federal, state and local—and broadcasters. Some of tv-radio's most vocal critics are in high government positions or are important figures on Washington's Capitol Hill, such as FCC chairman E. William Henry, Rep. Oren Harris and Sen. Warren G. Magnuson. State and civic officials also have not hesitated to seek additional regulations for broadcast media, excoriate programing, and even urge taxation formulas for broadcast advertising.

At the same time, almost every major government branch is busily chasing after free time on the air. Stations are supplied with a torrent of material—filmed programs and spots, recorded interviews, guests available for forum discussions, special seasonal salutes — and a great deal of it inevitably winds up on the air.

In fact, it's difficult for a station to avoid running free spots or programing for government functions. For one thing, stations use them to help fill their quotas of public service time. For another, there is always the thought that such donated airtime will store up riches with the government's FCC when it comes time to seek a license renewal. Lastly, most stations do have a sense of community involvement and national responsibility.

In reaching target, public service drives run up giant Nielsen score

1963 Nielsen tv audience figures

Highway Traffic Safety	2.8 billion	Peace Corps	1 billion
Aid to Higher Education	2.3 billion	U. S. Treasury	1 billion
Community Chest, United Funds	1.8 billion	Prevent Forest Fires	1 billion
Radio Free Europe	1.2 billion	Keep America Beautiful	1 billion
Challenge to Americans	1.2 billion	USO	1 billion
Physical Fitness	1.2 billion	Religion in America	.5 billion
Better Mental Health	1.1 billion	United Nations	.5 billion
Red Cross	1 billion	Welcome Foreign Visitors	.5 billion

The result, in its own way, contributes to "clutter," but stations aren't in a position to put their backs up or to start sending out bills for airtime to Washington, state capitals or city hall.

In its checkup, SPONSOR found that these were among the more active federal time-seekers:

The Armed Forces — Army, Navy, Air Force, Coast Guard, Marines, Air National Guard, National Guard.

Key government agencies — Treasury Dept. (U.S. savings bonds and Internal Revenue Service); Post Office (zip codes and "mail early" campaigns); Commerce Dept. (the President's "E for Export" campaign, and one welcoming foreign visitors); Dept. of Justice (alien registration).

Other government functions — Federal Housing Authority; Health, Education & Welfare; U.S. Forest Service ("Smokey the Bear"); U.S. Civil Service (overseas jobs); Veterans Administration; Dept. of Defense (civil defense); Dept. of Agriculture (dairy month, plus special food bulletins.)

There is even competition between the federal offshoots for certain kinds of time, particularly in tv. Most of the military branches, for example, supply tv stations with recruiting-angled "national anthem" sign-offs. Stations, by and large, have eagerly found a simple formula that seems to keep everyone happy; they are rotated between the services.

At the state government level, there is another outpouring of tv-radio handout material. In larger states, it sometimes rivals the flow of films, tapes, transcriptions and slides received from federal sources.

New York stations, for example, receive spots from such varied state-government offshoots as the New York State Commission on Human Rights, the Extension Service of the State Dept. of Agriculture, the State Dept. of Commerce, the Dept. of Motor Vehicles, and the Dept. of Taxation.

At the civic level, it slackens a bit, but not much. In New York City, with six commercial tv channels and several dozen radio outlets in the area, the municipal government functions rival each other in providing public service spots. Principally, these come from the New York City Fire Dept., Traffic Dept., Police Dept. (recruiting spots and plugs for the PAL), Sanitation Dept. ("Keep Our City Clean"), Board of Education (teacher recruitment), Dept. of Health (poison control), New York Public Library and the New York City Youth Board. Other major U.S. cities have comparable situations, and what is true of New York is largely true of Los Angeles, Chicago, Boston, San Francisco or Detroit.

What does it all add up to in terms of free time?

Some indications can be had, with little trouble, from the sources of the material. The Army, for example, admits that *Big Picture*, an Army-produced tv film series, is seen on some 300 stations around the country, and at least 70 to 80 major outlets regularly televise army recruiting spots (mostly minutes) in morning, afternoon and late-night slots. The Navy has had success — including picking up some nice prime-time slottings from time to time—with filmed 20s and 30s dealing with nurse recruitment,

naval aviation and career service and with recorded radio spots: Smokey the Bear—the U.S. Forest Service campaign invented, incidentally, by Foote, Cone & Beldin—is seen regularly on tv during dr weather in all major video market as often as ten times daily.

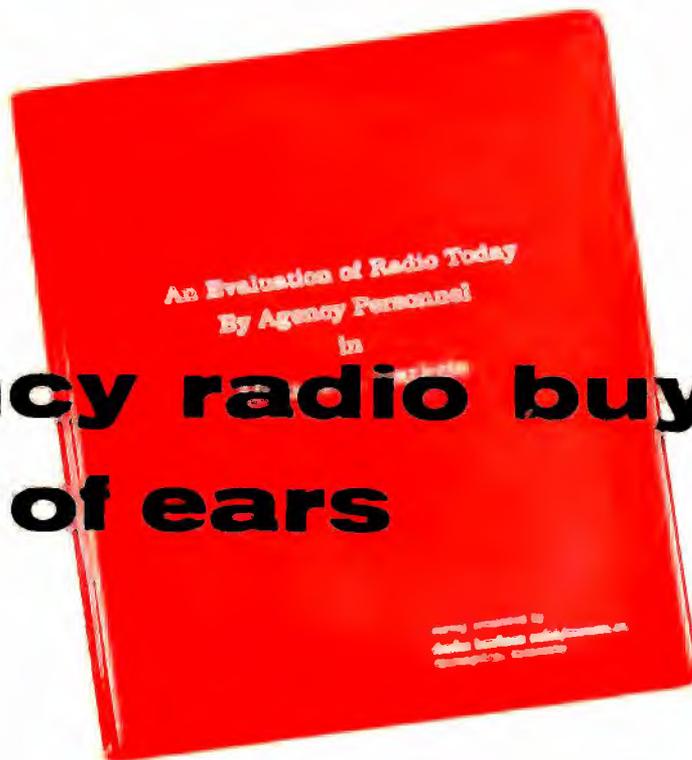
And so it goes, down a long, long list of freebies.

Major-market stations which cooperate closely with federal, state and local agencies point out that few of the programs and announcements supplied them are aired in top-rated time. Tv stations slot the public service material, for the most part, outside of the 7-11 p.m. viewing peaks, and even the marginal time morning, afternoon and late hour slots allotted to government public service spots are usually subject to commercial recapture. Radio stations run in the obvious reverse pattern to television, seldom run public service spots in daylight hours.

An informed guess would be that most large tv stations donate somewhere between 2 percent and 3 percent of their total airtime to government public service spots and programs. In terms of typical schedules, this means about 30-5 minutes daily. In terms of dollars it can mean anywhere from \$250,000 to over a million dollars worth of free airtime every three months. Additionally, there are costs to stations, tucked in as a portion of overhead, of setting up libraries of public service spots, maintaining them and scheduling them — cost deductible as operating expense but not productive of revenue, even though they may be productive of "clutter."

Public service in the broadcast industry walks, talks and moos like a sacred cow, and it is therefore difficult—if not downright dangerous—to criticize it. However, if administrators, public officials and the public itself are really concerned with the problems of station-bread and in-program commercial clutter, an area that could clearly stand an industry checkup is the public service area. As a veteran broadcaster queried in New York last week put it: "It's great to be a 'good guy'—but just where do you draw the line?" There are indications that the line-drawing is considerably overdue.

New study gives agency radio buyers seven sets of ears



Buyers on-the-scene prove best buy takes more than numbers; promise more radio business in seven major markets, and set evaluation pattern for buying radio with "inside" information

■ AGENCY TIMEBUYERS are subjected to a constant barrage of data. Over and above the rating service they actually subscribe to, there are usually a few "bootleg" copies of the reports from other syndicated services floating around. There's a flood of material from stations and from reps. There are tapes from "pitching" stations and competitive station tapes available. There is certainly no dearth of information.

The fact remains, however, that when the buyer is making up a radio schedule for his "home" market, he just naturally includes the subjective information which he has gathered with his own ears:

- The local station formats,
- their commercial policies,
- their local acceptance,
- their news ability,
- general believability

and a multitude of other factors simulated first hand as a native of the community.

With spot radio on the upbeat, the top 50 users of the medium spending \$133,653,000 in 1963 (see SPONSOR March 9), the pressure on timebuyers is mounting.

The computers are not a panacea. In science and industry, which

have been using mechanical brains for years, the big concern is what has come to be known in the trade as the *GIGO* factor. *GIGO* simply stands for "garbage in, garbage out." In order to perform their functions at peak efficiency computers must be spoon fed with a steady diet of *valid* information.

Combine this and the growing

tendency of agencies to swing away from the "ratings only" type of buy with the flood of data that crosses the timebuyer's desk — demographic breakdowns, audience characteristics, market data, special surveys, merchandising plans, etc. — and you suddenly remember how much simpler it was when all one had to do was whip out the

INFORMATION GAINED FROM THE CHARLES HARRIMAN SMITH STUDY

(ON A MARKET-BY-MARKET BASIS)

- Most bought stations in each market
- Audience demographic characteristics of the most bought stations
- Stations preferred for a mass consumer product
- Stations' formats
- Effect of production devices on commercials
- Production devices and stations associated with them
- Best stations for news
- Stations most mentioned for:
 - Greatest community service
 - Programs most favorably talked about
- Stations most mentioned for:
 - Editorial effectiveness
 - Believability

New study...

latest Pulse, figure the cost-per-thousand and place an order.

There is no question but that timebuyers take a completely different approach when buying in their home market than they do when buying stations out in the boondocks. No matter how much data they may have on the stations in their own city, they instinctively throw in the factors they have experienced subjectively.

Their own ears have told them what each station's programming concept is. They know from their friends and neighbors just how much acceptability and believability each station has among its listeners. They know what the management's policy is on commercials. They know each station's status in the community, the awards it has received. They are not buying a pig in a poke.

As a result of a new study, just completed by Charles Harriman Smith Associates, Inc., timebuyers will find a convenient way to swap information with their counterparts across the country.

Smith, who has been researching broadcast media for 30 years, released the first series of studies commissioned by CBS Radio Spot Sales, this week. These contain the opinions-in-depth of timebuyers in New York, Chicago, Philadelphia, Los Angeles, San Francisco, Boston and St. Louis.

The vice president and general manager of the national rep firm, Maurie Webster, has shown a rough copy of the study to a handful of top media people and reports, "These previewers agree on the value of this approach because it gives the buyer information from a panel of local buyers who have a first hand knowledge of the local radio stations. It answers the growing need for data on station formats, their audiences and local acceptance with a market-by-market survey of qualified opinions. It permits the agency to buy radio in other markets the way it is bought in their own—on a combination of common sense and qualitative data."

For example, Herb Maneloveg, vice president and media director, BBDO, calls the study "... a valuable compilation, extremely thorough and quite enlightening. Too often we big city folk sit back smugly in the belief that we know all about values of one station versus the other in certain key markets. Sometimes we could be wrong; and that would not be good for us *or* our clients! It is refreshing and comforting, too, I hope, to see what the 'pros'—the local agency personnel—feel about certain stations we would be considering. Your analysis is similar to the way our agency uses branch office media people. Might I dare hint that data such as this could be as important as all these Hoopers and Pulses? Good job!"

What Charles Harriman Smith Associates did was pre-test the questionnaire in two markets (not used in the actual study), using both personal interviews and mail questionnaire approaches. Mr. Smith says, "The evidence was clearly in favor of the mail questionnaire in terms of completeness and the ability of the respondents to answer at their leisure, uninfluenced by the pressure of an interviewer."

A total of 608 questionnaires was distributed within the seven cities and the 54 percent return with completed answers is considered by Smith to be a satisfactory response from such a select group.

A breakdown of the agency response shows the following: St. Louis, 25 replies from seven agencies; San Francisco, 45 responses from 20 agencies; Boston, 23 from 11 agencies; Philadelphia, 28 replies from 12 agencies; Los Angeles, 64 replies from 28 agencies; Chicago, 54 answers from 27 agencies; New York, 88 responses from 53 agencies. The mailing list was prepared to include the best informed and most active (in radio) people in the agencies having most to do with radio buying. Local media authorities assisted in preparing the lists.

The results of the study are broken into two main areas: Overall viewpoints on radio (composite and individual market results) and individual market evaluations of radio stations serving each area.

To assure Smith of the complete

impartiality of the responses, none of the stations in the markets were made aware of the study.

In each market, local agency people were asked a battery of questions relating to the radio stations in town as well as their personal buying habits. For example, they were asked to list the six radio stations in their city which, in their judgment, account for the bulk of all the buying for their accounts.

Demographic characteristics of the stations were then examined. The buyers were asked: "For the stations you buy most often, what kinds of people do you consider are included in their audiences? Please check *range* of age, income, education and size of family you consider most typical." Age groups were broken into 12-17, 18-24, 25-34, 35-49, 50-64, and 65 plus. Family income was broken out as under \$5,000, \$5,000-7,999, \$8,000-9,999 and over \$10,000. Family size categories listed were 1 or 2, 3 or 4, and 5 or more. Educational backgrounds were split up among Grade School, Less, Some H.S., H.S. Graduate, Some College, College Graduate.

Buyers were then asked, "Assume you are buying radio time on stations in your city for a mass consumer product. Which station would you be most likely to buy 1st, 2nd and 3rd?" The answers to this question should be well received by agency people around the country because it pinpoints the station buys being made by people on the scene.

