

Sponsor

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

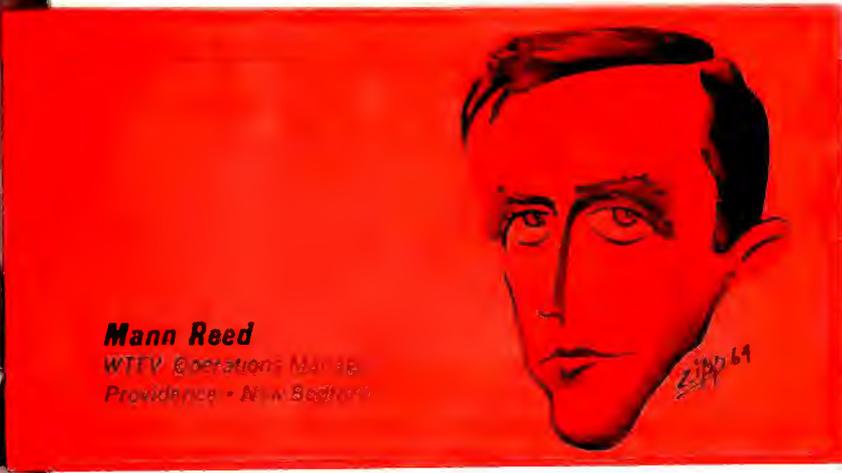
JUNE 15, 1964 PRICE 40c

NEWSPAPER • NEWS

Tracking the summer tv selling trend 27
 Cotton Council uses tv in textile battle 30
 Specialists on commercials boost cost to advertisers . . 34



Why WTEV bought Volume 9 (Parts 1, 2, 3 & 4) of Seven Arts' "Films of the 50's"



Mann Reed
 WTEV Operations Manager
 Providence - New Bedford

Says Mann Reed:

"Until now, WTEV has been running movies on weekends only from Friday through Sunday. Accordingly, our purchases have been restricted to the best small packages available. When we recently decided to expand our evening feature film schedule across the board, we began to evaluate all available feature packages in terms of quantity and quality.

The 215 Universal Post-50's in Seven Arts' new Volume 9 (Parts 1, 2, 3, and 4) proved to be an overall outstanding value in terms of potential rating power and sponsor appeal for the Providence Market. In fact, we might add, our comprehensive research of each title, star value and box office performance showed Volume 9 to be the best balanced large feature package ever released for television.

Thanks to these Seven Arts' "Films of the 50's" we now have the

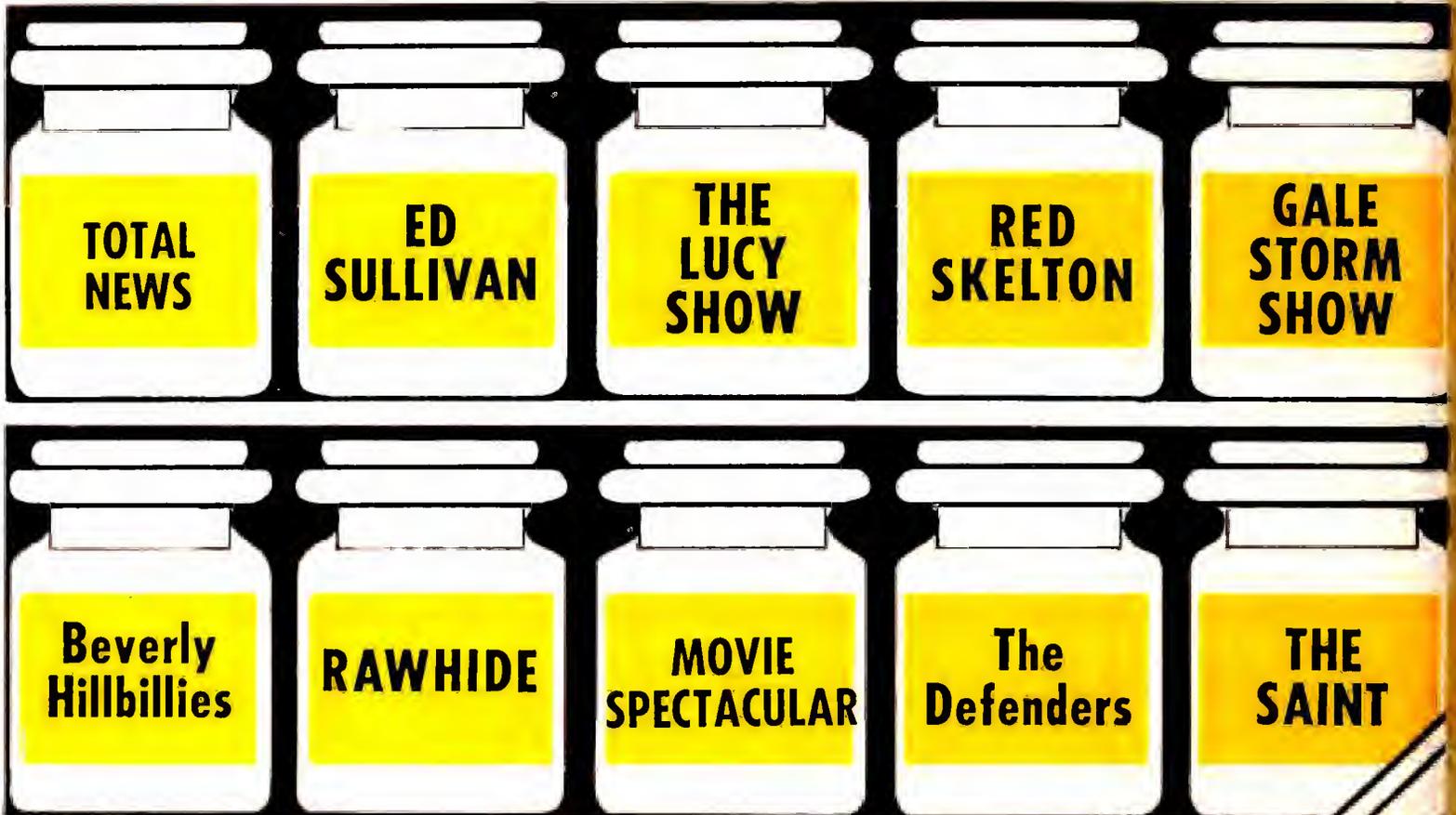
**PROGRAMMING STRENGTH
 FOR A BRIGHT
 COMMERCIAL FUTURE**

in the feature business.



Entered as Second-Class Matter, June 15, 1964, Post Office at New York, N.Y., under No. 6171.
 Postmaster: Please send address changes to Sponsor, P.O. Box 51, New York, N.Y. 10108.
 Second-class postage paid at New York, N.Y., and at additional mailing offices.
 Copyright © 1964 by Seven Arts Associated, Inc.
 Printed in the U.S.A.

"Seasoned to Please!"



WKRG-TV

Mobile-Pensacola

Channel 5

Represented by H-R Television, Inc.

or

Call C. P. Persons Jr., General Manager



Ad Men Get Commerce Nod on Report

Self regulation record saluted; committee calls for more information to business, public and schools

Washington — Advertising accomplishments in the field of self regulation have been compiled in a report put out with the blessing of the Commerce Department. The report on "Self Regulation in Advertising" is the work of a specially appointed advertising advisory committee, under chairmanship of Peter W. Allport, president of the Association of National Advertisers, and a roster of top-level advertising and media executives.

The committee has compiled case histories of the ethical approach taken by individual advertisers and individual companies, by industry groups, by advertising trade associations and by advertising media. The report is more of an examination than a judgment, says Secretary of Commerce Luther H. Hodges, and is not an official view of his department. However, he recommends it as a guideline handbook for "those people and those industries who wish to see the self regulation of advertising reinforced and expanded."

The committee recommends more spotlight on the scope and achievements of advertising's self regulation.

The RA program would include (1) an information program for business, (2) an education program for the public, (3) a special program directed at schools and colleges and (4) a continuing reappraisal of business practices to discover more areas where self regulation seems called for.

