

Sponsor

JUNE 8, 1964 PRICE 40c

NEWSPAPER • NEWSPAPER • NEWSPAPER

New cigaret brands, filters take up post-scare slack 27
 Audio logotypes capture advertiser interest 34
 Big reach, buying ease of radio lauded in study 43

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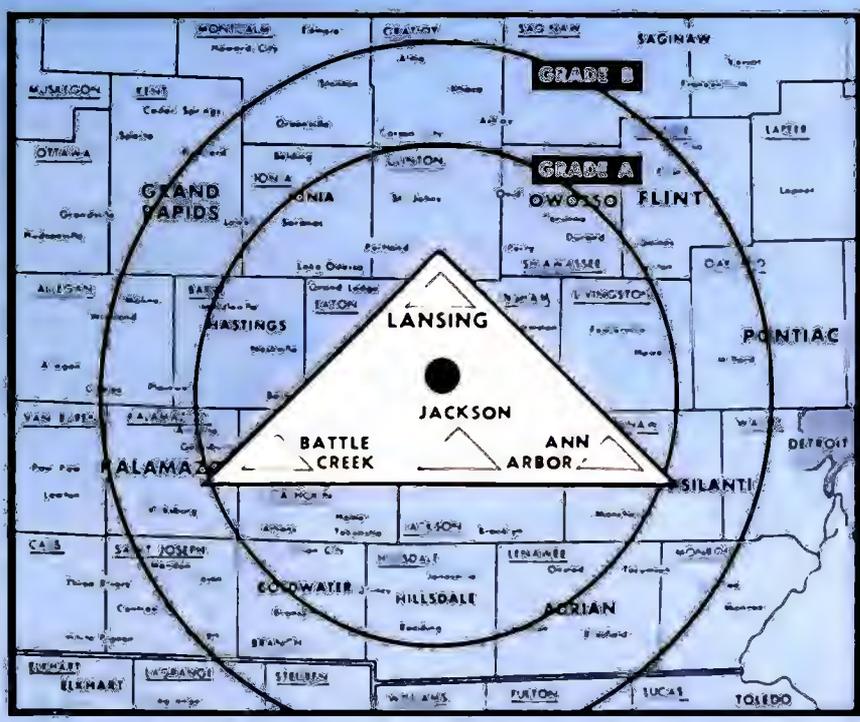
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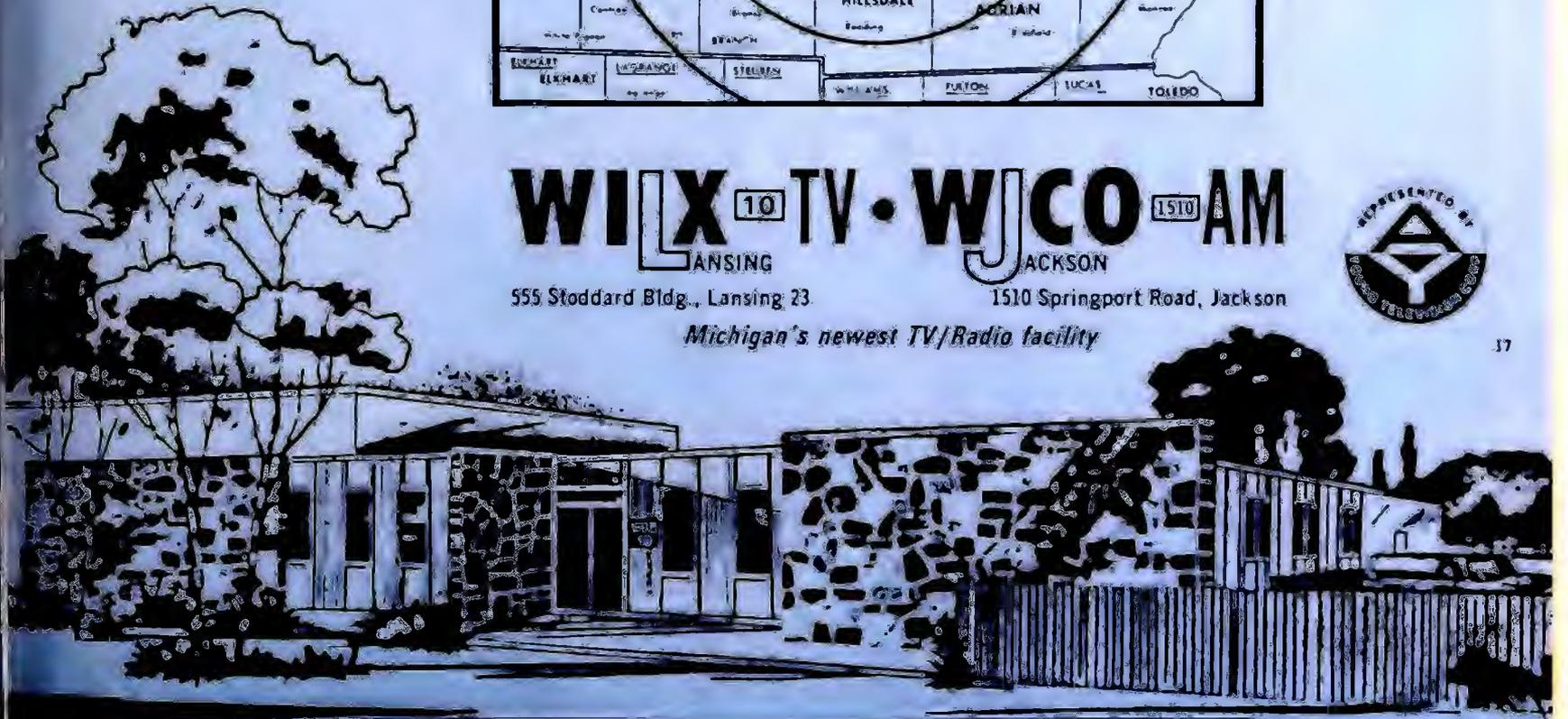
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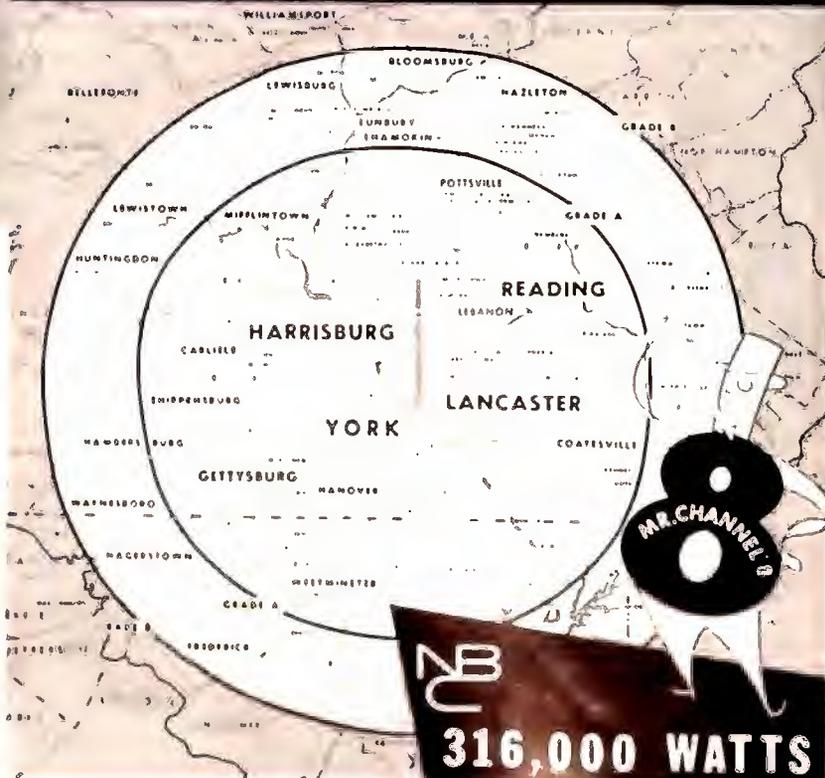


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Dorrell Named to Direct Ratings Probe

New York—In a move to expedite the industry's look into the ratings picture, Ward D. Dorrell, veteran broadcast research man and former vice president of Blair, has been named executive director of the NAB-RAB Radio Measurement Methodology Study.

George B. Storer, Jr., chairman of the steering committee which has been investigating the burdensome ratings problem, declared in making the appointment: "We are convinced this cannot be done rapidly enough by committee alone. Ward Dorrell knows what has been tried before in the way of methodology studies. He is familiar with the pitfalls of radio audience measurement."

Storer added that Dorrell will have the benefit of many hours spent in planning and carefully defining the needs and objectives so that he can devote a maximum of time to supervision of succeeding studies.

It was pointed out that there is no connection between the efforts of Broadcast Ratings Council, Inc. and the methodology study. The council is concerned with auditing existing rating services to see to it that they "do what they say they do," while the study aims at finding out what measures "ought to do" to report today's radio audience fully and accurately.

The NAB-RAB methodology com-

mittee was formed last year after a series of meetings between Edmund C. Bunker, RAB president, and Donald H. McGannon of Group W, chairman of the NAB research committee. Each agreed to appropriate \$75,000 to be spent as needed, with the RAB pledge to raise funds beyond \$150,000.

As the new full-time head of the project, Dorrell brings wide experience to the job. With Blair for 13 years and Hooper prior to that, he has also had advertising agency and station management in his background.

At Blair he was responsible for a number of innovations, including the familiar "significance chart" showing the significance of the difference between two ratings and also several studies designed to de-emphasize the use of ratings as absolute numbers.

Debut Delayed for California Pay Tv

San Francisco — The curtain won't go up on California's controversial subscription television on July 1 as scheduled. According to a company spokesman, July 20 at the latest is the new target date for Los Angeles, while San Francisco subscribers will have to wait until about August 15.

Reason for the delay: "Our initial program and timing were too ambitious, even if everything had gone in our favor."

It was also pointed out that the fight waged in the state against wired tv service "had been a real thorn in our sides by diverting funds and management attention."

Loevinger Vs FCC on Programing

Washington — FCC demands for conformity to its own patterns for broadcast programing brought a long and rasping dissent from Commissioner Lee Loevinger, with Commissioner Rosel Hyde subscribing. The spark was an FCC majority call for a hearing on program prospects of an Oregon individualist who wants to start a UHF operation in the two-VHF market of Eugene.

The UHF applicant, Lee Roy McCourry, applied in 1962 with a program schedule of 70 percent entertainment, much of it in movies (his modest UHF would broadcast five hours daily), and 30 percent educational, chiefly guest speakers from the University of Oregon. He might, he said, get CBS affiliation after construction, but he'd use network programs only on weekends. As for the details, he'd like to keep flexibility, and play it by ear.

The FCC set him down for a hearing in Washington, D.C. on six issues, including rather spare financing—but primarily because he decided to stick with his original application when they asked more detailed "categories" in his program prospectus.

Said Loevinger: "It is apparent . . . that this applicant is forced to go to a hearing on a programing issue because he does not propose to conform to the commission's established pattern of programing."

Loevinger says: If television is dull and mediocre, "then some of the blame surely lies upon this commission for demanding, by actions such as this order, conformity to a pedestrian ideal of balanced programing, rather than any attempt to provide intellectual or aesthetic excellence."

This philosophy was put forth by broadcasters during the oral hearings last week—but not as roughly. Also during the hearing on the program forms, Loevinger agreed with NAB's Douglas Anello that the very question put to broadcasters on details of programing constitute leverage: they call out the desired answer from anyone seeking a license.

Commissioner Lee dissented from the calling of the Oregon applicant to a hearing—but he did not join the Loevinger-Hyde frontal attack on the FCC majority.

Beville Named NBC Vice President

New York — Hugh M. Beville, Jr., 34-year-veteran with NBC, has been appointed vice president in charge of planning for the company in a realignment of planning and research activities.

Dr. Thomas E. Coffin has been elected vice president in charge of research.

Top 100 Advertisers Spend More on Tv

New York—The nation's top magazine advertisers are spending more money on television than on magazines—105 percent more.

According to just-released figures by the Television Bureau of Advertising, the leading 100 invested \$458,670,000 in magazines (general and farm) in 1963 as contrasted with a heavy \$938,019,000 in tv.

A glance at the figures for the ten largest users of magazines shows that they spent \$149,331,000 in that medium in 1963 and \$277,598,000 in tv.

This report follows on the heels of a similar study of the top 100 newspaper advertisers, which indicated similar results.

CONTINUED ON NEXT PAGE

House Hearings on Cigaret Advertising

Washington — Rep. Oren Harris will thrash out the cigaret advertising problem in hearings by his Interstate and Foreign Commerce Committee, to see if federal legislation is needed to deal with the issue of smoking and the public health.

Harris will try, with his committee, to decide "whether the public interest requires that federal action in this area should be of such a nature as to cover the entire field — to the exclusion of action taken or contemplated on state and local levels." That should hit the local hives a blow that will bring them swarming to the hill. Tobacco area governors and Con-

gressmen will certainly — and loudly — be heard from.

The Harris committee always provides a sympathetic forum to industry self-regulation — and both broadcasters and cigaret manufacturers will be able to present positive programs for ending the objectionable aspects of cigaret advertising. The tobacco firms are still awaiting (as of SPONSOR's deadline) comment from Justice Department on the anti-trust aspects of their joint agreement to bar glamor and health appeals and lures to the very young in cigaret advertising.

With the Harris hearings due to be held in slightly over two weeks (June 23-26), everything may speed up on all fronts. The committee action will spur decision by the tobacco industry code adherents to choose a representative administrator — the one who will be responsible for the final word on advertising and penalties for violations.

The move will also prime further NAB action. NAB announced it would delay putting out detailed guidelines for code subscribers to its new restrictions on youth and glamor appeal in cigaret commercials, until the tobacco industry's own code went into operation. But NAB may want to break out its own guidelines and present them to the Harris Committee as a part of broadcaster presentation. Although broadcasters stayed out of FTC oral hearings on its proposed cigaret advertising rules—it is doubtful if they will remain absent from a Harris hearing.

Television Billings Increase 9.4 Percent

New York—Network tv billings are up for the first quarter of 1964—from \$281,206,400 in net time and program billings for 1963 to \$307,574,800 this year, or a gain of 9.4 percent.

The March figures showed a 9.1 percent hike, \$105,230,400 compared with \$96,491,900 last year.

In the Television Advertising Bureau breakdown, gains were reported for all day parts. Weekend daytime billings rose 16.7 percent over the previous year, and weekly nighttime billings climbed 10.3 percent.

Magnavox Resists as Two More Join Color Tv Fray

Chicago — It's becoming standing-room only on the under-\$400 color tv bandwagon—with a notable hold-out. Sears, Roebuck & Co. and Motorola have entered the field and Admiral's New York distributor plans an even greater price cut. But Magnavox is having no part of the developing price war.

Magnavox, in standing pat with its \$500-plus sets, disputes the belief that lower prices will enlarge the market for color television. Better salesmanship is the answer, the company feels.

Motorola, one of the new entries into under-\$400 competition, doesn't plan to spare the advertising horses as seen in the announcement last week

that the company is ending a four-year absence from network tv via a heavy September-December ad schedule on ABC. This is Motorola's first network schedule for color tv and, according to ABC, indicative of "the heavier use major manufacturers will make of network television in line with the increase of color set competition."

Sears, Roebuck is entering the fray with a Japanese-manufactured set, but announced no retail price, although it is expected to be well below the \$400 mark.

Sears and Motorola have now joined the ranks of RCA, Admiral, Philco and Zenith in what appears to be shaping up as a full-scale price war.

H. S. Meighan Pulls Out Of Videotape Productions

New York — Howard S. Meighan founder and president of Videotape Productions, Inc., has disposed of his stock interest in the company and withdrawn completely from the operation.

A co-founder, 3M, assumes 10 percent ownership.

Because of his many other investment and directorial interests, Meighan had found the day-to-day operation responsibilities of Videotape Productions too time-consuming and initiated the discussions with 3M.

John B. Lanigan, vice president and general manager since Videotape Productions' inception, replaces Meighan as operations chief.

Network Pool of Election Results on the Horizon

New York — Some sort of a network pool of election results, which could mean savings in the millions and an end to viewer confusion, looms as a distinct possibility for 1964.

A CBS spokesman told SPONSOR at presstime that a meeting has already been arranged between Fred W. Friendly, CBS news chief, Elmo Lower of ABC and William R. McAndrew of NBC to discuss the feasibility of pooled coverage. The meeting has been scheduled for early this week.

McAndrew sparked the action with a speech before NBC affiliates in Beverly Hills when he called for the three networks to join with the major wire services in arranging pooled coverage of election returns in 1964 (see story, p. 15). ABC and CBS responded immediately, but suggested that the pool should be set up for the 1964 presidential race.

CBS's Friendly went so far as to suggest partnership between CBS and ABC for this year's elections if NBC did not find it feasible to go along with them. ABC's Lower readily agreed to the proposal.

Top NBC sources told SPONSOR that the network is "amenable" to the CBS-ABC proposal, but that the network had contractual arrangements with many groups to supply election returns and that a great deal of money was at stake.

The two major wire services, AP and UPI, also evinced interest in the pooled tabulation idea.

The merchandising wizardry
that made these TV characters rich



...is now ready to work miracles for
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8 REGIONAL MERCHANDISING OFFICES
THROUGHOUT THE WORLD

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

- 27 **Cigaretts—new brands, filters take up scare's slack**
Tar-nicotine content, clearly labeled on each pack, and diversification, such as development of cigaret-sized cigars, are other leaders being used by the cigaret industry in its climb
- 33 **Promoting a promotion**
Advertisers spending big dollars on tv sponsorship back them up with insertions in popular, penny-weight television logs
- 34 **Audio logos: an image in seven seconds—or less**
Advertisers show interest in "trademarks in sound," but definitions, uses and costs for broadcast ads are still vague

TIME BUYING & SELLING

- 38 **Checklist for reps—the buyer's view**
Alert station reps should not call without specific market, product and program data, plus price and availabilities lists

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- 40 **Truval shirts makes first tv plunge**
Company uses fast, light commercial, special camera lens; sets spots for network women's programs prior to Father's Day

RADIO MEDIA

- 43 **The big reach—radio**
Long appreciated for frequency and saturation, radio is now upheld for its great reach — as well as buying ease — in new Group W study relating to 89 top stations in 30 top markets

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- 48 **Time-and-dollar savers to check before shooting**
A leading New York film house has developed new "checklist" technique in an attempt to improve spot advertising on tv

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We keep commercials alive!

Our video tape makes its living that way. Preserves the *live* look and sound of tv commercials—something film just can't do! Only video tape (SCOTCH[®] BRAND, of course) records the "presence," sharpness and believability of the live tv camera—yet eliminates the danger of an on-the-air goof. And let's face it—a better looking picture makes for better sales!

Convenient, too. Special effects on tape are push-button-fast. Instant playback shows you results immediately. Never a time-out for lab processing. You may save weeks over film, with lower cost usually part of the bargain. Fact is, very few commercials today can't be done *better* on tape than on film or live. Surprised? Then at



least call your nearby tv station or tape studio for costing and counsel on your next commercials.

Already, over 100 tv stations have signed up for 3M's comprehensive new assistance program—with the number growing every day. *These stations now offer valuable reference materials, as well as production services to help you take full advantage of video tape for commercials.* Call your local stations. (If we haven't scheduled them yet, write 3M Magnetic Products, Dept. MC K-64, St. Paul, Minn. 55119.)

Magnetic Products Division **3M** COMPANY



Publisher's Report



RINGMASTER CHUCK "BABY" ADAMS
IN THE
BIG TOP RADIO CENTER RING
9:00 - Noon



How the computer will buy time

■ IF YOU'RE BEWITCHED AND BEWILDERED as you contemplate how a computer can pick the right station, then pity the poor timebuyer.

To him falls the unenviable task of programing the monster so that the proper ingredients are sifted through its innards without indigestion. Woe if his calculations and components aren't on the beam. For as I wrote in SPONSOR several years ago when we did our first series on the computer, the result is likely to be GIGO. Translated this means "garbage in, garbage out."

I happen to believe that the computer age in media selection is coming on us faster than most station men and station representatives are willing to admit. Right now we're in a period of programing experimentation and training. What to throw into the computer, and who's going to do the throwing, are still very much trial and error.

What makes it hard for the station man or rep to accept about computer-buying is the hypnotic hold that the rating occupies in his thinking. For a number of years he has lived with the premise that the rating is practically everything when it comes to station selection.

Now the pendulum is swinging, but not fast enough to detect the motion.

The Broadcast Advertising Club of Chicago sees it happening. Late in May it staged an all-day computer seminar for admen, the first of its kind. In its call for action the BAC estimated that within four years every major ad agency in the broadcast field will be selecting media by computer.

As I see it, the station buy of the future will be computerized with these three basic ingredients:

Ingredient one — the rating: Ask your agency friends. They'll tell you that the rating will continue to be a basic computer ingredient. But it won't be everything. It can't be. You don't need a computer to compute a rating. Some agencies, some accounts will give the rating considerable weight in the programing mix, others less.

Ingredient two — demographic data: You'll be hearing more from agencies about the need for statistical data than anything else. In my last week's column I quoted Mal Beville of NBC as urging stations to appoint research directors who can furnish evaluations of ratings, market data, audience composition figures. This suggestion envisions the urgent call for all kinds of factual data. Jim Seiler of ARB recently predicted the growing need for demographic breakdowns. He expects to do a heavy business in supplying such information.

Ingredient three — personal judgment information: Some agency experts say that this area will test the true skill of the media programmer, his knowledge of stations. Many kinds of station evaluations that can be answered only on the basis of personal judgment will be programed into the computer. Each will be given a rating. Included in this category might be such ingredients as station reach, station image, audience responsiveness, staff know-how, station cooperation, public service record, editorializing record, whether station is a member of the NAB Tv or Radio Code.

This is how time will be bought—sooner than you think.

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HOUSTON'S 24-HOUR MUSIC AND NEWS
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St. Louis • San Francisco
• Los Angeles • Dallas
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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 Cooked 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, RIGTER & PARSONS, INC.





TALENT DEPRESSION

It is becoming tacitly obvious that the free system of television is reluctant but ready to move into pay tv if the economic threat begins to shape up as drastically as they believe it can.

While NBC's Robert Kintner told us in a press conference here in Beverly Hills that the network will not be following the suggestion of NAB's LeRoy Collins to educate the public against the "dangers" of pay tv, there is some active bi-lateral education going on among stations in this area.

But most interesting is the predominant pro pay tv attitude among the top name talent in this entertainment center. Some, like Bob Hope, simply say, "It will be a good thing." But in quiet, serious corner-conversation with people like Lorne Green and Jonathan Winters, the concern they have for the sudden dearth of work for the nation's huge talent pool cannot be taken lightly. And while they admit that the actor's pay tv take could be "a sizable piece of change," they insist that availability of work is the prime target.

An off-the-record list of many names in show business, who are living in a comparative state of depression, disclosed that it is not unusual for a recent \$150,000 year man to have earned under \$10,000 last year.

That's why it's interesting to examine attitudes surrounding the new network schedules and the views on the reduction of half-hour programs. There are scales to be balanced if free tv is to win the loyalty of all segments of the industry

Sam Elber

LETTERS

4½ Year Fight Over

Congratulations on your continuing battle for radio and especially for the excellent article—"Radio: Bigger, Healthier, Prosperous"—in the May 25 issue.

I would be much interested in obtaining at least 1000 reprints of this article and wonder if they will be available.

After four and a half years of battling and a tremendous financial expense . . . we have at long last received permission to move our studio facilities to suburban Richfield south of Minneapolis and beam north over the Twin Cities with 5000 watts day and night and we shall also increase our FM power and go to stereo.

WILLIAM V. STEWART

*President
WPBC-AM-FM
Minneapolis*

Happy with Crocker

We are most pleased with the recognition we have received in SPONSOR (May 18) for producing the Betty Crocker series for Doyle Dane & Bernbach. As you know, this is the second year this series has received such critical acclaim.