Many timebuyers are suspicious of the tapes played for them by station reps. Excessive editing often fails to give a true picture of the station's format. One reason for the high phone bills at KNX Radio in Los Angeles is the fact that more than 200 agency people have used their Dial-A-Station (SPONSOR Feb. 24) gimmick to call collect and listen to as many Los Angeles radio stations as they desire for as long as they wish.

The Smith report asked the agency people to analyze the format of the stations in their own neck of the woods. Specifically: "In your judgment, which radio stations in your market use these program formats: "Rock 'n Roll," "Top 40," "Talk/Information," "Good Mu

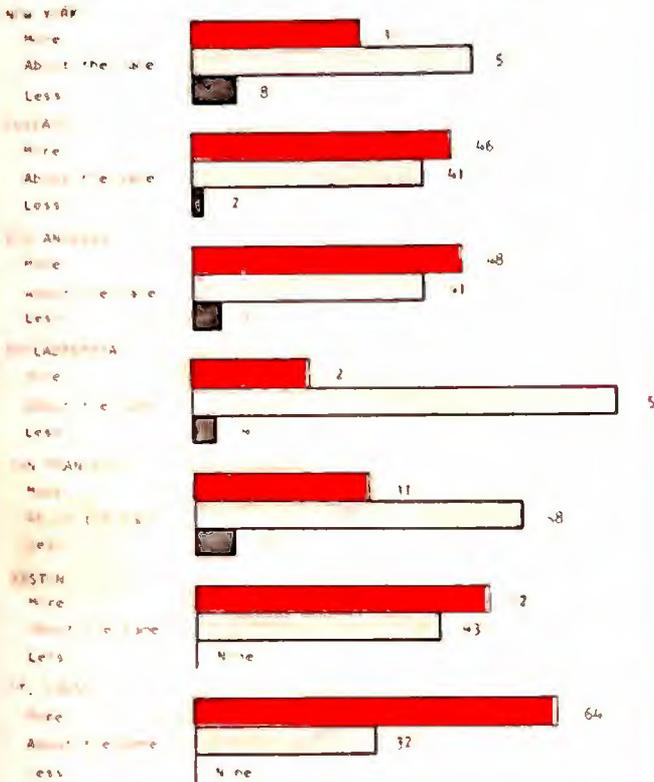
RADIO BUYING OUTLOOK 1964

In 1964 are you planning to use radio—more, about the same, less—than in 1963?

SEVEN MARKET COMPOSITE DATA



INDIVIDUAL MARKET DATA



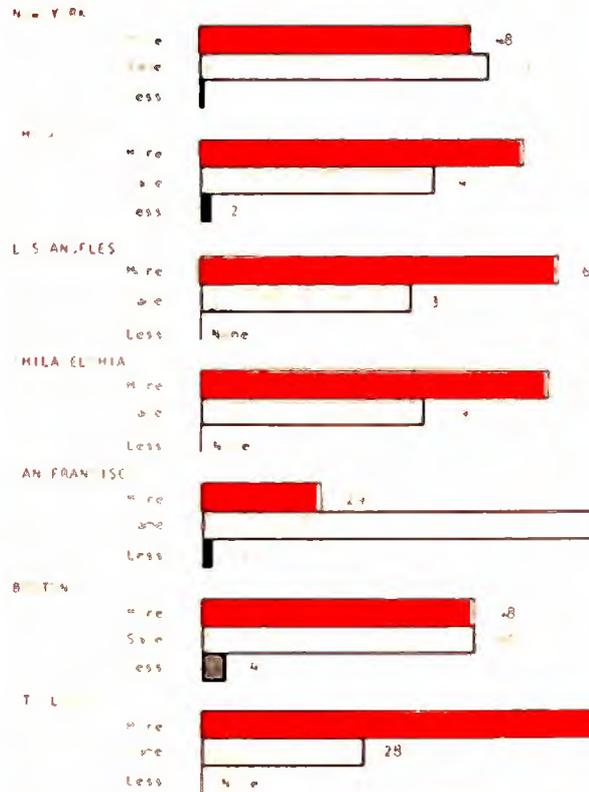
TIME SPENT LISTENING TO RADIO

Compared with a year ago do you feel that people in your market are listening to radio now—more, the same, less?

SEVEN MARKET COMPOSITE DATA



INDIVIDUAL MARKET DATA



NOTE: Differences between 100% and the sum of the data for each market is the extent of non-response

ie," "Serious Music." These local opinions are expected to supply out-of-town buyers with an analysis they can respect.

The use of production devices such as sound effects for news and heavy use of call letters has long been a subject of discussion. Smith asked his respondents: "Do you believe these devices 'help,' 'hinder' or 'have no effect' on the commercial impact of the station's advertisers?" Nine devices were listed: "Open Mike" shows, heavy use of personal appearances (by station personalities), listener contests, heavy use of call letters, sound effects for news. The response varied from market to market in these five

categories. In four other categories, the great majority of respondents in all markets either expressed no opinion or believed those devices had no effect. The one device a majority agreed "hindered" the commercial effect was "sound effects for news." On the other hand, a majority agreed that "Open Mike" shows "help" commercial impact.

Agency people had little difficulty associating specific production devices with particular stations in their market.

Moving into the important news element, the media people were asked a two-part question. "In your judgment, which radio station in your city does the best *over-all* job

of news? Has the most capable and active *local* news department?" In every market examined, one or two stations dominated the choices.

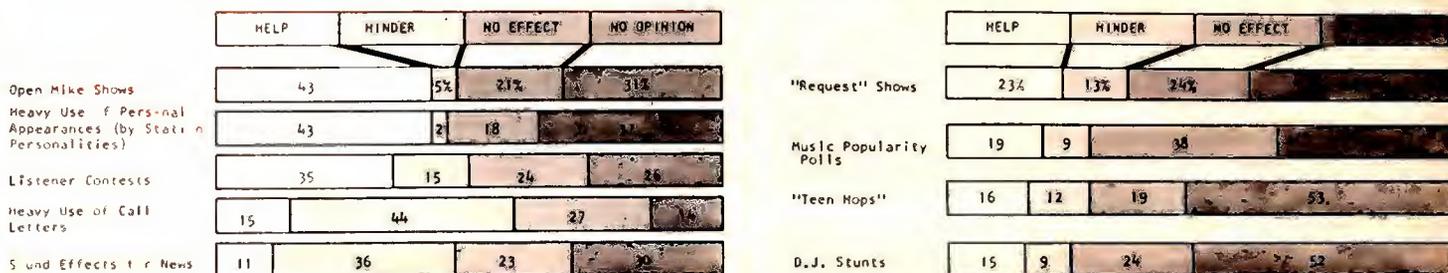
Understandably, the stations which stood out in news coverage almost universally rated high with the media people when they were asked: "In your judgment which radio station in your market performs the greatest service to your community? Which one does the most effective editorializing job?"

In addition to the individual market studies, the Smith study has combined information from the various markets into a composite view. Taking questions which prove generally applicable, Smith has lumped

EFFECT OF PRODUCTION DEVICES ON COMMERCIALS

Do you believe these devices, "help," "hinder" or "have no effect" on the commercial impact of the station's advertisers? (Nine listed for evaluation.)

Opinion on four devices indicated that the great majority of respondents either expressed no opinion or believed the device had no effect. On four of the remaining five devices, responses stating "help" or "hinder" as an opinion, were in the order of 3 to 1 or greater when comparing one to the other.



the results together and charted the over-all picture on a number of topics.

For example, he asked the local agency people: "Compared with a year ago, do you feel that people in your market are listening to radio now—more, the same, less?" The response added up as follows: 53 percent said "more," 46 percent said "same" and only one percent gave "less" as an answer.

Many agency spokesmen have claimed to be giving great value to the station's programing as well as the numbers available. This prompted Smith to ask: "In your market, do you think that programing is — more, less, about the same — in importance as ratings when buying a station?" The composite figures for the first seven markets studied show that 55 percent thought programing *more* important and only 4 percent saying that programing was *less* important than ratings. Even discounting these figures for a tendency to favor program judgments because of current trends in this direction, other areas of the study clearly indicate that many other elements besides ratings are being employed.

The outlook for spot radio seems generally very bright. Asked whether they intend to use more, about the same, or less radio in 1964 than they did last year, only 5 percent of the buyers said "less," while 40 percent said "more" and 48 percent said "about the same."

Advertisers and media people alike should find value in the opinions elicited by these questions: "Do you feel that any one radio station in your market, because of

its programing and commercial content, has the edge over the others among listeners in 'believability?'" Since many advertisers are beginning to place at least some stock in the editorial climate in which their messages are heard, the answers to such questions are likely to be pursued carefully by them.

Only residents of a community could answer the next question off-the-top: "Which radio station in your market, if any, do you find has its programs most favorably talked about?" Perhaps every agencyman can answer that question about his own bailiwick but such a study as this supplies a pipeline into the offices of fellow buyers around the country.

The individual market opinions on the subject of the effect of production devices on commercial impact are consolidated in the front section of the report by Smith, who brings to this study a rich research background. Since he formed his own organization in 1956 his client list has included Corinthian Broadcasting Corp.; KCMO-AM-TV Kansas City; North Dakota Broadcasting Co.; KSD-AM-TV St. Louis; Skyline Network; KSL-TV Salt Lake City; Polaris, Inc.; WFAA-AM-TV Dallas, and the Tall Corn Group. During the preceding 22 years he was employed by BBDO, CBS, WCCO Minneapolis-St. Paul, WOXR New York and Crossley. He is credited with developing a Listener Diary Technique, Listening Areas Technique and a Listener Panel Study.

This week, for the first time, media directors and timebuyers who participated in the multi-

market study will learn who footed the bill. They will also learn of the results of the study in cities other than their own. The time they spent in filling out the detailed questionnaire may well prove worth while in terms of the information they can swap with their counterparts in other major markets.

Says Jules Fine, vice president, associate media director of Ogilvy, Benson and Mather: "The study indicates the pressing need to be personally informed on the characteristics of radio stations — including their programing formats, acceptance in the community and over-all practices. These factors must be included in the total evaluation, along with numerical strengths, and this survey indicates how these non-measured areas can influence people who are presumably "on the scene" observers."

"This is a valuable addition to the pedestrian numbers that we have had to deal with up to now. More such studies of this kind should be encouraged," says Dr. Harry Waller Daniels, director of research, MacManus, John & Adams, Inc.

From Young & Rubicam, Inc., comes a comment from Thomas J. Lynch, associate director media relations and planning: "I think that this new 'Evaluation of Radio Today' by advertising agency personnel is certainly a progressive step in the field of research. It was surprising to me the comparability of the answers to the varied questions by buyers no matter where they are located. It proves there is a pretty knowledgeable group of radio buyers throughout the agency media groups."

Who ever heard of orange juice that wasn't orange?



The color of a food product is essential to communicating appetite appeal. Without color, the product loses its lusciousness, and the package loses much of its identification, and sales appeal too. That's one reason why Minute Maid Company turns to color TV commercials to promote their frozen orange juice. Color commercials, on the average, score 30% higher than black-and-white. This means greater viewer impact and greater sales effectiveness. Even if you can't broadcast in color now, filming in color lets you build a backlog of color material and gain experience for the future. In addition, color commercials received in black-and-white have exceptional quality and greater appeal. Want more information? Write or phone: Motion Picture Products Sales Department, **EASTMAN KODAK COMPANY**, Rochester, N.Y. **14650**, or the regional sales divisions, 200 Park Avenue, New York, N.Y.; 130 East Randolph Drive, Chicago, Ill.; 6706 Santa Monica Boulevard, Hollywood, Calif.

FOR COLOR . . .

EASTMAN FILM



Miss Phillips' Household Miracle

Capturing the attention of the busy lady at home is an achievement, indeed. But dramatist Irna Phillips has been enthralling housewives for eight years with a daytime television series so popular that it outdraws the audience for many nighttime programs.

Miss Phillips, however, is not the girl to coast on one miracle. She has now created a brand-new series—a vivid and unusual drama titled *Another World*.

Its premiere on the NBC Television Network (Monday, May 11th) means even greater excitement is added to a daytime television scene that itself is fast becoming something of a marvel.

Daytime viewing has *increased 14%* in the last two years. What's more, last year's \$217 million investment by network advertisers represents a *26% rise* since 1961. (It's growing at a faster rate than both nighttime television and women's magazines.)

And daytime's most eye-opening innovations are taking place at this network. For *Another World* follows by only a few weeks the premiere on NBC Television of the medium's most challenging and inventive Monday-through-Friday game show, *Jeopardy!*

Then, beginning June 29th, the *entire* morning-and-afternoon NBC lineup will be arranged in a brand-new program sequence—attuned more effectively than ever to audience tastes.

This new schedule (see below) promises to be the medium's most appealing yet, both to advertisers and to daytime television's constantly growing audience of fascinated housewives.

In fact, the only complaints may come from those infants who find our changes gathering more attention than theirs.



Look to NBC for the best combination of news, information and entertainment.

NBC TELEVISION'S NEW DAYTIME SCHEDULE (EFFECTIVE JUNE 29TH). ■ 10:00am *Make Room For Daddy* ■ 10:30am *Word For Word* (Color) ■ 10:55am *NBC News Morning Report* ■ 11:00am *Concentration* ■ 11:30am *Jeopardy!* (Color) ■ 12:00n *Stay Where You Are* (Color) ■ 12:30pm *Truth or Consequences* (Color) ■ 12:55pm *NBC News Day Report* ■ 1:30pm *Let's Make A Deal* (Color) ■ 1:55pm *NBC News Early Afternoon Report* ■ 2:00pm *The Loretta Young Theatre* ■ 2:30pm *The Doctors* ■ 3:00pm *Another World* ■ 3:30pm *You Don't Say* (Color) ■ 4:00pm *The Match Game* ■ 4:25pm *NBC News Afternoon Report*

Three U outlets now building in major markets exemplify the belief "all-channel" advertisers are just a switch away from a new broadcast era

Countdown starts for K



■ KAISER INDUSTRIES has more just a passing interest in UHF. Although it is not general knowledge that the sprawling Oakland-based industrial complex is a station operator, if plans go as scheduled, the giant corporation created by Henry J. Kaiser will soon be the proud parent of a major broadcasting group.