The report emphasizes the close relationship between the American economy of private competitive enterprise and advertising, which is its "active voice and energetic servant." The committee feels that the best hope for the future of the system is more self regulation. But the report is not intended to be "a special pleading . . . in favor of total self regulation at the expense of any type of government control." Its broader focus is on "business ethics in contemporary life, and the assumption of personal ethical responsibilities by vigorously competing private business men."

Committee membership included: John Crichton, AAAA president; LeRoy Collins, NAB president; Charles W. Collier, vice president of the Advertising Association of the West, and Mark Cooper, Advertising Federation of America president.

Hill Hearing on Tv Violence Conjectural

JD subcommittee would like revisitation with network presidents to learn what has, hasn't been done re tv's effect on delinquency

Washington—Sen. Thos. J. Dodd (D., Conn), chairman of the special Juvenile Delinquency Subcommittee, would like to hear network heads discuss what they have or have not done to take the S&V (sex and violence) out of television since their last meeting with the Senator — but tentative June 18-19 dates are very shaky.

The Senator's office says committee would like a "revisitation" with networks on the subject of tv's effect on juvenile delinquency in the two years since the last go-round. But debate on the Civil Rights bill now going on in the Senate will be the deciding factor in timing.

The committee staff has consistently held that trade expectations were exaggerated and that there would be no hearings for a good

while to come. However, networks let it be known that their presidents had been invited to appear — and Senator Dodd's own office obligingly confirmed the intent to hold hearings.

The committee staff also wonders what ever happened to the promised scientific study to be made of any possible connections between violence on TV and juvenile crime. Study was reportedly to have been made by a panel of representatives of networks and universities, with an assist from psychologists and media specialists — all under supervision of HEW. Staff says nothing was ever heard from it.

No report ever came out of the Juvenile Delinquency committee, either, on its hearings of two years back.

NBC's Kinter Marks 20 Years in Broadcast

New York — A broadcast milestone for Robert I. Kinter, president of NBC, as he celebrates his 20th year in the business June 15.

After a stint with the NEW YORK HERALD TRIBUNE in Washington, Kinter joined ABC in 1944 as vice president. He later became president, and on January 1, 1957, made the move to NBC. He was elected president on July 11, 1958.

Piggyback Screening Results Released

Washington — The NAB has just released its list of commercials screened between January and April to determine which are piggyback and which are integrated. The list, which will appear in the June TV CODE NEWS, shows that 42 of the 77 commercials studied were piggyback, while 35 were integrated. In many instances, companies have commercials falling into both categories, with similar products being advertised.

A case in point is Franco-American. The company advertised mushroom gravy and its gravy line in an integrated commercial — at the same time advertising mushroom gravy and chicken gibley gravy as a piggyback. In the latter, there was apparently no attempt to tie the similar products together.

Integrated commercials screened include: American Home Products, 1 commercial; Colorforms, 1; Foremost Dairies, 1; Franco-American, 3; Green Giant, 4; Kellogg, 5; Kenner, 4; Mattel, 2; Morton's, 4; Pillsbury, 3; Proctor & Gamble, 1; Schlitz, 1; A. E. Staley, 1; Tussy, 1; Union Carbide, 2; Wham-O, 1.

Piggybacks: Bissell, 2 commercials; Brillo, 2; Campbell Soup, 3; Coty, 1; Dr. Scholl's, 1; du Pont, 6; Max Factor, 4; Foremost Dairies, 1; Franco-American, 1; General Mills, 5; International Latex, 2; International Salt, 1; Johnson & Johnson, 1; Lever Bros., 1; M&M Candies, 2; Noxzema, 5; Pillsbury, 1; A. E. Staley, 1; Whitehall Labs, 2.

CONTINUED ON NEXT PAGE

ABC Radio Launches Research On Commercial Effectiveness

Two-phase study by Daniel Yankelovich, Inc., aims to provide advertisers and agencies with new information on best use of medium

New York — Radio as an advertising medium will come under the research microscope in an ABC-sponsored study which will try to answer the question, "How can radio be used most effectively?"

The study, aimed at finding radio's proper place in the advertising sun, will be conducted by Daniel Yankelovich, independent marketing research firm, and will be carried out in two phases — first in the laboratory, then in the field.

Phase One will determine the actual components of a commercial, what makes it tick. Cases in point cited are the Julie London radio-only spots and Homer and Jethro, both extremely successful for their respective advertisers.

"At the end of Phase One," Robert R. Pauley, president of the ABC radio network, declared, "the radio industry and its advertisers should be better aware of what makes a good commercial and which ones are moving products."

In Phase Two the research team will leave the experimental laboratory and take to the field with the results of the initial study to determine what kind of commercials are

effective — where, when and to whom.

The cooperation of advertising agencies will be needed in step two to provide a wide variety of commercials for testing, the research firm said. The samplings taken in the field will be on a random basis and their results will be reported sequentially.

Possible drawback here might be that in covering a cross-section of the best radio commercial product, some of the newer and more experimental approaches could be left out.

Although ABC-sponsored, the results are expected to be of value to the entire radio industry if it can find out what elements of entertainment, communication and public persuasion radio actually possesses as opposed to other media, isolate those elements and put them to work for the industry.

ABC's president pointed out that "it is radio's responsibility to provide advertisers with as much accurate information about our industry as we can. The appointment of the Yankelovich organization represents a pioneering effort in the area of radio commercial analysis."

NC&K Hits \$70 Million in Billings, Opens Agency Office in Madrid

New York — Norman Craig & Kummel, Inc., hit the \$70 million mark in worldwide billing. In releasing the figure, the agency also announced the acquisition of all Colgate-Palmolive advertising for Spain and the opening of a full-service agency in Madrid.

The move is part of a continuing series of acquisitions and partnership ventures in NC&K's three-year-old plan for complete coverage of the European market. Billings in Europe now total \$20 million, making the agency network among the largest operating there, the firm states.

In commenting on the new Spanish office, a spokesman pointed out

that the very first person hired was a radio-tv producer, and that, while figures are not available, the company encourages its overseas people to use radio and tv wherever possible. In the U. S., 70 percent of NC&K's billings are in broadcast.

In addition, it was pointed out that the carefully controlled expansion of the agency on the continent is moving forward at a pace dictated by the ability of the agency and its partners in Europe to "acquire and train qualified personnel capable of representing [its] style of marketing and emphatic advertising without putting a strain on [its] basic operations in New York."

When Father Calls, Moppets Respond

New York — Father is boss in the home, and it's the male "father" voice on tv commercials aimed at children that gets the best results, argues Melvin Helitzer, president of Helitzer, Waring & Wayne, Inc.

Speaking at the first annual "Advertising for Children" conference Helitzer said the difference in the voice of the narrator of a moppet-slanted commercial can affect the results as much as 25 percent, adding that children will react more positively to the "father" voice than they will to those of either a woman's "mother" voice or those of other children.

Reasons for this, according to the agency's research findings: whatever Mother thinks, Father's voice is still the final authority in the home; the male voice in a sales message is more noticed because female voices predominate a child's home and school life and the male announcer is generally more articulate.

LA Ad Exec Raps NAB, Calls for Appeals Board

New York — Unhappy with NAB "censorship," Jack Roberts, executive vice president and creative director for Carson/Roberts, declared the advertising needs a creative appeals board as a counter-weight against the NAB code board which "decides the rules for tv commercials."

"Of course, we need a code and guidelines for radio and television commercial advertising," Roberts admitted, "and the Code's original intent (to protect the viewer) is a necessary self-policing service."

The ad executive added, "However, who is going to protect the viewer from the massive mediocrity that will certainly result from excessive regulation, formula procedure and unenlightened judgment?"

Speaking at the New York Communications Conference, Roberts said that what is needed is a creative appeals board which would be composed of a "group of professionals who could render a proper evaluation on the inevitable conflict between regulation and innovation."

Contacted, NAB had no official comment on Roberts' remarks. It was understood that difficulties have risen in recent months between the NAB and Carson/Roberts.

all new for '64!

WMAL-TV'S STRAW HAT PLAN

When you buy WMAL-TV's Straw Hat Plan in '64, you not only get WMAL-TV's BIG audience all summer long, but important additional audience exposure at NO ADDITIONAL COST. This year's Straw Hat Plan (June 1 to August 31) is the most generous we've ever offered, gives clients a sizable bonus for every dollar spent.