We thank you again, for this and the plaudits for our other award winning commercials. A slight correction, however. In the editorial we were listed incorrectly as Telestudios instead of Tele-Video Productions.

DAN KAHN

*Account Supervisor
Tele-Video Productions
New York*

Not Tough on NBC

In the May 18th issue of SPONSOR, you had an article in the Sponsor Scope section indicating "NBC's birds-eye view of how agencies feel about it and competition." This article stated that Benton & Bowles is tough on NBC-TV and is partial to CBS-TV.

While this information was presumably passed on to you by NBC, I would like to point out on behalf of Benton & Bowles that this

statement is not true. The article implies that if we are tough on NBC we must then be soft on CBS. A look at the record would show that this is not true. During the past year, Benton & Bowles has been agency of record of five of the top 15 shows on nighttime network television. All of these were on CBS. Therefore, this would suggest that our purchasing process has been superior in being able to purchase programs that achieve very high ratings for our clients. If NBC could match this record, we would not hesitate to purchase programs from that network.

We think the important thing to consider is that we and our clients objectively consider all offers from each of the three networks before arriving at recommendation. We do not utilize a different criterion for one network as compared to another. The record confirms our prowess.

We thought you might be interested in our thoughts about this matter.

BERN KANNER

*Vice President
Director of Media
Benton & Bowles Inc.
New York*

Jeff, Too



... even Jeff likes the new SPONSOR format.

ART HECHT

*Director of Advertising
and Program Promotion
WCBS-TV
New York*

ED NOTE: At least it proves his dad takes it home to read. Thanks.



Chicago's pre-eminent Natural History Museum

. . . first to establish a recognized exhibit of animal and plant life from the major regions of the world.

Chicago's WGN—first of all Mid-America radio stations in homes reached—because it offers better coverage of everything, everywhere that interests people.

**WGN
IS
CHICAGO**

the most respected call letters in broadcasting

THE WEEK in WASHINGTON

PRESTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

June 5, 1964

The heavily detailed reporting of tv program and commercial practices favored by the FCC may trigger a final court test of commission rights over broadcaster programming and commercial decisions.

During last week's otherwise routine oral hearing on the disputed questionnaires, two possibilities were predicted: The FCC may one day be totally barred by the Supreme Court from asking any questions about programs or commercials on renewal or any other forms--or the high court may direct the FCC to maintain surveillance in the public interest.

The court test would be on FCC's right to vault over the freedom of expression guaranteed in the First Amendment to get to the goal of serving the public interest on the licensed airwaves. No question was raised on FCC's right to enforce statutory prohibitions, such as the one against obscenity.

FCC chairman E. William Henry said he would welcome a court test, and wondered why there had been none to date. NAB counsel Douglas Anello said the association would be happy to help any reputable broadcaster with a "good" case against the FCC for coercion in the programming area. But the drama hit peak when two topnotch Washington communications attorneys, Ted Pierson and Harry Plotkin, took opposite sides of the argument of FCC's right to look into programming practices.

Pierson, of Pierson, Ball and Dowd, speaking for RKO-General, Time-Life Broadcasting and others, said his firm was ready to take the proposed detailed reporting form right on up to the Supreme Court if FCC puts it through--on constitutional grounds.

Pierson said that for his clients' sake, he (like all other broadcaster spokesmen at the oral hearing) would prefer the shorter, more general program query devised by the special industry-FCC committee. But if there is to be a court showdown, "the more outrageous the forms, the better for our case."

The attorney had no doubt that he could prove the reporting requirements are coercive and directive, as commissioner Rosel Hyde has consistently held. Citing a roster of cases, Pierson said no court would ever grant the FCC the right to interfere with licensee's freedom of expression on such limitless consideration as "the public interest." Pierson flatly holds that the FCC has no right to inspect programming--past, present or future, "over-all" or individual, entertainment or commercial. He believes high court would decide all of it is off limits for FCC.

Harry Plotkin, speaking for the Station Representatives Assn., was just as sweeping--in the other direction. He feels sure a court test will uphold FCC's right and duty to keep track of programming.

The panel of commissioners froze to complete attention when, at the end of many dragging hours of repetitive comment, Plotkin briefly and bluntly

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

urged them to come right out in the open: "Whether you like it or not, you must and do make programming judgments constantly. . . . Admit it. There is no easy way out. In fairness to the licensees, state your policies and what you think--even if you are heavily criticized for it." But look at programming with "self-restraint," said Plotkin. Arbitrary or capricious decisions would be corrected by the courts.

The five main parts of the FCC's long-form for tv program reporting will be conversation pieces for a good while, perhaps for years, if they hit the courts. So herewith, a brief resume:

Part A admonishes the licensee to be accurate, promise data will be checked with performance at renewal. It asks for report of any "significant" program changes. Real weight of the inquiry is in parts B through E. FCC favors annual reporting but may agree to third-year tally for some aspects.

Part B: Community-Needs Survey. Broadcaster must canvass community leaders and relate findings to his programming for coming year. Survey stays on public record at the station. Program categories number 15 and include a controversial "programming designed for an audience smaller than the general viewing public"--presumably the elite-minority chairman Henry worries over.

Part C: Past and Proposed Programming. Fact sheets needed for eight program types in three composite weeks. Breakouts include local-live, network, minority-elite and children's programs. Also, FCC wants tally of public affairs "specials" geared to broadcaster's own estimate of the "most important" public problems of his license period and also any planned cutback in promised news, public affairs, religious, agricultural and instructional programs.

Part D: Commercial Practices--Past and Proposed. Includes tally of FCC's disputed "interruptions" category (with-in program announcements). Later may cover public service announcements as well as commercials, and also announcements for future sponsored shows. Industry may have pleaded successfully for delay on this until NAB's clutter studies are concluded.

Again, test base is three composite weeks. Breakout would have to be made by amount of commercial time (in hours and minutes) and by percentages of broadcast segments. Licensee must state his future policy on maximum commercial time and compare it with previous license period.

Part E: General Station Policies and Practices. For programming and commercials, what are they? (No need to submit NAB codes, says FCC.) How much does local management decide, and how much deciding is done by "outsiders," such as absentee owners and nets?

Storer Broadcasting provided a horrendous but careful tally of the more than 135 documents a licensee would need to submit for long-form requirements. "Past and Proposed" program breakdowns alone would require 81 exhibits.

At one point, FCC chairman Henry said the main purpose of having so much detail on record was to catch "misrepresentations" by broadcasters not living up to promises. FCC finds back-and-forth of letter of inquiry too time-consuming. Washington spokesman for ABC, attorney Joseph Kittner, strongly urged the FCC not to burden all tv broadcasters to catch delinquents.

NBC Affiliates Get '64-'65 Story

Network's high command details programming and sales

Beverly Hills, Calif. — Just under 400 affiliates received confirmation last week of what most of them already know about the 1964-65 season of television programs on NBC.

In the network's overdue annual session with its affiliates, delayed by the Kennedy tragedy, 395 affiliates — of whom 192 were from radio outlets — gathered to hear the NBC high command detail the logistics of the fall program schedule battle with the two competing networks.

The usual mild griping that precedes a new season was evident. In corridors and parlor suites members with charts and tables prognosticated how the rank of NBC, ABC and CBS will finish for the season. Much of the disenchantment seemed to be with increases in full-hour and 90-minute shows.

NBC and CBS will both have 14 one-hour shows; ABC, 12. In the 30-minute or over category, ABC will have one, NBC will have four, CBS will have none. A matter of concern was the percentage of new programming out of which the network will get a crack at leadership status. In total number of programs in prime evening time, CBS will have 34, ABC 32 and NBC 25.

But the icing on the cake came from Don Durgin, vice president, NBC television network sales, who told the affiliates that the network will post record sales in all categories for 1964 — nighttime, daytime, news, sports, *Today* and *Tonight* shows.

In reporting NBC's record sales pace, Durgin showed 24½ hours of programming each week on NBC-TV, 12½ hours of which are fully sold. CBS has 14½ hours and ABC 6½ hours, he said.

One reason the sales chief cited for NBC's strong sales pace was that only 25 percent of its schedule (12 of 49 half-hours) represents new, untried programming. CBS will

replace 36 percent of its nighttime schedule; ABC, 38 percent.

This year, with six, NBC will again lead other networks in the number of nighttime programs fully sponsored by one national advertiser, Durgin reported.

"Perhaps the simplest way I can summarize the magnitude of NBC-TV's healthy sales trend," he told the executives, "is to tell you that the NBC Television Network's station compensation checks to you for the second quarter will total \$2,000,000 more than last year which, as you know, was a record year in sales for the network."

Walter D. Scott, executive vice president in charge of the NBC Television Network, pictured the 1964-65 schedule as "a strong new competitive effort . . . improving

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Sales Achievements Reported

By NBC's Don Durgin

- Today - "Tonight" — sales will exceed \$26,000,000 in 1964, an all-time high.
 - Daytime — high level of sales has nearly 100 quarter hours per week sold during typical week.
 - Sports — In NBC's ambitious sports scheduling, NCAA Football is SRO.
 - News — Nine of the ten weekly quarter hours in the "Huntley-Brinkley Report" are sold 52 weeks firm through Sept. 1965.
 - Nighttime — Automobile expenditures already booked for 1964-65 on NBC exceed \$45,000,000.
 - Specials — Sales, said Mr. Durgin, followed the web's dominance in this program form. NBC carried eight of the top 15 rated specials during the 1963-64 season.
-

NBC's McAndrew Proposes All Network Pooling of 1966 Election Coverage

Beverly Hills, Calif. — Pooling coverage of the 1966 elections by the three networks and the major wire services has been proposed by William McAndrew, executive vice president in charge of NBC News.

The proposal, presented to the annual affiliates convention, is actually confined to the collection of election returns and would have nothing to do with the analysis, forecasting, interpretation or with demographic information. It would also not involve the use of computer information by the three networks.

"This [pool coverage] has been discussed informally already by the three networks and one press association," McAndrew said. Safe guess is that the wire service is AP. (See SPONSOR, June 1, p. 18).

"We realize that the die is cast for this year, but we would like to

suggest that, immediately after Nov. 3, the three network news chiefs and representatives of the wire services meet and discuss the possibility of working out arrangements for gathering returns. It is our hope that, with the cooperation of all concerned, we will be able to work out an equitable arrangement which would be put into effect when we cover the 1966 congressional elections," he said.

Tremendous amounts are currently spent on duplicated work, and the networks would, if the pool can be effected, then have more money to cover other aspects of the coverage job.

McAndrew said that the 1964 convention and election coverage by NBC is budgeted at \$6,000,000, and costs for continued advancement in the methods of covering future elections will not decrease

Affiliates . . .

Continued from page 15

NBC's position across the board, every night of the week."

Scott cited Gulf Oil's complete sponsorship of NBC's convention and election coverage — 15 months in advance — as an example of faith of audiences and advertisers," and that during the past season "our nighttime schedule led in young adult viewers — all adults under 40, housewives under 35 and adult males under 40."

According to chairman of the affiliates group, Louis Read, "we've got problems, but they're in daytime." The prime time schedule, he felt, had more supporters than knockers.

NBC-CBS Look to Future of Net Tv Program Development

West Coast is locale for huddles on what lies ahead for audiences, agencies, advertisers

Beverly Hills, Calif. — Program planning and development was high on the minds of the leadership of networks last week.

While Mort Werner, vice president for programs, NBC Television Network, began his report to the meeting of NBC affiliates in Beverly Hills with the statement that "the two most important words in my vocabulary at this moment are 'program development', CBS-TV leadership began three days of program development meetings in Hollywood with Jim Aubrey,

president, and Mike Dann, programming vice president, huddling with West Coast's program chief Hunt Stromberg, vice president John Reynolds and CBS vice president for programs, Harold Graham.

According to NBC's Werner, the network is now looking as far as five years ahead with "active discussions on well over one hundred projects," and is "planning and developing, with suppliers, projects that may not be in the schedule until five years from now."

NBC will utilize at least two such in the coming season, out of four comedy series: one by writer Goodman Ace; one titled *Please Don't Eat the Daisies*; *Campo 4* (one of 12 projects of NBC Productions); and a half-hour comedy called *Steptoe & Son*.

"As a matter of fact," Mr. Werner said, "it looks like we have about 37 projects in the works at this moment, including hour shows, half-hour comedies and daytime projects."

Over a dozen of the projects came out of the first major meeting with MGM, Mr. Werner said, adding that several program ideas were in the works with Warner Bros. and a long list under discussion with Universal.

Discussions are continuing with over two dozen production companies, including Desilu, Four Star, Goodson-Todman, MGM Revue, Screen Gems and Warner.

Program packagers meeting with the CBS-TV program high command have reps from both New York and Hollywood in on the discussions that are taking an 11-month jump on 1965-66, and setting an early date record for CBS ticketing a full schedule.

Accepting presentations from independent as well as major companies, CBS' confab is reported to include reps from Paramount Talent Associates, Goodson-Todman, and Plautus Production along with MGM-TV and MCA Universal TV.

Sunday-Through-Saturday on NBC

Following is a Sunday - through - Saturday capsule resume of NBC-TV's fall nighttime schedule:

Sunday: *Profiles in Courage* (6:30-7:30 p.m. ET-PT; 5:30-6:30 p.m. CT). *Walt Disney's Wonderful World of Color* (7:30-8:30 p.m. ET-PT; 6:30-7:30 p.m. CT). *The Bill Dana Show* (8:30-9 p.m. ET-PT; 7:30-8 p.m. CT). *Bonanza* (9-10 p.m. ET-PT; 8-9 p.m. CT). *The Rogues* (10-11 p.m. ET-PT; 9-10 p.m. CT).

Monday: *90 Bristol Court* (7:30-9 p.m. ET-PT; 6:30-8 p.m. CT). *The Andy Williams Show* (9-10 p.m. ET-PT; 8-9 p.m. CT). *The Alfred Hitchcock Hour* (10-11 p.m. ET-PT; 9-10 p.m. CT).

Tuesday: *Mr. Novak* (7:30-8:30 ET-PT; 6:30-7:30 CT). *The Man from U.C.L.A.* (8:30-9:30 p.m. ET-PT; 7:30-8:30 p.m. CT). *That Was The Week That Was* (9:30-10 p.m. ET-PT; 8:30-9 p.m. CT). *Bell Telephone Hour* and actuality specials (10-11 p.m. ET-PT; 9-10 p.m. CT).

Wednesday: *The Virginian* (7:30-9 p.m. ET-PT; 6:30-8 p.m. CT). *Wednesday Night at the Movies*: (9-11 p.m. ET-PT; 8-10 p.m. CT).

Thursday: *Daniel Boone* (7:30-8:30 p.m. ET-PT; 6:30-7:30 p.m. CT). *Dr. Kildare* (8:30-9:30 p.m. ET-PT; 7:30-8:30 p.m. CT). *Hazel* (9:30-10 p.m. ET-PT; 8:30-9 p.m. CT). *Kraft Suspense Theatre/Perry Como's Kraft Music Hall*: (10-11 p.m. ET-PT; 9-10 p.m. CT).

Friday: *International Showtime* (7:30-8:30 p.m. ET-PT; 6:30-7:30 p.m. CT). *Bob Hope Presents the Chrysler Theatre* (8:30-9:30 p.m. ET-PT; 7:30-8:30 p.m. CT). *The Jack Benny Show* (9:30-10 p.m. ET-PT; 8:30-9 p.m. CT). *The Jack Paar Show* (10-11 p.m. ET-PT; 9-10 p.m. CT).

Saturday: *Flipper* (7:30-8 p.m. ET-PT; 6:30-7 p.m. CT). *Famous Adventures of Mr. Magoo* (8-8:30 p.m. ET-PT; 7-7:30 p.m. CT). *Saturday Night at the Movies* (9-11 p.m. ET-PT; 8-10 p.m. CT).

NBC Affiliates Hear: All Radio Systems 'Go'

Dimensions, sales and service get plaudits from Sarnoff, McDaniel, Redd; FC&B's Foote says admen catching up to spectacular trend

Beverly Hills, Calif. — The world of advertisers and agencies is now beginning to catch up with the spectacular trend of radio which is enjoying a tremendous boom in the purchase and use of sets. Emerson Foote, chairman of the board of McCann-Erickson Inc., told the NBC affiliates meeting here last week.

Mr. Foote warned the meeting executives that skepticism about radio and its place in the scheme of things — on the part of the agency-advertiser world — is not going to die out easily.

In urging the NBC affiliates to put more stress on case histories of successful marketing through radio, Mr. Foote said that the greater use of the time-proved device of the success story should be stressed while "a happy outcome of the radio industry's efforts to set new research standards" is pending.

"Radio," Robert L. Redd, executive vice president, Western Division, Erwin Wasey, Ruthrauff & Ryan Inc., told the meeting, is about to take a giant step in growth "such as you never dreamed . . . because radio is where the ideas are."

Mr. Redd outlined several new dimensions of radio.

"Radio today is irreplaceable: Radio requires only the cars . . . radio is the only medium that steals no time from anyone."

"Radio is everywhere: The age of the Dick Tracy wrist radio is obsolete. This morning we are entering the age of the lapel button radio."

"Radio is proliferating: Pulse modulation . . . the simultaneous transmission over one frequency . . . of several programs," will permit the listener to select news, opera, sports or drama.

Mr. Redd cited a device perfected by M.I.T. that counts radio sets turned on in passing autos and tabulates the station to which the driver is listening. "Radio will adopt accountability: Radio will be able to document its advertising effectiveness to an advertiser's satisfaction," he said.

"Radio will be an integral part in modern marketing theory: New use of automated marketing cannot operate without the mass contact radio can provide economically."

The agency executive said that with listenership up twenty-five percent in only the past two years, radio's financial future is enviable.

In the area of NBC's healthy



Emerson Foote told NBC affiliates that admen are awaking to radio boom

economy, William K. McDaniel, executive vice president in charge of NBC Radio, claimed that "since 1960, more advertisers have bought more time on NBC than on any other radio network."

"Throughout 1963," he added, "NBC's share of the sponsored hours on all three networks was 38 percent. In the first four months of 1964, we have 40 percent."

It was during the radio sessions that the affiliated radio stations of NBC presented a citation to Robert W. Sarnoff, chairman of the board of NBC, for his "zealous advocacy of quality programing, and for steadfast devotion to the highest ideals in broadcasting." Mr. Sarnoff said, in part, "only radio can keep a person — no matter where he is — continuously in touch with the world, provide food for thought, companionship of music and the excitement of sports competition."

Mr. Sarnoff said he is convinced the most useful broadcast service to the community is performed by network-affiliated stations. And, he added, "If a station can do it better than a network, then the network should not duplicate it."



Robert W. Sarnoff, chairman of the board of NBC, greeting Jonathan Winters during reception for affiliates, stars and producers in Beverly Hills.

Sarnoff Leaps to Defense of Multi-Ownership



Sarnoff . . . "contrary to realities."

Beverly Hills, Calif. — Concentrating his fire on critics of multiple station ownership, Robert W. Sarnoff, NBC board chairman, told the network's radio and tv affiliates that foes of multi-ownership indulge in the unwarranted assumption that full and free competition demands maximum dispersion.

Although his address covered the board spectrum of industry problems, pay tv, CATV, government restraint, color tv and UHF, the bulk of the speech was devoted to multi-ownership of stations, including stations owned by newspapers and magazines.

Equating bigness with badness, he said, "has long been invalidated by the experience of our economy and society, which demonstrates that large undertakings demand large resources and combinations of skills — whether in the development of atomic energy, in heavy industry, in mass distribution, in the operation of government."

The position of those who would curb station combinations, he said, is primarily based on the value of multiplicity of voices in news, information and other influences on public opinion — an objective he supports. But, he argued, "diversity of voices has meaning only for the individual market. This is the very principle recognized and amply protected by the 'duopoly'

Touching all broadcast bases, NBC chief critical of pay tv and CATV; sees bright prospects for color and educational tv

rule, prohibiting ownership of more than one station within a single area. The principle is meaningless when applied to ownership of multiple stations serving separate areas," he added.

Sarnoff decried fears that "a single corporate entity owning stations in separate localities may impose a uniform set of program standards, unrelated and unsuited to the differing interests of these separate communities. This is not only contrary to the realities of experience, but disregards the basic legal responsibility of each station to assess and meet the interests of its own community; and it ignores the compelling economic necessity for each station to follow such a course if it is to compete effectively for local public favor."

In discussing "positive public benefits" of multi-ownership, the NBC board chairman pointed out

that these owners have been leaders in the industry, not followers, that they have been in the vanguard of program creativity and have used their financial resources liberally in less lucrative areas of broadcast such as news, special events, education and cultural programs.

Continuing, he said that a particular value served by multi-ownership by the networks is the financial support it provides for the television network enterprise which operates under "enormous financial hazards." It was this support that enabled the radio networks to weather the years of heavy losses "while adjusting to the realities of television," he said.

Similarly, he said, "the value of newspaper-owned stations is the contribution they make to the economic stability of newspaper and consequently to the priceless institution of a free press."

Other areas covered by the NBC chief in his address

- **Color tv.** "It will lift all of television to a new level, increasing its audience attraction, enlarging its value to present sponsors and drawing to it whole classifications of local and national advertising that television has never captured."

- **UHF.** With mandatory all-channel receivers, with the increasing need for additional stations in scarce-facility major markets and the settlement of government policy on UHF, there is a potential of further sharpening competition, the stimulation of additional sources of programming, multiplying services and increasing opportunities for network affiliations. But, he warned, "we must also be alert to pressures for expediting UHF development artificially and sustaining it synthetically."

- **CATV.** "We believe that the majority of CATV systems have

benefited the public by bringing television to small unserved areas and by enlarging choices of programming in other communities with minimum service . . . But now CATV seems to be reaching out well beyond those areas.

- **Pay tv.** NBC continues opposed to over-the-air pay tv that would withdraw frequencies from public broadcasting, but rejects any notion of government protection against wired pay tv "even though we recognize that its consequences can have the same adverse effects as wireless pay tv."

- **Educational tv.** It will "complement the role of commercial broadcasters and provide a continuing test of audience interest in such specialized material. Sarnoff added that if educational programming is effective, it will also stimulate commercial broadcasters."

Client Bonus in NBC Junket Tab

Beverly Hills, Calif. — An early pitch for audiences — a bonus consumer promotion — on behalf of clients who have signed onto NBC's 1964 fall line-up, was underway two days before the network's affiliates gathered on the West Coast last week.

At a tab that could reach \$40,000, NBC flew press representatives from all over the nation into Los Angeles and housed them at the



Robert E. Kintner, president of NBC, is receiving line at reception for affiliates, stars and producers.

swank Beverly Hilton, then began a series of junkets, lunches, dinners and entertainment hinged on the network's best names who were simultaneously available for planned and off-the-cuff interviews and press conferences.

Copy that will pay off for the Chrysler Corp. in bringing viewers to the *Bob Hope Chrysler Show* began immediately following a golf driving contest and buffet dinner at the comedian's home. While Hope ribbed drivers, chuffers and divot diggers alike, Y&R's vice president and associate director of programming, Robert D. Hussey, Hollywood, distributed Chrysler imprinted lighters, key chains, golf balls.

The Hope-tee-do followed a long VIP treatment day at Disneyland which will likely pay off the year around when columnists are viewing and reviewing *Wonderful World of Color*, sponsored by RCA and Eastman Kodak.

An early brunch with Jack Benny, next morning, evoked quips and laugh lines that will be used in columns of reminder-bait bringing viewers to the tube for Benny, Miles Laboratories and State Farm Insurance.

Jack Benny: On Commercial Creativity

Hollywood — Comedian Jack Benny told SPONSOR that top name talent is very aware of the problems and tumult surrounding the word "commercial," just as they are collectively aware of the client's need to get commercial impact that will deliver results.