The five applications for UHF channels in major markets, that were filed with the FCC in 1962, have become what Kaiser people refer to as "the UHF project." Three CP's have been awarded to date.

But Kaiser Broadcasting Corp. has not suddenly emerged as a force overnight. Rather it boasts a professional management team backed up by an experienced staff comprising the core that will operate the new tv stations.

Kaiser's start as a broadcaster dates back to 1957 when the firm built and operated AM-TV outlets in Honolulu. After four years of operation, the company began to look for areas of expansion. In 1961, the station's manager, Richard C. Block (now vice president and general manager of Kaiser Broadcasting) was transferred to Oakland. His assignment was to look into the prospects for more stations, while keeping a managerial eye on Hawaiian operations.

Kaiser management found that price tags for outlets apparently had little or no relationship to phy-

sical assets or earnings, and where asking prices were not astronomical, growth potential was limited. The group examined FCC financial figures and found that the high profit ratios were in the major markets and rarely in the smaller ones. Moreover, Kaiser learned from its experience in Hawaii that earnings are minuscule until a fairly sizeable volume is generated, and the bigger the market, the bigger the volume. To further point the way to the major markets, Kaiser is a leading company and sponsor, and could see more derivative values coming from operating in a megalopolis.

Also, there is little need to explain in detail why UHF in major markets looked so good to Kaiser in 1961, when then FCC chairman Newton Minnow first broached the idea of a law that would require new tv receivers to be equipped for all-channel reception. If such a bill were to become law, then Kaiser was interested in U broadcasting. Ratio of return to investment and growth possibilities seemed right. And if quickly executed, the opportunity could approach the potential that tv station and CP holders and licensees had in 1945-46.

Anyone having gone through the process of applying for a commercial license knows that there is a lot of work involved in it. But the assignment facing Kaiser Broadcasting's small Oakland staff



Kaiser Broadcasting's v.p. and general manager Dick Block at station's Penobscot for all operations of the group.

Kaiser's 'project UHF'

In the spring of 1962 after management approved the UHF project involved applying for live commercial licenses. Metro areas chosen were ranked two through six, respectively. New York, the number one market, was by-passed because there already was a spate of applicants for the one UHF channel then allocated. San Francisco-Oakland and Corona-Los Angeles were filed for first on July 10, 1962. A few months later, on Aug. 31, 1962, Chicago, Burlington-Philadelphia and Detroit applications were filed. CP's for the two California markets and Detroit have been awarded. Two other applicants filed on top of Kaiser for channel 38, Chicago, and the Burlington-Philadelphia application was held up pending FAA tower site approval.

Two guiding principles are evident in all Kaiser proposals for UHF stations. First, the stations must go in with maximum power and height. There can be no skimping here, no staging, no growing with the medium. This also requires that transmitters be located at antenna farms. The reasoning here is that it will be difficult enough to promote viewership in these markets, and once a viewer does tune to a Kaiser station, he must not be lost because of low power or inadequate coverage.

Second, in the field of programming, Kaiser pays full respect to the fact that its stations must "crawl

before they can walk." In each case, a standard, competitive program schedule was adduced with the application, but Kaiser views this program schedule as a goal rather than a reality at the outset. In the span between birth and maturity, as it were, flexibility and experimentation must be allowed if the stations are to survive. Experimentation and improvisation will not end at maturity, but in all probability, will play a lesser role in later years.

Specifically, the proposals outline how the stations will solicit users of tv who have never previously thought of its broad application. For example, large conventions could telecast keynote speeches for overflow audiences. This would also allow interested parties in the community to look in, provide a record, if required, on videotape, and even allow those who missed the speech to view it at a more convenient hour for a re-telecast. Converting distribution systems, such as are found in hotels, to UHF is a simple matter. The applications for this "open circuit" system are enormous. Currently, in Detroit, where the first station is building, a special unit has been set up called "special projects division." Its job is purely to develop business in this area.

But the long range value of the proposed five stations, both to the public and Kaiser, will be in the creation of more choice for view-

ers. Kaiser spokesmen have a ready answer for those who say there is too much now.

In most AM and FM markets, the majority of stations are operating successfully, despite the large number of outlets in several markets. And the public is the benefactor in most cases. Contrasting the thirty or more services with the potential for tv services, even with UHF, is eye-opening. For example, in Los Angeles metro, where the possibility for primary service from UHF and VHF is the greatest, viewers will have 13 channels to choose from when all stations are operative. And, there is the possibility that some of these channels may choose not to cover the metro area, which is already the case in one instance.

Kaiser defenders are also quick to point out that there are less than 650 tv stations on the air, but more than 5500 AM and FM facilities. Contrast this, they say, to the 900 or so radio stations prior to World War II and you can see that some growth is certainly possible. And when critics point out that irrespective of all this, UHF as a medium just doesn't offer much, Kaiser's rejoinder is that high frequencies have always been fearsome to those in broadcasting. In the early years of AM radio when anything above 1100 kilocycles or so was downgraded, fears about the higher band of VHF (channels 7 - 13) in the early 40s were strong enough to

John A. Serrao (1), general manager of WKBD, chats with Dick Block at station's Penobscot Building offices.

dissuade some otherwise competent broadcasters from entering the medium, says Block. According to his predictions, UHF isn't at all that bad. In fact, Kaiser forecasts that the term "UHF" will be dropped by the public within the next five years or so, when viewers become accustomed to the fact that tv channels do not necessarily stop at 13.

Kaiser is relying on the all-channel bill to create the potential audience. This does not mean that sale of converters will not be important. But, as Block points out, "if converters were the answer, then we would have applied to UHF channels a long time ago." Nor does the group believe that some new kind of programing will make telecasting a success. The feeling here is that if it were possible to come up with some as-yet unknown but appealing format, there would be nothing to stop the Vs from taking it over. Moreover, Kaiser realizes that CBS and NBC failed with their Us in Hartford, Milwaukee and Buffalo although offering prime programing.

How does a UHF station operate in a major market already presumably adequately served? First it has patience. Second, it may have a small staff, but the staff has to be experienced and professional. For example, at Kaiser's WKBD in Detroit, general manager John A. Serrao has been in broadcasting for 15 years. He went the page-and-sales service route at CBS in Hollywood in the 1940s along with such stalwarts as Jim Aubrey, developed PGW's tv office in Los Angeles, and then was a tv film sales manager on the coast until 1960, when he joined Kaiser Broadcasting. By January 1961, when Block moved to the coast, Serrao was general manager of KHVH-AM-TV.

Gene Hill, WKBD chief engineer, was a cameraman and engineer at a UHF station in Stockton,



Calif., in 1953. There, he met a young fellow by the name of Dick Block, whose job was everything from directing to being in charge of the marquee that had been left by the former theater-tenants. At KTVU, Hill learned the problems and opportunities of a UHF station. Both he and Block watched as KTVU (not the one now licensed to San Francisco on channel 2) became the first station to convert a theater into a tv outlet, only to see the same station converted back to a theater. In between KTVU and WKBD, Hill was at KNTV San Jose and KBET Sacramento (now KXTV).

Backing the troops on the front line, so to speak, has been a gradual development of staff personnel at Oakland during the past few years. There are now specialists in accounting, law, personnel and industrial relations ready to meet the needs of the expanding broadcasting operations. Good contacts have been established within the broadcasting industry as well as within associations. Kaiser has already been able to publish a study on fringe benefits in broadcasting labor contracts that has been of great use to stations and associations.

January 1 has been established as the "working date" for inauguration of service in Detroit. The hope was that it would be sooner, but a full investigation into programing needs has taken longer

than anticipated. Block personally feels that too many tv stations rush on the air without any idea of what they are going to program. Therefore, WKBD, while not proceeding slowly, is going about its work calmly and soberly, making sure it has a good look the day it is on the air.

In Detroit, Serrao has quite literally been involved in discovering the needs of the community, a process the FCC has urged all broadcasters to do. Assaying community needs, Serrao finds them in all areas, but mostly in the area of sports. This is where WKBD will provide service, and this is the area planned as the hallmark of the station. The viewers will know that by switching to channel 50 they can get sports during prime time hopefully of the type they really want to watch, such as their community favorite: hockey, baseball and football. Telecasts of high school sports, which Serrao pioneered in Hawaii, will be part of the diet. Professional and collegiate athletic events also will be aired.

Block believes that "picture television" is going to be an important part of the medium within a few years. He sees the development of small transistorized tv sets similar to those developed for radio. While some of the new stations such as WKBD may specialize in sports, others will certainly specialize in music and news, if programing sources are forthcoming.



WKBD's chief engineer Gene Hill, briefs general manager Sorrao on studio location problems.

The development of easy-to-use video-tapes for tv will come hand-in-glove with the marketing of home TR systems. Certainly, some Vs will adopt this programing if it is successful, especially in markets with more than four stations. But in the main, it will be on the US, both in major markets and in lesser ones, Block believes.

There is little but enthusiasm at WKBD these days. Reaction to the station has been positive in the community at almost every level. Opportunities for sponsors and programing seem endless. If the sanguine atmosphere continues and all prospects materialize by airtime, the long wait to obtain viability that most have envisioned for Kaiser's stations won't be long in coming.

It's the belief of Kaiser's broadcasting people that the time rate for the development of new media gets shorter and shorter. They feel that they have chosen such an area in UHF.

As was mentioned earlier, the precedents that led to this ambitious program began in Honolulu in 1957, when Henry J. Kaiser was building a super hotel. At that time, Kaiser decided to erect an independent tv station (channel 13) and an AM radio station on the grounds of the resort.

But Honolulu was not ready to support an independent tv outlet in 1957. There were plenty of commercial availabilities on the three

network stations and off-network programing sources had yet to materialize. Therefore, in 1958, Kaiser purchased the channel four ABC-TV affiliate and surrendered its license for channel 13. Under the aegis of HJK, the station quickly developed into a leading outlet.

Two distinguished broadcasters had joined the company by this time. They were Sylvester (Pat) Weaver and Mort Werner.

W&W, as they became known at Kaiser, were given the assignment of "doing something" in tv. This ran the gamut from suggesting ways to Warner Bros. as to how to make Kaiser's next season show (*Maverick*) a hit, to finding someone to manage the Honolulu tv station. It also included expanding the broadcast picture. In 1959, Kaiser came close to purchasing a major eastern V, a San Francisco AM, and entering into a joint-venture for a new V in Buenos Aires. But the program ran out of steam when Weaver returned to New York and joined McCann-Erickson International, and Werner became chief of the Y&R tv department. Before W&W left Kaiser, however, they had successfully sown the seeds of station expansion among top management, and created sufficient awareness so that several baseless rumors that HJK was going to buy a network, were started.

The next broadcast venture by Kaiser was not in television, but in

FM radio. Here, capital investment was related to earnings and growth. In 1962, the group purchased a San Francisco FM station for \$75,000. The station had been the typical headache to a series of owners, had no sponsors and hardly any listeners. But some talented and hard-working operators in the market and elsewhere were making a go of it, so why not Kaiser?

Kaiser took over the station in March, 1963, changed the call letters to KFOG (on the premise that true San Franciscans like the cooling and clean mist), blew a fog horn every 10 minutes or so, and watched the station turn into a success almost overnight. Whether anyone realized it or not, the KFOG caper was also a test under fire of many other things, most of them pertaining to that UHF project.

For the dreamers — and dream is a good word around Kaiser's 28-story building on Oakland's Lake Merritt — it was a test of whether opportunity was really there in a field little characterized by a history of success.

The forecast of KFOG under Kaiser management indicated a full turn-around within 18 months. In fact, the forecast was bold enough to estimate that within six months, monthly billing would equal the total billings that the previous owner had reached in almost two years of operation. While the chips were not high for a company of Kaiser's size, it was an exercise in what E. F. Trefethen, Jr., executive vice president of Kaiser Industries, called "swimming upstream" — the current of that stream being fed by a history of failure and a consensus that anyone interested in such an enterprise is foolish and misguided at the least.

KFOG was a success. Now Kaiser has moved up to the UHF channels. ■



ELIZABETH MONTGOMERY IS A WITCH

She's a nice witch. A pretty witch. A charming witch. But she is a genuine house-haunting, cauldron-stirring, broom-riding witch! And that's what keeps the laughs brewing on "Bewitched," one of the bright new comedies coming to ABC this Fall.

Bewitched is the show with *everything*. It has a fresh, hilariously funny situation. (What if your wife were a *real* witch?) It has a top-flight cast. (Elizabeth Montgomery, Agnes Morehead and Dick York.) It seems a sure bet to be among next year's top favorites. We pulled out all the stops to bring it to ABC.

Why?

Because we have a lot of faith in Bewitched as a show and even more in situation comedy as a format. Situation comedy has been good to us—and to our advertisers.

Take Thursday nights. Our three-show block of *The Flintstones*, *Donna Reed* and *My Three Sons* was seen in 20,000,000 different American homes at the peak of the viewing season. *Donna* has been grabbing huge audiences for six years now. *The Flintstones* and *My Three Sons* for four.

Wednesday night's marathon hit, *The Adventures of Ozzie & Harriet*, is now in its twelfth year. Since January, *The Patty Duke Show* has ranked among the top twenty-five programs in every single report. Viewers voted Inger Stevens, star of *The Farmer's Daughter*,

the 1964 *TV Guide* Award for Favorite Female Performer. These successes with situation comedies are practically routine. Every one of this year's ABC situation comedies will be back next season.