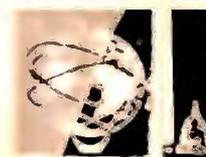
HERE'S HOW IT WORKS:

IF YOU SPEND PER WEEK	YOU GET IN ADDITION			
	ID's Day or Night	20's Day or Night	and/or 60's Day or Night	
\$ 300-599	4	2	3	1
600-899	7	3	5	2
900-1199	10	4	6	3
1200-1499	13	5	7	4
1500-& Over	16	6	8	5

The number of bonus spots allowed an advertiser will be determined by the weekly dollar volume of any single product scheduled on the air between June 1 and August 31. All bonus spots are fixed with the exception of those in preemptible areas. Contact your WMAL-TV Salesman or Harrington, Righter & Parsons, Inc.

wmal-tv  Evening Star Broadcasting Company,
WASHINGTON, D. C.

Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSA-TV and WSA, Harrisonburg, Va
Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.



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

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

EDITORIAL

Editor
Sam Elber
Feature Editor
Charles Sinclair
News Editor
William S. Brower, Jr.
Special Projects Editor
Ben Bodec
Managing Editor
Don Hedman
Senior Editor
William Rucht
Associate Editors
Barbara Love
Jane Pollak
Melvin J. Silverberg
Editorial Assistant
Patricia Halliwell
Contributing Editor
Dr. John R. Thayer
Washington News Bureau
Mildred Hall
Field Editors
Alex Orr (East)
John Bailey (Midwest)
Production Editor
Ron Granholm
Regional Correspondents
James A. Weber (Chicago)
Sheila Harris (San Francisco)
Frank P. Model (Boston)
Lou Douthat (Cincinnati)
Margaret Cowan (London)

- 27 Bucking the summer tv selling trend**
Canadian station refuses to devalue the summer minute; sponsors "eat" reruns, CJOII-TV pays tab for new programs
- 30 Cotton Council uses tv in textile battle**
Network spot backs 25 local department stores using tv to promote cotton on fashion shows; Council foots bill
- 34 Specialists on commercials mean cost increases for advertisers**
Increasing sophistication by viewers forces advertisers to spend more to get unusual and effective commercials

AGENCIES

- 39 Easy profit answers to hard food questions**
Wearing two hats in the world of food advertising and selling, John Kluge sees better ways to do it

TIME/BUYING & SELLING

- 42 Whose representative is the station rep?**
A never-ending concern to improve the spot schedule obligates both agency and rep to act in the best interests of the sponsor, says B&B media director

TV MEDIA

- 44 Skippy tests 10-second spots**
Leader in peanut butter field tries IDs in local test to complement network schedule on "The Flintstones" employs cartoons and humor

SYNDICATION & SERVICES

- 46 Slapstick series is a syndication 'sleeper'**
A few Madison Avenue admen would get a real jolt if they knew what was being unreeled in several local feature shows — but it's in their interest not to

DEPARTMENTS

Calendar	62	Publisher's Report	8
Changing Scene	49	Sponsor Scope	23
Commercial Critique	61	Sponsor Spotlight	57
Friday at Five	3	Sponsor Week	12
Letters	10	Week in Washington	21

SALES

New York
Bernard Platt
Gardner Phinney
Chicago
Jack Smith
Cleveland
Arnold Suhart
Los Angeles
Boyd Garrigan
San Francisco
Stearns Ellis
St. Petersburg
William Brown
Advertising Production
Louise Ambros

ADMINISTRATION

Editorial Director
Ben Marsh
Production Director
Harry Ramaley
Circulation Director
Joe Wolking
Data Processing Manager
John Kessler
Advertising Promotion
Dwayne R. Woerpel
Circulation Promotion
Gerhard Schmidt

SPONSOR® Combined with TV, U.S. Radio, U.S. FM® is published by Moore Publishing Company, a subsidiary of Ojibway Press, Inc. PUBLISHING, EDITORIAL AND ADVERTISING HEADQUARTERS: 555 Fifth Avenue, New York, N. Y. 10017. Area Code 212 MUrray Hill 7-8080 CIRCULATION, ACCOUNTING AND DATA PROCESSING HEADQUARTERS: Ojibway Building Duluth, Minn. 55802. Area Code 218 727-8511. CHICAGO OFFICE: 221 North La Salle St., Chicago, Ill. 60601. Area Code 312 CE 6-1600. CLEVELAND OFFICE: 6207 Norman Lane, Cleveland, Ohio, 44124. Area Code 216 YE 2-6666. LOS ANGELES OFFICE: 1655 Beverly Blvd., Los Angeles, Calif. 90026. Area Code 213 HU 2-2838. SAN FRANCISCO OFFICE: 260 Kearny St., San Francisco, Calif. 94108. Area Code 415 GA 1-0593. ST. PETERSBURG OFFICE: 6592 North 19th Way, St. Petersburg, Fla. 33702. Area Code 813 525-0553. SUBSCRIPTIONS: U.S., its possessions and Canada \$5 a year; \$8 for two years. All other countries, \$11 per year. For subscription information write SPONSOR, Subscription Service Department, Ojibway Building, Duluth, Minnesota 55802. Application to mail at the second class rate pending at Duluth, Minnesota. Copyright 1964 by Moore Publishing Co., Inc.





What makes a great salesman?

On a hot July afternoon in 1831, a 22-year-old Virginia farmer gave the first public demonstration of a mechanical reaper that harvested grain four times as fast as a man with a cradle and scythe. This young farmer-inventor was Cyrus Hall McCormick . . . his crude reaper was the beginning of a billion-dollar agricultural implement industry. Yet, McCormick's talent for sales, advertising and marketing proved even greater than his inventive genius.

In the early 1850's, McCormick became the first major manufacturer to introduce consumer credit; a farmer could buy a \$125 McCormick reaper for \$35 down at harvest time, the balance due December 1. He became the first American manufacturer to guarantee absolute satisfaction or return of purchase price. McCormick was one of the first advertisers to use testimonials. And he was one of the first direct-mail advertisers.

Cyrus McCormick was an innovator who benefited mankind. The Storer stations are innovators, too, with a long list of "firsts" to their credit. Public-interest broadcasts, vital editorials, and programming keyed to local interests not only make them highly respected members of their communities — but turn more listeners and viewers into *buyers*. In Los Angeles, Storer's great salesman is KGBS, an important station in an important market.



LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW*	NEW YORK WHS	TOLEDO WSPD	DETROIT WJBA
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBA-TV



Get me Joe Floyd, Evans Nord, H-R, ANYONE!

He wants KELO-LAND TV.

He wants it right now! And there's a reason for his rush! Somebody just put the new ARB figures on his desk.

ARB's Audience Summaries tell a story that's worth a bundle to the advertiser. They reveal how KELO-LAND TV, by completely enveloping the Sioux Falls-98 County Market, puts in your lap more tv homes than you could possibly amass with a single television facility in any of these other midwestern markets.

KELO-LAND TV delivers 35.3% more tv homes than the highest rated station in Des Moines.

KELO-LAND TV delivers 18.3% more tv homes than the highest rated station in Duluth-Superior.

KELO-LAND TV delivers 23.1% more tv homes than the highest rated station in Omaha.

Sioux Falls has been elevated to the top tier of the nation's tv markets by KELO-LAND TV's three transmitters, operating as one station. Your one film or live commercial whips out from KELO-TV Sioux Falls to all 98 counties. Only KELO-LAND TV matches your advertising to the market's actual full distribution flow.

And no other station — or group of stations — can!

Source: ARB Audience Summaries, March '64 9 a.m. to midnight, 7 days. Submitted as estimates, not exact measurements.

5-STATE TELEVISION

KELO-TV • KOLO-TV • KPLO-TV
(interconnected)
JOE FLOYD, President
Evans Nord, Executive Vice-Pres. & Gen. Mgr.
Larry Dentson, Vice-Pres.
Represented nationally by H-R
in Minneapolis by Wayne Evans

General Offices: Sioux Falls, S.D.
A MIDCO STATION

Publisher's Report



Travel is broadening

■ EVER TRY TO GO TO CALIFORNIA by way of Florida—if you start from New York?