As Benny sees it, the answer — in part at least — is to bring the creative level of the commercial up to that of the program so that the entertainment values match in a way that will take the "interruptiveness" out of the commercial.

The comedian, whose personal sell for Jello has in many ways been credited with salvaging the product from doom, will be — along with Don Wilson and

others on his program — doing integrated commercials for Miles Labs and State Farm Insurance. The sponsor, Benny feels, gets much more out of the integrated commercial performed by the headliner and in-program talent, particularly on a comedy show.

"A whole show," he says, "built around a visit to the client's plant, while commercial in its entirety, could still be very funny." And with Benny's track record, such commercials can pay off well at the cash register. That Benny is cash register conscious is also evident in his retort to the question of why he moved to NBC. Said Jack Benny, "I'm like Irma LaDoucee — I go where the money is."

ASI Plans Automated Research Center, Theatre

Hollywood — In tune with the growing qualitative trend in audience and consumer research, Audience Studies, Inc. has plans on the drawing boards for a unique, fully automated research center and theatre aimed at encompassing all phases of research.

The three-story building on Sunset Boulevard is slated for completion by the end of the year and will feature a 450-seat theatre, with each seat equipped with electronic testing equipment to facilitate pre-testing of tv programs, commercials and motion pictures.

Still another innovation will be nine individual closed circuit tv systems, linking offices, testing rooms and the theatre—plus an electronic computer which will make test data available within 24 to 48 hours.

Allen Heads Radio-Tv Programming at McC-E

New York — John R. Allen brings 20 years in television to his new job as vice president in charge of the television radio programming division of McCann-Erickson Under Ed Grey, senior v.p. for tv media and programming. Allen will handle all tv programming operations for the agency's domestic accounts.

Formerly vice president of program planning for all McCann-Erickson home office accounts, Allen had, prior to 1960, set up and headed the Midwest division of United Artists Television's syndication operation. This was preceded by three years as broadcast program manager of Tatham-Laird and a year as a producer with NBC.

From 1949 to 1954, Allen headed the creative broadcast operations of Lever Brothers which included structuring the blueprint of Lever's transition from radio to television.

Between 1944 and '49, Allen worked with several agencies on radio and tv. He began his career with NBC in July 1941.



John R. Allen

Triangle Broadens its Operation With CATV, Syndication Plans

Philadelphia — The entry of Triangle Publications into two broad new areas of operation — all within the past two weeks — advances the Philadelphia-based empire high on the list of total-communicators but also suggests some potential points of confusion, if not actual legal difficulty.

For instance, since Triangle first applied for the CATV system in Binghamton, N. Y., many months ago, the FCC has decided to look into the whole question of joint ownership of community antenna systems and commercial stations. In fact, the Commission has asked for comments on this situation by later this month and plans a full inquiry into the matter. Triangle's move into Binghamton with a CATV system also makes it one of a handful of broadcasters with 100 percent ownership of a local station and a CATV operation in the same market. (Triangle owns the CBS affiliate, WBNF-TV.)

In its second expansion move, Triangle has become the first station group to undertake direct syndication of feature films. Since last fall, when it acquired radio-tv rights to several auto racing clas-

sics, Triangle has gotten involved in some 24 tv syndication projects. But syndicators and CATV operators don't usually see eye-to-eye. The syndicators are trying to secure compensation when their programs and feature films are beamed into new markets via CATV. And, in fact, United Artists now has a test case pending in West Virginia where it is trying to collect royalties.

Triangle's feature syndication deal involves a package of 11 predominantly post-1950 features, including "The Magnificent Matador," "Black Beauty" and "The Sword of Monte Cristo." Rights were secured from Johnar Film Productions.

The seven-channel Binghamton venture is being built by Empire State Cable Tv Co., a wholly-owned Triangle subsidiary. New York City's four independents will be brought into the market, which currently has three network affiliates, giving Binghamton, the 72nd market in the country, precisely the same tv service as the nation's number one market. WPIX and WOR-TV will be operational early in August. WNEW-TV and WNDR-TV will be added at a later date. Tri-

angle estimates potential service to 31,000 households.

Whereas there are currently some 43 instances of joint broadcaster-CATV interests (including Storer and RKO General), only 22 occur in the same market and only six, including Triangle, involve 100 percent ownership of a station and CATV system.

"We wouldn't have gone into our own market if our station was third in Binghamton," said Triangle spokesman. Noting that WBNF-TV averages about 70 percent of the total all-day audience, he said that Triangle expects its CATV operation to make money "at the possible expense of some rating points."

Although there is the above-mentioned precedent for joint ownership in the same market, not except the pending Cox case approach in size and importance of the Triangle situation. Some see it as an emerging "if-you-can't-beat-'em-join-'em" attitude on CATV by larger station operators.

Tv Film Maker Sees Chicago Attracting More Production

Chicago — Despite the flight of business to the two coasts, creativity in television commercial work in Chicago is not dead, declares Fred A. Niles, president of the Fred A. Niles Communications Center Inc., a production firm with offices in Chicago, Hollywood and New York. "It's just beginning to come alive," he added.

"There was, and there continues to be, a great deal of work done in the city on a national scale," Niles observed. "The problem is that the city just isn't getting the share it deserves."

Niles speaking at a screening of his own films, conceded that Chicago never will become "the major center again," but he does believe more work will come to the city. "First, it has as much if not more creative ability than can be found elsewhere. And second, the job can be done in Chicago for less money."

Niles pointed out that his own company opened up a coast office when business began to drift away, but, he said, "We still consider our Chicago studios to be as creative and effective as our coast operations."

Unorthodox Tv Commercial Pays Off for Chevrolet

Detroit — "Long Play" commercials: viewers like them. Chevrolet likes them, and once again the company will use its time allotment on *Bonanza* (Sun., June 14) or a five and one-half minute sales message at the end of the program.

Jack Izard, ad manager for Chevrolet, declared, "By all odds the travelogue commercial shown on April 19 received the strongest endorsement of any in our experience."

He pointed out that 280

pieces of favorable mail were received, that this was supported by a special six-city study which showed 94 percent of the audience maintained interest during the "long play" commercial. Four percent reported spotty interest, and only two percent registered no interest.

Two factors were cited in the success of the sales message: the idea of an uninterrupted dramatic show and the entertainment value built into the travel theme of the commercial.

Piggyback soundings increase

Major users of tv piggyback commercials aren't waiting around for the stations to issue policy statements on piggyback acceptance for the fall. These advertisers have too much at stake in marketing strategy and media investment. They want to know as early as possible how stations propose to implement the new code amendments on multiple product announcements: (a) broadly speaking, and (b) as to particular time segments. Advertisers with men on the road questing this kind of information: Lever Bros., Colgate, American Home Products, Alberto-Culver, International Latex. Esty also has a like traveling crew. Point being driven home to stations: piggybacks as they've been known are not being abandoned. Imperatively needed: enlightenment as to whether there's a marked difference in the interpretation of the amendment between these advertisers and the stations.

Benton & Bowles scores

Benton & Bowles outcores the agency field in the number of nighttime tv network shows in the Nielsen top 15 for which the agency is the agency of record. That is, if you use the peak of the season as the yardstick. Here's the way they rank in terms of weekly number of shows and total commercial minutes in that sort of winnowing exercise: Benton & Bowles, five shows, 10½ minutes; J. Walter Thompson, four shows, 10½ minutes; Young & Rubicam, four shows, 6½ minutes; Leo Burnett, four shows, 5½ minutes; BBDO, two shows, 4½ minutes; North, two shows, 3 minutes; Ted Bates, two shows, 2½ minutes; Campbell-Ewald, one show, 6 minutes; Compton, one show, 3 minutes; Esty, one show, 1½ minutes.

Money marks time

Still loads of scatter plan money—in the half million or thereabouts bracket—uncommitted for the fall. Admen can't make up their minds wheth-

er to buy tv network night or day or put the budget into spot. Some are holding off in expectation of reduced prices for network leftovers. Among the undetermined: Carter Products, Breck, Helena Rubinstein, Drackett Co., Simmons Mattress, Beech-Nut, S. C. Johnson, Thomas Leeming, Coty, Owens-Corning. Pepsi-Cola has some surplus money. P.S.: Alberto-Culver's put aside over \$2 million for a summer push on new products.

Queen for a day at liberty

Another pioneer impresario of the daytime emotional strip, Jack Bailey, may have gone the way of the carbon mike. ABC-TV has given his *Queen for a Day* notice. It's giving way to a soaper, *The Many Ways of Love*. *Queen* started on Mutual in the '30s and got its tv espousal on NBC. In both media, *Queen* ranked as the most traveled of programs. Bailey's next avenue could be syndication. In terms of earnings for a daytime show, *Queen* may have set a record for all time.

S&H table manners noted

Chalk up S&H Green Stamps as a spot radio account that's faster than a logger at a boarding house table when there's decision to take off in a market. Operates like an emergency service. Let a district manager holler that he needs help and the word goes out to reps for availabilities that must take off the very next day. S&H may not be among the top 10 national spot customers but for urgency of action it has no peer.

'Proven' specials pay off

Truly a phenomenon of the current tv network season has been Bob Hope's record of audience delivery for Chrysler (Y&R). Total average homes for five specials came to 70.5 million (Nielsen). Divide these into their cost (talent-time) and you get an average CPM of \$3.05. An-

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other broadcast oldtimer, Bing Crosby, came through with an equally solid per-broadcast average homes and CPM, but the calculation is based on only two specials. Point entertainment specials still make mighty economical pickings, if you latch on to the proven thing.

JWT wrench too big?

Disregard the rumbling in Madison Avenue research circles about the New York office of J. Walker Thompson putting media under research director Paul Gerhold. It's too big a wrench for the old giant and it's a safe bet it won't happen for years—even though it may be a gleam in the eye of JWT's corporate chief of marketing, research and media. When Gerhold came over from EC&B in January, media research head Jack Green was moved into his bailiwick. What makes this somewhat anomalous is that Green holds the title of associate media director, still wears three hats: service print, programing and the account group.

CBS radio takes a stand

CBS radio o&o's have set up some protective barriers in a rather sensitive business area—land development promotions. The strictures: (1) the land being offered must be in process of improvement—roadways, utilities, etc.; (2) checking the people behind the promotion with some local authoritative source—like the Better Business Bureau or a leading bank; 3) the offer must be accompanied by a money-back guarantee. All orders are referred to CBS New York for clearance. The station manager can exercise his own veto.

Garden plans kayoed?

Chances of N.Y. Madison Square Garden boxing being in home tv with the Gillette Co. as sponsor are very slight. Lester Malitz, who produced the ABC-TV fights, has turned in to the

Garden a report on his quiz among stations about carrying a weekly fight on an independent basis. His questionnaire got a 40 percent response. Southern stations indicated, because of the civil rights situation, they'd rather a breather from broadcast fisticuffs. Midwest and mountain area stations were more receptive. P.S.: Gillette has before it a plan for a Fight of the Month submitted by group outside the Garden.

Rate changes more "realistic"

Tv station world is right now awlirl with the process of adjusting ratecards—influenced more or less by the new March rating books. Rate changes have basically different incentives than they had a few years ago. Few are the across-the-board hikes. Revisions are more and more sensitive to the audience delivered to specific period of the broadcast spectrum. Also such factors as the actual value of the market, latest competitive status within the market and the relative shrinking of audience caused by outside stations. In other words, pricing is carried out much more realistically and cutbacks can be spotted in a new rate book almost as frequently as rate increases. Suggestion: When advertisers are inclined to grip about spiraling rates they ought to look deeper and note how many have been the adjustment the other way.

Wrigley boosts Kudner billings

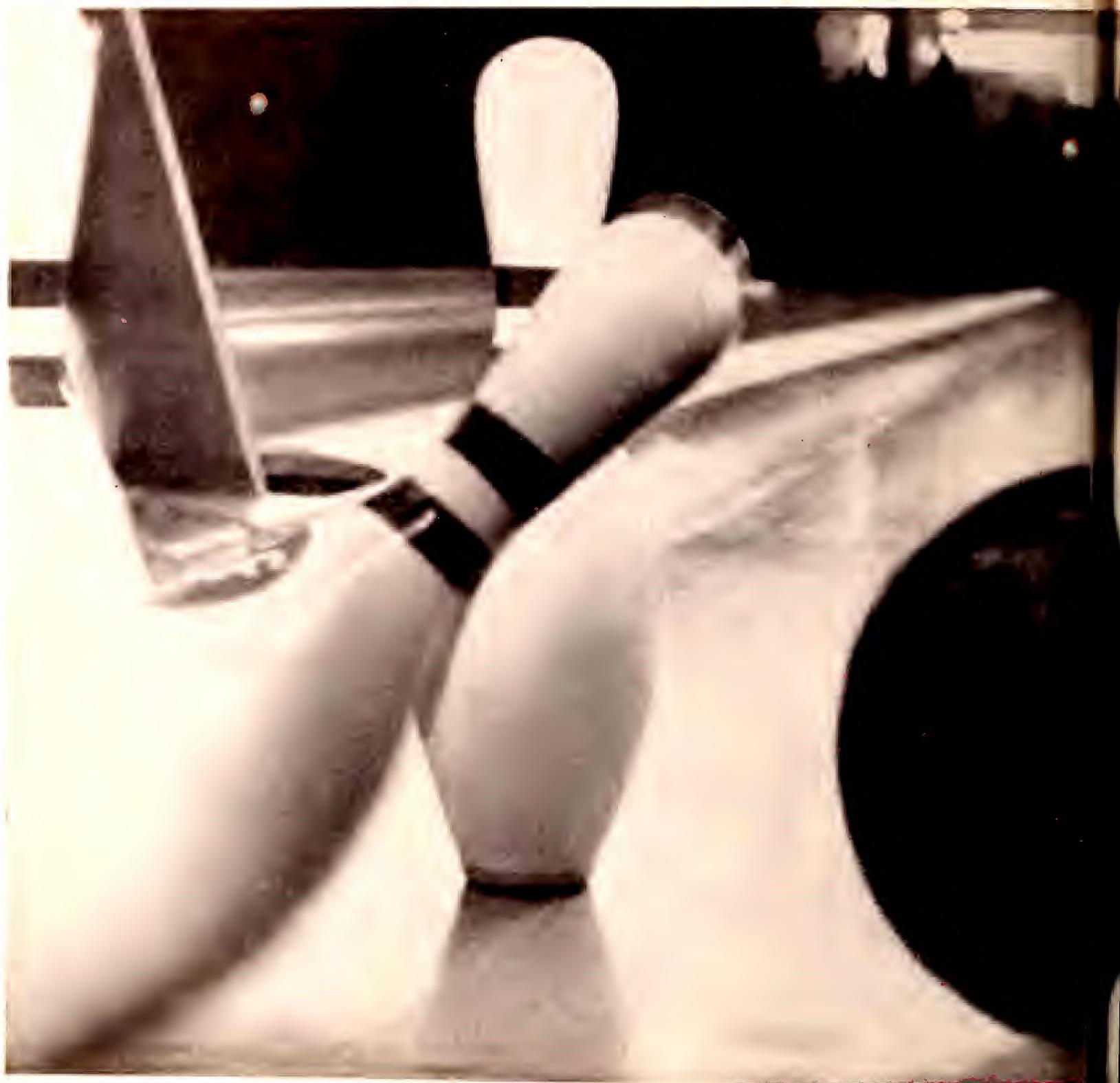
All \$1.5 million in Wrigley business just awarded to Kudner Agency is radio and television money, and although it's a small slice of the total Wrigley broadcast expenditure (around \$20 million), it adds considerably to the prestige of Kudner in the broadcast area. (Brands involved are Spearmint, Doublemint, Juicy Fruit and P.K. Kudner has opened a Chicago office to service the account. Man in charge is George B. Anderson, until three months ago with Erwin Wasey Ruthrauff & Ryan, Wrigley's agency for 22 years. Headquartered in New York, Kudner also has a Detroit office. Wrigley has six other agencies.

If you lived in San Francisco . . .



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

CHAMPIONSHIP BOWLING



Going into its 11th straight year—a record for filmed shows. We are not only the No. 1 Bowling Show in America, we have proved that we are the No. 1 program series in the history of TV syndication.

FIRESTONE IS ONE OF OUR IMPORTANT SPONSORS IN 150 MARKETS IN 1964-65.



Courtesy of The Detroit Institute of Arts

"CONDESA DE
GONDOMAR"
by FRANCISCO
GOYA

Goya's portrait of the Condesa de Gondomar is one of his greatest masterpieces. It is a study in light and shadow, and a study in the human face. The Condesa is a woman of great power and grace, and her presence is felt throughout the painting. The artist has captured her in a moment of quiet reflection, and the result is a work of art that is both beautiful and powerful.

in a class by itself

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

WWJ and WWJ-TV

THE NEWS STATIONS

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

CIGARETS— new brands, filters take up scare slack

Tar-nicotine content, clearly labeled on each pack, and diversification, such as development of cigaret-sized cigars, are other ladders used by industry in its climb

CIGARETS — “the industry that advertising built” — are shaded by a question that hangs as low and opaque as the smoke in a crowded room: What lies ahead?

Although bothered by likely FTC advertising controls, plus shaky sales, the industry isn't, at least, bewildered. Instead, it's busy finding new ways to put the estimated \$150 million that it spends annually on advertising (see SPONSOR, May 4, p. 27) to work fruitfully.

Several factors, each of which will make a big impact via concentrated advertising campaigns, loom as possible aids to the sensitive industry:

(1) **FILTERS.** Charcoal filters are the latest sales magnet, and they come in a variety of forms — bonded, compressed, granular, powdered. Their popularity clearly indicates that the American smoker is not unaware of health warnings.

Ever since Kent, one of the first really successful filters, was introduced in 1957, filter sales



cigaretts . . .

have soared (see box). The trend is welcome to the industry, for it allows greater profits (from increased prices, reduction in tobacco content, use of the reconstituted tobacco leaf). The filter trend is welcome to the smoker because it smoothes his conscience, ruffled by the Surgeon General's January report.

It's also welcome to paper, cellulose and other suppliers, for it gives increased sales to such companies as Celanese, Eastman Kodak, Reynolds Metals and Union Carbide. Well aware of what a real decline in the cigaret industry could, in turn, do to their business, some of these firms already are spending research dollars on tobacco problems.

The question of filters — do they or don't they really help? — also gives the industry a foot in the Surgeon General's door, for, while his committee reported "no opinion" on filters, they were nevertheless described as "a promising avenue of further development" by the industry.

And, industry leaders argue, by not taking a stand on filters, the Surgeon General condemned the whole industry on the basis of only 40 percent of its production — the non-filter smokes. At the time of the Surgeon General's report, it's said, 60 percent of all sales were filter-tipped brands — a figure nearer 70 percent today.

(2) TAR-NICOTINE CONTENT,

clearly labeled on each pack, is another subject that is useful in advertising and that the industry is probing in its fight for survival.

Leader in this experiment at the moment is American Tobacco, number two company in the industry with about 25 percent of total output. The tar and nicotine levels of their *Carlton*, introduced last January, are tested periodically by Foster D. Shell (the research laboratory cited in the now-famous *Reader's Digest* article on cigarets), with results published on the *Carlton* package. (Current figures are 2.7 mg. of "tar" and 0.3 mg. of nicotine per cigaret, as against the previous 2.5 mg. of tar and 0.4 mg. nicotine.)

Test data on the *Carlton* package, the company reports, "will result in major advertising changes for the brand" so that all promotional material will conform to the new test data. "This policy is believed to be a first in cigaret advertising."

Carlton, whose air vents were also moved from the cigaret paper to the charcoal filter's overwrap, was introduced via large-space newspaper ads plus local radio. Tv spots and 60-second network commercials are now being added, for the brand has just become national in distribution. (American Tobacco says that "initial heavy demand for *Carlton* delayed our opening of new markets.")

In any event, the success of the tar-nicotine label is being closely watched by the industry and, if it catches on, will undoubtedly produce many imitators.

(3) WHOLLY NEW BRANDS are

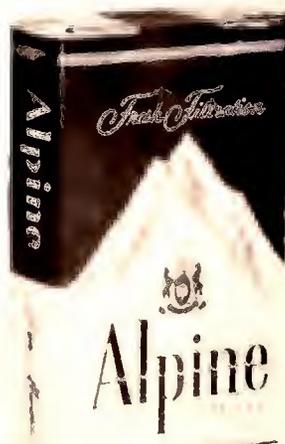
another industry method for dropping the unwanted associations off the Surgeon General's report. Industry logic on the matter probably goes something like this:

A: If the public does have negative attitudes about the older, unfiltered names, why not introduce new brands that, by being different, suggest newer and better manufacturing approaches to the health problem?

B: Except for a few long-time favorites, brands tend to have limited longevity anyway, a fact heightened by acute competition. Since new sales are usually realized only by luring regular smokers away from another brand, why not employ the same attraction that competition does — a totally new name and pack?

C: Before World War II, introducing a new brand and getting it into black ink took as long as six or eight years and was very expensive. Today, it costs just as much in dollars, but not in time. Thanks to the immediacy, quick coverage and long-pull of tv advertising, a new brand can be successfully introduced in considerably less time. Thus, manufacturers as well as smokers can, so to speak, change brands.

D: As a result of the many new brands current today, brand loyalty has sharply decreased. That, in turn, requires stronger advertising support of each new cigaret—to hold as well as to win over regular smokers. In fact, one authority says, "Success frequently depends on the impact of frequent advertising—at a cost second only to the cost of the tobacco itself."



Thus, if advertising built the industry initially, it's also being called upon (in increasingly larger amounts) to help sustain and develop it.

Both radio and tv are being strongly relied on to launch new cigarettes like the following:

Alpine, considered a veteran among the newer names, has been advertised on network tv only since the first of the year. It's from Philip Morris, which realizes nearly 85 percent of its sales from this and other filter models.

Brandon, a 1963 entry from R.J. Reynolds, was intended to compete with American Tobacco's *Pall Mall*, then the leading seller and still a very strong brand. It was decided that *Brandon* was "out of keeping" with the newest trends, however, and it was never moved beyond the test-market stage. (It's still sold in some areas, just as *Cavalier*, introduced in the early fifties, still continues in some markets. Neither receives any ad support at all.)

Carlton (see page 28) is being supported by network 60-second spots, is slated to get "more and more" tv airing.

Devon. Announced May 28, this newest entry of all is a king-sized mentholated cigarette that — unusual for menthols — also incorporates the three-piece, activated charcoal filter that's helped boom the same company's (Liggett & Meyers) *Lark* cigarette. After initial market research studies, *Devon* is now being test-marketed throughout Florida, is promoted in part by heavy spot tv schedule "in all major cities there," with more tv scheduled for the future as distribution expands.



CIGARET PRODUCTION*

Year	Total Output	Filter Output	Percent of Total
1952	435.5	5.6	1.3%
1953	423.1	12.4	2.9
1954	401.8	36.9	9.2
1955	412.3	77.0	18.7
1956	424.2	116.9	27.6
1957	442.3	168.3	38.0
1958	470.1	213.0	45.3
1959	489.9	238.8	48.7
1960	506.9	258.0	50.9
1961	528.3	277.1	52.5
1962	535.5	292.5	54.6
1963	550.6	319.1	57.9

*In billions of units

Half and Half filter cigarettes were first introduced by American Tobacco in April via newspapers and 10- and 20-second tv spots in Indianapolis and Buffalo. Brand features the *Half and Half* pipe tobacco blend and borrows from that 40-year-old heavy seller's packaging colors, too.

Lark, by Liggett & Myers, introduced to test markets in March, 1963, started the rush to charcoal filters, though it was actually the second such on the market. (First was dual-filter *Tareyton*, whose appearance about six years earlier was too soon for the crest of the filter wave. Even so, *Tareyton* has grown fast, reportedly realized a 25 percent sales increase last year, for example.) *Lark* was tested in Columbus, Ohio, and New York's tri-city area (Albany, Troy, Schenectady) and has had "tremendous growth from the start," thanks to generous use of tv spots. It's especially strong in New England, New York and Florida, has been national since August.