But we're not resting on our laurels. Bewitched is just one part of the solid new crop of comedies coming to ABC this Fall. Bing Crosby, Mickey Rooney, Walter Brennan, George Burns and Connie Stevens will all bring new comedies to ABC. The delightful cartoon ghoul of Charles Addams will be brought to life on *The Addams Family*. *No Time for Sergeants* and *Broadside* will take pot shots at the lighter side of life in the service.

Every one of these new shows is a standout. That's our secret. We don't want just *any* situation comedy. We try our darnedest to come up with the good ones. Original, well produced, well directed, well acted.

It pays. We've got a line up of smiling sponsors to prove it.

ABC Television Network 



By Newman F. McEvoy
Senior v.p., director of media
Cunningham & Walsh, Inc.

■ Will tv advertising become more personalized and, in the process even more effective?

Television developments have come so fast that we can find ourselves in a frame of mind where we suggest that "tv has gone about as far as it can go."

But in a fast-moving electronic world new things keep happening. The next breakthrough promises to be one of major importance, and it seems to be just over the horizon. Everything is in order for a new phase—"personal tv."

What will it mean to advertisers, stations and networks? What will it mean to timebuyers and sellers?

Before attempting to answer these questions a look at the background for this next development is in order. Within 15 years the tv medium has established outstanding track records in the most basic of all proving grounds, the area of sales successes. It has elbowed its way into the "marketing marketplace" in competition with long-established and very able media competitors. Its impact on our

Newman F. McEvoy is a rarity in the advertising agency business, having been with Cunningham & Walsh for 35 years. As senior vice president and media director, he has fostered the concept of all media buying and, as a result, C&W buyers endeavor to relate their advertising purchases to individual client marketing needs. McEvoy was the first president of the Media Directors Council and is a member of the executive committee of that organization. In 1961 he received the Gold Key Award of the Station Representatives Assn. He is active in the affairs of the AAAA, the National Outdoor Advertising Bureau and the Traffic Audit Bureau. In Greenwich, Conn., he is a member of the Finance Committee and has served recently on a special school committee.

'Personal tv'

— advertising's next breakthrough

economy has been most significant.

Despite its dynamic history, television already is developing its own peculiar set of frustrations. The fierce competition for viewers and the high cost of tv programming tend more and more toward a form of broadcast advertising which, in effect, spreads the risk. We are no longer a group of tv sponsors. We have come fast toward the development of the magazine concept in broadcasting; we are hedging our bets, as it were, by putting our eggs in several baskets.

And at this juncture in the frenetic development of tv we should consider trends in five areas:

1. The new types of tv sets (miniaturization—batteries.)
2. The "new look" in the broadcast spectrum.
3. The new leisure time availability.
4. Our increasing sophistication in catering to individual viewer taste.
5. The fast pace of marketing and media research.

Recently the *Wall Street Journal* said: "Small-screen tv rapidly gains favor with buyers of black and white sets." The article went on to quote a major supplier of picture tubes to the effect that 65 percent of today's sales are in sizes under 23 inches—as opposed to 5 percent only two years ago. It pointed out that set-makers are greed on a broadened market—with families already owning one set adding 14-inch or smaller units for bedrooms, vacation homes, and even offices. Sears, Roebuck says consumer response to an 11-inch, \$89 unit has been excellent. Admiral claims that consumers are buying the small sets on "impulse."

New type tubes, new batteries, built in antennae and lower price tags all point the way toward a tv status paralleling the proliferation of radio.

Under the circumstances we may soon move away from the question "Who controls the set?" The next question would be: "How can we program to individual taste?" Of course a corollary would be: "How can we direct our commercials to individual taste?"

Now that all new tv sets are designed for UHF as well as VHF, our typical 12-channel perspective will be greatly widened. Whereas the average viewer now has his choice from among 5.3 tv stations, he soon may have a selection of local, national and even neighborhood-oriented stations. In the process we may expect that some of the perennial VHF favorites may suffer, at least temporarily, as viewers sample the new program offerings.

If we think of a wider choice as attractive to viewers just think of the opportunity for advertisers! There are many low budget advertisers to whom tv has not been available. They have hesitated to use a mass coverage medium because, in many instances, the costs were out-of-line in relation to their special market requirements.

Special-interest UHF stations, with advertising rates related to audience delivered, can make tv, in effect, a selective medium. And once local advertisers such as department stores and chain stores find that tv pays its way, this category of business will snowball and new areas will open for both the timebuyer and seller.

Or consider the tortuous translations now employed in tests of

national advertising at the local level. How different will be the problem of duplicating projected national plans precisely and economically when low cost-limited range UHF becomes available. How easy to test copy when low cost split-run tv advertising will be employed.

Or, if we look ahead to the availability of inexpensive tv home-taping equipment, there is an added dimension to tv broadcasting. Whereas we currently look to program schedules as designed completely by networks and stations, it may be that viewers will "can" programs for a later time of their individual choice. In this latter respect, let the researcher beware; traditionally we have categorized viewing in the convenient time slots prescribed by the stations—but, giving a viewer his choice in the matter, the researcher may find patterns more difficult to trace.

A substantially greater number of stations will probably lead to additional networks. The several networks might cater to different interest groups as in network radio today, where we have specially tailored chains, for example, broadcasting the Metropolitan Opera. And if pay-tv develops—with or without advertising—we can expect even more radical changes in network patterns.

The tv medium really will have a "new look."

Tv in the past has been regarded primarily as an *entertainment* medium. The availability of special interest programs puts an entirely different light upon the matter of increased leisure time. Generally speaking, when the union leaders talk about the shorter work week

C&W senior vice president sees tomorrow's sponsors tailoring messages to fit specific viewer tastes, presenting media men with new opportunities and challenges



Members of the C&W media team include (l-r) William White, v.p., associate media director; McEvoy; Dick Depew, v.p., director of tv programing; and group media directors Bob Palmer and Jeremy Sprague

'Personal tv' . . .

the concomitant observations have to do with sports, vacations and other "loafing" proclivities. Special-interest television might well fill a need in the areas of study groups and other programing which involves the viewer personally.

And since tv will be so highly personalized, we can anticipate significant rewards to the individual. The opportunities available for a radically different type of public service advertising are obvious. The cause of educational tv may be furthered by advertisers who feel a debt to the community. Programs such as the current Western Electric efforts may become widespread.

Programing techniques have developed remarkably since the early days of the medium. But the control is still the rating point objective. When programers must cater to special audiences, tv will have much greater facility for directing messages in the manner previously reserved for FM and direct mail.

It could be that the contest for attention will become so lethal that mass market tv as we know it will have far less importance. Dedicated programers will train their sights on individual audience interests.

In tv advertising, we are bound to learn more about the compatibility of commercials and program content. To date, research in the environmental aspects of tv has been somewhat restricted; the objective has generally been total audience. But in the days when tv viewing will be increasingly selective, we may be sure that commercials also will be personalized and related to program environment.

Helping in this area will be the increasingly mature use of data processing. We will know more about the demography of individual product markets. We will relate our selling appeals more and more to the tastes of Mr. Jones and of Mrs. Jones and of Junior (rather than using a blanket selling appeal to all members of the family). Short of the use of first names in commercials, we shall be making optimum use of such market information in our tv selling.

Today we can delineate nicely the typical consumer for brand "X". With tomorrow's marketing and media research tools, we shall know when to reach Mr. Jones to best advantage with each of the major media forms.

As we get closer to selective tv, we shall become more sophisticated

in our choice of media combinations.

It is a fact of commercial life today, that the enterprising media owners tend to position themselves substantially in several categories

As we learn that *people* are no just "tv people" or just "magazine people" we shall learn more about how to reach and sell them through multi-media exposures.

So, in the last analysis, personal tv will provide for advertisers highly efficient *combinations* with other media.

This complimentary pattern of media usage has been with us for years — since the phrase "media mix" first came into being—but the combinations have not been related to product category purchasers.

Generally the advertiser has been forced to piece together individual elements in his media mix, buying each at its own card rate. In the future, when personal tv is an actuality, the smart tv stations and networks will be developing packages of advertising — package-based on soundly researched market and media facts pinpointed to individual product requirements.

And "personal tv" will be the strongest possible amalgam in the media mixes of the future. ■

Negro market support essential, admen told

Few products can succeed without Negro acceptance, seminar tells 300 sales, marketing, ad executives

■ FEW PRODUCTS can succeed today without the support of Negro consumers, and Negro-market-directed promotion programs are to the Negro a form of recognition . . . not segregation. This theme was stressed at a seminar on The Negro Market, conducted in Norfolk by Rollins Broadcasting's Negro-programmed WRAP.

More than 300 sales and marketing executives and heads of advertising agencies attending the session were told that while the Negro population is only 11 percent of the nation's total, its concentration in 78 markets makes it 25 percent of the population there and means that one customer in every four is a Negro.

This conjecture was put forth by D. Parke Gibson, president of D. Parke Gibson Associates, New York-based public relations firm, who pointed out that with Negro populations in major markets "ranging up to 50 percent of the total city population, you can readily see that if the Negro population operates as a buying entity it can clearly determine the success or failure of a product." Estimated annual expenditures by the Negro population total \$23.5 billion for goods and services.

He noted Negroes account for 17 percent of all soft drinks sold; over 23 percent of shoe sales; over 40 percent of Scotch whiskey imported into the U.S.; over 50 percent of the entire output of the Maine sardine industry; and spend up to 12 percent more at supermarkets than white families with comparable incomes. And, with a 57 percent higher birth rate than among whites, said Gibson, Negroes are above average consumers of evaporated milk for formulas.



D. Parke Gibson, president, D. Parke Gibson Associates, New York, addresses sales, marketing, and advertising executives attending WRAP's Negro Market Seminar held at Norfolk

Other speakers at the seminar included Alan Cowley, advertising director, Pharmaco, Inc. (Feen-A-Mint, Chooz, Sulfur 8, Gloss 8, Artra products); Ernest Humbles, manager, special markets department, Pepsi-Cola Co., Washington, D.C.; James Rehlaendar, general manager, Standard Laboratories (Sloan's Liniment); and Graeme Zimmer, vice president, Continental Broadcasting, New York, national representatives for WRAP.

Purpose of the seminar, according to WRAP general manager William L. Eure, Jr., was to probe the "ever-expanding size, scope, growth and income of the Negro market in the United States, which comprises about 20 million Negroes, who spend over \$20 billion annually for goods and services."

Gibson stressed that his definition of the Negro market is: "Consumers identifiable because of high

visibility, and who have had many years of conditioning in responding as negroes to set patterns of human activity in basic areas of economics, housing and social activity."

In 1962 alone, he said, Negroes spent some \$900 million on home furnishings and household equipment. By 1967, Negroes will purchase over \$2 billion worth of furniture and allied commodities annually.

He asserted that Negroes, as a group, have far more determination and confidence about the future than does the white population, and also have a larger and more specific demand as to what they intend to get for themselves—in physical and product terms for the future.

"National research and study conducted by the Center for Research in Marketing, has indicated that Negroes expect their job opportunities to improve, as well as



Ernest Humbles (c), manager, special markets department, Pepsi-Cola Co., Washington, D.C., discusses firm's Negro-appeal ad campaign with James Rehlaender (l), general manager of Standard Laboratories, N.J., and John Hendricks, v.p., Advertising Associates.

educational opportunities for their children, their housing conditions, and, importantly, their income.

"This is markedly more true among the Negro population, as a whole, than it is among an equivalent white population. In general, among other products, Negroes show a greater expectancy of owning a new home, an automobile, and a set of Encyclopedia Britannica," Gibson noted.

He told the gathering that there are two ways in which companies have successfully developed the Negro market in the past: (1) by historical accident . . . having good distribution, being in the right place at the right time; (2) by directing efforts at the market.

"The Negro market is one that seeks quality brand merchandise, and will give unusual brand loyalty once it accepts the product," said Gibson. "As competition increases for the Negro dollar—and it will increase beyond expectation because of the market's growing influence—many companies which have enjoyed brand loyalty will have to do something to keep it."

Along these lines, Standard Labs' Rehlaender pointed out that results of a survey conducted by the Center for Research in Marketing showed that the average Negro can list 20 percent more brands than the average white—"and is more likely to have a favorite brand."

He said Negroes are "great users of prestige clothing and luxury items. They buy recognized brands, consider it a status symbol—as well as buying quality. Once gained, the Negro customer is a good one because of his loyalty. This is an important point in long-range sales growth in this market of large families and rapid birth rate."

Among considerations in exploring its advertising to this market, according to Rehlaender, was that it is "a matriarchial society, so advertising was generally keyed to the mother or grandmother."

As to what was learned as a result of his company's campaign in behalf of Sloan's Liniment, he said: "I'd like to point out that we tested in 21 different markets representing

small rural to large metropolitan areas.

"First, a dramatic difference in copy approach was needed between northern and southern areas. We used a lot of unusual and what we thought were memorable phrases. In the south our greatest copy recall was the line, 'Your mother and grandmother used Sloan's.' In the north, a reaction generally expressed was, 'We're modern Negroes . . . Products our mothers and grandmothers used may not be up-to-date enough for us.' In addition, northern audiences were generally younger, requiring adaptation in our approach."

Gibson related other approaches to the Negro market, such as that for the Clairol division of Bristol-Myers. "Ten years ago," he said, "Clairol sold only two shades of its hair coloring in the Negro market. Sales to Negro hairdressers accounted for less than .4 percent of the salon division's total sales in the New York market.