It's easy if you work for SPONSOR.

My current trip, just completed, took in Winston-Salem, Greensboro, Atlanta, Tampa, Oklahoma City, Beaumont, Los Angeles, Omaha and Lansing. Trace that on your map and you'll note why some of the airlines are making money. This week I'm at the NAB Board meeting in Washington.

Somebody said that broadcasters are the travelingest bunch in American business. That's easy to believe when you consider that a few thousand station men are constantly flying to New York, Chicago, Detroit, Dallas, San Francisco and other dens of the timebuyer in search of national spot. And a heavy complement of broadcast service salesmen representing everything from syndicated tv programs to radio equipment is calling on stations all over the globe.

I'm for more airline advertising on tv and radio stations. They deserve it.

Besides helping out Eastern and United, I like to travel for other reasons. When you see a station man in New York he doesn't spout ideas and questions as he does across his desk at home. On Madison Avenue his thoughts seem to gravitate elsewhere.

I came home from my two-week travels with a notebook full of comments and questions. To wit:

From a station manager: How do the networks shape up, in your opinion, next fall?

From an agency account executive: Why can't the stations cut back on their promos? Maybe there wouldn't be so much talk about clutter if they did. There seems to be a station compulsion to fill every possible opening with a station pitch.

From an agency tv/radio director: We're interested in your computer articles. Will the media directors and media supervisors who know stations pave the way for computer buying or is a new class of media experts in the making?

From a station manager: You ought to do a profile on Milton Shapp, head of Jerrold. He'd make a fascinating study with respect to the growth and future of CATV.

From a promotion manager: You wrote in your column that every station that has a promotion manager ought to have a research manager. Can he be one and the same person?

From an ad manager: How soon do you think UHF will be a buyable medium in most markets?

From a station manager: J. Walter Thompson is requesting stations carrying cigaret advertising for their client not to schedule announcements adjacent to a juvenile audience. What is the criterion for "juvenile audience" and who is the judge? Besides, doesn't the agency pick the location in the first place?

As I said, travel is broadening.

What in New York produces rats, disease, delinquency, drug addiction, hunger, and despair?



Poverty.

And WNBC-TV recently brought home its consequences and costs in a conscience-stirring special program, *Poverty Is People*.

The program did not merely describe the problem; it vividly showed what poverty does to the men, women and children in this country who are its victims.

Poverty Is People focused its cameras on a section of New York called "The Triangle," a neighborhood of 10,000 people bounded by East 125th Street, Park Avenue

and the Harlem River. As NBC News correspondent Edwin Newman said in the program, "The wonder is not that there is despair in 'The Triangle' and in those places like it—the wonder is that there's any hope at all."

A reviewer said, "*Poverty Is People* conveyed (the facts) in a journalistic style that did not at all gloss over the ugliness of the situation. The viewer felt...that this was the bitter truth."

Through such programs as this

WNBC-TV's award-winning series *New York Illustrated*, uses all the resources of television reporting to bring what may sometimes be the bitter truth to the people of the community we serve. We regard this as one of the most important responsibilities of a television station in a democratic society.

NEW YORK'S COMMUNITY-MINDED STATION
WNBC-TV  **4**
OWNED

LETTERS

Through Other Eyes

I have just finished reading the feature story on Westinghouse in your May 18 issue.

It is always interesting and often helpful to observe our activities through the eyes of someone outside our company.

My compliments to you and your staff for an exceptionally fine job of reporting.

Naturally, I am particularly proud that you selected Westinghouse for your story.

D. C. BURNHAM

*President
Westinghouse Electric Corp.*

. . . And More

. . . it means a great deal to Westinghouse to have its advertising efforts recognized in the splendid way that you handled the story of our television program.

I know this took a lot of work on your part. And I know, too, that it was quite unusual for SPONSOR to cover one company in the depth that you did.

J. EMMET JUDGE

*Vice President
Westinghouse Electric Corp.*

• We certainly were all thrilled with the wonderful series of articles about Westinghouse that ran in SPONSOR (May 18).

Needless to say our entire organization has seen the article, and are excited about it.

We are all pleased at this recognition from such a fine magazine.

ROGER H. BOLIN

*Director
Marketing Communications
Westinghouse Electric Corp.*

• With the exception of my picture — that was a swell issue (May 18).

As a reader of SPONSOR, I would be interested in more in-depth pieces like the Westinghouse piece.

WILLIAM W. MULVEY

*Senior Vice President
McCann-Erickson*

Sales Higher than Report

I was going through SPONSOR, June 1 issue, from cover to cover, as usual, when I came to pages 46, 47, 48 and 49. These were particularly interesting because I

am manager of Diveco-Wayne's West Coast News Bureau. Diveco-Wayne Industries is the world's largest manufacturer of mobile homes, with 11 plants in the U.S. and Canada, and more building.

On page 49 you state: "Last year 128,000 people lived in mobile homes and there were \$26 million in sales in the U.S."

Actually, in 1963 there were 128,000 units sold, and sales for 1964 should approximate 150,000 units. Almost 5,000,000 persons live in mobile homes, and \$26 million is only a fraction of Diveco-Wayne's sales in any given year.

The industry as a whole is well over the \$750,000,000 mark and reaching for a billion in sales, if it will not hit that figure in 1965. At current rates one in every six new single unit non-farm buildings sold is a mobile home, and Diveco-Wayne alone builds better than one in every 100 such units, or one in every ten mobile homes built.

I hope you will find space to correct this statistical injustice to a great industry. And thanks for articles such as this.

JACK KNEASS

*Jack Kneass Advertising-Publicity
Long Beach, Calif.*

Sponsor, Wrong Agency

Re: "Alcoa Enters Battle of Bottles vs. Cans (SPONSOR, June 1) and ". . . Alcoa, via Fuller & Smith & Ross, is prepared . . ."

Whoops!

The agency in the marketing program reviewed is Ketchum, MacLeod & Grove, Inc.

KM&G-prepared Easy-Opening Beer Can Promotion includes: 14 spots on NBC-TV "Huntley-Brinkley Report"; 100 radio spots on each of 210 CBS stations; 70 radio spots on each of 296 ABC stations; 140 radio spots on each of 28 stations in top market areas; full page ad in NL and AL baseball programs (covering 1,377 games); full page ad in NL and AI football programs (147 games); 16 ads in 8 business publications.

The program was detailed in a beer stein mailing (copy attached) to brewers. We're sort of proud of the mailer and program and thought you would want to know.

JAMES F. WOLFE, JR.

*Account Executive
Public Relations Department
Ketchum, MacLeod & Grove, Inc.*



THE SELLING GAME

IF THERE IS ANYTHING the seller seems to have learned in the broadcast advertising business, it's that if there is a "game" in the air-advertising league at all, it's being played in the buyers' ballpark.

Perhaps it's the latter's incessant probing of past performance, the constant exercise of new methods and the tireless practice of fresh techniques in the placement of advertising dollars that have given the advertiser and his agency the advantage of making a lot of — as well as interpreting all of — the rules.

But in place of the "game" we're finding a science to which more sellers of broadcast time are becoming dedicated day by day.

Over the past six weeks the pages of SPONSOR have carried more evidence of it than ever before. Station after station, group after group, as well as the networks, have come into the marketplace with information that details the shape, size and chemistry of the consumer. It's a grass-roots start for what must eventually become a national portrait of the American broadcast advertising market. The studies and information now being made available delineate the whole of a local or regional area, and the individual sell is only a part of it.

What we are witnessing is the development of the computer fodder so necessary to the growth of broadcast media and the economic soundness of its future.

The Crosley, Group W, NBC and CBS studies are only a part of what is crossing our editorial desks. There's much more on the way to SPONSOR's pages that will provide precision instruments for our readers.

Sam Elber

How did little Tommy Rohlfing make his debut on Philadelphia television?



Naturally.

Natural childbirth—delivery without the aid of anesthetics—is not typical subject matter for the family television screen. Avoiding the obvious pitfalls of over-exposure and over-saturation is quite a challenge—but that challenge was skillfully met by WRCV-TV's prime time public affairs series, *Concept*.