New Montclair, also from American Tobacco (currently, the leading innovator), was first marketed about May 11 in its new revised version (with perforations in its activated charcoal filter). It is being widely promoted via spot tv and, like the same company's *Carlton*, has tar-nicotine test results showcased on package.

Paxton, first out in February 1963, appears on Philip Morris

network tv on a rotating basis with other house brands, features double filter and lumiflex plastic package. In fact, package-variations are big at P. Morris, which produces just under 10 percent of total U. S. output, thus ranks fifth among cigarette companies.

Philip Morris Multifilter has activated charcoal filter and sport pack. It started March 15 in Minneapolis-St. Paul, Milwaukee, St. Louis, Lexington (Ky.) and then New England, is currently moving across country with the help of radio and tv spots, some print.

Saratoga, from Philip Morris, was market tested about the same time as same company's *Paxton* a year ago, is reportedly expanding locally but hasn't gone national.

Tempo, a king-size cigarette with a bonded charcoal filter, is chief entry of R. J. Reynolds, the largest cigarette company and reportedly the one with the greatest product successes. *Tempo* was introduced March 30 in upper New England, moved into New York a month ago, is now entering middle-Atlantic markets. Devised before the recent Cigaret Advertising Code the new brand's package copy explains that "No health claim is made for *Tempo*."

As the greatest cigarette spender on tv (some \$35 million a year), Reynolds has squired its new product with a strong broadcasting arm — for example, local station cut-ins with *Tempo* films on the network



cigaretts . . .

Huntley-Brinkley Reports, rotation showcasing (with *Camels*, *Winstons*, *Salems*) during Yankee baseball coverage and good local tv and radio spot. Leading from its radio-tv strength is an introductory pattern for new brands that Reynolds established with *Winstons* in 1954 and *Salems* in 1956. *Tempo* similarly will go national "as soon as we can."

York, heavily advertised both via network and spot broadcast promotion since its debut a couple of years ago, is now being test-marketed in a filter version. Spot tv is being employed in the California-Arizona-Nevada region, plus 22 counties in northwestern New York.

Since the cigaret industry provides the tv industry with an estimated 8 percent of its annual gross, just about every tv market receives some cigaret advertising. Similarly, new brands expand their generous tv placements as they progress from test to regional to national distribution.

(4) DIVERSIFICATION is the fourth ladder the cigaret industry is using in its climb. Primary efforts lie in developing tobacco products other than cigarets. Public doubt about the ultimate effects of continued cigaret-smoking, for example, has cleared the way for the current boom in small cigaret-sized cigars. And the cigar market is up 40 percent or so already this year. Manu-

facturers have been quick to latch onto that new trend with these entries:

Little Sano, from U. S. Tobacco, makers of the famous *Sano* cigarets. Launched in January 1963, it's in major markets only "due to insufficient supply" and has not yet been promoted by broadcast media.

Omega, a filter-tip small cigar by P. Lorillard, is "just starting" on its way, still being tested for product impact and proper media mix (newspapers and/or broadcast). Announced in New York in mid-May with newspaper ads, it is scheduled for further Manhattan emphasis with tv spots, to begin shortly. *Omega* next bowed in Chicago May 19 (newspaper only), will move to several other markets within the next few weeks, each via a different media mix.

Puritan Cigarettes, from Philip Morris, hit the tobacco counters April 7 in Washington and Baltimore, relying on local tv for test marketing. *Puritans* have filters made of pipe tobacco and, instead of cigaret paper, an all-tobacco wrapper. Thus, they lean about as far away from cigarets as possible, except for the reminiscent name and, of course, their small size.

Little Roi Tan, from American Tobacco Co., is a new and smaller version of what's long been the largest selling 10-cent cigar. Just out,

this new entry is being boosted with tv spots on the West Coast. American Tobacco, which tabs some \$50 million annually from cigars, ranks third or fourth in such production.

Cigaret companies aren't limiting diversification to tobacco products only, however. In fact, the newest horizons lie well beyond the tobacco field.

The leader here is Philip Morris, whose severe marketing problems a decade or so ago undoubtedly taught its top management to be alert for inventive changes. Now the cigaret company also manufactures packaging materials and specialty papers through its Milprint division (a natural tie-in), as well as specialty chemicals through its subsidiary Polymer Industries. Its American Safety Razor division (Personna and Pal blades) is going great guns, especially since Personna reportedly grabbed off a third of the double-edge blade market in 1963.

More recently, Philip Morris has acquired Clark's Gum Co. and Burma-Vita men's toiletries. Latter division is repackaging the Burma Shave line of toiletries and may shortly use tv to promote the Burma Bey lotion. Philip Morris is said to reap some 17 percent of its \$580 million sales from non-tobacco diversification.

Reynolds, the giant, is said to receive only "a nominal sum" of its \$1.7 billion revenues from other sales, chiefly from its Hawaiian Punch. Nevertheless, a likely sign of future activity is this: The company currently has several acquisitions "under serious consideration," at least one of which is expected to occur before the year's end.

In still another form of diversification, tobacco companies are moving into manufacturing operations abroad, may well use foreign broadcast media to promote their stock brands further overseas. Right now, Liggett & Myers makes L&Ms in Switzerland, is reportedly seeking further foreign associations. Lorillard participates with locally-owned companies in cigaret production in Luxembourg and, interestingly, in Hong Kong.

Thus, the cigaret industry, celebratedly nimble in the face of never-ending competition, is not without answers to its present problems.

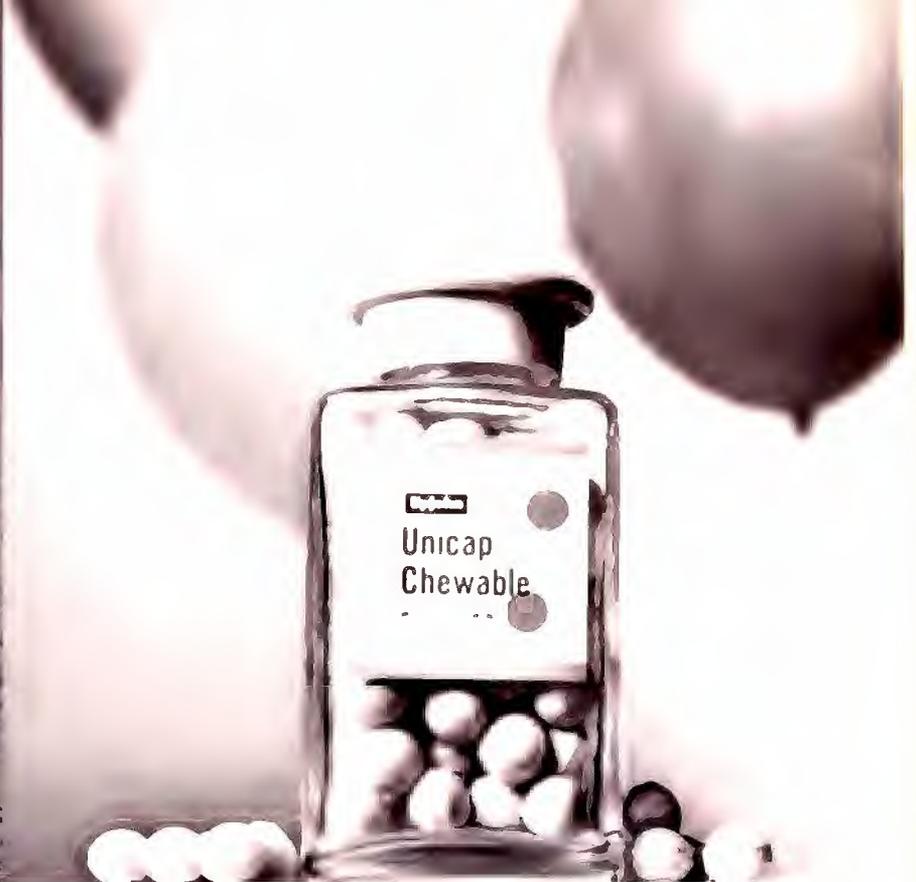
Continued on page 58

AGENCIES FOR RECENT BRANDS

Company, Product	Agency
AMERICAN TOBACCO	
Carlton	Gardner
Half & Half	SSC&B
Little Roi Tan	Gardner
New Montclair	SSC&B
LIGGETT & MYERS	
Devon	JWT
Lark	JWT
P. LORILLARD	
Omega	Grey Advertising
York	Lennen & Newell
PHILIP MORRIS	
Alpine	Leo Burnett
Paxton	Benton & Bowles
P. M. Multifilter	Leo Burnett
Puritan Cigaretto	Leo Burnett
Saratoga	Benton & Bowles
R. J. REYNOLDS	
Tempo	Wm. Esty
U. S. TOBACCO	
Little Sano	West, Weir & Bartel



*Style, warmth, appeal.
This picture has all
the ingredients for successful
selling but one. What's missing?*



*Here an advertiser makes a powerful
selling point. But it needs one more
element to make it complete.
Can you guess what?*



*How can these
TV commercials be
made to work harder,
sell more?*

turn the page and see . . . →

*Color is so essential to the successful
identification of this brand,
that it is even part of the name.
What can be added to get maximum impact?*



Color! Color adds the ingredient that gets women involved with home furnishing products. Here Mohawk Carpet Mills adds brilliance and life by using appealing color commercials.



Color! Upjohn relates the attractive coloring of its Unicap Chewable® vitamins by showing how color appeals to children; also uses the color to get maximum package identification as well!



Color! S&H Green Stamps uses color commercials to put the green where consumers can identify it . . . and react! Color enhances identification, reinforces selling points!

COLOR . . . makes the difference!

Here are just a few of the many benefits you get when you use commercials in color:

1. Strongest possible trade name identification
2. Greater consumer involvement
3. You stand out from your competitor
4. Your best prospects see your products at their best
5. Less cost increase for color than in print media
6. Black-and-white viewers see even better pictures

The whole country is going color . . . more stations, more and more home sets. Work in color now and you get the greatest possible benefits in terms of experience and better home reception, even in black-and-white! Want to know a lot more about the benefits of working in color? Just contact: Motion Picture Products Sales Department
EASTMAN KODAK COMPANY, Rochester, New York 14650

S&H GREEN STAMPS: Advertiser, Sullivan, Stauffer, Colwell & Bayles Agency
UPJOHN COMPANY: Advertiser, McCann-Marshall Agency
MOHAWK CARPET MILLS: Advertiser, Maxon Inc., Agency

For COLOR . . .



Promoting a promotion

Advertisers spending big bucks on tv sponsorship back them up with penny-weight tv log insertions



Paul Masterson
executive v.p. of National Tv Log, Inc.

■ WHAT CAN a newspaper's program listings do for a tv sponsor?

They can serve as:

- "Point-of-purchase" promotion — i.e., help influence the viewing decision at the very moment it's being made.

- Audience insurance, in that program logs offer a low-cost way of reaching potential views just prior to program time, the period when most of them check newspaper listings.

- Reinforcement of sponsor identification, if he chooses, because the product name can be printed right there in the tv schedule for everyone to see.

- Final wrap-up of the advertiser's over-all promotion package, which has probably earlier included display ads, on-air promotions, publicity, etc.

These factors have, in the past couple of years, led a number of advertisers and agencies to consider the paid tv-log insertion a good deal.

Among them: U. S. Steel, General Electric and duPont, placed through BBD&O; Consolidated Cigar, which signed for 13 weeks via Lennen & Newell; Clairol and Lever Bros. (when the agency held that account), through Foote, Cone & Belding.

The approach varies, however, with a few sponsors signing direct, instead of "bothering" their agencies with what, billing-wise, they consider a minor detail. Pillsbury and Eastman Kodak, for example, are two advertisers that signed for promotions on their own.

And their purposes vary, too. When Prudential contracted for tv program listings on behalf of *20th Century*, they specified that the Prudential name *not* be mentioned. They wanted only to promote the program, figuring that the program, in turn, would promote them in the careful terms worked out by their agency.

The above advertisers and agencies have been using the 50-plus newspaper logs available through National Tv Log, Inc., a firm that packages uniform listings under executive vice president Paul C. Masterson. The company started on a local basis in Los Angeles in 1957, has been operating nationally just two years.

This relatively new, but undeniably shrewd, promotion was employed to give extra advertising weight to at least 20 network programs last year. Among them: *Dr. Kildare*, *Danny Kaye*, *The Andy Williams Show*, *Farmer's Daughter*, *duPont Show of the Week*, *The Gary*

Moore Show, *Bing Crosby Specials*, plus a number of one-shot presentations, such as *Opening Night of the New York World's Fair*.

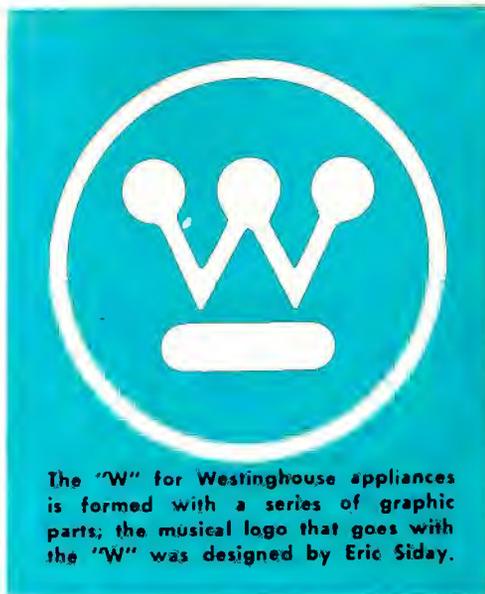
Yet, tv logs aren't the exclusive province of national advertisers. More and more local sponsors are also taking to them for local emphasis, especially in markets like New York, Philadelphia, Detroit, St. Louis, Dallas or major cities on the West Coast.

"Paid listings make everybody happy," Masterson explains cordially. "The advertiser can billboard his show in newspapers, even though the program is carried on a competing advertising medium. The local station, as well as its network, is projected into greater prominence within the log. And the viewer is better informed.

As yet, no one has actually measured the audience-pulling results of paid program listings, but surveys show that television listings have an average 44 percent readership.

Other shows that have been promoted this way are *Wonderful World of Color*, *Burke's Law*, *Mr. Novak*, *Arrest and Trial*, *Fleventh Hour*, *East Side/West Side Stump the Stars*, *Route 66*, *The Victor Borge Show*, *Celebrity Game*, *Ensign O'Toole* and *Jack Paar* ■

Advertisers show an increased interest in "trademarks in sound," but definitions, ingredients, uses, costs and merits for broadcast advertising still are vague



The ABC logo is only two and one-half seconds in length, utilizes electronic music equipment.



AUDIO LOGOS: an image



Eric Siday, (l) sound designer and musician, discusses possible audio idea to complement the design for AT&T graphic logo, which was designed by George Rosenfeld, the artist.



Siday listens to recording of electronic music. The speaker is shown in background.



Siday adjusts the music for proper image with his electronic organ and special equipment he had imported to use in making sound logos.

■ IN THE TUG-OF-WAR of abilities between sound and print, the theme song for the contest might well be "Anything you can do, I can do better."

One of the last bastions for print has been the logotype or "logo," as it is commonly known.

As a symbol used to represent the cumulative elements of an organization in a single image, the logo is no longer exclusively the "shorthand" of a graphic society.

The "sound logo," which is creating some new talk in the advertising industry, can be as memorable as a graphic logo. The belief that it can is backed with substantial dollars by a growing number of advertisers. Westinghouse, ABC, General Motors, Autolite and the Chemical Bank are among those who have used and are using the idea of a "sound" trademark.

In its simplest explanation, the sound logo is described as a trademark three to seven seconds long, simply designed, to create an identification with a company or product. While the idea is not new it is just now grabbing the attention of more and more advertisers.

Among the more famous sound logos — all long-established — are the NBC chimes, the Jell-o musical crescendo and the Bromo-Seltzer choo-choo imitation.



Jello started out as a musical phrase with letters; now the sound alone is associated with product—thus, a sound logo.

Sound logo for the Chemical Bank of New York was done by Tony Schwartz.



in seven seconds—or less

As with other services, the cost of the sound logo can vary as greatly as the abilities of the people creating and performing them. Much of this is a result of the newness of the field to the advertiser and his lack of familiarity with all of the elements of a sound logo. To be sophisticated in the field, one must be familiar with music, advertising, the graphic relationship to the sound logo and, in many cases, electronic sound.

Distinctive sounds made with known instruments are hard to come by. To get something distinctive, really new, sound logo designers feel that electronics offer a virgin field, but since it is as unfamiliar to advertisers—and to the public—as “pop art,” sound men are very cautious in their use of it.

To create a successful tiny logo in sound is difficult. According to Eric Siday, a musician and sound designer pioneering in this field, there are too many limitations in sound.

“People do not find sounds as distinctive as graphics,” says Siday. Many cannot tell the difference between a clarinet and a flute. Sounds have to be very different for the average person. Like a drum and horn, almost. Only when they are heard together can most people dis-

cern differences in similar sounds. That’s why you need something *really* different each time,” he concludes.

Siday, who has done logos for Westinghouse (You can be *sure* if . . .) and ABC-TV, is now doing one for a major automobile manufacturer which he feels will be something new and different.

A key problem, Siday believes, is that the field is limited. Each time a sound logo is made and sold it deletes part of a limited supply, so to speak. “Only so many people can use them, and then we’ll be out of business,” he says. “There may be many sounds available, but none unusual yet simple enough for the consumer to remember.”

“Very soon one logo begins to sound like another. And when this happens, you’re dead,” Siday says. “An artist not only has design, but color. If a designer uses a shade of red once, he cannot use that distinctive shade again. But a sound designer could not use *any* red again. He must deal in primary colors.

“Commercial music is designed to sell, point out the content of copy. A logo is an immediately identifiable image. It’s the most exacting work I’ve ever done. The logo must be brief. It must catch the ear. It is as simple as a crisp

jewel, according to the sound designer.

Because the work is so exacting and limited, Siday feels, it should not be sold cheaply. The sound men who sell their logos cheaply are selling themselves out of business, he says. Advertisers should learn that sound is an art like graphics and should pay at least as well, he says. “When the company spends millions to advertise around the world, it should pay adequately for the ideas that make that advertising work,” Siday contends.

The sound logo must be presented well with the visual and copy, says Siday, or the full value of the logo is lost. He emphasizes that all three elements of the commercial don’t have to be of equal weight, and shouldn’t be. The Go-Go Good-year commercials, with no copy, were cited as an example.

People working with sound logos often use electronic music because the sounds are more unusual, Siday feels that one should stick with tonal logos as opposed to atonal ones, however, because they are in most cases more memorable. An exception might be a jet plane or a bird call, for instance, but these sounds are not unique, which is the criterion for a distinctive sound image.

Siday uses electronic sound for

all his work, sometimes combining it with known instruments or *musique concrete*. The sound designers contend that electronic music combines well with standard instrumentation music.

The term *musique concrete* applies to music made from natural sounds, like dripping water, knocking, a typewriter. The Maxwell House coffee sound is an example. It was created with tempo blocks and the sophisticated editing of tape. Bufferin, among others, also employs *musique concrete*.

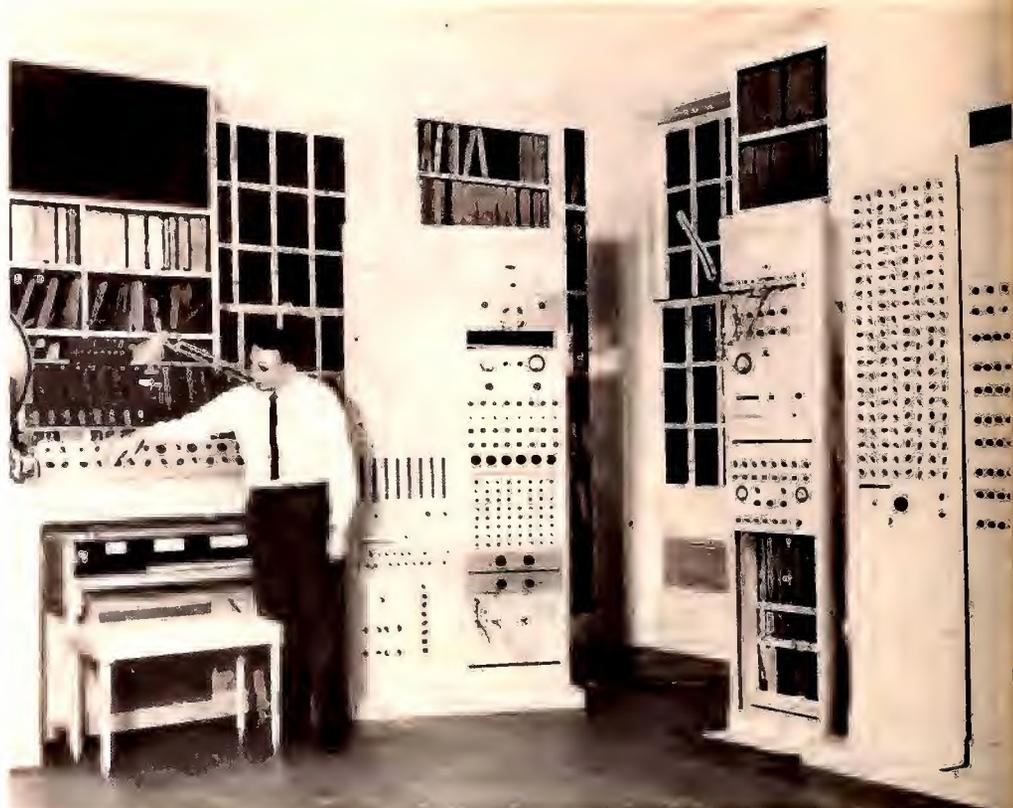
"But what can we use after electronic music and *musique concrete*?" asks Siday. "Maybe silence, but that's already been used."

Raymond Scott, another sound designer, well known in the past as the musical director of *Hit Parade*, feels differently. Scott contends that the field of resources and ideas for sound logos—audio logos he calls them—is not limited. "Utilizing electronic sound is like adding a new kind of piano with 88 million keys," he says. "So many combinations of sound that are possible are still unknown to us. We are just learning about them. And you don't tell an advertiser we will never use a piano again for a logo or jingle. You just say you will not re-use the same sounds in the same combinations."

Scott maintains about \$250,000 worth of sound equipment at home. One of the devices he has to help coordinate the sound with the visual on a tv commercial is a closed circuit tv system. When scoring a commercial or designing a logo he uses this system to bring the picture from an editing moviola to the piano. By flicking remote control switches he plays and replays the scenes at will, then tests his scoring on a nearby quarter-inch tape recorder. Then he throws another switch and interlocks the tape and the film and checks the result.

In addition to Scott's work with music and jingles, he does a great deal with electronic music; Siday works with electronic sound and *musique concrete*.

Among the audio logos done by Scott are Autolite, Macabees, "Futurama" for General Motors and Listerine. Although the firm did all the work for the "Futurama" commercial, only the sounds at the top and bottom of the commercial are



Raymond Scott, well known in the past as musical director of the "Hit Parade," maintains a complete array of sound equipment—worth approximately \$250,000—at home.

to represent the image of the company. The rest is considered dramatic underscoring. If the logo works as a logo should, the sound could be used sometime in the future without the words and be identifiable.

The Listerine sound of taste and feel (taste and feel the difference) could be called an example of sound association, rather than a sound logo.

The definition of an audio logo differs between Scott and Siday, primary designers in the field. To Siday it represents a corporate image, an umbrella, like his work for Westinghouse and ABC. By the same token he talks in terms of a cigaret corporation logo to cover all the brands and bring the image of the parent company to the foreground. This corporate thinking forces him to consider his Maxwell House coffee sound something other than a logo.

Scott disagrees. He says a sound logo can be for either a product or a corporation. He could consider the Maxwell House sound a logo.