"So, with the slogan, 'If you want to, why not?' for the Negro market, instead of its 'Is it true blondes have more fun?' for the white market, Clairol started a program and today sells over half of all its colors to the Negro market and sales to Negro hairdressers account for over 5.5 percent of Clairol's total dealer purchase sales in New York."

He said this points up that Negroes spend more for personal care in proportion to such expenditures by whites. "For example, in urban markets Negroes spend \$84.40 per year, compared with an \$11 expenditure by whites. This fact has prompted a number of companies to produce products especially for the Negro market."

Gibson also stressed that most Negroes, in deciding to make a purchase, are influenced either consciously or unconsciously to some degree by their reaction as Negroes. "Thus, if a company recognizes the market, creates a favorable climate for itself, follows this up with advertising in Negro-oriented media, and through programing produces a favorable 'racial reaction."

then this company should have success beyond any normal pattern."

He urged taking a reevaluated look at Negro-oriented media to accomplish marketing objectives. "Negro-oriented media must reflect the audience for which they are intended. Next to word-of-mouth communication, use of Negro-oriented media is the best way to effectively sell to Negroes.

"To spur the Negro to a positive buying action, as studies have indicated can be achieved, belief and conviction must be present, as well as familiarity with brand names, which must be of high quality. Yet, without the favorable 'racial reaction,' the 'RR' factor, a successful-appearing campaign cannot be totally effective."

To this end, Pharmaco's Cowley, long a user of Negro-oriented radio, characterized that medium as one of high local impact which is extremely community-minded and most cooperative of all media.

He said that Negro radio personalities, when they are off the air, continue to walk among their people, selling themselves, their station, and the products they advertise."

"Properly briefed," he said, "these personalities will go far beyond the call of duty to get your products off the ground and in their markets."

Pepsi-Cola's Humbles said he felt that "a large part of the success" that made his company the second-largest soft drink firm in the world is attributed to what is commonly referred to as the Negro market."

Gibson, meantime, outlined several approaches to the Negro market, and the experiences of some companies. One involved the F&M Schaefer Brewing Co. of Brooklyn, N. Y.

He noted that in New York, Negroes and Puerto Ricans account for 32 percent of the beer market, and Liebmann Breweries, which sponsors the annual "Miss Rheingold" contest, is in the number one position. As added background, he pointed out the contest is the third largest in America, with 22 million votes cast in one election, second only to a presidential balloting.

With these facts, said Gibson, it was reasonable to assume, therefore, that another brewery in the same market wouldn't sponsor a similar contest. But one does, Schaefer, and the significant thing about it is it's directed solely to the Negro market.

Schaefer started its contest, "Miss Beaux Arts," four years ago. Two significant points about it are that a Negro girl has to win, and that this fact can be heavily promoted in Negro-oriented media and Negro neighborhoods. "The contest is a successful one," he noted, "and I do not believe I need to tell you how Schaefer Beer is doing in the Negro and Puerto Rican markets now."

He asserted that a further result is that "because 'Miss Reingold's' program did not produce effective results in the Negro market, the company has deemphasized this program drastically."

In summing up, Gibson suggested several points to be considered in

planning the Negro market development:

1) Determine the Negro market potential for your company or client.

2) Understand the needs and desires of the Negro as stated in authoritative studies; do not accept stereotypes or hearsay opinions. Know the difference between what is considered discrimination and segregation and what is considered good marketing practices.

3) Be guided by specialists in developing the Negro market. Guesswork can be costly today.

4) Know what competitors are doing in this market. Know what type programs they are carrying out . . . how and why.

5) Be sure the entire marketing team is knowledgeable about the market and its characteristics, and how everything can be thoroughly planned to insure future sales success.

6) Determine how much should be spent to develop the market effectively. If you extend token efforts . . . expect token rewards.

He also had one word of caution: Once you have accepted the Negro market and positive programing, and started to develop it, do not expect miracles. There is no secret formula . . . it is going to take some effort. Do not expect to make a quick impression on the Negro market in your first attempt. It is a long, gradual pull, but the market can be developed successfully. ■



James Zimmer (c), vice president, Continental Broadcasting, WRAP's president, discusses distribution of U. S. Negro population with Gibson (l) and John Edghill, field sales supervisor, American Tobacco Co.



Greeting arrivals for WRAP's seminar are (l-r) L. O. (Bud) Long president, Long Advertising, Richmond, W. L. Eure, Jr., general manager of WRAP, and Alan Cowley, advertising director, Pharmaco Inc.

Trans-Lux promotion contest for "Mack & Myer" series offered low-value, off-beat prizes to broadcasters and ad execs, drew high-value interest in package



Bill Thurnhurst, radio-tv director of EWR&R agency branch in Pittsburg won oil portrait of an "ancestor" of his, in historical period of his own choice, for recording the best "do-it-yourself laugh track." Portrait was painted from photo of Thurnhurst, bears an obvious resemblance

LOW-BUDGET WACKINESS



Trans-Lux boosts advertiser-level interest in show by inviting New York-area admen, such as Emence Industries' ad director Larry Crane (right) to visit studio in Hempstead where series, starring Mickey Deems ("Mack") and Joey Faye ("Myer"), is now in episode-per-day production.

■ AGENCIES AND ADVERTISERS are becoming major targets of the promotional campaigns of major tv syndicators, as are leading station reps. No longer are the research reports, promotional mailings, attention-getting stunts, rating reports and trade ads directed only to station film buyers—even though stations continue to account for most of the actual buying of syndicated programs and features. Syndicators literally want to help stations resell what they bought.

Some of this shift was reflected in comments of key syndication sales executives at the recent NAB convention, who noted that a bumper crop of advertising agency executives attended the TFE-'64 at other film firm hospitality suites, seeking information concerning new properties on the local-level tv market (see SPONSOR, April 13, 1964, p. 27).

Part of the promotion job involves letting agencies know what stations are actually buying, so that availabilities in syndicated shows and features can be considered as either current full-program or spot-carrier buys.

Such syndicators as CBS Films (whose salesmen are assigned regularly to call on agencies to advise them of station purchases), Screen Gems (which regu-



Larry Francis, program director of KCMO-TV Kansas City scored top prize in another Trans-Lux "Mack & Myer" contest calling for him to complete the last line" of a jingle about the filmed comedy series. His prize was a three-volume set of Shakespeare's work—in Chinese.



Gene Roper, executive of RKO General (which is both station group and representative organization) matched a series of show episode titles with stills from the "Mack & Myer" series. Roper won a live monkey as his prize in still another of Trans-Lux tv off-beat contests.

Keys interest of admen, reps in new show

arly furnishes local-level rating reports to agencies and clients on syndicated products), Seven Arts (which advises agencies with color tv clients of purchases by stations of full-color features), MGM-TV, Four Star, Varner Brothers and Desilu, all of which maintain close contact with reps and agency timebuyers) now make agency-client-rep promotions a basic part of doing business.

Now, the promotions are being broadened to include a longtime favorite gimmick in the broadcast field: contests. And, one of the most attention-getting contests in the syndication area was recently wrapped up by Trans-Lux, long a believer in client-level syndication promotions.

Focus of the contest, which was open to agency executives, local and regional advertisers, station representatives and other admen, as well as station program officials, was Trans-Lux's new *Mack & Myer* show.

Developed by T-L and Sandy Howard to fill station demand for a new source of slapstick comedy in the Laurel-Hardy vein, the show—tailored as a 200-episode, eleven and one half minute series—called for a contest that matched its zany mood.

The answer, as evolved by T-L, was a series of contests, rather than a single event. There were five altogether, each involving an off-beat contest and an even more off-beat prize, as developed by T-L advertising-p.r. director Michael Laurence. (For highlights of contests, prizes and winners, see photographs.)

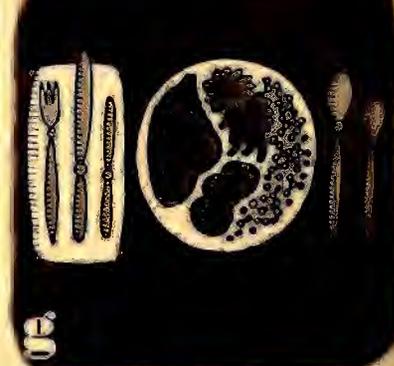
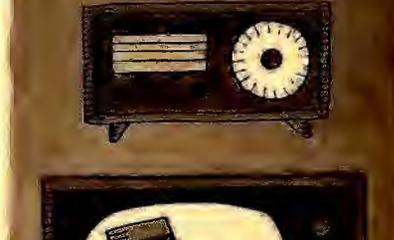
A sixth "contest" was added. (Actually, this involved bringing to the Trans-Lux hospitality suite at TFE-'64 small metal keys mailed to T-L's promotion list in advance of the NAB meeting. Some of the keys opened a "Treasure Chest" full of small gifts such as lighters and wallets.)

Some idea of the expanded scope of syndicator promotion can be seen in the basic mailing list used by T-L with the *Mack & Myer* contests. The basic target was a list of 1,254 station executives—the "influentials" of station-level syndication buying. New targets were a list of 332 station-rep executives and a list of 565 agency men (representing over 100 national, regional and local agencies).

Result, according to T-L's Laurence: "Seven out of 10 visitors to our TFE suite knew most of the basic details about *Mack & Myer* before we could even get a word in about the show."

The word's getting around

(More for your money at Sheraton)



a Rooms are roomy, rates are right — and guaranteed in writing. **b** Parking's free. **c** So are your kids. (They share your room without charge.) **d** Free TV, radio, air-conditioning. (Many Sheratons even offer free coffee-makers, ice-cubers, swimming pools.) **e** Nice address. Handy, too. Sheratons are always near business, shopping, fun. **f** Our beverages are generous. **g** Our chefs are geniuses.

90 Sheraton Hotels & Motor Inns

CALL YOUR NEAREST SHERATON HOTEL OR RESERVATION OFFICE FOR INSURED RESERVATIONS AT ANY SHERATON ANYWHERE — COAST TO COAST IN THE U.S., IN HAWAII, CANADA, JAMAICA, PUERTO RICO, VENEZUELA, NASSAU, MEXICO, ISRAEL. Sheraton shares are listed on the New York Stock Exchange. Diners[®] Club card honored for all hotel services.

THE CHANGING SCENE

Chicken-of-the-Sea Gets New Ad Agency Pitches

The fact that Van Camp Sea Food Co. is reviewing its Chicken-of-the-Sea Tuna advertising account now handled by Ewrin, Wasey, Ruthrauff & Ryan, has been confirmed by Eugene H. Stokes, company advertising and promotion manager.

Van Camp billings total about \$3 million, over half of which is spent in television, both spot and network. CBS nighttime tv shows and NBC daytime shows are used through buys of Ralston Purina, parent company.

Of the \$3 million in advertising, some \$300,000 reportedly goes for cat foods, leaving \$2.7 for the Chicken-of-the-Sea Tuna.

Stokes said the company has invited certain agencies in addition to EWR&R to "talk with us about our advertising. We will not reveal

the names of the other agencies. We think they are all excellent. Should we choose one other than EWR&R we would not want our choice to reflect on the others.

"The only reason for this review is that sound management policies call for a periodic review of advertising," according to Stokes. "This obviously must include review of advertising agencies. EWR & R has done an excellent job for us for eight years, during which time we have been the nation's largest-selling brand of tuna. Whether or not we change agencies should not reflect on EWR&R's track record."

Stokes made it clear that the Chicken-of-the-Sea account is not open for solicitation. The company is not inviting unsolicited interviews or presentations.

Hanover Uses Radio For Fair Promotion

Three radio personalities have been signed by Hanover Canning Co. to record radio commercials promoting the firm's World's Fair Contest, which runs through June 8.

The commercials will be broadcast on 15 radio stations throughout Hanover's marketing areas.

Personalities selected are Jimmy Wallington, Andre Baruch and Westbrook Van Voorhis. Baruch was long associated with *Hit Parade*, Wallington with the *Lddie Cantor Show* and Voorhis with the *March of Time*.

ABC Radio 6-Month Gross \$1 Million Over '63

ABC Radio's gross billings for the first six months of 1964 will be up more than \$1 million over the same 1963 period, according to Theodore M. Douglas, Jr., ABC vice president in charge of sales for the radio network.

Douglas said the second quarter, with nearly two selling months remaining, is well on its way to becoming ABC Radio's best quarter. Billings are already equal to those of the fourth quarter, 1963, which had been ABC Radio's top billing three-month period, he said.

Douglas attributed the increased business to a "combination of two factors — additional dollars received from current advertisers who found that radio was successfully moving their products, and dollars received from new advertisers who were finally persuaded by the results of others."

Advertisers new to ABC Radio, sponsoring programs on a regular basis during the first six months, include American Express, Emery Industries (Sanitone dry cleaning process), Grove Laboratories (No Doz tablets, sub. of Bristol-Myers), H. J. Heinz Co., Mail Pouch Tobacco Co. (sub. of Bloch Bros. Tobacco), Morton House Kitchens, National Car Rental System.

Also Ovaltine Food Products (Div. of Wander Co.), Merle Norman Cosmetics, Realemon Co. (sub. of Borden Foods), Re-Kill Products (div. of Cook Chemical), Switzerland Cheese Assn. and Wyler & Co. (div. of Borden Co.)

ALL HAIL THE QUEEN



Jeanne Danner is crowned 1964 Summer Jubilee Queen for the Washington, D.C., Convention and Visitors Bureau to help promote the theme, "See the World's Fair and Washington D.C., Too." She is appearing on radio and tv stations in 18 major cities. Doing the honors are Alvin Q. Ehrlich (l), Kal, Ehrlich & Merrick Advertising executive vice president and chairman of the campaign, and Fred S. Houwink, vice president and general manager of WMAL-AM-TV, which conducted the search for a queen.