For nearly six months, *Concept* cameras filmed the preparations of Mrs. James Rohlfing for natural childbirth right up to the fulfilling moment when her son, Tommy, was born. Particularly dramatic was the conversation between doc-

tor and patient during the actual delivery. Public reaction was overwhelmingly favorable. Viewers felt the program was both informative and a welcome relief to the current "baby boom."

As a result of strong word-of-mouth ratings, the series *Concept* is used to high school classes and as a production for local television. A varied audience whose participation is as enthusiastic as ever.

To broadcast Philadelphia's WRCV-TV viewers with their own money, *Concept* followed a series of services, *Philadelphia's First Concept* patterns, never leaving, thing

from surgical operations to the operation of a program.

Concept is a continuing series of strong sensitivity to its community. *Concept* is a series of public affairs programs that are broadcast on WRCV-TV. *Concept* is a series of public affairs programs that are broadcast on WRCV-TV. *Concept* is a series of public affairs programs that are broadcast on WRCV-TV.

PHILADELPHIA'S COMMUNITY-MINDED STATION
WRCV-TV  **3**
 OWNED

Networks, AP in Close Harmony on Election Pool

Formation of Network Election Service means simultaneous vote tally on ABC, CBS, NBC, plus end to viewer confusion

New York — Against a backdrop of uncommon cooperation, the three major networks have put an end to election night coverage duplication and confusion with formation of the Network Election Service aimed at pooling all results, with each network retaining its right of analysis.

A team of about 100,000 will be in the field gathering returns for the new service which will also have the cooperation of the Associated Press. United Press International is also expected to give its nod to pooled coverage.

Bulk of the cost of the pool, \$1,600,000, will be carried by the networks. AP's share will be approximately \$160,000, but the entrance of UPI could alter the amount each of the participants will bear.

What will pooled coverage mean to advertiser, broadcaster, viewer?

• **Advertiser.** Undoubtedly no rate reduction, but it could mean a more consistent audience — less prone to check the tabulation on the other channel. Cost of election coverage package is generally below break-even point. Any reduction in coverage cost would probably be ploughed back into the over-all operation. Rather than "fustest with the mostest," future advertisers can buy on basis of personalities involved, the species electronic prognosticator and the image of the network of his choice.

• **Broadcaster.** He still has his problems — samplings, analysis, etc., but cost will probably be lower, if not astronomically so. Network sources have denied reports of possible savings in the "millions." By eliminating the competitive factor in coverage, he will be able to deploy some of his forces in other areas, concentrate his promotion effort and buildup on his men and machines rather than on

the statistical merry-go-round of returns.

• **Viewer.** Apparently would have everything to gain — except for the extreme partisan who channel-hops to find returns favorable to his own candidate. Would be able to stay with Huntley, Cronkite, Smith, depending upon preference and not worry about tabulation on other networks. Exception here is the emergence of electronic devices as a factor in the competition for audience. But certainly the basic confusion would be eliminated.

The Network Election Service will be administered by a triumvirate consisting of Arnold Snyder of ABC, William Eames of CBS and Frank Jordan of NBC. The AP will participate as a non-voting member, as would UPI if it decides to join.

Fifty-one statewide headquarters will be established for coverage, with each of the networks collecting

returns in 11 or 12 states and the AP in 16. Again, UPI's participation would alter the setup somewhat.

Returns will be reported simultaneously to each of the networks on a state-by-state basis in their studios on election night. In addition, state-wide totals will be relayed to a single tabulating center in New York which will be responsible for the running national tabulation on presidential returns. The center will then transmit its totals to each network so that the same figures will be available simultaneously.

Commenting on the pooled coverage, the three network news chiefs, Elmer Lower of ABC, Fred W. Friendly of CBS and William R. McAndrew of NBC, and Wes Gallagher of AP, declared:

"The creation of Network Election Service, is, we believe, a great step forward in the gathering and dissemination of news. The American voter and the public at large will be the beneficiaries of faster and more comfortable returns from the new system."

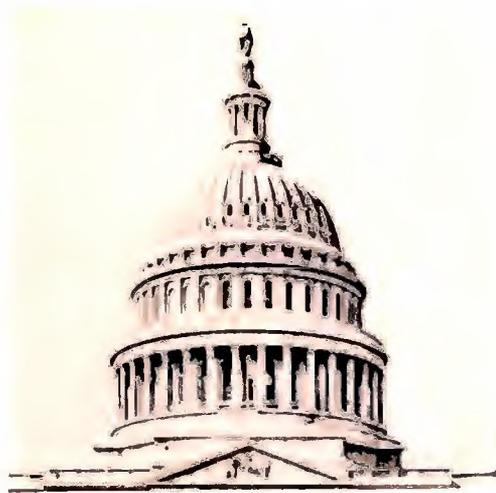
CBS-TV Denies One-Sided Sale of Political Time

New York — In an indirect rebuttal to a report in a show business publication, CBS-TV has announced the purchase of network time by both the Republican and Democratic parties — ten five-minute political broadcasts for each party on the network.

The original report indicated that the deal had only been made with the Democratic Party because of the "close personal relationship" between CBS chief Frank Stanton and President Lyndon B. Johnson. Network sources deny the personal intervention, pointing out that the "practice of making five minutes

available at the end of programs for political purchases was established by all three networks in 1956" and that William Fagan, manager of CBS-TV network sales, had actually received an order from the Republican Party before the Democrats had selected their advertising agency. Later, after negotiation with the Democratic Party's agency, a similar arrangement was made. Both orders, for identical time periods, were accepted simultaneously. "Dr. Stanton was in no way involved. He did not know of it until *after* the orders had been accepted," a network clarification memo said.

Washington, D.C.
is a singular town;
it leads
a double life.



And so do we.

Events, words and ideas from the nation's Capital affect almost three billion people on earth (and possibly beyond). But WRC-TV never forgets there's another Washington, D.C., one that is home town to five million people living in this area. And we serve these five million in a personal way.

Reprieve,* a recent half-hour special of ours, got very personal indeed. It was about heart attacks, and its message to past and potential victims was simple but urgent:

"Don't be afraid, don't give up after a heart attack!" General Dwight D. Eisenhower isn't seen on television very often; he apparently thought this message important enough to warrant an appearance on *Reprieve*, during which he candidly discussed his own illness.

The Washington Post said, "*Reprieve* is an important program, one that will be useful for many years." We like to think that most of our programs are important, but "useful" is the key word here

Recognizing the city's global character, WRC-TV fully covers the momentous happenings at The White House, State Department and Pentagon. But we know, too, that the greater Washington area is also a local community, and that those who live here view us as the community-minded station

WASHINGTON'S COMMUNITY-MINDED STATION

WRC-TV  **4**
OWNED

*Produced with the George Washington University Airlie Center

Meyner Gets Nod as Cigaret Code Czar

Appointment hinges on Justice Department clearance; NAB's Bell praises choice

New York — A new role opens for former New Jersey Governor Robert B. Meyner with the announcement of his selection as Administrator of the Cigaret Advertising Code with "complete and final authority to determine whether cigarette advertising complies with the standards of this code and to enforce this code in all other respects."

Only possible hitch: Justice Department clearance of the code under the antitrust laws. Meyner's appointment will become effective after that clearance.

Commenting on the Meyner appointment, a man who knows a great deal about industry self-regulation, Howard Bell, director of NAB's Code Authority, declared, "I feel confident Governor Meyner will prove to be an excellent choice. I have known him for years. He is competent, courageous and has a deep understanding of public needs."

Bell added that NAB will continue to administer its own code on cigarette advertising, while maintaining informal liaison with the cigarette industry.

Under terms of the code, no advertising may be used unless it has been submitted to the adminis-

trator and given his stamp of approval.

Among other things, the Cigaret Advertising Code, first made public in late April, prohibits advertising that suggests cigarette smoking is "essential to social prominence, distinction, success or sexual attraction." The code also turns thumbs down on testimonials from athletes or celebrities who might have special appeal to persons under 21; on cigarette advertising or promotion in school, college or university publications or on campus; and on tv or radio shows or in publications directed primarily to persons under 21.