Scott also suggests that a jingle, when it becomes well enough known, can be played in part without words and be termed a sound logo. This is true with musical phrases also, he contends. He points

out Jell-o. At first the Jell-o sound was a musical phrase with letter later became so identifiable with sound alone that it became a sour image, or logo.

The cost of audio logos varies. With Scott they may cost \$2000 to \$5000 for a product, with half again the price for use with another product. The price with Siday is for corporate image—thus, already covering numerous products. He charges considerably more.

Once more, with Scott's work the price on the sound logo varies according to the size of the locale in which it is going to be used. Macabees Life Insurance paid less for its sound logo for use in Detroit than General Motors for the "Futurama" commercials aired in New York area. The price would vary according to national use of the logo as well.

The Jell-o sound, another of the first sound logos, could not be traced by Young & Rubicam agency for the General Foods product. A copyright was attempted but was not accepted as the tones are simply on a scale and considered common usage. The musical department estimates it has been in use since the 1930s. And it is still being used.

Today, sound logos are taking on added interest as companies

strive to obtain a distinctive image.

Right now there are very few people doing sound logos at a high professional level, especially with electronic music, say sound men in the field. Many people are now fascinated with the use of electronic music for logos but do not have the knowledge of music, electronics, advertising or the money to buy the necessary equipment. A spokesman for Raymond Scott suggests that sometimes people go out and ask an engineer to give them some different sounds by using a sound oscillator. He does this and a sound is chosen for a logo. This is an attempt at a sound logo.

Tony Schwartz, another well-known sound designer and consultant, believes that the use of a logo or sound identification is not always a good thing. Himself the designer of sound logos for Elgin, Buick, Mercury and Chemical Bank, Schwartz feels that if the commercial is good the whole thing rubs off. If it is bad the whole thing is bad.

Time plays a role in radio and television which it doesn't in print. A commercial usually lasts a minute; you don't get the logo but once or twice. But there is the whole commercial that counts. If the beginning, the middle and the end are not good, the logo is not going to do anything, he suggests. It is the whole that counts.

Schwartz feels that the total commercial should be a logo, that a set sound is a hindrance. A logo should be a feeling, not words, a particular sound or visual pattern. An example Schwartz gives is with a copy logo. The Chase Manhattan logo, "You have a friend," should not be used as a sound logo, but put across with a friendly voice in a relaxed way.

Johnson & Johnson commercials, for example, do make more friends, he says. The same is true of a sound. Instead of a short logo to identify a company, it should be a whole commercial idea that gives the feeling and image of a company.

They try to discourage sound logos whenever it is possible, says Schwartz.

It is clear that the use of, definition of, cost of and merits of the sound logo indicate a need for some "sound" thinking among advertisers. ■



NBC chimes, one of first and most memorable sound logos.

O. B. Hanson, manager of technical operations at NBC, with the electrical chimes.

History of an audio logo



■ THE NBC CHIMES, one of the first sound logos, were conceived in 1926 by Phillips Carlin, an executive with the NBC Red Network. The chimes — the notes G, E and middle C — are still played on NBC Radio to mark the hour.

The chimes were purchased from Lesch Silver Co. for \$48.50. Before the chimes, an announcer handled the station break by saying the stations carrying this program were "WEAF, WRC, WNAC . . ." But when the network expanded, this became impractical. The chimes were substituted to cue local stations to give their own call letters.

Originally, seven notes in the chimes were used. When all seven were first used, some announcers got the note order wrong. Three notes were dropped in 1927, only the notes GGGF remained. In 1930, two Gs were dropped and the C added.

On Sept. 17, 1932, the chimes were electrified. In the summer of 1938, various railroads used the NBC chimes as dinner bells.

During the war, the chimes were used by the NBC News Department to alert staff members to an emergency. A fourth note — GEGC — was rung signaling all newsmen to come immediately to the newsroom in New York because a big story was breaking and help was needed. This was first employed in 1937 when the dirigible Hindenburg exploded. In 1938 it was used a second time as events in Europe peaked toward war. In 1941 it was used when the Japanese attacked Pearl Harbor, and in 1944 it signaled the launching of D-Day.

In January, 1950, NBC applied for and received a "service mark" from the U.S. Patent Office, the first purely audible trademark ever registered. The patent office officially described the chimes as "a sequence of musical chime-like notes which, in the key of C, sound the notes G, E, C, the G being the one just below middle C, the E the one just above middle C, the C being middle C, thereby to identify the applicant's broadcasting service."

One report says the chimes are heard throughout the world about 20 billion times a year. ■

Check list for reps —

■ A PITCH IS A PITCH, and from reps and station men calling on media supervisors and timebuyers it's often a case of "I've heard that song before."

Too often it's out of tune.

When a station representative arrives at a timebuyer's office, however, there should be certain "standard" information in his attache case.

But what?

The question was put by SPONSOR to a number of media supervisors and buyers at leading advertising agencies. Several reps were also asked about the materials and data they "must have" when calling on a buyer. Here's what SPONSOR learned.

It's only fair to mention that a "check-list" of items the rep or stationman should not be without is necessarily generalized. Each specific case, of course, varies, depending on such factors as past dealings between the buyer and the seller, the buyer's knowledge of the market, the size of the market, whether it is a radio buy or a tv buy, etc.

First, the standard basic material most buyers want is simply a list of availabilities and the latest rate card. (Although station rates are available in source books, the latest rate card may contain some additional or revised information.)

The rep should also, at this point, inform the buyer of changes at the station — such as in power, antenna height, or program format — that have taken place since their last meeting.

Contour maps appear to be out of favor with buyers, who feel such maps are expendable. (The best that was said for it was that

"a sponsor preparing a sales promotion plan might want a contour map for use in his merchandising plans," and for this reason, a rep should have it with him. Otherwise, buyers see little use for it today.)

Three fields stand out as essential information the representative should have with him:

1. The market audience.
2. Product data.
3. Program format.

Here's the situation in more detail:

MARKET AUDIENCE. The rep should have ready figures from the latest market survey, prepared by a recognized research house, that list the number of listeners tuning-in by time periods and the average audience for each time period. Classifications of the audience by age, sex, economic level and other such breakdowns, when available, can be most useful. When the representative is making a "product pitch," knowing that the buying plan calls for coverage of his station's market, he will tailor to the product the data he presents.

If, on the other hand, the pitch is aimed at selling the market, the rep will have with him economic facts and figures for the area generally, including types of industry, the makeup of the labor force, income levels, etc. The station manager, may in this case, accompany the rep to offer first hand his knowledge of the station's operation.

In radio, outside the top markets and even at the fringes of the major markets, there is often little information to work with. One media supervisor suggested that individual radio stations should pool

their expenditures for station promotion and use the money to hire an established research firm to conduct market studies. ARB's recently announced entry into this area of market research should provide much-needed information within the near future. On the other hand, there is usually a good deal of tv market data available, but it is the rep's responsibility to have the pertinent facts ready for the buyer.

PRODUCT INFORMATION. In a product call, the rep should be thoroughly familiar with the item (its use or uses, how packaged, etc.) and know where it ranks in sales in his client's area. The representative should also have a knowledge of the competition in the market area, such as rival products, their sales and ranking in the area in question, how advertised, and what commercials for these products are like. Such information can be of immense value, and may play a part in a decision to increase coverage for the product in the market of the rep's station.

If not making a "product pitch," the representative, nevertheless should have some marketing information with him concerning types of products, regional brands sales figures, etc. A good representative always sells the market as well as his station's advantages in it.

PROGRAM FORMAT. Here the representative should bring with him an idea of methodology involved in the station's programming. He should know intimately the type of program or programs for which he is selling availabilities. He should be aware of the talent on these

Alert station reps should not call without specific market, product and program data, plus price and availabilities lists; contour map usage declines

the buyer's view

shows, the talent's standing in the community, plus data on appearances, sales appeal, following and product promotions.

Ratings, needless to say, may play an important role in the buyer's selection. Also, knowledge of his station's view on clutter and piggybacking will be of aid to the rep in selling the buyer on his station.

There is variance among time-buyers as to just how much information they want from a representative at any given time. Some buyers, familiar with a station and its market, may only be interested in a list of availabilities. Others may want the rep to have with him *all* information for the station and market.

Any additional data, such as merchandising and promotion plans, special studies or market studies undertaken by the rep firm, can be helpful.

How does this budget yardstick compare with the information station representatives actually have with them when making calls? Generally, a rep's kit will contain most of these data and forms. For example, a typical Katz Agency kit (this one for an independent tv station) contains those items shown at the right.

Future needs and changes that occur as a result of computerization and increased research should provide the timebuyer with the additional tools and information he will need to do a more thorough job.

Here the station rep will play an ever more important role of providing the buyer with the right information to enable him to make the right decision. ■

A TYPICAL KATZ AGENCY KIT CONTAINS:

1. A ready reference summary with a coverage map of the station's area; its market rank; economic background; facilities; station logo; address and personnel; and merchandising, promotion and publicity done by the outlet.
2. Availabilities form.
3. The latest rate card.
4. A list of rate policies of the various stations represented.
5. The station's programming schedule.
6. A list of live announcement charges of the various represented stations.
7. Merchandising and audience promotion services available on the stations.
8. A list of participation programs directed to women's audience.
9. Participation programs directed to children's audience.
10. Tape status of Katz stations.
11. Post-1948 feature film packages (and, where known, features used by competitive stations.)
12. Highlighted titles (with their stars) from feature film packages, listed alphabetically by director.
13. Color status of represented stations, listing network relay and origination facilities for slides, film, tape and live programming.
14. Restrictions on beer, wine and malt liquor advertising.
15. Program profile for specific shows.
16. Forms covering political broadcasts.
17. New code provisions for consecutive spots and piggybacks.
18. "Spot Radio Today," a Katz pamphlet designed to sell spot radio as an advertising medium.
19. "Launching Your New Product," a pamphlet counterpart of the above designed to sell spot tv as an advertising medium.



1 CHANT: Tall dads,

2 short dads,

3 thick dads,

4 thin dads,

Truval shirts



5 young dads, old dads,

6 happy dads, grouchy dads,

7 busy dads, lazy dads.

8 Give your dad Truval Shirts!



9 (IN CLEAR) Truval for handsome Father's Day gifting.

10 (MUSIC-DERRING-DO TYPE) Makes dad feel Truval dashing.

11 (MUSIC - TANGO) Truval devilish.

12 (MUSIC-NEW YORK) Truval distinguished.



13 (MUSIC - BREEZY) Take Truval Shirts of SuPima cotton batiste, Smooth finish.

14 Smart workmanship. Short sleeves. Of course. Comfortable. Cool.

15 Wash and Wear. Tailored by Truval of SuPima, the fabulous cotton grown only in America's Southwest.

16 Truval SuPima batiste white shirts. Only three-fifty...



17 proving fashion meets value in Truval dress shirts, wash 'n wear shirts, sport shirts, any shirt

18 CHANT (REPRISE OF FILM BEGINNING) So give your tall, short, thick, thin, young, old, happy, busy, lazy,

19 wonderful, lovable, kissable dad-- GIRL: Truval shirts!

Commercial is fast-moving and packed with information. It points out that the shirt is wash-and-wear, cool, comfortable, inexpensive, fits every man and is made of special cotton.

makes first tv plunge

Company uses fast, light commercial and a special camera lens; sets spots for network women's programs prior to Father's Day

■ THE MEN'S SHIRT INDUSTRY has never gone much for tv as an advertising medium — until recently. The Van Heusen commercials over the last few years proved that tv can be effective, however.

Van Heusen's demonstrations with twisted collars, athletes in action and a young man walking out of the ocean or into a car-wash made shirt advertising dramatic. Before that, shirts had only been thought of in terms of handsome lounging models or stacks on the shelf, suitable only for print graphics.

Now, Truval Shirts is entering television. The company launches its first campaign this month, with a three-week schedule on six network daytime shows. The campaign represents a big spring push leading up to Father's Day.

Truval is a \$300,000 to \$400,000 account with the Zlowe Co. The budget is divided more or less equally between spring and summer promotions. The June campaign represents about one-fourth of the spring advertising allocations. Truval is currently working on commercials for a new "proportion shirt" which are slated for network tv this fall.

Competition in the field of men's shirts is getting hot. Dozens of companies are vying for the dollars going to Arrow, Manhattan and Van Heusen, the top brands. At the bottom of the scale are low-priced,

unknown brands with private labels marketed in discount stores and basement departments. Truval aims squarely in between the top brands and the unknowns, with a popular-priced, smartly-styled, nationally-advertised line.

Lee Babin, account executive on Truval at the Zlowe Co., looks on the position favorably. "The top brands are pricing themselves out of the mass market. The low-end shirts have no brand appeal. Truval is sandwiched right in the middle for the middle-bracket millions."

Truval has been trying to upgrade its image, while keeping its price low (\$3 to \$4). When the account went to Zlowe about three years ago, it was still selling in small stores. Stores that never gave Truval a tumble in the past are now giving sales reps a hearing. Some of its retail outlets now include Saks 34th St. in New York, L. S. Ayres in Indianapolis, Emery Bird Thayer in Kansas City, L. Bamberger in Newark, F&R Lazarus in Columbus and Harris Co. in San Diego.

Much of this has come about with a new advertising approach through Zlowe: departure from the usual men's advertising with long copy, literate tongue-in-cheek, which risked going over the head of the average reader.

Truval's entry into tv has also been a departure from the flock of shirt advertisers. And so are the commercials themselves.

The Truval shirt commercials are fast-moving, demonstrative and informative. They employ a special camera lens which distorts shapes and gives the illusion of many different kinds of dads — tall, thin, heavy—all of whom should have Truval shirts.

It is the only known time the special lens has been used in a commercial. Originally, it was developed in Hollywood for super-spectacular movie scenes. Stars and Stripes Forever Ltd., producers of the commercial, located one on the East Coast to use for Truval.

The lens saved Truval from using many actors to illustrate the many different kinds of dads. Originally a call was put out for eight or ten different types of actors and models to fill the bill. With the lens, one actor and one actress were enough. Miss Babin points out that it cut down on the residuals that would have been necessary with many actors.

The commercial is one minute long and will be aired on ABC's "Operation Daybreak," six daytime programs which include *The Price is Right*, *Queen for a Day*, *Tennessee Ernie Ford*, *Get the Message*, *Missing Links* and *Day in Court*. During the three-week campaign, about 13 messages are scheduled for each program.

Since research has shown that women buy a great number of men's shirts—between 60 and 75 percent

... Truval shirts

Truval wanted to buy into tv shows which have a large female audience. Women's magazines were considered, but it was thought that magazines were picked up any time, often when there were many people around and many distractions. During the day a woman is usually alone without the kids and her husband and can think and absorb more. Miss Babin feels.

The copy in the commercial, written by Don Sheerin of Zlowe, is female oriented. It points out that a Truval shirt 1) is comfortable and cool, 2) is wash-and-wear, 3) costs only \$3.50, 4) is made of SuPima cotton, grown only in America's Southwest, 5) fits every man.

The 60 seconds of copy are accompanied by many different picture changes. The commercial reads as follows:

(CHANT) Tall dads, short dads, thick dads, thin dads, young dads, old dads, happy dads, grouchy dads, busy dads, lazy dads, give your dad Truval shirts! (IN CLEAR) Truval for handsome Father's Day gifting.

(MUSIC — DARING-DO TYPE) Makes Dad feel Truval dashing. (MUSIC — TANGO-LOVER TYPE) Truval devilish. (MUSIC — NEW YORK, NEW YORK TYPE) Truval distinguished.

(MUSIC — BREEZY, UNDER) Take Truval shirts of SuPima cotton batiste. Smooth finish. Smart workmanship. Short sleeves. Of course. Comfortable. Cool. Wash-and-wear. Tailored by Truval of SuPima, the fabulous cotton grown only in America's Southwest. Truval SuPima batiste white shirts. Only \$3.50. Proving fashion meets value in Truval, dress shirts, wash-and-wear shirts, sports shirts, any shirt.

(REPEAT CHANT) So give your tall, short, thick, thin, young, old, happy, grouchy, busy, lazy, wonderful, lovable kissable dad — (GIRL) Truval shirts.

Print advertising, with the same free and easy tone, is also being used in magazines like *Playboy*, *Esquire* and the *New York Times Magazine*. The print advertisements

have no headline, short copy, and are conversational with an unexpected twist. The idea is to stop the reader, register quickly with the brand name.

Miss Babin, account executive on Truval, is also account executive on Essley shirts, Olympian bowling shirts and Bruxton shirts for boys, other divisions of the Publix Shirt Corp. She is well versed in the men's clothing industry. At one time she was director of the Men's Fashion Guild of New York. "There were always about 25 men there; I was the only woman. At first they resented it, but later accepted me as a business woman with a common interest and not particularly as a woman in business."

Of Miss Babin's present accounts, Truval is the largest. The company's entry into tv is significant because tv is still relatively new to the shirt industry, and completely new to Truval.

When the commercial was shown to Truval salesmen they "flipped for it," Miss Babin says. "The client is very pleased and enthusiastic, and so is the agency. Once more, things look good in the industry. Retailers are making plans to tie-in on local television stations with the Truval network spots." ■

Special lens developed in Hollywood was used to distort actor and give illusion of different kinds of dads, also cut down on residuals.



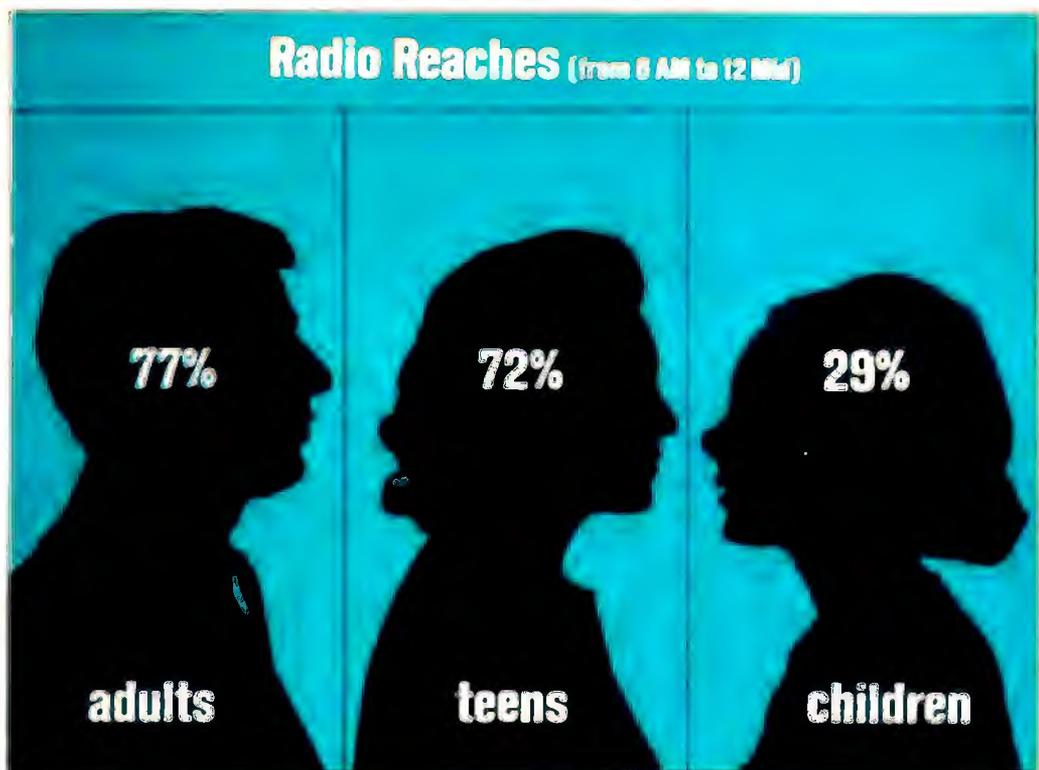


Chart 1

The B-I-G Reach: Radio

Long appreciated for frequency and saturation, radio is now upheld for its reach — as well as buying ease — in new Group W study of 89 top stations in 30 top markets

■ **UNUSUAL COVERAGE**, the usual price breaks and an easy buy—that's what the sponsor and his advertising agency get from the "combined audience" method of buying radio.

"Combined audience?" What does that mean?

It means buying the top several stations, together, in each market to get a good broadside at their combined audiences. The assumption—well borne out by statistics—is that leading stations complement each other to give effective penetration into all segments of the population.

Facts of life

The concept makes good sense in light of the "big three" facts of life about radio today:

(1) People don't listen to programs any more (because airtime usually isn't divided into 15-minute

programs). Instead, they listen to stations.

(2) Different stations appeal to different groups. Typically, today's station specializes in one format (whether rock-and-roll, good music, talk programming or music-and-news) that attracts its own kind of audience (young teens, young adults, women, older adults, and so on). (See *SPONSOR*, May 25, p. 25.) A few stations, of course, manage to attract a cross-section.

(3) Because the format rules rather than the program, listeners tend to pick their station, then pretty much stay with it throughout the day—or week. The listening average is two or more hours each day, six days out of seven.

To the advertiser, that means a lot of potential customers, each roosting with the rest of his flock at his habitual listening post. But how does a sponsor conveniently

involve the whole bunch, not just one group?

By buying the "majority" of their listening posts—i.e., as many radio stations as he needs in a market until their combined coverages provide 50 percent of the total audience.

Since the identity of these stations is easy to establish (by referring to rating reports), the buy is considered simple and relatively free from paperwork.

A matter of reach

One of the facts that's most interesting about "combined audience" buying, however, is that a few stations can be made to go a very long way.

Consider the top 30 markets. Just 89 stations (of the 348 located there) give a 50 percent share of their metropolitan-area audiences. And in only one market (New

Radio . . .

York) would it be necessary to buy time on five different stations (see box on page 47).

In seven of these top markets, four stations would provide the coverage; in 12 other cities, three stations each will deliver half their radio listeners; in 10 markets, the sponsor can reach half of all listeners by buying time on just two stations each.

Just what does this 30-market sector represent?

- Some 44 percent of all radio homes in the United States.

- Nearly 22 million radio families.

- An estimated 48.5 percent of America's effective buying income.

- Some 46.2 percent of total U.S. retail sales.

By buying time on 89 radio stations in those markets, the advertiser gets a good crack at this kind of a sales target:

- Over 50 percent of all listeners in those markets during the average quarter hour.

- Entry into some 11.6 million different homes each day—two out of three in which the radio's turned on.

- A substantially greater audience than is delivered by the 30 largest newspapers (combined circulations: 9.6 million) in those same markets.

- Almost twice the circulation of the widest selling magazine (six million) in those markets or three times the circulation of each of the next four leading magazines.

(Note: Since market figures are for metropolitan areas only, true coverage and sales potential is con-

siderably greater. And since radio's circulation is based on daily, rather than weekly or monthly, totals, this too, is a minimum.)

To consider actual time buys on these 89 stations: A schedule of six random announcements on each station would reach an estimated 7.3 million unduplicated homes, each of them an average of 1.9 times, for a total of 13.8 million home impressions. Cost would be \$21,000.

A schedule of 12 random announcements would reach 9.5 million impressions. Cost: About \$38,000.