WCLV Drops FM Web

Stereo FM station WCLV Cleveland is terminating its affiliation with Market I Network (formerly QXR Network) effective June 29.

The disaffiliation stems from "a requirement that WCLV carry certain network programs which (the station) does not feel to be compatible with its policy of fine music and significant discussion, drama, literature, and news," according to the station.

FM outlets in Columbus and Cincinnati had previously dropped their association with the web.

Reddi-Wip Doll Offer Featured on 'Kangaroo'

Twelve one-minute Saturday spots have been scheduled over an eight-week period, via McCann-Erickson, to promote Reddi-Wip's doll offer. The promotion, which began last Saturday, May 9, will be aired on CBS television's *Captain Kangaroo* in 155 cities.



YOU SHOULD HEAR

Kenn Kendrick of KENN Radio, Farmington, New Mexico, says, "On all points of the 'Money Maker' quote me enthusiastically."

Hear "MONEY MAKER"
 Call Dallas Collect 214 748-8004
COMMERCIAL RECORDING CORP.

POWDERING UP THE NETWORK



Ed Aleshire (l), senior vice president of West, Weir & Bartel, confers with NBC-TV sales account executive Joe Sutton on Scholl Mfg. Co.'s second daytime campaign on the network, which runs from April through June. Promoting Dr. Scholl's Foot Powder and Zino-Pads, participations are in "Merv Griffin's Word for Word," "Truth or Consequences" and "Another World."

Birds Eye Buys Jack Benny Weekly

As extension of its "quiet" corner" vegetable-combinations campaign launched in September, Birds Eye Division of General Foods will place new 30-second commercials on the *Jack Benny Show* weekly. Copy theme, prepared by Young & Rubicam, will follow a "liven up the meal" concept. Birds Eye currently advertises on the *Danny Thomas* and *Phil Silvers* shows.

GT&E Ups Sponsorship

General Telephone & Electronics has added the two remaining *Symphony Hall* programs on WQXR New York to its schedule and now sponsors all five of the Monday through Friday hour-long concert programs. The expanded schedule was handled by Kudner Agency.

Kimberly-Clark Takes 5 on Net Daytime Tv

The Kimberly-Clark Corp. has increased its sponsorship to five NBC-TV daytime programs. In addition to its current sponsorship of *You Don't Say*, and *The Match Game*, Kimberly-Clark has renewed its orders in *Say When* and *Truth*

or *Consequences* for 52 weeks beginning last month. The advertiser has also ordered weekly participations in *The Loretta Young Theatre* starting in June. The agency for Kimberly-Clark is Foote, Cone & Belding.

Frank Tripp, 82, Dies; Head of Gannett Chain

Frank E. Tripp, chairman of the Gannett broadcast and newspaper chain, died in late April in Elmira, N.Y., at the age of 82.

Stations owned by the Gannett radio and television group are WHEC-AM-TV Rochester, N.Y., WDAN Danville, Ill., WINR-AM-TV Binghamton, N. Y., and WREX-TV Rockford, Ill.

He was general manager of the Gannett chain from 1925 until stepping aside in 1951. At the time of his death, Tripp was publisher of the two Elmira newspapers, the *Star-Gazette* and the *Advertiser*. He began his career on the *Advertiser* in 1901 as a reporter, and four years later joined the Elmira *Gazette*, the paper that was the starting point in the late Frank E. Gannett's chain.

Strangely enough, Tripp in 1938

and the Newspaper Publishers' convention that papers, large and small, should work together in the line of "advertising raids" by radio and Hollywood. The Gannett chain later discovered the value of broadcast properties and joined the club."

Post Compact Cereals Share 'Griffith' Cast

The introductory advertising for the new Post Compact cereal packages will feature stars from the *Andy Griffith Show*, announces the First Division of General Foods Corp. Sheriff Andy Taylor (Andy Griffith), Deputy Barney Fife (Don Knotts), Auntie Bee (Frances Barber) and Opie (Ronnie Howard) will participate in commercials.

The campaign began May 2 in a large section of the Northeast and Midwest and is the most intensive adult-oriented tv campaign that Post has ever scheduled.

The Post Compacts commercials will be carried on the *Andy Griffith*, *Tommy Thomas* and *Phil Silvers* shows. Sixty, 30 and 10-second network and spot commercials will be aired.

Web, Spot Tv Launch Two New Jell-O Flavors

Jell-O gelatin flavors of strawberry-banana and pineapple-grapefruit have been introduced via tv by the Jell-O Division of the General Foods Corp., making the number of flavors 13.

Tv advertising consists of full-minute network commercials on the *Jack Benny* and *Lucille Ball* shows and spot commercials in selected areas. Merchandising aids to groceries include shelf arrows and shelf markers.

Two Seminars to Aid Broadcast Executives

NAB, in cooperation with the Radio Advertising Bureau and the Television Bureau of Advertising, has scheduled two sales management seminars for broadcast sales executives, one to be held at Stanford, Aug. 16-22, and the other at Harvard Aug. 23-29.

Limited to 40 applicants each, the seminars are open to radio and tv

station and network executives who are sales managers or their equivalent and other broadcast executives who devote a substantial portion of their time to sales. Salesmen might be eligible in exceptional cases.

Applications have been sent with course information to NAB members and must be returned by June 15. Only one application from a station for each seminar will be accepted. Tuition, teaching materials, and room and board for the period will cost \$300 per person.

The Stanford seminar will be directed by Dr. Harper W. Boyd, Jr. of the Stanford Graduate School of Business. Dr. J. Sterling Livingston, professor of Business Administration at Harvard will direct the Harvard meeting and also will participate at Stanford.

Sponsored Pro Skiing Matches on Tv in '65

Sponsors currently riding the immense sports wave will soon have the opportunity to bring professional skiing to the many millions who view televised athletic events.

The recently organized National Ski League is now negotiating with all three networks for coverage of NSL events starting next January.

Telecast schedules will operate on a 13-week basis. Ten one-hour shows will match teams within the Eastern or Western divisions, each composed of five teams. Two weeks of World Series programs will pit the top teams in each league, and the final show will be an all star competition between the leagues.

Marlo Lewis, currently producer of NBC's *Perry Como Specials* will be executive producer of the series.

Rep Appointments

Gill-Perna has been appointed national representative by WOL Washington, with Robert S. Dome continuing as rep in Pennsylvania . . . Avery-Knodel is now national sales representative for KHH-TV, new ABC outlet in Corpus Christi on the air May 1 . . . Kettell-Carter has been designated exclusive New England sales representative for WINF Manchester, Conn. . . . KNOL-FM Ft. Worth has named Good Music Broadcasters as national rep . . . Mort Bassett has been appointed exclusive national representative for WSLR Roanoke . . . Louisville's WKYW has named Mid-West Time Sales regional sales rep for the states of Missouri, Kansas, Nebraska, Tennessee, Iowa

MAAN OFFICERS AT COOKOUT



New officers of Mutual Advertising Agency Network (MAAN) gather for cookout during recent annual meeting in Phoenix. They are (l-r) president Art Gerst of Gerst, Sylvester & Walsh Cleveland, treasurer Gladys Lamb, Kelly & Lamb, Columbus, Ohio, first vice president Philip Jones, Lyons Advertising, Attleboro Falls, Mass., secretary Rolla Nolting Perry-Brown Cincinnati; and second vice president Peter Hannaford, Kennedy-Hannaford San Francisco and Oakland.

Sears Fully Sponsors 32 Shakespeare Plays

Sears, Roebuck and Co., Chicago, has purchased full sponsorship of 32 complete Shakespeare plays to be broadcast on Chicago's WFMT.

The station is presenting one play each Tuesday at 9 p.m., as part of its observance of the Shakespeare Quatercentenary. Sears' sponsorship began last month and will include all plays in the series. Each performance runs a minimum of 2½ hours, and most will be broadcast in stereo.

All plays currently available to WFMT will be presented, including performances by the Marlow Society, the Old Vic Company and several BBC productions.

Originally, the Shakespeare series was to run 30 weeks. But two more plays have been released, and it is expected that others will be issued later this year. These will also be added to the series.



YOU SHOULD HEAR

Ronald L. Hickman, General Manager of WNNJ, Newton, N.J., says: "Thanks to the CRC Library, our sales have increased at a far greater pace in the last four months. Initial response from sponsors has been extremely favorable and we look forward to a very pleasant relationship with CRC. Incidentally, we are especially proud of our new customized ID's and special holiday jingles"

Hear "MONEY MAKER"
Call Dallas Collect 214 748-8004
COMMERCIAL RECORDING CORP.



William Nagler



Robert Henklein

Brown & Williamson Names Ad Manager

William M. Nagler has been appointed new advertising manager of Brown & Williamson Tobacco Corp., Louisville. Before joining the company, he was an account executive at the Leo Burnett Co., Chicago, and an account supervisor in the Chicago office of Young & Rubicam. Earlier, he had served in top account capacities in the Philadelphia, San Francisco and Chicago offices of N. W. Ayer.

Henklein to Manage Nestle Advertising

Robert D. Henklein, former resident manager for National Brewing Co. of Michigan, has been appointed advertising manager of The Nestle Co., Inc., White Plains, N.Y. The new advertising manager has also served as national sales manager of Mellhenny Co., director of promotion and publicity for Ocean Spray cranberries, and, from 1951-54, with the J. Walter Thompson agency.

Adds Western Station

KOVE Lander, Wyo., is the newest affiliate in the CBS Radio hook-up.

The station, owned by Fremont Broadcasting Inc., operates on a frequency of 1330 kc with a power of 5 kw day, 1 kw night. Dan E. Breece is president and general manager of the outlet.

Boaz Leaves Colgate For New Marketing Post

Richard S. Boaz, manager of the Colgate - Palmolive Corporate Market Research Department, has left the toiletries giant after 13 years to become general manager of Marketing Evaluations, a relatively new

research outfit in Manhasset, N.

Another broadcast advertising titan is losing one of its long-time executives. George S. Woodward Jr., treasurer of Procter & Gamble since 1950, retires June 30 after more than 38 years with the company. He'll be replaced by Alan Fite, presently manager of financial and accounting for P&G's international divisions.

On the media side, Burt Lambe vice president, RKO General Broadcasting, and formerly vice president and director of sales for WOR-TV New York, resigns May 1. He previously held positions with Dumont, ZIV-TV, WNEB New York, MBS, NBC and Hearst.

MGM Telestudios Eyes Industrial Programs

Mark Druck, who formerly headed his own film production company specializing in



Mark Druck

"industrials" and documentaries, has been named to the newly-created post at MGM Telestudios of director of industrial production. He will utilize the firm's mobile tape unit and Gemini tap film system, which can shoot on video tape and 16 mm film through a common lens, thus supplying tap for closed-circuit tv exposure plus film for group screenings.

Tv Is Global Giant With 143 Million Sets

There's a tv set for every 10 people in the world's population, whopping global total of 143 million. Further, the number of tv sets outside the U. S. is noticeably larger than the number within the U. S.—80.8 million versus 61,850,000. Commercial tv keeps growing, at 63 countries apart from the U. S. carry commercials "on at least some of their stations." Only 26 countries in the world do not have commercial tv.

So reports *Television Factbook* whose 1964 edition, published in *Television Digest*, is off the press (at \$19.50 per copy).

New Area for Rollins

Rollins Broadcasting, owners and operators of 10 radio and tv outlets, has entered the consumer products field and will develop 10,000 acres of land the firm owns in Florida.

Initial operations involve the establishment of citrus groves in the Okeechobee area of the "sunshine state."

Carling Buys Baseball

Carling Brewing Co., Tacoma, for the second year has purchased one-quarter sponsorship of the Portland Beaver baseball broadcast on KEX Portland for Black Label beer.

May Marks 33rd Year For KHJ-TV in Calif.

May is an historical month for KHJ-TV Hollywood, which first went on the air as experimental outlet W6XAO in 1931. It was early in May that year that a transmitter and receiver were put in working order, and a picture transmitted across the room.

One year later, on May 21, newspapermen were flown over Los Angeles in a special Western Air Express plane, and shown a tv image on a special transmitter, obviously the forerunner of motion pictures shown on airlines.

On May 7, 1940, a W6XAO camera moved onto a movie sound stage to televise the first pick-up of a film being made—Lum 'n Abner's *Dreaming Out Loud*. Seven years later, the station started the first sustained daytime telecasting with several weekly presentations of the popular *Queen for a Day* radio program, showing it simultaneously with the broadcast.

And on May 6, 1948, the station finally became commercial, and changed its call letters to KTSL, taking the letters from the name of the founder, Thomas S. Lee.

NWRT Seminar Themes Broadcast and Society

A one-day seminar at Boston University marked the first New England meeting in a series of annual seminars for broadcasters held throughout the country under the auspices of the Educational Founda-

DODGE DEALERS IN JOINT TV CAMPAIGN



Four Dodge dealers have undertaken a joint tv campaign in the Columbus market on Rosley's WLW-C. Participants are (from left) Ed Hutchins, Hutchins Motor Sales president; George Nolan, West Side Motors general manager; Clark Smith, WLW-C personality and air spokesman for the group; John Trenor, Trenor Motor Sales president, and Arthur C. Cohen, Spitzer-Cohen Dodge vice president. The campaign was launched by a two-hour prime time color film followed by 80 60-second spot commercials, set to run on a monthly basis for an indefinite period.

dation of American Women in Radio and Television.

The plan is to look at broadcasting as a part of total society and hopefully to place in perspective the role of broadcasting, its responsibilities, and satisfactions.