Further, the code limits statements concerning health unless the administrator decides the statement

is "significant in terms of health and is based on adequate, relevant and valid scientific data."

In accepting the appointment, Meyner declared that he believed "it is better for the industry to regulate itself, and the cigarette companies are attempting to do this. They have asked me to serve as an impartial, objective administrator of a strict code regulating all advertising in the industry."

Announcement of the former New Jersey governor's selection was made on behalf of the nation's cigarette manufacturing companies, including The American Tobacco Co., Brown & Williamson Tobacco Corp., Larus & Brother Co. Inc., Liggett & Myers Tobacco Co., P. Lorillard Co., Philip Morris Inc., R. J. Reynolds Tobacco Co., Stephano Brothers, Inc., and United States Tobacco Co.

Dr. Terry Lauds Cigaret Code, Raps 'Misleading' Advertising

New York — Praise for the cigarette industry's new code, but condemnation for its "misleading" advertising, and a suggestion that perhaps less ad dollars should be spent by cigarette manufacturers, were voiced by Dr. Luther L. Terry, U. S. Surgeon General.

Keynoting the two-day National Conference on Cigaret Smoking and Youth, called by the American Cancer Society, Dr. Terry expressed his "highest praise" for the cigarette code, stating his hope that "it will be enforced as written . . . We are grateful for any assistance in this area," he continued, but when later queried by SPONSOR, he suggested that he was not certain that the code "went far enough . . . However, I have no specific recommendations on this point," he added.

Dr. Terry also sounded an ominous note when he told SPONSOR

that "it would be helpful to us" in dissuading people from smoking if the cigarette industry spent less money in advertising, especially in radio and tv.

Additionally, the Surgeon General believes that there will be no prohibition or ban on smoking, but is less sure about possible government curbs on advertising: "Your guess is as good as mine," he said.

"The youth of this country — like the rest of us — are exposed to smokers everywhere," Dr. Terry declared in his address, "to hard and soft sells for smoking, and to a ceaseless reiteration — that almost everybody smokes cigarettes." He noted afterward that his main concern was advertising that "misled" people into becoming smokers as "the thing to do." He suggested that here the industry code



Meyner complete and final authority

Continued on page 16

Many viewers watch Dateline: Chicago and end up saying, "That's terrible!"



Are our feelings hurt?

Not at all. When WNBQ's *Dateline: Chicago* revealed the vice and crime infesting nearby Gary, "terrible" was only *one* of the words viewers used to describe what they saw. And that was fine with us, because it meant they might *do* something about the problem.

That's the motive behind this award-winning, weekly, public affairs program: holding a mirror to the face of the Chicago area. Sometimes the reflection is good, some-

times bad; sometimes funny, sometimes tragic. The program's range is wide as the spirit and the conscience of the living city.

Dateline Chicago has explored everything from folk singers to fire fighters, from people in school to people in government... whatever interests the eight million people we serve. And that's not easy to determine, for the people of Chicago are producing a metropolitan and, at the same time, proudly midwestern

Producing a complete coverage public affairs television program regularly every week is a tremendous undertaking, and we're the only station in town to attempt it. Maybe that's why WNBQ is where you see community service in action in Chicago.

CHICAGO'S COMMUNITY SERVICE STATION

WNBQ  **5**
OWNED

Terry Lauds Code . . .

Continued from page 14

could go a long way toward remedying this situation.

Dr. Terry characterized the current phase of the anti-cigarette drive as an "era of action," a long-term drive to prevent present and future generations of teenagers from becoming smokers, while persuading present smokers to give up the habit. "It will not be easy," he maintained, citing evidence that many who stopped smoking in January have since gone back to cigarettes.

He specified some of the anti-smoking actions to be undertaken by the federal government. These include: a group of surveys to analyze the amount and distribution of smoking; an evaluation of the methods used in clinics for smokers who wish to break the habit; and the establishment of a Public Health Service clearing house on smoking and health.

Soviets Say "Nyet!" To WNBC Radio Show

New York — NBC and the other networks have had more than their share of run-ins with Soviet officialdom, but this time it's a local WNBC radio personality who has provoked Russian displeasure. This ad, part of a series of cartoon ads promoting the Brad Crandall program, so annoyed a Soviet embassy official that he chided an NBC correspondent about it. Format of the show itself is controversial, with Crandall fielding questions and opinions from any listener who cares to call him.



*Hot-line-shmoot line,
let me talk to Brad Crandall!*

Obstacles Hurdled, STV Sets Firm Target Date for Debut

Weaver says company will transmit in LA on July 17, in SF on August 14; starts newspaper ad campaign

San Francisco — Delayed for a variety of reasons, Subscription Television, Inc., has finally pinpointed its debut dates (see Friday at 5, June 8) and at the same time launched the second phase of its all-out ad campaign.

According to Sylvester L. "Pat" Weaver, president of STV, the company will begin transmitting programs to subscribers in Los Angeles on July 17 and in San Francisco on August 14. The kickoff dates were set to coincide with the beginning of a series of baseball games between the L.A. Angels and the Chicago Cubs in Chavez Ravine and between the San Francisco Giants and Milwaukee Braves at Candlestick Park.

Roadblocks to STV meeting the original July 1 target date included the fierce opposition pay tv has encountered in California, the fact that SEC held up stock issuance, trouble with the system's hardware and a delay until the Public Utilities Commission approved STV's contract with the telephone company. Also, a company spokesman pointed out that it was necessary

to post a \$600,000 indemnity bond, thus tying up STV money.

The system hopes to have 5000 initial subscribers in the Los Angeles area and 4000 to 5000 in San Francisco. To meet the original starting date it would have been necessary to install 250 systems a day in the initial area of L.A., which covers three square miles, 11,000 people.

While STV was meeting its problems, it was also building a library of material, ready for use when the system goes into action. The pay tv firm has already successfully negotiated for foreign movies, off-Broadway plays and baseball games. Along this line, it was pointed out that "the price of a program will never exceed the price of admission to the actual event."

In discussing STV, a spokesman declared that "our greatest sales gimmick will be being in business."

As for the ad campaign, phase two of an intensive drive began last week with insertions running in eight Los Angeles-Santa Monica and San Francisco-Oakland newspapers.

Sell to Diversified Audiences, But Don't Lose Identity, Says Executive

New York — Citing a pair of confirmed broadcast users, Beech-Nut and General Electric, as companies which make a point of establishing identity with children during formative years, Alan Berni, president of a New York marketing and industrial design firm, pointed out that a good impression early in life builds future adult shopping patterns.

But he warned, in commenting on an industry study, that advertising and promotion channeled to diverse audiences can appear "confusing and in conflict" unless stabilized by an over-all corporate identity in the ad.

Pointing to Beech-Nut, which spent almost \$8 million on tv alone last year, he said the company enters the lists with baby foods, hits the pre-teens with chewing gum, climbs the ladder with adults via Beech-Nut coffee.

"In each case, children become familiar with these brand names during an impressionable age," Berni said. "This builds a deep-etched brand acceptance that endures for life in many cases."

However, in making distinctive appeals to different groups, he continued, a healthy company must maintain its over-all corporate identity as well.

An ancient tradition restaged in a new-world setting



as a gift for all Los Angeles.

A deep and enduring Spanish-Mexican tradition is part of Southern California's heritage. To show its appreciation of this heritage, Los Angeles' KNBC recreated—for the second year in a row—the timeless, Christmas Eve pageant, "Las Posadas." Broadcast in color, the hour-long program told a three-part story: the Fiesta of Our Lady of Guadalupe; the search ("Las Posadas") of Joseph and Mary for

lodging; and, finally, the Great Fiesta that celebrates the end of their arduous journey.

KNBC used Spanish speaking performers exclusively in "Las Posadas." But the message required no translation—and the reaction of viewers and reviewers was unanimously enthusiastic. "Las Posadas" won acclaim for its purpose, its pageantry, and for the excellence of its production. The KNBC color

program stands as an excellent example of community oriented programming. What's more, it shows that an ancient tradition can be translated beautifully by our most modern means of communication.