"Size" was a prod

The "combined audience" buying method was devised and supporting statistics compiled by Group W (Westinghouse Broadcasting Co.), partially in answer to the timebuyer's worry that it's difficult to buy radio wisely and well

Time Spent Listening in Average Day

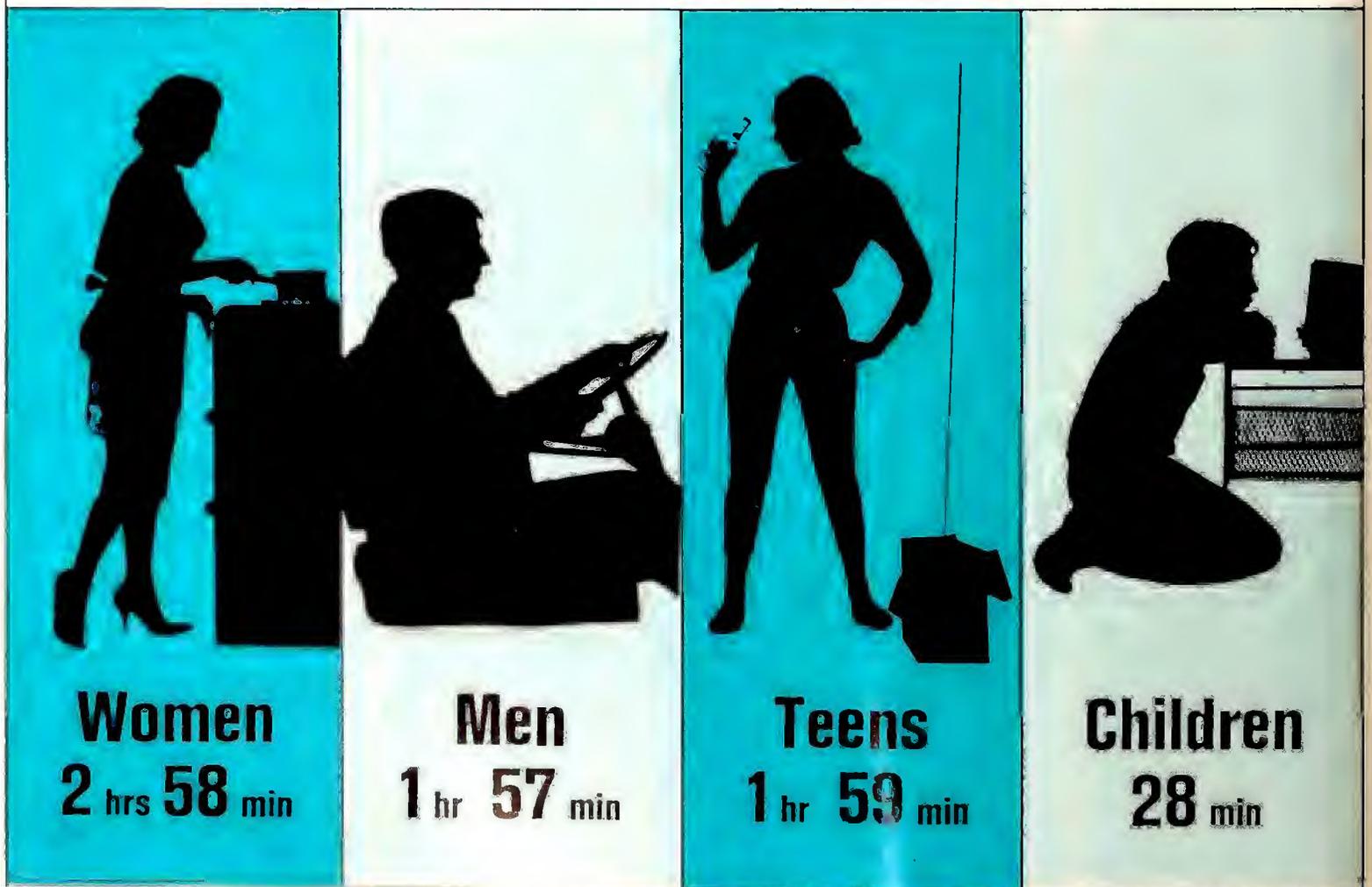


Chart 2

because of the medium's very big-ness:

Between 6 a.m. and 12 midnight, radio reaches more than three out of four adults, better than seven out of ten teenagers and almost one third of all children (see chart 2).

Women listen nearly three hours a day; men, close to two hours; teenagers, two hours; children, half an hour (see chart 2). Since this continues throughout the year, Group W researchers report that "radio reaches practically everybody the advertiser is trying to sell, and it holds listeners for hours, every day." As a result, it's misleading to measure radio in terms of 15-minute segments, a hold-over from former programing methods.

If network grosses have dropped \$100 million since tv's advent in 1948, spot radio revenues have made up that \$100 million (by adding that amount to their former grosses), and local sales have in-

creased radio's till by still another \$250 million (see chart 3). Thus, from 1948's annual advertising take of \$416.8 million, radio has risen to well over \$665 million today

The first stage

At the start of its analysis, Group W naturally looked to its own and focused attention on WIND Chicago.

WIND seems to have a good cross-section of the Chicago radio audience by age group—14.0 percent of listeners under 18; 19.5 percent of those between 18-34; some 20.0 percent of those in the 35-49 bracket; 18.5 percent of those over 50.

Another Chicago station attracts 43.0 percent of the under-18 group, thus was identified as a vehicle for the young set. A third station relates more to mature audiences, attracts 29.0 percent of listeners 35 years old and over.

But the WIND study showed an interesting fact. The top three radio stations in Chicago, combined, deliver about 50 percent of *each* age group!

Figures for the combined audience of all three stations are as follows: 18 and under, 63.5 percent, from 18-34, 50.0 percent, from 35-49, 47.5 percent; aged 50 and over, 47.0 percent (see chart 4).

That allowed the Group W research team to form a tentative theory: *Stations that, in combination, deliver 50 percent or more of all radio homes in their market also tend to deliver 50 percent (or greater) of listeners in each age group.*

But would it apply to other markets—and for other audience characteristics?

The team rushed to find out. They extended the Chicago study to four other markets served by Group W—Boston, Cleveland, New York and Pittsburgh.

Radio Advertising

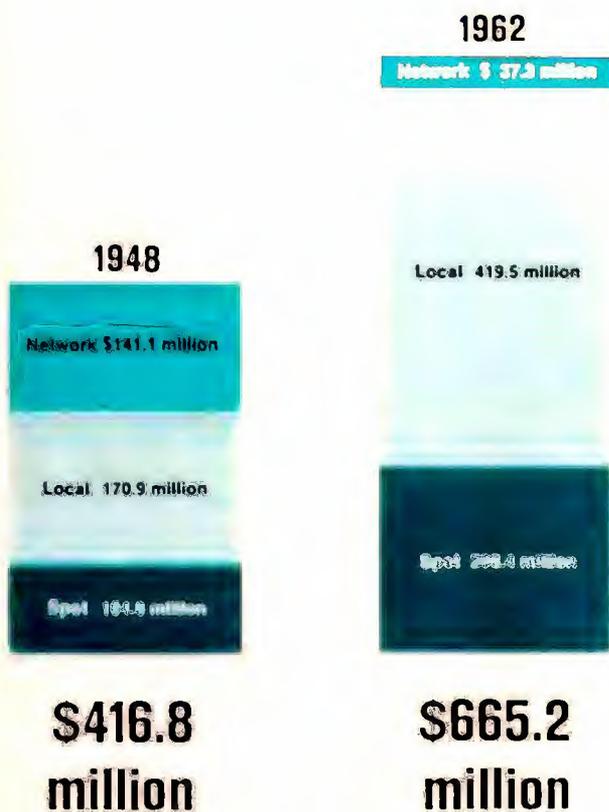


Chart 3

Top 3 Chicago Stations Combined



Chart 4

Radio: Powerful Complement to TV



Chart 5

Radio . . .

In each study, they started with the station with the highest share-of-audience in the average quarter hour. Then they added another—and another—until they had a group that, together, represented 50 percent of radio homes listening. Then, of course, they studied the characteristics of these combined audiences.

Findings were remarkable and similar. A consistent and parallel pattern also emerged in Cleveland. And in Boston and Pittsburgh. It also seemed true in New York. The researchers took spot checks in other markets. Again the pattern came through.

In short, they verified that if you get half the radio audience, you'll also get half the teenagers listening—or half the women—or half the families composed of three or four people. Simple as the theory sounds, to advertisers it has major significance. It pinpoints a moving sales target, almost regardless of what that target might specifically be.

To avoid monotonous repetition market by market, the Group W research team drew up a composite picture of the 16 leading radio stations (and their audiences) in the five markets they studied closely. It comes out like this:

Homes reached: 54 percent of those with radios on in the average quarter hour.

Audience: 80 percent adult.

Women reached: Over half of those listening—51 percent.

Men reached: Even more, well over half—53.0 percent.

Family composition: 46.5 percent of 1-2 person families; 56.5 percent of families with 3-4 people; 54.5 percent of those with 5 or more members.

Listeners by age group: 69.5 percent of those under 18; some 55.0 percent of the 18-34 group; 50.5 percent of those between 35-49; and 47.5 percent of those over 50.

Notice that in all the above classifications, the results are very

close to 60 percent, and in some cases, over.

Thus, the theory was proved at least accurately enough to serve as a very helpful timebuying guide.

Competitive pulls

During the course of the study, some interesting discoveries were also made in terms of competitive media.

Comparing the "leading" radio stations in the top 30 markets with daily newspapers there, the study disclosed that 89 stations reached approximately 11.6 million radio homes.

Collectively, the largest morning papers in the same markets reached just 8 million homes; the largest afternoon papers, 7.9 million; the 30 papers with the greatest circulation (regardless of when they appear) reached a total of 9.6 million.

The divergence was also notable when radio was compared with magazines. (One research problem is that the magazines were computed on the basis of paid annual circulation while most of the radio data was based on The Pulse's daily figures.) While radio reached 11.6 million homes, the top-selling



Group W president and chairman Donald H. McGannon (l) goes over details of radio study with A. W. Dannenbaum, sales vice president.



Now making presentation to agency people are James Yergin, research director (l), and Ralph Glazer, national radio sales manager.

Reader's Digest reaches six million. Other best-selling magazines in these markets include *Life*, 3.6 million; *McCall's*, 3.3 million; *Look*, 3.1 million, and *Family Circle*, 3.1 million.

In terms of television, the study indicated that 12 announcements (on 89 stations in the top 30 markets) reach some 9.5 million homes, thus topping the audience of *any* tv program in the same cities. Even a six-announcement schedule (7.3 million homes) outreaches the audiences of such tv programs as *Ben Casey* (7.2 million), *What's My Line?* (7.0 million) or *Beverly Hillbillies* (6.8 million).

Of that, Group W says, "The figures are not offered as evidence to persuade advertisers to drop tele-

vision for radio. But the numbers do dramatize the tremendous reach of leading-station radio and do remind advertisers that radio can be used as a powerful complement to television."

As proof of that pudding—that radio is fine sauce for the tv plum—they cite an R.H. Bruskin study in which the adult tv audience is divided into five groups (or quintiles), based on the time they spend watching television. Bruskin also measured the time people in each group spend listening to radio. He learned that, except for adults in the top two quintiles—the heaviest tv viewers—people in the bottom three quintiles spend more time with radio than with television (see chart 5).

Those results reportedly hold true for men as well as women when studied separately.

The new, "combined audience" approach to station-selection can be used by any national or regional advertiser. A. W. Dannenbaum, Jr., Group W's vice president in charge of sales, explains, "It can be used on the 30 markets we studied. It can be used in more, or in fewer. You can shoot for all segments of the market or for a special audience group, if one group is more important to you. We sincerely believe that buying a 'combined audience' by buying leading stations is the way to use radio today." ■

Charts presented with this article courtesy Group W Westinghouse Broadcasting Company

The secret that dollars don't keep

In radio, as in all advertising,
money is spent where results 'talk'

■ NO ADVERTISER ever spent a dollar with any medium or any given newspaper, magazine, radio station tv station — or rock planting company — if he believed that a dollar could be spent more intelligently elsewhere."

Those are the words of A. W. Dannenbaum, vice president, sales, for Group W (Westinghouse Broadcasting Co.), in reference to his organization's "combined audience" study.

"I predict that advertisers who make radio a significant part of their total media mix will become more and more numerous and the efficiency of their total advertising outlays will be greatly improved and most satisfying."

For some time, advertisers have been spending more dollars on radio than ever before, Dannenbaum points out.

In fact, Group W station revenues first topped the so-called "Golden Years" (before tv came on the scene) in 1956 and have added more dollars for the same radio stations every year since.

There are very few advertisers who have not been aware of the frequency and saturation possibilities afforded by radio advertising. Fewer advertisers have realized the tremendous reach possibilities. This

presentation, for the first time, indicates a simple and tested way of buying radio to secure its great reach. It works because it matches the listening pattern of radio today." ■

BUYS YIELDING 44 PERCENT OF ALL U.S. RADIO HOMES

No. of Markets	Stations per Market	Total Stations
10	2	20
12	3	36
7	4	28
1	5	5
30		89

THE CHECKLIST

Visual

- 1 POINT OF VIEW:** Is it from the eye of a woman, a man, a child, a dog, or personalized inanimate object, etc?
- 2 VISUAL STATEMENT:** What is the visual excitement (White Tornado, Cup and a Half of Coffee, Hertz Puts You in the Driving Seat, etc.)? What involvement in an action does the product have? Does it carry out the advertising phrase adequately, succinctly or efficiently? Is it the most dynamic, related part of the commercial, and, if it is not, why isn't it? (That is, it could be that there is an emphasis on merely beautiful, photographic effects.)
- 3 VISUAL FLOW:** Do the images relate in meaning, in speed, in amount of information from one to the other? In other words, is there a flow and a balance of the material that is satisfying or fitting to many other images for the eye to absorb and the mind to perceive or perhaps to view?
- 4 VISUAL TRANSITIONS:** Are there inventive passageways from one idea to the other in the commercial that are planned and are subtle enough to bridge statements without calling attention to themselves but getting out of the way of the heavy film quotations we have seen—for example, wipes, long dissolves, flips, etc?
- 5 PHOTOGRAPHIC QUALITIES AND COMPOSITION:** In lieu of, and sometimes in concert with, visual statements, it is important to plan for attractive backgrounds and other graphics that must be located and composed well to support the actors — European locations, big city activity, clouds and seascapes, etc.
- 6 GRAY SCALE INTEGRITY:** Do all the picture elements have a fairly stable gray scale quality to avoid heavy contrasts for television transmission, etc.?
- 7 SIZE RELATIONSHIPS:** Do the products and the people in all images keep a special relationship which is understood and not confusing to easy perception?

Audio

- 1 NARRATIVE TRACKS:** Are the voices warm, friendly, supportive of the visual?
- 2 MUSIC:** Has music been planned, canned or original? Music is as important as any other quality for the commercial; it evokes mood and atmosphere and rhythm to provide dynamic cutting.
- 3 EFFECTS:** Are they set to highlight abstract to personalized activity of the product?
- 4 BACKGROUND NOISE:** Is this to be picked up or composed to create a special atmospheric feeling?

the tv commercial . . .

12 time-

■ FOR THE PAST SIX MONTHS, commercials shot at the busy, thriving New York commercial house known as Filmex, Inc. have been quietly checked against a list which many admen would do well to paste inside their attache cases.

The project, hatched by Robert Bergmann, one time Transfilm executive who formed Filmex in late 1959, has been under security wraps for two good reasons:

(1) The television film commercial business is a highly competitive one, and

(2) Few agencies like to be told that some commercial storyboards on which much time and attention have been lavished will produce commercials that wouldn't sell a scalp knife to Geronimo.

One by-product of Bergmann's new checklist procedure may become part of industry vernacular: "flowboard."

What's a flowboard? As Bergmann, a former vice president of the Film Producers Assn., explains it, "a 'flowboard' is a sort of storyboard in depth. Each second of a commercial is transformed, by one of our own artists, to a frame of a storyboard, instead of the usual storyboard approach in which a frame is used for every three or four seconds.

"This enables us to make a close analysis of each second of each commercial we do. It also enables agencies to get a better idea of what, exactly, the final product will look like."

After analyzing dozens of flow-

and-dollar savers to check before shooting

A leading New York film house has developed new "checklist" technique to improve spots

boards produced at Filmex, Bergmann discovered that agencies tended to repeat similar basic errors each time certain problems occurred.

From this over-all analysis, Bergmann and his staff proceeded to draft a checklist of visual and aural points. Now, incoming commercial storyboards are checked against the list. If they fall short, Filmex diplomatically calls it to the agency's attention.

"We're not trying to show how smart we are," says Bergmann, "even though a film commercial producer must function as a creative businessman. We've found that agencies are generally anxious to strengthen any given commercial, if it can be done with a minimum of delay in the pre-production stage . . . particularly if it may save them, and their clients, money in the long run."

Bergmann's checklist is shown, paraphrased somewhat by SPONSOR for general application.

Readers who feel themselves creatively but not mathematically inclined may well have noticed that there are eleven, not twelve, points in the Filmex checklist. But there is a final checkpoint.

"The final point which we check," explains Bergmann, "is a subjective one — does the commercial help set a trend, or merely follow it? There are cycles in the commercial business. Right now, helicopter shots and the use of still photographers — who generally have no feeling for dialogue



Robert Bergmann, president of Filmex, Inc., evolved special checklist to help agencies evaluate tv commercials in pre-production stage. Bergmann, invited by ANA to lecture admen on commercial cost control and to prepare ANA-FPA film workshops, often directs location jobs.

and whose idea of a 'typical' woman is a model smashed with light — are very 'in,' but are becoming cliché.

"There is still too much stress on talk-talk in commercials and there is not enough emphasis on visuals."

What should agencies keep in

mind as the most important thought concerning working relationships with commercial producers?

States Bergmann, "Commercial planning is like a telephone call, the more interference there is along the line, the less comes through in the end" ■

The new president of P. Ballantine & Sons, John E. Farrell, has been with the Newark brewer



C. W. Badenhausen

John E. Farrell

since 1941 in various executive capacities. He succeeds Carl W. Badenhausen who, in 1933, bought the brewery from the heirs of Pete Ballantine. Badenhausen moves up to chairman of the board.

A graduate attorney, Farrell brings a primarily administrative background to his new post. He joined the company in 1941 as an assistant secretary and counsel and, after three years in the Air Force, returned to Ballantine in 1945. He was appointed secretary in 1951, a position he held until he was named vice president of the firm in 1954.

Ballantine spends over \$6 million in broadcast media, most of it in spot tv and radio. In fact it ranked number 12 among spot radio users in 1963, according to RAB, with an outlay of \$2,925,000.

Candy Firm Goes Network

The success of a 10-market television campaign earlier this year prompted Murray-Allen Imports to try network tv to promote its line of Regal Crown sour fruit candy rolls. Spot radio will supplement.

Vehicles are NBC-TV's *Today* and *Tonight* shows, with the former schedule beginning June 23 and the latter June 30. Live lead-in and sales pitches will be delivered by Johnny Carson, Ed McMahon, Hugh Downs, Frank Blair and Jack Lescaulier.

The 10-week radio push runs from June 9 through Aug. 15. Minute spots will run in morning and afternoon programs in Chicago, Cincinnati, Columbus, Los Angeles, New York and Philadelphia.

Bauer, Tripp, Foley, Philadelphia, is the agency.

Hazel Bishop Hits Record Earnings, Plans Spots

Although Hazel Bishop's broadcast expenditures have been rather limited in the past, record earnings for both the three months and six months ending April 30 indicate they may be increased. The cosmetics company is putting an especially heavy push behind its two products introduced so far this year—Setique hair setting lotion and hairspray and Sudden Change anti-wrinkle lotion—and plans to introduce several more new products within the next 12 months.

Spot television, which benefited from \$277,250 in Bishop billings last year, will be a main vehicle in the multi-million dollar advertising push which started June 2 for Setique (SPONSOR, May 25, page 18). The top 150 markets are involved.

As for Sudden Change? Despite prospective government action against wrinkle removers, Hazel Bishop's version is selling so well, according to president Morton

Edell, the company "is finding itself hard-put to maintain sufficient production in view of the continued demand for the product." A saturation campaign is also planned for Sudden Change.

Earnings for the second quarter ending April 30, were \$935,891, up substantially from \$128,651 for the three months ending April 30, 1963. This amounted to 52 cents per share vs. 7 cents, based on sales this quarter of \$8,255,446 compared with \$5,696,547 for the same three months the previous fiscal year.

Six-month sales for the period ending April 30, 1964, were \$12,693,300 (vs. \$10,581,507) and net earnings were \$1,040,261 (vs. \$10,068). Earnings per share rose from one-half cent to 57 cents.

Sales and earnings of Setique and Sudden Change are not included, to any appreciable degree, in these figures.

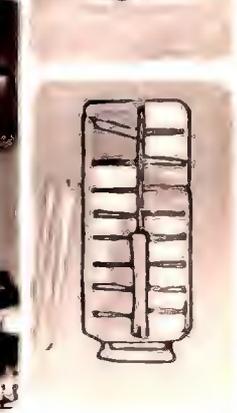
ADS HELPED SPIRAL SALES 30 PERCENT



Compared with an industry-wide increase of only 2.8 percent, Pearl Brewing Co. (John W. Shaw) saw a 1963 sales increase of 30.6 percent over 1962. Company credits its two-time award-winning advertising for the boost. Here (l-r) sales manager of the Country Club Malt Liquor Div. A.P. McEachern, ad director Robert Jornayvas and vice president A. J. Range sport the gold Clio trophy, awarded by the American Tv Commercials Festival for the best tv commercial in the beer and wine industry (r) and Hermes trophy of the Chicago Federated Advertising Club for black and white newspaper campaign. Campaign also won merit award in the Chicago competition in the tv and consumer magazine categories.

Friendliest stop-sign on the road

(It invites you to relax, have some fun, and save some money.)



Smart motorists stop at the Sheraton sign for: Free TV and radio. Free family plan (no charge for children in your room). Insured reservations. Guaranteed rates. Free parking. (Many Sheratons even give you free launder-in facilities, free coffeemakers, free ice cubes, free swimming.) Rooms are comfortable. Rates are sensible. Restaurants and lounges are well-run, congenial, right on the spot. You'll find Sheraton Motor Inns in or near New York, Los Angeles, Boston, Chicago, Baltimore, Tampa and other major cities coast to coast in the U.S.A. and in Canada. For Insured Reservations call any Sheraton Motor Inn, Hotel, or Reservation Office.

85 Sheraton Hotels & Motor Inns

Coast to coast in the U.S.A., in Hawaii, Canada, Jamaica, Puerto Rico, Venezuela, Nassau, Mexico, Tel Aviv. Sheraton shares are listed on the New York Stock Exchange • Diners' Club card honored for all hotel and motor inn services.

Goal Is Labor Peace At Plautus-Union Meet

All appeared sweetness and light on the television production labor front after an unprecedented meeting between Herbert Brodtkin, head of Plautus Productions, and the Joint Council of Eastern Motion Pictures Productions Unions.

Nub of the news coming out of the meeting was an agreement that in the future the council would meet to prevent labor disputes involving a single craft.

Plautus, producer of *The Defenders* and *The Nurses*, the only two major network film shows produced in New York City, fled to the West Coast as a result of a strike by United Scenic Artists.

Plautus indicated that union difficulties had been patched up and the shows would return to New York.

In meeting with the Labor Council, Brodtkin said, "We would like to produce in New York and will do so if the conditions make it feasible to produce here effectively and efficiently under stable labor rela-

tions, without recurring labor crises."

The council, for its part, promised cooperation, called for regular meetings with the producers "so that mutual problems can be resolved, making New York a greater film production center."

Maxon Forms Public Relations Company

MCI (Maxon Communications Inc.), a wholly-owned subsidiary of the New York-based agency, has been formed to handle public relations and product promotion for Maxon clients. Outside clients may be accepted as well in the future.

"Public relations is a function which complements and yet is wholly separate from an advertising program," noted newly-named agency president C. Terence Clyne. "For this reason, we feel the affiliate concept represents the best approach for an advertising agency to this kind of communications."

Clyne will act as president of MCI, with Robert McElwaine, now director of product promotion for Maxon, becoming executive vice president. Harold Strauss will be secretary-treasurer.

CAUSE TO CELEBRATE



Broadcast supervisor Vera Brennan (r) was one of over 7000 agency media people to pin on a yellow rose in recent celebration of the fourth anniversary of WLS Chicago. "Miss WLS" herself, Kim Kendall, came to New York to do the honors. She gets an assist from Monty Lang of Blair Radio, which represents the ABC-owned outlet.