Using "Our Changing Society" as its theme, the Boston seminar dealt with such topics as "Society in Transition," "How Responsible is Man for the Character of Society?" "Changing Horizons in Education" and "The Growing Process of the Adult Mind," presented by leading figures in their fields.

Plymouth Rides on NBC

The Plymouth division of Chrysler (N.W. Ayer) will be represented on both NBC-TV Wednesday night shows next season. *The Virginian* and *Wednesday Night at the Movies*. Both shows are participation carriers.

The Alfred Hitchcock Hour on Monday (10-11 p.m.) is also part of the Plymouth purchase package and is a breakthrough for NBC, which has been having difficulty selling its Monday night lineup.

On the daytime sales side, Van Camp Sea Food (Erwin Wasey, Ruthrauff & Ryan) bought into four NBC-TV strips, including the new game show in color, *Jeopardy*,

which began March 30. The other programs are *You Don't Say*, *Loretta Young Theatre* and Merv Griffin's *Word for Word*.



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. Ba'isch, V.P. & Gen. Mgr.
REPRESENTED BY H. R. TELEVISION INC.
MEMBER GANNETT GROUP

WJTV
Channel 12
Jackson, Mississippi

KATZ

CBS ABC



YOU SHOULD HEAR

J. Robert Humphreys, Manager of KSRV Radio, Ontario, Oregon, says: "It is difficult to draw the line between selling clients AGAIN and keeping them sold, but I feel it is most important to keep good accounts sold. Thus, the most important benefit I see from CRC is KEEPING CLIENTS SOLD. It's easy to keep a client sold with the 'sell and sounds' from CRC."

Hear "MONEY MAKER"
Call Dallas Collect 214 748-8004
COMMERCIAL RECORDING CORP.

THE CHANGING SCENE

Standard Measurement Is Key to Radio Rate

Advertising rates for radio will be higher when a "standard, accepted yardstick of audience measurement" is found, according to NAB radio v.p. Sherril Taylor.

He told the Texas Assn. of Broadcasters, meeting at Galveston, that the first step in assuring "an accurate method of measurement" will be taken this month, when NAB and the Radio Advertising Bureau jointly begin a field study on radio audience measurement.

Asserting that radio's rates now are too low because its audiences "are not fully measured," Taylor said it is the joint intent of NAB and RAB "to develop a standard, universally accepted method of measurement." Once this is done, he said, the radio industry "finally will tell sponsors and advertisers the full dimensions of in-home and out-of-home listening" on the more than 200 million working radio sets now in use.

Mustang Cavorts on Tv With Simultaneous Webs

All three networks recently carried three spots from 9:30 to 10 p.m. introducing the new Ford Mustang. The effort most likely snagged every U.S. viewer with his set on. Cost is estimated at \$500,000 for the time. Programs which will be used: *Hazel* on NBC, 9:30-10; *Perry Mason* on CBS, 9-10; *Jimmy Dean* on ABC, 9:30-10:30. Car orders are reportedly already running between 25,000 and 50,000. Cost is \$2638.

BBDO Shifts Department; Starger Associate Director

Batten, Barton, Durstine & Osborn has realigned its tv/radio department, with added duties assigned to staff members in addition to their specific account responsibilities.

Involved in change are: Martin Starger, associate tv/radio director; Hiram Brown, v.p., program development; Al Cantwell, v.p., specials actualities; Aaron Beckwith, v.p.,

live/videotape operations; John Maupin, v.p., regional office liaison; Bill Hoffman, film syndication/radio; Dave Donnelly, sports; Bob Levinson, network availabilities. William J. Moore has joined the department as business affairs manager.

Starger, as associate director, will supervise all activities of tv-programing and network relations. Brown will be concerned with long-range development of tv properties.

Stuart Sells Station

KODY North Platte, Neb., has been sold by Stuart Broadcasting Co. to KODY Radio, Inc., headed by Robert Lau, president of H. P. Lau Co., Lincoln.

Stuart, which bought the North Platte property in September 1960, also owns KFOR Lincoln, KRGI Grand Island, KSAL Salina, Kan., KMNS Sioux City, KOEL Oelwein, Ia., and WMAY Springfield, Ill.

American Tobacco's Ad Spending Is Up

A decrease in earnings for the American Tobacco Co. the first quarter of this year is due to increased advertising costs, says president Robert B. Walker.

Sales for the first three months totaled \$260,711,000 compared with \$265,591,000 for the same period a year ago. The decrease was 1.8 percent. "Earnings for the first quarter would have been ahead of last year if it had not been for advertising, which was higher than any other first quarter in the company's history," according to Walker.

The increase, referred to in a SPONSOR article Apr. 27, resulted from national advertising of five major cigaret brands during the first quarter, in contrast to the advertising of four brands a year ago.

By individual months, January sales were down from 1963. February sales showed improvement and March sales were higher.

Since the beginning of this year the company has launched three new brands: Carlton flavor-filter. Roi-Tan little cigars and Half Pipe tobacco in a filter cigaret.

GOBEL STRUMS FOR DRIVER COMFORT



Discussing Harrison Radiator Div. (General Motors) radio commercials with (c) comedian George Gobel are (l) Frank Picard, administrative assistant for D. P. Brother's radio-tv department, and Jim Orgill, creative director for the department. The 60-second messages, featuring Gobel narrating, singing, and strumming on his guitar, are being aired on 208 stations in 93 markets for a total schedule of over 10,000 spots. Commercials promote "climate control" for Buick, Oldsmobile, Pontiac, and Chevrolet; and "comfort control" for Cadillac.

SPONSOR SPOTLIGHT

ADVERTISERS

Charles S. Grill appointed national advertising manager of Philco Corp. He replaces John E. Kelly, who resigned. He served the Admiral Corp. since 1956 as an executive.

William Norris appointed marketing director of the agricultural division, Chas. Pfizer & Co. He comes to the company from Edward H. Weiss & Co., Chicago, where he served as vice president and account supervisor.

Ernest J. Dunston joined Armour Meat Products Co., Chicago, as advertising supervisor. Previously he was in the marketing department of Post-Keyes-Gardner Advertising.

Boyd B. Barriek named corporate manager of distributor marketing for Raytheon Co. Since joining the company in 1958 he served as zone manager and most recently as general sales manager for the distributor products division.

John Nemesh, advertising manager, F. & M. Schaefer Brewing

Co., named chairman of the Outdoor Advertising Committee of the Association of National Advertisers. He succeeds Richard Borden, manager, advertising division, Atlantic Refining Co.

Robert Friedman appointed branch manager of United Artists, Philadelphia. He has been branch manager for UA since 1962 having joined the company as a salesman in 1959.

AGENCIES

Walter S. McLean appointed assistant to the president of Campbell-Ewald, Detroit. Since joining the agency in 1954 in marketing and research, he served as an account executive for United Motors Service account, account supervisor on Rockwell-Standard account. He was elected vice president in 1963.

James J. Goodwin, **Paul Schattel**, **Amasa Smith, Jr.**, and **Peggy Mathis** joined Luckie & Forney, Birmingham, as industrial copywriter, junior account executive, artist, and media buyer, respectively. Good-

win formerly served with R. I. McGuire Associates. Schattel worked previously as announcer-producer for WAPI-TV Birmingham and WHNT-TV Huntsville.

C. Newton Odell appointed vice president, director of marketing for West, Weir & Bartel. Previously he was vice president and secretary of the plans board for Fletcher Richards, Calkins & Holden.

Thomas H. Dunkerton, vice president and research director of Compton Advertising, named senior vice president. He returned to Compton in July, 1961, after six years as market research director for the Vick Chemical Co.

Kenneth H. Alstad, **Robert Kuelper**, **Hal Weinstein** and **Otto N. Whittaker** promoted to associate creative directors for Leo Burnett Co. Previously all were copy supervisors.

Mary Hardin joined Needham, Louis & Brorby as a vice president and copy supervisor, headquartering in Chicago. Previously she was associate creative director of Compton Advertising, Chicago.

Jackson L. Parker named office vice president, director of marketing and media for Chirurg & Cairns, New York. Most recently he was Boston office marketing and media director.

Arthur H. Hawkins III joined Grey Advertising as vice president and creative supervisor. Previously he was vice president and associate creative director at McCann-Marshall.

Jules Triebe joined Doyle Dane Bernbach as an account supervisor. He was formerly with McCann-Erickson as an account supervisor.

Charles F. Schroeder joined J. M. Mathes, Inc., as account executive. Formerly he was with Rockmore Advertising, New York.

John R. Mulligan appointed director of public relations for Geyer, Morey, Ballard. Formerly he was public relations executive for Group W.

SPONSOR SPOTLIGHT

John Nazzaro promoted to vice president - creative director of Chirurg - Cairns, Boston. Prior to joining the agency in 1956, he was copy chief with Herb Frank Agency and tv director for Ingalls Assoc.

Jack Tormey joined McCann-Erickson, San Francisco, as an account executive. Formerly he was San Francisco manager of Fawcett Publications.

Robert K. Byars named senior vice president and account group supervisor of Erwin Wasey, Ruthrauff & Ryan. Prior to joining the company in 1959 as a vice president he was vice president and account supervisor of McFarland, Aveyard & Co.

John J. Fenton joined Maxon, Inc., as an account executive. For the past four years he served as an account executive for Dancer-Fitzgerald-Sample.



YOU SHOULD HEAR

R. E. Lee Glasgow, Vice President and General Manager of WACO, Waco, Texas, says: ". . . invaluable in making sales, especially to Brand Name Accounts. It is one of the best services ever developed for the radio industry, at such a reasonable price."

Hear "MONEY MAKER"
Call Dallas Collect 214 748-8004
COMMERCIAL RECORDING CORP.



David Bellin



Gerald E. Rowe



John J. Graham



James Dowd

Fred P. Wilson transferred to the Hollywood office of Leo Burnett Co. as an account executive on the Jos. Schlitz Brewing Co. western area account. He was sales promotion executive in its marketing department since 1961.

Stanley T. Ahlers, **Robert L. Nicholas**, and **John G. Ringstad** elected vice presidents of Ted Bates & Co. Ahlers, director of communications research division, joined the agency in 1954 after four years with A. C. Nielsen Co. Prior to joining the agency four years ago as an account executive, Nicholas was with Benton & Bowles. Ringstad also named account supervisor. He joined the agency in 1957 as a radio/tv producer.

TIME / Buying and Selling

Gerald E. Rowe, **John J. Graham** and **David Bellin** appointed director-advertising, creative director-advertising and director-on-air-advertising, respectively, for NBC. Rowe was formerly director of audience advertising and promotion; Graham served previously as art director; Bellin was manager of special projects.

Emily A. Horton (Mrs. Daniel Sheehan), supervisor of radio and tv billing at Katz Agency, retired after 30-year career with the rep firm. **Donn Harman**, assistant supervisor, appointed to succeed Miss Horton as supervisor.

Lloyd George Venard, president of Venard, Torbet & McConnell, station representatives of WSUN-AM-TV St. Petersburg, made an honorary citizen of St. Petersburg at a monthly meeting of the Sun-coast Advertising Club.

TV MEDIA

Harry Harvey appointed manager of Facilities Planning and Operations, KMOX-TV St. Louis. **Wally Wesley**, formerly engineer in-charge, named manager of technical operations. Harvey has been manager of technical operations.

James C. Dowdle joined KSTP-TV St. Paul - Minneapolis as national sales manager. Formerly he was national sales manager at KWTW Oklahoma City.

Rita Lynn appointed to the board of directors of Screen Actor Guild, Hollywood, as a replacement for Bette Davis. **Michael Connors** was appointed to the board as an alternate for William Bendix, who is working in the East. **Humphrey Davis** appointed to the New York Section of the National Board as a replacement for Ken Roberts.

Ted Eiland appointed vice president of WSTV-TV Steubenville. Since joining the station in 1962, he served as manager of sales development and general manager.

Gene Wilkey, vice president CBS-TV, and general manager of KMOX-TV St. Louis, elected to the board of governors, Missouri Athletic Club, for a three year term.

LeRoy Olliger named production manager of WGN-TV Chicago.

Donald J. Kelly named assistant to the president and chairman of the board of Metromedia, New York. Prior to joining the company in 1962 as program manager of Kansas City, Mo., he was program consultant for Metro's WCBM-AM-FM Baltimore.



Amos Eastridge

Milton Levy

Amos Eastridge and **Kevin Buchta** appointed director of promotion and merchandising and promotion assistant for KMTV Omaha. Eastridge was formerly merchandising director for the station. Buchta is previously associated with Allen & Reynold and Lloyd Berg Advertising agencies.

Joseph L. Brechner, WFTV Orlando; **Earl Welde**, WSUN-TV St. Petersburg; and **Joseph S. Field**, WIRK West Palm Beach, elected second lieutenant governor, treasurer and secretary, respectively, of the fourth district of the Advertising Federation of America, Tampa.

James G. Nilan appointed to the sales staff of KFRE-TV Fresno. Prior to joining the station he was classified manager and later in retail advertising sales at the Sun-Tar and most recently an advertising salesman for The Fresno Guide.

Duane Eastvold and **Bob Janecek** appointed local sales managers of KWWL-TV Waterloo, Ia., and KMMT-TV Austin, Minn. Eastvold came to Austin from WDAY-TV Fargo, N. D. Janecek joined KWWL-TV in 1962.

Jack Weldon, sales manager of WSUN-AM Tampa-St. Petersburg, elected second vice president in charge of programs and director of Suncoast Advertising Club. **Clad Mason**, program manager of WSUN-TV, elected also to the board of directors of the club. **Earl Welde**, sales manager of WSUN-TV, 1962-'63 president of the club, appointed representative of the State Board of Directors of the 4th District, Advertising Federation of America.