LOS ANGELES COMMUNITY-MINDED STATION
KNBC  **4**
OWNED

Tinker Attacks Sameness, Cliches in Advertising

AFA convention told advertising monotony can be avoided by use of modern electronic equipment

St. Louis — Striking out against sameness and cliches in tv advertising, Jack Tinker, of Jack Tinker & Partners, a division of Interpublic, declared at last week's AFA convention that the nation's ultimate danger "is that we shall bore each other to death."

His answer to monotony in tv commercials: the use of modern scientific tools, such as computers and the eye camera, by creative people to take the risk out of innovation and eliminate improvisation "for the sake of change alone."

Taking the industry to task for such cliches as "whiter than white," "sunshine white," "wedding

white." he also had a word for research as a "compressor of our range of innovation." "If our friends, the motivational workers, for example, discover that romance is the current name of the automobile, then that word runs through the research fraternity like apple-sauce through the hired girl. And the first thing you know, we may have a year of car messages showing romantically dressed couples gazing into gold and purple sunsets across the profiles of the latest Double Compound Whizzer Eights!"

In the special case of tv, it's the high cost of innovation that creates a serious difficulty, he told the ad men, citing the "almost intolerable problem of presenting a

new tv idea to a client." In print advertising, it's easy to give a "reasonable facsimile of the final effect in comprehensive form. If I have ideas in television, unless I want to spend several thousand of my own dollars, the best I can do is to group them together over a few little gray comic strips. You say okay. We produce the commercial. Six weeks later we are in the cathedral apse called the client viewing room. Sixty seconds later you turn to me and say: 'That's not what I thought you meant at all.'"

Success, argued Tinker, is still another reason "we all seem to continue to beat the beaten track into a rut . . . And success in a terribly complicated medium is almost like religion . . . you don't understand it but you're afraid *not to follow it.*"

"Relief, where are you?"

AFA Adopts All-Inclusive Ad Code

St. Louis — It seems as if everyone has a code these days, and now the AFA's board of governors has put its stamp of approval on a code for everyone. Called the "Advertising Code of American Business," it is aimed at all advertising, media, trade and industry groups.

The code covers a wide range of areas including truth in advertising, responsibility, taste and decency, disparagement, bait advertising, guaranties and warranties, unprovable claims and testimonials.

In approving the code, AFA reserved the right to make minor wording changes at a later date, as did the Association of Better Business Bureaus earlier this month when it also okayed the code.

Like all other codes, it will be a matter of voluntary compliance and may take a concerted drive to insure national acceptance by the many groups, businesses and organizations it is designed to cover.

Hattwick, Harper Head AFA

St. Louis — Dr. Melvin S. Hattwick, director of advertising for Continental Oil, Houston, was named chairman of the board of directors of the Advertising Federation of America.

Marion Harper, Jr., chairman and president of the Interpublic Group, was elected vice chairman, following the Federation's annual business meeting at the 60th annual convention here.

Hattwick, who succeeds George W. Head, recently retired advertising and sales promotion manager of National Cash Register Co., holds a doctorate in psychology from the University of Iowa. He has been a lecturer on the psychology of advertising and selling at Northwestern University, and was on the staff of BBDO and Needham, Louis & Brorby, both Chicago. He became director of advertising for Continental Oil in 1952.

In other developments at the convention, Jean Simpson, a vice president and copy group head at J.

Walter Thompson, Chicago, was honored as "Advertising Woman of the Year." Prior to joining JWT in 1956, where much of her work is in food advertising, she had been with Sherman K. Ellis, Knox Reeves and Leo Burnett, where she wrote copy for eight years. Mrs. Simpson became a vice president of JWT in 1962.



Jean Simpson . . . Ad Woman of the Year

Tells Ad Men What Makes Hit Tv Shows

St. Louis — Uniqueness, courage and preparation are the prime ingredients of a hit television show, *Bonanza* star Lorne Greene told the AFA convention.

On uniqueness, he said that the "program must be something that no one has done in quite the way you propose to do it. This uniqueness may be found in the subject matter, the characters or the style in which the program is presented."

Add good stories, excellent production values, he continued, and you have the elements of success.

On courage, he said, "I can understand that most of the advertisers who supply most of the money for tv's big-time are looking for every possible protection that will insure those dollars producing large circulation quickly and enduringly." But, he added, any study of the television business indicates that the big hits were gambles at their inception, citing the *Show of Shows* with Sid Caesar and Imogene Coca, and the network debut of Martin and Lewis as examples.

Still another kind of courage, he said, is the patience to nurse a project through to success.



Greene . . . uniqueness, courage

"Shows with great potential that have been short-circuited by lack of early support are too numerous to mention. It almost happened to us on *Bonanza*."

Turning to the matter of preparation, he said that "hurry spells doom and most of the projects which end up in trouble do so because they haven't had enough preparation time."

It seems absurd to start out on a tv project requiring more than 30 separate stories and performances with minimal time permitted, he said, "And yet, that's what happens. So producers are forced to film scripts because they are ready, not because they are right."

Blanc: Commercial Humor Needs Serious Application

St. Louis—Humor can be used successfully for virtually every type of account, but only when it's applied correctly," Mel Blanc, man of many comic voices and owner of his own commercial production firm, told AFA members. But, he added, "even the finest comedy in a commercial might miss its mark if the product situation and timing are wrong."

Hitting the various areas in which humor is particularly effective, Blanc cited the introduction of new products, a move into a new market with an established product, the promotion of impulse items and getting across a "complicated and boring sales point."

In introducing a new product, he pointed out that humor's ability to create rapid interest is "amazing." Nothing spreads quicker than a new gag, he said, and even though "humor in advertising is not precisely the same as a gag, it has the same effect upon the public."

"The most common argument against humorous radio advertising," he declared, "is that humor does not wear well. This is an old wives' tale that has come true only because of bad humorous advertising. Sixty seconds of dull dialogue will certainly get stale in a short time, but just the opposite will happen with a commercial that contains real entertainment value."

McNiven Calls for Studies To Insure Ad Profitability

St. Louis — Does advertising pay? The only way to tell is through experimental studies "where advertising is actually varied and the effects on sales measured," says Dr. Malcolm A. McNiven, advertising research manager, E. I. du Pont de Nemours & Co. And, to prove his point, he cites a tv case history the introduction of Teflon coated cookware in 1963.

"What we do," he told the 60th annual convention of the AFA, "is use the technique of experimentation to isolate the effects of advertising by placing varying amounts of advertising in different locations and measuring their effect on sales."

In the case of Teflon, the question was raised as to what level of advertising would be required to move the product in significant quantities. "During the fall of 1962 and the winter of 1963," he said, "we tested three levels of advertising — a zero level, a level that was estimated to be adequate and a level twice that estimated level."

Thirteen cities were used for the test and the commercials were placed on the air to coincide with time that product distribution was made to retail outlets. Before and after the advertising, telephone surveys were conducted to determine what types of cookware housewives had purchased.

The results: Cities in which medium advertising was attempted (five commercials a week) produced no more sales than those cities in which there was no advertising. On the high advertising level (ten commercials a week), "we noticed a significant effect on sales."

On a percentage basis, in the fall test, Teflon accounted for five percent of cookware sales in low advertising areas and nine percent in high. The figures for winter showed the low at 12 percent, the high at 22.

McNiven's conclusion, " . . . there is no reason for an advertiser to sit and wonder what his expenditures are bringing in return. With the exception of those cases where sales do not follow within a reasonable length of time, the profitability of advertising can now be established."

Ad Manager Must Reverse 'Diminishing Returns' Trend

Rye, N. Y. — Picking up where he left off a few weeks ago, Clarence Eldridge, now marketing consultant and former executive vice president of Campbell Soup, warned last week's ANA Seminar that while advertising is getting more and more expensive, its influence with the consumer is declining. But whereas his cry at the May ANA Annual Meeting (SPONSOR, May 18, page 15) was directed conspicuously at television's "diminishing returns," last week's summation encompassed all media. And, in discussing the role of the modern advertising manager, Eldridge suggested that by performing his part in the overall marketing scheme, the advertising manager has the power to reverse this trend.