Small Tv Investment Pays Off for Hallmark

Hallmark Cards has emerged in the last few weeks as a classic illustration that a well-planned and executed, if less than prodigious, investment in television really pays off.

The greeting card company, via Foote, Cone & Belding, Chicago spends under \$1 million in network television. Yet in recent weeks Hallmark's advertising, marketing and programming have been honored with awards from such diverse groups as the Sales Executives Club of New York and the American Baptists. It also walked off with two Emmys.

The Sales Executives Club named Hallmark one of the top four marketing strategy companies of 1963, specifically for basing its approach on a "quality image." In accepting the award, v.p. and director of sales Donald Gray credited "prestigious advertising" as a main reason for Hallmark's success. "Hallmark was the first greeting card publisher to advertise nationally," noted Gray, and it "has earned plaudits from both the public and the critics for its award-winning tv drama series, the *Hallmark Hall of Fame*."

Supporting that claim, the NBC-TV series, now in its 13th season and oldest of the network drama

ALL-AMERICAN HONORS ALLSTATE AGENT



Basketball star Ed Macauley (l), who handled color on the KPLR-TV St. Louis NBA telecasts and also did the Allstate commercials, awards trophy to insurance agent Earle Dickson, one of two winners in sales contest staged by station and sponsor. Bob Blumberg was the other winner.

specials, won two of the five Emmys for which it was nominated: Performance by a supporting actress award went to Ruth White for *Little Moon of Alban*, and art direction, scenic design, to Warren Clymer for his work in the entire series this year.

The American Baptists Convention presented its Radio-TV Award for "quality television" to Hallmark. There is a touch of happy irony in president Joyce C. Hall's accepting telegraph: "We are encouraged by the effective effort of your clergymen and laymen to upgrade television programing. Sponsors of quality tv aren't often honored. We usually just get the bill. So this is a happy surprise."

The other three companies honored by the Sales Executives for marketing strategy: Merrill, Lynch, Pierce, Fenner & Smith; Chrysler; Menley and James Laboratories.

UA Readies for 1965-66

Having secured return engagements for three of its shows on the 1964-65 network marquee, and

placed one new entry — *Gilligan's Island* — with CBS, United Artists-TV is now turning its full attention to the 1965-66 season

Along these lines, it signed an exclusive joint venture agreement with Andrew J. Fenady who, as head of Fenady & Associates, will be concerned with series development, both writing and producing. Fenady and UA-TV executive vice president of programing Norman Glenn are currently discussing casting and will be ready with both formats and stars shortly.

The UA-TV shows returning in the fall: *Outer Limits*, *Patty Duke*, *The Fugitive*.

Broadcast Boost for New Old London Pretzels

Acquired about six months ago by Old London Foods, Pretz-L Nuggets is getting its first broadcast exposure. Spot and network tv and spot radio are being used and, according to agency Richard K. Manoff, it's the first time pretzels have been advertised on network television. Schedule started in late

April on NBC-TV's *Bullwinkle* which Old London has been sponsoring for two seasons. Some 15 to 20 spot markets are involved.

Agencies Merge

Smith & Dorian has merged with Taplinger-Millstein. The combined company—which will be renamed shortly—boasts some \$1.5 million in broadcast billings.

Sylvan Taplinger, formerly president of Taplinger-Millstein, becomes senior vice president and creative director of the merged agency. Ezra Millstein has resigned to devote full time to Milico, his privately-owned agency in Miami.

Meredith-Jerrold Launch Florida CATV System

Latest community antenna tv system on the spectrum is Florida Tv Cable, Inc., co-owned by Meredith Publishing Co. and Jerrold Electronics Corp., which has opened the first of several systems it will operate in that state. This initial venture is located in Ormond

WAGA-TV HAS MORE QUARTER HOUR FIRSTS THAN THE OTHER TWO STATIONS COMBINED!*

We've asterisked time periods where we're not only FIRST in homes delivered, but have more FIRSTS than the other two stations combined. Add Daytime to Prime time, and again... more FIRSTS! Check our chart and your copies of MARCH '64 ARB and NSI reports!

PRIME TIME ¼ — Hour FIRSTS 7 PM — 11 PM Sunday thru Saturday

Station	WAGA-TV	Station "B"	Station "I"
Nielsen (March)	59*	38	15
ARB (March)	52	48	12

DAYTIME ¼ — Hour FIRSTS 9:00 AM — 7:00 PM Monday thru Friday

Station	WAGA-TV	Station "B"	Station "I"
Nielsen (March)	130*	70	00
ARB (March)	105*	95	00



Represented by Stereo Television Sales Inc.



Beach and carries six channels: WESH-TV, WDBO-TV, and WLOF-TV Orlando-Daytona Beach, and WJXT and WFGA-TV Jacksonville, in addition to a local closed-circuit channel providing 24 hours of continuous time and weather information.

More than 1500 residents applied for the cable service prior to its June 1 opening.

Meredith and Jerrold are also building a system in Melbourne-Eau Gallie, Fla., and within the past few weeks got a city council go-ahead to begin construction in nearby Satellite Beach. The two companies also seek permission to do business in Daytona Beach and South Beaches. Meredith is in the process of constructing its 100-percent-owned system on Merritt Island.

Owned and operated Meredith stations are: WHEN (AM & TV) Syracuse; KCMO (AM-FM & TV) Kansas City; WOW (AM-FM & TV) Omaha and KPHO (AM & TV) Phoenix.

Major Move at Filmex

An all-out bid for a bigger piece of the commercials film market is being made by Filmex. Expansion steps toward this end include the addition of four people to the creative staff and the completion of a newly equipped studio.

Joining the staff are Chick Green, director; Irwin Scharf, writer-director-designer; Randy Monk, art director-scenic designer; Carl Lerner, writer-director.

A year of designing, building and outfitting has gone into the new facilities, located in a converted garage at 240 E. 45th St. In addition to a fully equipped shooting sound stage, there are facilities for set construction, storage of sets and props, conference and screening rooms.

Filmex has done work for most of the leading tv agencies. Among its achievements are Hertz (puts you in the driver's seat); Continental Palmolive soap, filmed on location in Rome, Paris, Nice; Oxydol (slice of life); and Simca, shot in Paris, a first-prize winner in its category at the recent Tv Commercial Film Festival.

NEW EQUIPMENT



ABC News correspondent Lisa Howard watches herself on tv in scene taped minutes before on new self-contained Ampex 600 recorder, one of several new transistorized units network will use in coverage of the political conventions.

Rinse Away to JWT

Alberto-Culver, giant broadcast advertising spender with a partiality for tv, announced switch of the Rinse Away dandruff-remover account from Compton Advertising, Chicago, to same city's J. Walter Thompson. The account, which amounts to some \$3 million annually (no media figures revealed), was to move at once, rather than 90 days later, as usual.

Rinse Away actually accounts for three products, all marketed under same label. First introduced was liquid rinse, on market since 1962, which accounts for major activity. Second variation is jelly, packaged in tubes. Third is shampoo, tried in test markets until now but specifically cited as "going along" with others, thus will shortly be marketed nationally, too.

Word of the change was issued by Leonard H. Lavin, dynamic head of corporation, who built Alberto-Culver from scratch to its current \$80 million annual gross in just nine years (see SPONSOR, April 27, p. 50).

Network Tv Summer Push For Sara Lee Line

One of the biggest tv campaigns in its history will be launched by Kitchens of Sara Lee July 26. Schedules in one NBC-TV and six ABC-TV daytime programs will continue through the end of August to promote five all-butter cakes.

CINCINNATI
is the 27th U.S. city, * but—

WHO RADIO

DES MOINES

gives you America's

23rd RADIO MARKET!

Radio stations in only 22 U. S. markets give you a larger audience than WHO Radio, Des Moines. 354,050 homes reached weekly — 12% of all homes in 117 counties. (Authority: NCS '61.) Thus WHO Radio belongs on every list of "the top 25" markets in America. Ask PGW for the proof.

*Sales Management, June 10, 1963

WHO, DES MOINES

50,000 WATTS • CLEAR CHANNEL

NBC

Peters, Griffin, Woodward, Inc.
National Representatives

New Agency in New York

Robinson, Donino & West has been formed in New York to handle both consumer and industrial accounts in all phases of advertising, sales promotion and public relations.

All the principals have been active in the advertising industry and one has concentrated particularly in television. When the client list is announced, it will undoubtedly include broadcast billings.

Clark L. Robinson is president of the new agency. He was formerly vice president and creative di-



Clark Robinson



John L. West



Laurence Donino

rector at Ketchum, MacLeod & Grove, senior art director with Fuller & Smith & Ross, executive art director at McCann-Erickson and group art director at Cunningham & Walsh.

Laurence F. Donino and John L. West are the two other principals, both vice presidents. Donino, formerly an account supervisor at KM&G, also worked at K&E, Ted Bates and Al Paul Leston. West, more recently with the Special Projects Div. of Blair Television and Continental Baking as assistant advertising manager, was formerly an account executive at Y&R.

Takes New Name

To reflect the agency's over-all growth in clients, billing and services over the past few years, Wesley Associates has changed its name to Wesley Advertising, Inc.

Billings have almost doubled since 1961, rising from \$7 to \$13 million by the beginning of this year. Wesley expanded into the international and industrial fields in January, 1962, through the acquisi-

tion of the Mann-Ellis Agency with offices in New York and Geneva. In December of 1962, Wesley acquired the Wendell P. Colton Co., a 50-year-old advertising agency specializing in tourism, resort and transportation advertising. Early in the fall of 1963 Wesley established a public relations division called the Transcom Co.

Moving Day Is June 30 For Photo-Cine-Optics

New quarters are in store for the expanded S.O.S. Photo-Cine-Optics, Inc. The 38-year-old firm will move to 387 S. Park Ave. in Manhattan about June 30.

The new headquarters boasts over 18,000 square feet on one floor with the newest display room in the industry, according to company president Alan C. Macauley.

50 KW Denver Outlet to Blair Radio

KOA Denver will be sold by Blair Radio starting July 1. It is currently represented by Henry I. Christal.

Owned and operated by Metropolitan Television Co., the station

is a 50 kw NBC affiliate. It broadcasts from 5 a.m. to midnight, Monday through Saturday, and from 7 a.m. to midnight on Sunday.

Sister tv station, KOA-TV, is handled by the Blair Television Div.

In other representative changes, WSBI (AM-FM & TV) South Bend appointed Ohio Stations Representatives as regional rep for Ohio and Indiana.

Welch Grape Juice Zooms Spot Outlay for Summer

Welch Grape Juice Co. will top itself this summer in the extent of its spot expenditure and coverage.

The target is about 120 stations in 100 markets at the rate of around five tv spots a week, starting in June.

One of the reasons for the extra-massive push is the forthcoming extension of Welch's apple-grape drink into national distribution. The brand's been limited to the East the past two years. Welch's spot expenditure last year was \$2.2 million. Account is also on ABC-TV daytime as well as the *Flintstones*.

Richard Manof is the agency.

MPO FINE ARTS EXHIBITION



Tv producers, copywriters, account executives browse at the 1964 MPO Video-ronics Fine Arts Exhibition, a show designed to demonstrate the high level of creativity which exists throughout the advertising industry. Lee Savage, creative director of Elektra Film Studios, took first prize. Second prize went to freelance artist Jerry McDaniel and third prizes to Nelson Howe, a free lance artist with NBC, and Don Ivan Puchatz, assistant art director at Ketchum, MacLeod & Grove, Pittsburgh. A total of 292 works were submitted. Honorable mentions went to Earl Goodenow of Fletcher Richards; Mickey Goldstein of West, Weir & Bartel; Leonard Ruben, Compton; Kurt Weihs, PKL; Andrew Nelson, JWT; Zeke Ziner, Robert Brian, Jack Freeman, Scott & Scott, Kay Chin, Bates, Martin Slattery, Compton, Robert Bidner, FSR, William F. Early, Armstrong Cork, Thomas Naegle, JWT.

AB-PT Sets Up Graduate Communications Program

Two annual fellowships of \$2,000 each in communications management have been established by American Broadcasting-Paramount Theatres at The Annenberg School of Communications of the University of Pennsylvania.

As a result, the school will offer a new two-year course leading to the degree of Master of Arts in Communications Management, thought to be the first to combine collegiate programs in communications and management. It will be offered by the Annenberg School in cooperation with the Graduate Division of the Wharton School of Finance and Commerce at Pennsylvania.

The first of the fellowships, which may be awarded to one entering and one advanced student each year, will probably be given this fall. It may be renewed during the recipient's second year of studies, while an additional student will be awarded a fellowship in the fall of 1965.

Purpose of the program, accord-

ing to the school: to provide the student with the same basic training in the arts and sciences contributing to the communications between men that is provided in the regular curriculum of the Annenberg School. In addition, the program will include enough specific training in advanced business courses at the Wharton School to qualify candidates for positions in management and business administration.

Students in the master's degree program will study theory and history of communications, advanced business systems, management accounting, legal aspects of business, economics and public policy, mass media in America today, and personnel and labor management.

RAB Recruits Harvard In College Plan

"Radio is making tremendous strides as an advertising force, and as we continue to grow in importance to advertisers, the need for highly motivated, college-trained young men may soon be our most serious industry problem."

In outlining this future possibility, RAB president Edmund Bunker told the Miami Advertising Club that Harvard University is the most recent school to enroll in the Bureau's "college plan." A number of other schools are already involved in the project, designed to give "individual radio broadcasters a unique opportunity to contribute tangibly to the future of the radio industry."

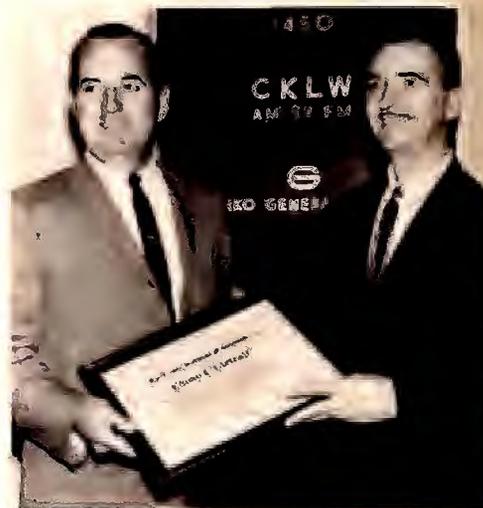
RAB makes its sales material available to participating schools and stations, such as WBBF Rochester in the case of Harvard, which agree to underwrite the "college plan" service for various schools.

Bunker's appearance in Miami was one of the several he made in connection with the May observance of National Radio Month.

Rep Appointments

Mid-West Time Sales appointed regional representative for KSAL Salina. Savalli/Gates will handle five more country and western music stations — WMIN Minneapolis, WMIL (AM & FM) Milwaukee, KAOH Duluth and KJXX Provo.

APPRECIATIVE GRADS



For his talk on "The Computer's Role in Advertising," Edwin Metcalfe (l), sales and operations director of CKLW Detroit, received a commemorative scroll from the graduating class of the Electronics Institute of Technology. It is presented by vice president S. R. Gardner. Metcalfe predicted that "every major media recommendation from an advertising agency of the near future will be supported by computer analysis."

Time-Life Promotes 'Grass Roots' Radio

Out-of-town radio stations continue to promote their "home town" programming in New York City, often with an eye toward picking up more revenue from Madison Ave. as well as impressing visitors from their listening areas with a New York showcase. Latest to join the act are the Time-Life stations, which have launched a special exhibit at the New York Time-Life building. It has some similarity to an exhibit used by CBS Radio.

The exhibit features a series of six booths, each representing a T-L station. Before each booth is a tv-shaped screen, an earphone and a mike. When a visitor to New York picks up the earphone, a sound color film appears on the screen, with greetings by a station personality.

Visitors are also told they can record greetings to listeners back home (impressions of the New York World's Fair, etc.). The tapes are forwarded to T-L stations and processed for broadcast. The installation of the system was done for T-L by Audio Techniques, a New York studio which has been the site of the NANA Radio "revival" of radio drama, and which is active in stereo radio recordings.

FELLOWSHIPS



Leonard Goldenson (l), president of American Broadcasting-Paramount Theatres, Inc., does the honors—signs grants for two annual fellowships of \$2000 each in communications management. With Goldenson is Dr. Gaylord P. Harnwell, president of the University of Pennsylvania. Fellowships will make it possible for graduate students to study at the University's Annenberg School of Communications.

Tv Tribute to Broadcast Sportsman Craig Smith

Network television departed from tradition and took valuable air time to pay tribute to the man who, perhaps more than any other, has been responsible for building today's multi-million-dollar broadcast sports bonanza.



A. Craig Smith

A. Craig Smith, as advertising vice president of Gillette, has involved the razor company in almost all areas of tv and radio sports. In recent years, the bulk of Gillette's \$17 million-plus network tv investment has been with ABC-TV, which delivered the tribute on the May 30 *Wide World of Sports* program. Although the 1964-65 season will see a departure for Gillette—it's bought movies on NBC-TV and ABC-TV in place of its *Fight of the Week* series on ABC—the latter network expects Gillette will continue sponsorship of several other sports programs. The company also spends more than \$6 million in spot tv.

With Gillette since 1937, Smith's association with the company actually stretches back more than 30 years during which time he worked with Gillette's advertising agencies. An original portrait of him by noted sports artist Robert Riger was presented on the air.

FC&B Strengthens Its International Base

Several moves have been made by Foote, Cone & Belding aimed to strengthen its international advertising operations.

The Paris office is being expanded to operate as a fully staffed agency.

John D. Hayes has been appointed assistant to the chairman of the agency's international committee, comprised of five directors of the parent company.

A European operations committee, consisting of the heads of the four Foote, Cone & Belding offices in western Europe and members of the agency's international committee, has been set up to parallel the organization of domestic offices.

HEARTY WELCOME



On his contract-signing trip to Denver, H. D. (Bud) Neuwirth (l), v.p.-director of Metro Radio Sales, is greeted by Ken Palmer (c) and Tom Duggan, general manager and sales manager of KIMN. Station becomes eighth on Metro Radio Sales list and only the second outside the Metropolitan Broadcasting group. The other is WDRC Hartford.

Dad's Day Drives Prove Boom for Broadcast

Razor companies, tobacco manufacturers, clothing companies and a host of others have taken to radio and television in annual Father's Day promotions. Among those reporting concentrated campaigns is Consolidated Cigar, via Compton

Advertising, on behalf of El Producto cigars.

Five network programs are involved, supplemented by spots in seven major markets: Baltimore, Boston, Chicago, Detroit, New York, Philadelphia and Washington. Schedules, which started June 3, run through June 16.

*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

NBC Radio Adds Three

WLDB Atlantic City, KVGB Great Bend and KBMN Bozeman have all affiliated with NBC Radio.

Owned by Leroy and Dorothy Bremmer, WLDB operates with 1 kw days, 250 watts nights. Bremmer was an engineer with NBC when the network started in 1926. KVGB is owned by KVGB Inc. and operates with a power of 5 kw. KBMN, owned by KBMN Inc., operates with 1 kw days and 250 watts nights.

Testing Outfit Expands

Audience Studies, Inc., the tv program and commercials pre-testing subsidiary of Screen Gems, has added and promoted people in its New York, Los Angeles and London offices.

Marilyn Beaudry, with ASI for almost two years, has been named director in charge of research operations in Los Angeles. Irwin Tuchfeld, who has spent the past two years in an executive capacity in the firm's Los Angeles branch, has transferred his headquarters to the continent and is currently stationed in London as overseas client service supervisor. He'll be in charge of developing ASI's continental testing facilities. (Present

plans call for a branch to be opened in West Germany next year.)

Also headquartering in London is Dennis DeWitt, newly added to the ASI staff as a client service executive. DeWitt spent the past year with a research consultancy firm and prior to that was with Schwerin for four years.

In the New York home office, John Marting and Robert Kohn have joined the sales staff in executive capacities. Marting was previously media director of MacManus, John & Adams, while Kohn was with Audits & Surveys.

Frank Adrana, communications research specialist out of J. Walter Thompson in Chicago, heads the ASI Chicago office, opened in March of this year.

Zenith Returns To Night Network Tv

Placing its first order in nighttime television in several years, Zenith Radio Corp., via Foote, Cone & Belding, Chicago, has purchased sponsorship in five NBC-TV programs for 1964-65.

Involved in the order are: *The Andy Williams Show* and the *Jonathan Winter Specials* (Mondays 9-10 p.m.), *The Virginian* (Wednesdays 7:30-9 p.m.), *The Jack Paar Program* (Fridays, 10-11 p.m.) and *Saturday Night at the Movies* (9-11 p.m.).

CIGARETS . . .

Continued from page 50

Moreover, several factors add the glint of optimism to the industry's future:

- Although it's likely the FTC will impose advertising rules (even though the manufacturers have already composed and adopted their own), it's anticipated that restrictive steps will be moderate.

- Through thick and thin, cigaret consumption in the U.S. has traditionally increased by about 3½ percent every year, thus keeping ahead of population increases. And 1963 was no exception. Last year's record of 524 billion packs sold means about 217 packs for every living adult in the United States.

If sales for this year seem threatened, veteran observers point out that only the first quarter has passed and sales still have almost three quarters in which to recover. That's happened before.

- If sales increases prove difficult to build, however, profits will likely continue to rise (thanks to price hikes, automation, improved management measures, etc.), thus continuing the industry's profitability. Well aware of what advertising can do to protect such profits, the industry will up — not cut — ad budgets, whether sales go up or not. That means topping last year's advertising record, of which at least \$120 million was spent on television.

- Health scares have been met — and survived — before. The first cancer warning, sounded in 1954, caused a sales fall-off that was only temporary. In fact, current cigaret sales are triple the volume of that first scare year.

Further British warnings in 1962 didn't seriously affect the market. And although the U.S. government has now issued its own warning, many tobacco men emphasize that smoking remains a satisfying habit. Confirmed smokers aren't likely to give it up.

Taking all in all, it's obvious that whatever happens to the tobacco-tipped cigaret, the industry is ready to jump — and in several different directions. Whichever way it goes, you can be sure it'll use advertising — especially television — to help it get there. ■

ENGLAND'S AAAA SEES MADISON AVENUE



Segment of the 149 visiting members of IPA (Incorporated Practitioners in Advertising) 44 Club, London's version of the 4As, boards Lus to the Walt Whitman Shopping Center in Long Island, part of five-day behind-the-scenes look at U.S. advertising and marketing techniques. James K. Forget, Ted Bates v.p. and marketing director, who coordinated the trip with English admen, briefs visitors on the shopping center phenomenon. Visits to several agencies, addresses by luminaries like Arno Johnson, John Crichton, Martin Harper and David Ogilvy, and tv commercials presentations were all included in the work hop program.

SPONSOR SPOTLIGHT

ADVERTISERS

Richard Lockman, director of advertising, resigned from Helena Rubinstein, Inc. after 20 years as a marketing executive in the drug-cosmetics-toiletries field. Prior to joining Helena Rubinstein, he was senior vice president and general manager of Mogul, Williams and Saylor.

Carlyle Farnsworth named second vice president of Virginia Life Insurance Co., Huntington, W. Va. He was formerly consultant to client banks for the company.

Harold J. McDonald named vice president and general manager of the Forbes Lithograph Div. of Diamond National Corp.

Robert E. Lory joined Reynolds Metals Co. as editor of "Reynolds Review" magazine. For the past three years he has been associate editor of the employee publication for the New York State Gas & Electric Corp.

Kenneth L. Hand named marketing manager for Peerless Roll Leaf Co., Union City, a division of Howe Sound Co. He joined the company five years ago as sales manager for Howe precision products.

Ralph M. Watts appointed by Lever Brothers Co. to post of premium development manager for consumer products. Formerly he was merchandising manager of the company's household products division.

Harold Fleit, **Peter G. G. Delahunt** and **George Hase** appointed manager of sales, field sales manager and manager of marketing of the Climatrol Div., respectively, for Worthington Air Conditioning Co. Fleit was most recently manager of sales for the company's air conditioning division. Since joining the company in 1949, Delahunt served as technical sales representative for the water treatment division and sales manager of Decatur Products. Hase joined the Climatrol Div. in 1949.