Pro Sherman, director of promotion for KOLN-TV/KGIN-TV Lincoln, Neb., elected to the board of directors of Lincoln Junior Chamber of Commerce.

Anthony G. O'Malley named director of sales contracts, business affairs, for CBS-TV. Since joining CBS in 1951 in the budget department he served as manager of sales agreements, and most recently as assistant director of business affairs.

RADIO MEDIA

Bruce Still appointed program director of WGR Buffalo. He comes to the station from a similar post at WIL St. Louis.

Zara C. Bishop, personnel director of WCAU/WCAU-TV Philadelphia, appointed Pennsylvania delegate to President Johnson's Committee on Employment of the Handicapped.

Lewis S. Krone joined WINS New York as account executive. For the past year he served as account executive for WICC Fairfield, Conn.

Jack Copersmith joined the sales staff of KMA Shenandoah, Iowa. Previously he was station manager at KOOO Omaha.

Fred Weber appointed executive vice president of tv and radio operations of Rust Craft Broadcasting Co. He has been associated with the group for the past 15 years.

Philip Stockslager promoted to regional sales representative for WGMR/WGAY-FM Washington. A former municipal bond specialist, with ten years in the securities business, he joined the station a year ago as an account executive.

Donald L. Shafer appointed production director at KQV Pittsburgh. He comes to the station from KNOK St. Louis, where he served as production director for the past two years.

Marjorie Thomas joined KHJ Hollywood as publicist and assistant to the director of advertising

and sales development. **Martin Roberts** Before joining KHJ, she was account executive with Julian F. Myers Advertising-Public Relations, assigned to restaurant and personality accounts.

Richard T. Drury and **Richard J. Garvey** appointed operations manager and sales manager of KMEO and KOAL-EM Omaha. Previously Drury was operations manager of KGB San Diego. Prior to joining the station eight months ago as an account executive, Garvey owned and operated the Garvey-Steg Co.

John Krance, composer, arranger, conductor, named music director of WPAT New York. Prior to coming to WPAT he provided music for radio/tv, documentary movies and recordings. He was also associated with WGMS Washington, D. C., and WRNY Rochester, N. Y.

SYNDICATION & SERVICES

Milton L. Levy appointed manager of industrial sales for Pike Productions, Newton Centre, Mass. Starting as a writer and actor for radio, he has had experience in selling and producing motion pictures for industry, business, education, and television.

Bob Rosen joined the merchandising division of Screen Gems. Previously he was national sales manager for Celpix Records.

Arnold Sank, of William Morris agency tv sales representatives, now in charge of regional sales of the agency's represented shows and national spot campaigns, working in close cooperation with advertising agencies and sponsors. He also takes on the assignment of key local station groups in the metropolitan area. Sank has been with the company in tv since 1955. He remains active as sales liaison for daytime programming with NBC and CBS-TV networks.

Herbert F. Solow appointed general program executive by Desilu Productions. Presently he is director of daytime programs for NBC.

CALENDAR

MAY

Pennsylvania Assn. of Broadcasters, annual meeting, The Inn, Buck Hill Falls (to 12).

National Retail Merchants Assn., sales promotion division convention, at the Hotel Americana, N. Y. (to 13).

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

Natl. Assn. of Tv Program Executives, programing seminar, N.Y. Hilton (11-12).

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

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

Int. Radio & Television Society, luncheon marking installation of officers and board members, and Arthur Godfrey's 35th year on the air, Americana Hotel, N. Y. (12).

Natl. Assn. for Better Radio &

Television, 14th annual awards dinner, Wilshire Country Club, Los Angeles (12).

National Academy of Recording Arts & Sciences, dinners for Grammy Award winners, simultaneously held by its chapters in New York, Los Angeles, and Chicago (12).

Chicago Federated Advertising Club, 22nd annual advertising awards presentation and dinner, Palmer House (13).

NAB Committee on Future of Tv in America, meeting, Washington, D.C. (13).

Advertising Club of Wilkes-Barre, Pa., meeting with RAB's Edmund Bunker as main speaker (13).

Radio & Television Correspondents, 20th annual dinner, Sheraton Park Hotel, Washington (13).

New Jersey Assn. of Broadcasters, spring managers meeting, Rutgers U., New Brunswick (14).

Illinois Broadcasters Assn., meeting, Wagon Wheel, Rockford (14-15).

Iowa Broadcasters Assn., meeting, Congress Inn, Iowa City (14-16).

Arizona Broadcasters Assn., meeting, Skyline Country Club, Tucson (15).

American TV Commercials Festival, fifth annual awards luncheon,

Waldorf-Astoria (15).

West Virginia Broadcasters Assn. spring meeting and second annual gingerbread exhibit, Press Club, Charleston (15-16).

Sales & Marketing Executives Assn. convention, Palmer House, Chicago (17-20).

Washington Advertising Club, Radio Day, RAB's Edmund Bunker as main luncheon speaker, President Arms (19).

Los Angeles Advertising Workers, 18th annual presentation dinner "Lulu" trophies to western advertising and publicity women, Hollywood Palladium (21).

Washington State Assn. of Broadcasters, convention, Hilton Seattle (21-22).

Ohio Assn. of Broadcasters, spring convention, Commodore Perry Hotel, Toledo (21-22).

North American Broadcasters Assn. Bank, third annual convention, Holiday Inn, Evansville, Ind. (21-23).

Alabama Broadcasters Assn., spring convention, Broadwater Beach Hotel, Biloxi, Miss. (21-23).

South Dakota Broadcasters Assn. convention, The Plains, Huron (23).

Association of Broadcasting Executives of Texas, annual awards luncheon, Dallas (22).

Louisiana-Mississippi AP Broadcasters Assn., annual convention, Jackson, Miss. (22-24).

Southern California Broadcasters Assn., annual outing, Lakeside Country Club, Toluca Lake (25).

Emmy Awards 16th annual telecast, Music Hall, Texas Pavilion, New York World's Fair, and the Palladium, Hollywood (25).

Catholic Press Assn., convention, Penn-Sheraton, Pittsburgh (25-26).

Art Directors Club of N.Y., awards luncheon, Americana Hotel (26).

Visual Communications Conference (Art Directors Club of N. Y.), New York Hilton (27-28).

American Research Merchandise Institute, Del Coronado, San Diego (31-June 6).

JUNE

Technical Assn. of the Graphic Arts, convention, Webster Hall, Pittsburgh (1-3).

National Visual Presentation Assn. "Day of Visuals," Commodore, New York (4-6).

Marketing Executives Club of New York, convention, Radio City (4).

Advertising Federation of America, 60th annual convention, Chicago Park Plaza Hotel, St. Louis (7-10).

*all over America, people of all ages
are listening to the radio again, to*

THE LIVES OF HARRY LIME

Orson Welles

CAPT. HORATIO HORNBLOWER

Michael Redgrave

SCARLET PIMPERNEL

Marius Goring

THEATRE ROYALE

Laurence Olivier

SECRETS OF SCOTLAND YARD

Clive Brook

THE QUEEN'S MEN

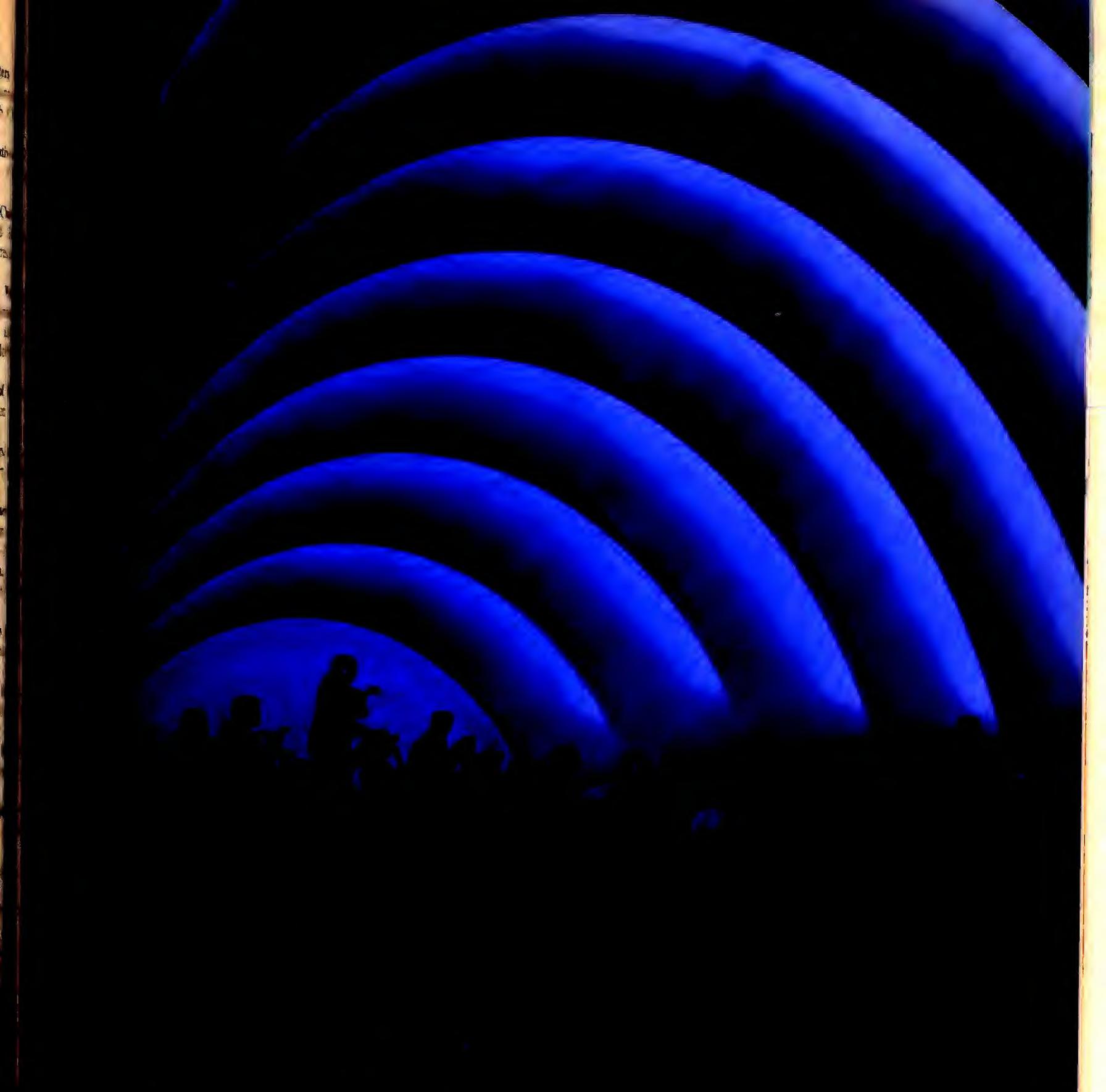
Royal Canadian Mounted Police

THE BLACK MUSEUM

Orson Welles

7 network series . . . 364 radio dramas . . .

Irving Feld, 230 park ave., new york mu 9-5857



International Language

Music needs no translation. Its magic transcends boundaries of time and place to speak with universal meaning to all people everywhere.

This month, "International Hour Music from Hollywood" inaugurates the fourth annual international program exchange. A unique adventure in global television, the exchange was created by the CBS Owned television stations to bring audiences in five major U.S. communities fine cultural programs from abroad. And at the same time to make possible the free exchange of

International Hour programs among all of the participating nations. (This year, by special arrangement with the CBS Owned television stations, the series will also be seen on ten stations of the Eastern Educational Network.)

"International Hour Music from Hollywood" the American contribution to the exchange presents a concert of memorable music composed for motion pictures performed at the famed Hollywood Bowl by Mel Torme and the 100 man Hollywood Bowl Symphony Orchestra. Academy Award-winner

Ray Milland hosts this special hour-long program produced by CBS Owned KNXT in Los Angeles. In weeks to come the distinguished artist E. G. Marshall will introduce programs of music, dance originated by brilliant artists such diverse nations as France, England, Canada, Argentina, Italy, Australia, Japan, Yugoslavia and West Germany. Thus concerned with the world's diverse cultures, the exchange will bring to the attention of all people the finest of the world's musical and dramatic art. And all this in one hour.

CBS TELEVISION STATIONS

Chicago, Ill. WLS-TV
Cleveland, Ohio WJW-TV
Columbus, Ohio WISN-TV



He's taking "LIVE" TV pictures...

with Sylvania's "Newschief"
TV camera and transmitter.
It weighs 27 pounds
and it's wireless.

Now nothing is too remote for Sylvania "live" television.

A television cameraman can climb a mountain, sail a boat or fly a plane. Even parachute to earth and keep his audience with him every second "live" with *Newschief!*

If your cameramen aren't stevedores, that's all right, too. *Newschief* is transistorized. The camera



weighs about 5 pounds. The audio-video transmitter and its battery pack weigh twenty-two pounds.

Batteries are rechargeable and can be changed without interrupting a broadcast. They power *Newschief* for line-of-sight transmission up to a mile.

The camera is an adaptation of

Sylvania's 800 model, pioneer in a new series of 800-line resolution cameras that have brought new life to closed-circuit television.

This *Newschief* has a tunable output, zoom lenses and through-the-lens viewfinder. Sylvania will design *Newschief* units to meet any broadcaster's specifications.

From electronic component production to complete systems responsibility, no one says capability is better than Sylvania.

For additional information, contact: Sylvania Commercial Electronics, 730 Third Avenue, Dept. B1, New York, N. Y. 10017.

SYLVANIA
SUBSIDIARY OF
GENERAL TELEPHONE & ELECTRONICS **GTE**