Alwyn W. Knight named director of public relations for D. P. Brother & Co. He comes to the company after 16 years with N. W. Ayer in various creative and public relations capacities. Most recently he served as manager of Ayer's Honolulu office.

Arthur O. Dietrich, group advertising and sales promotion manager, Honeywell Inc., Philadelphia, elected international president of the Sales Promotion Executives Assn. Elected first vice president of the organization was **Irwin Towers**, who is director of training for the Interpublic Group of Companies.

Louis F. Bantle named advertising manager for Tuckersharpe Pen Co. He will also continue his present duties as advertising manager of Circus Foods and Lummi & Co., both companies being divisions of United States Tobacco Co. Prior to joining the company he was an account executive for Donahue & Coe, which is now West, Weir & Bartel, Inc.



He'll grow on you ...

"Sunny" is a family man ... his children go around singing "you've been more than a Daddy to me ..." because ... well, you see ... it's like this ... the male Hippocampus is the producer in his family.

Sunny's audience includes the entire herd! (That's what you call a seahorse family.) He's got something for everyone, the only criterion being that *it must be the best*.

He produces SALES too. Maybe it's time you dropped something in his pouch ... he'll grow on you!

WSUN

TELEVISION  RADIO
TAMPA - ST. PETERSBURG

Gone out for seahorse food. See:

Nat Rep Venard Torbet & Co. Inc.
SE Rep Bonar Lawrence & Associates



Kenneth Hand



Ralph M. Watts



Arthur Dietrich



Louis F. Bantle

Herbert M. Stein resigned as vice president, marketing, U. S. Consumer Products Div. of Ronson Corp., to form his own marketing consultant company. **Milton S. Pohl** appointed vice president of Ronson's electric appliance division, U. S. Domestic sales. He has been directing salesmen's product training programs. **Gerald Weinerman**, credit manager, appointed vice president of the lighter, LP-gas products and packaged items division, U. S. domestic sales. **George Keyko** and **Elliott Messinger** named national sales managers of electric appliance division and lighter, LP-gas products and packaged items division, respectively, for Ronson. Keyko was formerly regional sales manager in the electric appliance division, while Messinger served as mid-western regional sales manager of the same division.

Janis Hoffman named director of the convention department for National Food Brokers Assn. A member of NFBA's staff for four years, she succeeds Mrs. Burdetta Johnson.

AGENCIES

Edward L. Bailey and **Harold Johnson** elected to the board of directors of Leo Burnett Co., Toronto. Bailey is vice president and creative director; Johnson is vice president and account supervisor.

Donald A. Campbell, vice president and account supervisor, and **Edwin H. Mammen**, vice president, elected to the board of directors of Meldrum and Fewsmith, Inc., Cleveland.

Louis W. Griffith joined MacManus, John & Adams, Minneapolis, as director of research. Formerly he was senior market research analyst for Colgate-Palmolive Co., New York.

John McCormick appointed European marketing director of BBDO International. Formerly he was international marketing executive with Procter & Gamble in Europe.



Jack Sidebotham



John P. Hoag, Jr.



Leo Harrington



Lincoln Wright

Jack Sidebotham joined C. J. LaRoche & Co. as senior vice president of art and broadcast commercial production. Most recently he was vice president of tv art and production for Young & Rubicam.

Wim van der Graaf named account executive for Griswold-Eshleman Co., Chicago. Formerly he was account manager for Waldie & Briggs and account executive with Roche, Rickerd & Cleary.

Thomas Sancton appointed vice president for Walker Saussy Advertising Agency, New Orleans. Prior to joining the agency as director of public relations a year ago, he was public relations director of the Louisiana Heart Assn.

Richard E. Benson appointed media supervisor at N.W. Ayer, Philadelphia. He was formerly assistant media director for BBDO, Pittsburgh.

Davis R. Davies joined Wellman Co., Cleveland, as account executive. He was previously vice president and manager of the Eric office of Meek & Thomas.

Edward D. Lonergan appointed account executive at West, Weir & Bartel. He came to the agency from Ted Bates where he served for the past eight years in the same capacity.

Paul D. Sealbrook joined Henderson Advertising Agency, Greenville, S.C., as account executive. Formerly he was account supervisor with Bert S. Gittins Advertising, Milwaukee, and vice president, Farm and Ranch Publications.

Marshall E. Becker, former vice president of Marketways, Inc. joined Bronner & Haas, Inc., Chicago, as an account executive.

John P. Hoag, Jr., **Leo A. Harrington** and **Lincoln D. Wright** elected to the board of directors of Hoag & Provandie, Inc. Hoag is vice president-marketing, Harrington is vice president-creative and Wright is comptroller.

Robert E. Layton joined Lynn Baker Inc. as senior account executive. He came to the agency from BBDO where he served as an account executive.

Maureen Murray joined Charles W. Hoyt Co. as a media buyer. Previously she was with Gumbinner-North Agency.

Robert A. Olsen joined Fuller & Smith & Ross as an account executive. He was formerly general marketing supervisor for BBDO, New York.

Erwin Mark named director of media planning and market development for Erwin Wasey, Ruthrauff & Ryan, Philadelphia. For the past eight years he was with Arndt, Preston, Chapin, Lamb and Keen, Philadelphia, as director of media and market development.

Charles O. Puffer joined Burton Browne Advertising, Chicago, as vice president. Previously he was executive vice president for Beaumont & Hohman.

David E. Edmunds joined Clinton E. Frank, Inc. as art director. He came to the agency after seven years with Young & Rubicam, Inc.

George B. Anderson joined Kudner Agency, Chicago, as vice president and office manager. He is currently president of A & A Productions, and comes to Kudner from Erwin Wasey, Ruthrauff & Ryan, where he served as vice president and radio/tv director.



Lon C. Hill



Emmett Faison



Robert O. Jordan



Paul J. Paulson

Lon C. Hill promoted to vice president, copy director, of Chir-urg & Cairns, New York. He came to the agency in 1962 from J. Walter Thompson Co., where he was senior writer.

Louis S. Petersen joined Clinton E. Frank, Inc., as vice president and account supervisor. He came to the agency after eight years as vice president and account manager for Erwin Wasey, Ruthrauff & Ryan, Los Angeles.

Rudolph Maffei, Herman Rancher and William D. Watson elected vice president-media director, vice president of the creative department and account supervisor of Gardner Advertising Co., New York. Dale L. Kirchoff, Ralph Pasek, Albert Quinlan, Terrill Rees, Jr., Richard J. Winkler, all elected vice presidents of the creative department, headquartering in Gardner's St. Louis office. Also in St. Louis, William H. Mallison and J. Bruce Swigert elected vice president-account supervisor and vice president-U.S. manager of the International Div., Intergard.

James F. Lloyd named public relations account executive at Byer & Bowman Advertising Agency. Formerly he was a reporter for the "St. Petersburg Times" and a writer on gerontology for Mobilife Corp.

John T. Gray and Peter Allegaert appointed account executive and media supervisor, respectively, for Guild, Bascom & Bonfigli, Inc., San Francisco. Prior to joining GB&B in 1963, Gray was with Honig-Cooper & Harrington, San Francisco, where he served as account executive. Allegaert came to the agency from Dancer-Fitzgerald-Sample where he was head timebuyer.

Emmett B. Faison, Robert O. Jordan and Paul J. Paulson elected vice presidents of Compton Advertising. Faison joined the agency in 1959 as account supervisor. Jordan began as a trainee in the research department in 1956 and later switched to account handling. Paulson joined Compton in 1959 as account supervisor.

Herbert F. Scharff appointed midwestern merchandising representative for Honig-Cooper & Harrington, Chicago. Previously he was with Schlitz Brewing Co.

Edgar M. Griswold joined Maxon Inc. as senior vice president and corporate director of account management. He resigned recently as senior vice president at William Esty Co.

Leon F. Wahlbrink named assistant director of personnel at Gardner Advertising Co., headquarters in St. Louis. Formerly he was assistant to the director of personnel at Ralston Purina Co.

Loyal S. Watterworth joined Mogul Williams & Saylor, Inc. as account executive. Formerly he was an account executive with MacMannus John and Adams, New York.

Terry Galanoy, Taylor H. Rhodes, Vance M. Trueblood, A. Roy Menzies, Robert L. Webb appointed senior vice president and director of media, vice president and account supervisor, vice president, special projects, and merchandising executive for Erwin Wasey, Ruthrauff & Ryan, Inc., Los Angeles. Galanoy comes to the agency from Leo Burnett Co., Chicago, where he was associate creative director. Formerly Rhodes was vice president and director of media and research for Foote, Cone & Beld-

WWDC^{radio} salutes Washington's finest



Back in 1927, a young man came to Washington from the ranch lands of Utah and opened a small root beer stand with \$500 in savings. Today, the root beer stand opened by that young Westerner — J. Willard Marriott, president of Hot Shoppes, Inc. — has mushroomed into a national chain of 114 restaurants, cafeterias, luxury motor hotels and airline and institutional feeding services. Mr. Marriott has made Hot Shoppes' "Food for the Whole Family" a dining-out tradition with the help of hard-hitting advertising programs, including saturation usage of highly distinctive radiospots. WWDC thanks Hot Shoppes and its agency, M. Belmont Ver Standig, Inc., for the privilege of playing an important part in this success story through the years. Hot Shoppes restaurants have a family appeal—and WWDC is the "station that keeps people in mind."

Represented nationally
by John Blair & Company



ing, San Francisco. Menzies was with Fatham-Laird Inc., Chicago, where he served as vice president of marketing. Trueblood served as brand supervisor for Leo Burnett, Chicago. Webb comes to EWR&R from Ralph's Grocery Co., Los Angeles, where he was general merchandise sales manager.

D. M. Marshman and **Wells Spence** named vice presidents at Young & Rubicam. Marshman joined the agency in 1961 as account executive in the contact department. Spence came to the agency in 1962 from McCann-Erickson where he was vice president and account supervisor.

TV MEDIA

Donald A. Pels and **Carl T. Hogan** elected directors of Capital Cities Broadcasting. Prior to joining the station in 1959 as treasurer Pels served as business manager for WABC-TV New York. Hogan is president of Wood & Hogan and C. T. Hogan & Co. as well as treasurer of Alumiseal Corp.

Albert E. Bobo retired from CBS-TV as assistant supervisor of operations, network transmission facilities, after 37 years of service. Since joining CBS in 1940 he served in their traffic department, as assistant supervisor of operations, network transmission facilities.

Horace W. Ray, manager of Storer Programs, named general manager, and **Paul Raymond**, general sales manager, appointed station manager of WAGA-TV Atlanta.

Peter M. Affe resigned as station manager of WNBC-TV New York. **Theodore H. Walworth Jr.**, vice president and general manager of WNBC-TV, will assume the duties of station manager.

Bill Osterhaus named assistant program manager of KPIX San Francisco. He was formerly assistant program manager of KYW-TV Cleveland.



Carl J. Myers



Charles E. Gates



B. H. Berentson



Howard Coleman

Carl J. Meyers, **Charles E. Gates** and **Benjamin H. Berentson** elected senior vice president, and vice presidents, respectively, of WGN, Inc. Meyers joined WGN Radio in 1925 as manager of engineering, and since has served as a member of the WGN board, and director and vice president of KDAL Duluth. Most recently Gates served as director of WGN-Televents. Since 1961, Berentson has been station manager of WGN-TV.

Joseph K. Abrell promoted to director of special news projects for WTVJ-TV Miami. Prior to joining the station a year ago as documentary and editorial assistant, he served as midwestern correspondent for "Newsweek".

RADIO MEDIA

Joel Glassman appointed to the sales staff of WRFM-FM New York. Formerly he was on the sales staff of Production Facilities and Fred Niles Productions.

Klee C. Dobra named account executive for WTOP Radio Washington. He was formerly sales manager for a Florida radio station.

Jack S. Sampson appointed general manager of KXOK St. Louis. He is vice president of Storz Broadcasting, and formerly was general manager of KOMA Oklahoma City.

Frank McNally joined the sales staff of WHN Radio New York. He came to the station from RKO General New York, where he served as account executive.

James Clawson joined KUDE-FM Oceanside, Calif., as program director. For the past six years he has been with a radio station in Phoenix.

SYNDICATION & SERVICES

Howard W. Coleman joined Nielsen Co. as director of sales promotion for the Nielsen Station Index. For the past four years he has been advertising and promotion director of WTCN Minneapolis-St. Paul.

Arnold Friedman appointed television advertising and promotion manager of the Television Div. of Embassy Pictures Corp. Entering the motion picture industry in 1957 with Columbia Pictures, he was a member of United Artists' advertising department prior to joining Embassy's advertising department in 1962.

Dorothy May appointed executive director of the Point-of-Purchase Advertising Institute. Since joining the Institute 14 years ago, she has been administrative assistant to the executive director and director of member services.

Milton T. Raynor named executive vice president of Henry G. Saperstein Enterprises, UPA Pictures, Inc., and Television Personalities. Previously he was a partner in the production of such television shows as "Championship Bowling" and "All-Star Golf." He also served as general counsel for the National Assn. of Theatre Restaurants as well as the National Vendors Assn.

Daniel S. Eisenberg elected vice president of finance and administration for Movielab. **Morris H. Haber** succeeds him as treasurer.

Harold L. Friedman joined Elektra Film Productions, New York, as executive producer. Formerly he was producer at MPO Videoelectronics.

The merry world of make believe

By Bea Adams
Tv creative director,
Gardner Advertising Agency

■ THE AZALEAS ARE IN BLOOM where I live. And they are for real. There are buds on the rose bushes. They are for real. And on the tv screen there are commercials which blossom for a handful of seconds. Are they for real?

If the commercial is persuasive enough, the viewer buys the food, the cosmetic, the detergent, the floor cleaner—whatever it is that promises her glamor, convenience, recognition, an easier way to do a household chore, a new way to de-wrinkle her face, or whatever. She buys it and then comes the Moment of Truth. Then comes the discovery of whether or not it is for real.

I've no notion of listing the items I have purchased with all the great expectations of a Mrs. Christopher Columbus, only to find that the claims far exceeded the performance. This happens over and over again. And no matter how skillfully you woo her, once you've fooled her it will take a long time before you can begin to build back her faith in you.

The list of "commercials with integrity" is a long one. The list of commercials that promise more than can be delivered is also a long one. A pity.

To agency creative people I make a plea. Please, whoever-you-are, if you have any talent, any pride, any self-respect, do not fall into the trap of thinking you must supply a prod-

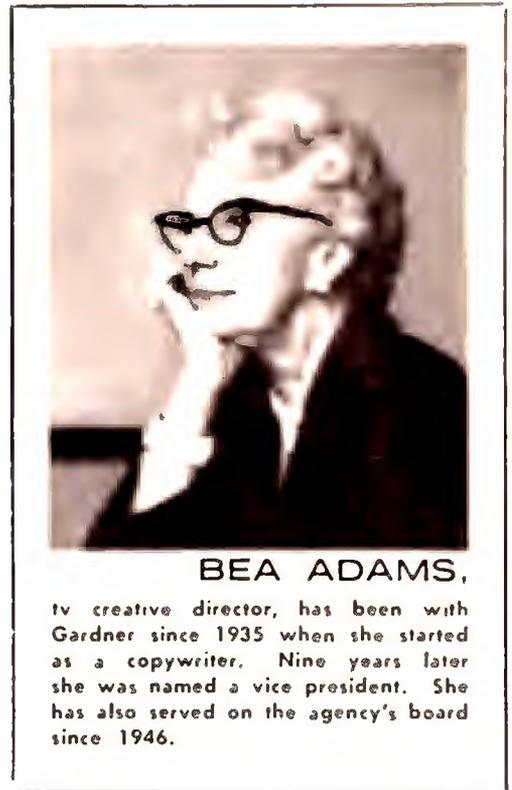
uct with a make-believe virtue. Have the backbone to tell the client that his product has nothing to shout about competitively or any other way, if that be the truth of the matter.

But don't stop there. You have an obligation to the client. Face up to it. Have the good grace and the good sense to suggest ways in which the product might be improved, ways to change the product so that it will, indeed, have a competitive advantage. This is your business just as surely as writing persuasive commercials is your business.

Any product, however mediocre, can be sufficiently glorified via tv techniques and selling know-how to make it desirable in the eyes of the beholder. So what? If Mr. or Mrs. Consumer becomes disenchanted, if the product stays on the shelf after that first burst of falsely-injected enthusiasm, if it simply can't deliver those lavish promises you made, you're vulnerable. And you're guilty. Watch it.

To clients, a small but worthy suggestion: If you have an agency which is adept at gilding the lily, real sharp at insinuating a nonexistent competitive advantage, quite clever at making your product sound like something it isn't, look twice before you leap up and down with joy. One purchase is all it takes for a consumer to discover that the claim is a phony. And one purchase per customer followed by disillusionment isn't going to add up to very much in the stockholders' report.

If your own organization has in-



BEA ADAMS,

tv creative director, has been with Gardner since 1935 when she started as a copywriter. Nine years later she was named a vice president. She has also served on the agency's board since 1946.

tegrity in its blood, if your agency has built-in integrity, never lose sight of it for a single minute. Feed it. Encourage it.

Take off your blinders and take a good long unbiased look at the products you have to advertise. Are they better than anything competition has to offer? Honestly? To quote William Bernbach, "Don't look for tricks to sell merchandise. The best trick in the world is a better product."

Too often, those involved in digging out the desirable difference in a product stop just short of finding that difference even when it's there. Result? A product all dressed up with no place to go. If it's there and you know it, don't be satisfied with anything less than an advantage that's for real.

Ladies and gentlemen! Integrity is a great thing. Never underestimate it. It will work for you long after the jangle and jingles of today are forgotten. Imagination and inventiveness are devoutly to be wished for, but don't let them travel alone. Strengthen and sustain them with integrity. That means you and you and you and don't let any lazy-bones talk you out of it. ■

JUNE

Intl. Radio & Tv Society, first Legion of Honor presentation dinner, at Waldorf-Astoria Hotel, New York (8).

Advertising Federation of America, 60th annual convention, Chase-Park Plaza Hotel, St. Louis, Mo., (to 10).

International Advertising Assn., 16th annual world congress, Waldorf-Astoria, N. Y. (to 10).

American Academy of Advertising, annual convention, Chase-Park Hotel, St. Louis (to 10).

Special Libraries Assn., 55th convention of advertising and publishing divisions, Sheraton-Jefferson Hotel, St. Louis (to 11).

United Artists Corp. annual stockholders meeting, New York (9).

Non-Sectarian National Bible Communications Congress, Sheraton Park Hotel, Washington, D. C. (10-13).

New York Chapter of Broadcast Pioneers, final meeting, Park Lane Hotel, New York, (11).

Colorado Broadcasters Assn. meeting, Lodge at Vail, Vail Village, Colo. (11-13).

Mutual Advertising Agency Network, national business meeting, Bismarck Hotel, Chicago (11-13).

Georgia Assn. of Broadcasters, 29th annual summer convention, Callaway Gardens, Ga. (13-16).

National Assn. of Display Industries, Trade Show Bldg. and New Yorker Hotel, New York (13-18).

North Carolina Assn. of Broadcasters, meeting, Governor Tryon Hotel, New Bern, N. C. (14-16).

National Community Television Assn., annual convention, Bellevue-Stratford Hotel, Philadelphia (14-19).

National Assn. of Broadcasters, board of directors meeting, Statler Hilton Hotel, Washington, D. C. (15-18).

American Marketing Assn., 47th national conference, Sheraton Hotel, Dallas (15-19).

International Advertising Film Festival, Palazzo del Cinema, Venice, Italy (15-20).

Assn. of National Advertisers, annual tv advertising workshop, Plaza Hotel, N. Y. (17).

Television Advertising Workshop, Plaza Hotel, New York (17).

Virginia Assn. of Broadcasters, meeting, Ingleside Inn, Staunton, Va. (17-19).

Broadcasting Executives Club of N. E., spring convention, Somerset Hotel, Boston (18).

Federation of Canadian Advertising & Sales Clubs, 17th annual conference, Nova Scotian Hotel, Halifax, N.S. (18-21).

Assn. of Independent Metropolitan Stations, annual meeting, Montreal, Canada (18-21).

National Advertising Agency Network, 1964 management conference, Par Horizons Hotel, Sarasota, Fla. (21-25).

International Design Conference, Aspen, Colo. (21-27).

S. C. Johnson & Son, "Global Forum" for 175 officials from 37 countries, Americana Hotel, N.Y. (21-26).

Radio-Television News Directors, Cherry Hill Inn, Cherry Hill, N. J. (22-26).

Natl. Assn. of Television & Radio Film Directors, spring-summer meeting, hosted by Northwest Region, Cherry Hill Inn, Cherry Hill, N. J. (22-26).

Transamerica Advertising Agency Network, annual meeting, N. Y. (23-27).

Florida Assn. of Broadcasters, 29th annual convention, Deauville Hotel, Miami Beach (24-27).

National Editorial Assn., annual convention, Hotel Commodore, N. Y. (24-27).

Maryland - D.C. - Delaware Broadcasters Assn., annual convention, Atlantic Sands Motel, Rehoboth Beach, Del. (25-27).

Wisconsin Broadcasters Assn., meeting, The Abbey, Lake Geneva, Wis. (26).

International Film Festival, Berlin, Germany (26-July 7).

Assn. of Industrial Advertisers, 42nd annual conference, Sheraton Hotel, Philadelphia (28-July 1).

Insurance Advertising Conference, annual meeting, Chatham Bars Inn, Chatham, Cape Cod, Mass. (28-July 1).

Advertising Federation of America, sixth annual seminar in marketing, management and advertising, Harvard Business School, Boston, Mass. (28-July 10).

First Advertising Agency Network, annual convention, Boyne Mountain Lodge, Boyne Falls, Mich. (28-July 3).

JULY

Advertising Assn. of the West, annual convention, Sun Valley, Idaho (5-9).

National Food Brokers Assn., mid-year management conference, Seattle (12-15).

National Institute for Audio-Visual Selling, annual convention, Indiana University, Bloomington (12-16).

British Institute of Radio Engineers and Institute of Electrical and Electronic Engineers, international conference on magnetic recording, Savoy Plaza, London, England (12-18).

National Housewares Mfrs. Assn., exhibit, Merchandise Mart, Chicago (13-17).

Western Packaging Exposition, Pan Pacific Auditorium, Los Angeles (21-23).

New York State Broadcasters Assn., third annual executive conference, Cooperstown, N. Y. (30-31).

Annual Summer Workshop in Television and Radio, New York University, New York (29-Aug. 7).

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

A: SPONSOR!

*Want full details?
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The next thing you see will be a pampered commercial.

The simple truth is, we pamper your TV commercial. We see to it that it's in good company. Every Group W station holds to a high standard of continuity acceptance, set and supervised by a central Continuity Acceptance Office. All the commercials that run on Group W stations meet or exceed TV Code Standards. Another thing: the rate structure is the same for everyone. And if your commercial is scheduled to run at, say, 10:29:30, that's when it runs.

You might think there's nothing particularly unique about high standards of continuity acceptance, or about

firm rates, or about commercials running on time. But they are unique when they represent a larger policy of Group W stations—to provide outstanding and consistent service to advertisers.

In a way, you have everything running for you when you use a Group W station...all the above; as well as an operating philosophy in your interest.

Why do we go to all this trouble? We believe it's the right way to run a business. It's what helps make every Group W station a good station to do business with.



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...that best served its community



Thank you, U.S. Conference of Mayors and Broadcast Pioneers for selecting our station as the national winner of your first annual local community service award, presented at the New York Hilton Hotel, May 25, 1964.

Joseph L. Brechner
Joseph L. Brechner
President and General Manager
WFTV, Channel 9 - ABC-TV
Orlando, Florida