The decline of advertising's effectiveness has several causes, according to Eldridge. The tremendous increase in the intensity of competition, with resultant efforts of manufacturers to improve their products, has often left the adman with "no significant actual superiority to exploit," he said. "Advertising too frequently seeks to create psychological superiority — and thereby to 'fool the consumer.'" But to-

Bleier Named to New ABC-TV Sales Post

New York — ABC-TV is centralizing daytime management with the promotion of Edward Bleier to the newly created position of vice president in charge of daytime programming and sales.

Bleier joined the company in 1952 and previously was vice president and general sales manager for the network. He will report to Edgar J. Scherick, vice president in charge of programming, and James E. Duggy, vice president in charge of network sales.

Present daytime programming and sales organizations and structures will remain intact, and will report to Bleier.

day's sophisticated consumer has become skeptical. To counteract these negative factors, "we simply try to outshout the other fellow — to run enough advertising, to spend enough dollars that even if a large part of it is wasted, we can still achieve a satisfactory sales result." This raises the costs of advertising while diluting its effectiveness.

Better, not more, advertising is the answer, notes Eldridge. Therefore, despite the fact that organizational structure in today's multi-product companies often positions the advertising manager in a sub-

ordinate capacity to product managers and marketing vice presidents, the advertising manager's role was never more vital.

Media selection on the basis of quantitative factors is another negative outgrowth of the current complicated marketing situation, Eldridge continued. Too often, he charged, "media are chosen without sufficient regard for the creative strategy. The product story must be tailored to the limitations of the medium, rather than vice versa.

"One of the most important contributions that today's advertising manager can make is to see to it that these things are placed in proper perspective, that the questions are asked and answered in their proper sequence, and that hunches, subjective preferences and prejudices, and purely statistical factors are not permitted to obscure or override other equally or more important considerations."

All-Industry Support for Fall Debut Of Milwaukee Advertising Laboratory

Milwaukee — A number of top agencies and "blue chip" advertisers are reportedly ready to participate in the Milwaukee Advertising Laboratory which, after several years of planning, will get off the ground this fall.

If the industry has been somewhat skeptical about the feasibility of the project in the past, it is now rallying around the parent Journal Co. with full support. All three Milwaukee commercial tv stations have agreed to participate with the Journal's WTMJ-TV and the Advertising Research Foundation is setting up a consultation committee to work with the Laboratory. The three-year project is based on (1) the newspaper's "Matched Markets," which divide Milwaukee into two equalized circulation complexes and whose print advertisers have been using for controlled tests; and (2) tv commercial "muter" device; (3) both coupled with a consumer purchase panel diary. (The participation of *This Week* magazine and The Journal's own Sunday supplement provides a form of magazine testing.)

Getting FCC approval of the "muter" had been a major cause of delay. A product of WTMJ-TV's engineering department, the muter will be controlled by electronic signals programed on commercial tape or manually at the transmitter. The set remains "hot" during tuneout of sight and sound and instantaneous return of the normal signal is assured.

By September, some 1,500 Milwaukee households will have approximately 2,000 muter units installed in their tv sets, responding to the individual signals of each of the four stations. (The panel will be divided into two equal sample groups of 750 households each. The boundaries of the two television groups will duplicate those of the newspaper's "Matched Markets" areas.)

G. Maxwell Ule, formerly Kenyon & Eckhardt senior vice president for marketing and previously chairman of the ARF technical committee, is technical consultant on the Lab, which, it is estimated, will cost between \$1.2 and \$1.5 million.

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

June 12, 1964

There have been graver issues before the NAB Board of Directors than the ones it will have to decide this week in Washington -- but few have been more important in trend setting for television advertising.

Code Director Howard Bell will have the task of winning acceptance, and possibly of making some modifications, for the somewhat broad language of the recent anti-clutter amendments voted by the Code Review Board.

There will probably be a good deal of off-the-record discussion of the tobacco industry code, how it will work, how it will mesh with the broadcaster code, how tough its administrator, Robert B. Mynor, will be -- assuring the Justice Department relieves the participants of antitrust worries. (As of this column's deadline last week, there'd not yet been an answer to the tobacco code request for clearance.)

Code Director Bell expects to have only a brief statement to make on the cigaret commercial situation. NAB began surveillance and screening of cigaret commercials, under its own code amendments, effective in February, to curtail glamour appeal to youth.

Informal liaison is being maintained with tobacco companies and advertising agencies. "The tobacco industry code may make our work a good deal easier," said Bell. Detailed NAB guidelines for NAB Code subscribers and cigaret advertisers were held up pending developments in the cigaret manufacturers' self-regulatory program.

Published or not, the guidelines are being followed in the NAB Code office. NAB is far from relinquishing its grip on the situation as far as the tv Code members go, and radio's turn is not far off.

What is happening is that a good deal less pre-clearance material comes into NAB's Code office since the tobacco industry's move was announced. The companies and their advertising agencies are determining ways to line up advertising with the cigaret industry code. This could relieve NAB of a good part of its task.

Broadcasters have to follow the NAB Code requirements not only for cigaret commercials: they're supposed to "take care" to not show smoking in programming in such a way as to lure youthful imitation.

There could be differences of opinion, too: there may be cases of the cigaret industry's code administrator's okaying commercial situations which the NAB Code doesn't approve. Director Bell says this is a possibility, but thinks it a slim one.

Bell is very hopeful that the Board will accept the tv Code Review Board's amendments to cut back on titles, teasers and credit time. If history repeats, Bell will win acceptance, as he did in the redefining of piggybacks, in spite

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

of hue and cry by some advertisers (still going on) that provisos are unclear and too hard on multi-product sponsorship.

NAB President LeRoy Collins, particularly anxious to protect broadcaster image of a vital news source, is backing clutter reduction as strongly as he backed the other amendments.

There are grumbles that the Code Review Board's distinction between allowable credits for artistic and creative services (as opposed to technical and physical services which count against commercial time limits) are not distinct enough. There may need to be more spell out on the criterion that "program content should be confined to those elements which entertain or inform the viewer." As it stands, there's room for hair splitting over which titles, teasers and credits should be allowed, which restricted.

Reduction in credits accompanying a final program product could bring a howl from talent and craft unions. But Frank Morris, tv Code office in Hollywood, reports growing liaison with film producers.

It may be that cutback in credits for the technical crafters will be outweighed by the potent mass audience tv provides for movies. The same could hold true for the music makers, who measure their performance royalty money in seconds of play -- billboard cutbacks would mean cutback in theme time.

Code Director Bell is unfazed: he starts with a fairly broad premise and invites interpretations. The system has been fairly successful. Success for the increasing cutback in tv clutter also seems to be taking step after step.

He is resigned to the fact that problems involving limits or interpretation or amendment of tv advertising status quo are hydra-headed -- no sooner is one out of the way than a dozen more spring up in its place.

No such complexities bother Senator Maurine Neuberger in her approach to the problem of cigaret advertising on tv. Her way is clear: it's all reaching youth...this is bad...what are you going to do about it?

She welcomes the appointment of ex-Governor Robert Mayner as administrator of the Cigaret Advertising Code, cautions him that "his task would not be an easy one."

In what amounts to an open letter to the new administrator, Senator Neuberger says the language of the industry's proposed code is awfully broad and general. She quotes trade press reports saying that anywhere from zero to 90 percent of present cigaret advertising "could" run afoul of the code (or vice versa), depending on the administrator.

Quoting Federal Trade Commission statistics, Senator Neuberger says that the Beverly Hillbillies is viewed by some 12.6 million children and 6.5 million teen-agers. Ten other cigaret-sponsored shows are listed as heavily patronized by the youngsters.

Her suggestion: "I can think of no greater test of the good faith of the industry than the prompt abandonment of cigaret sponsorship for each of these programs."

Piggyback muddle brightens

The piggyback continues to be a prime topic of agitation and maneuver among the buyers and sellers of spot tv. Clearly manifest to leading reps: the major users of piggybacks, from Colgate down, are determined to maintain about the same volume or percentage of piggybacks after the revised NAB code goes into effect September 1. On the other side of the counter there appears to be this disposition: to probe more conscientiously for ways to accommodate a goodly share of the piggybacks without abridging the intent of the code. Particularly in the more desirable marginal time segments. Various important stations and reps are now inclined to believe they can run a piggyback plus an ID in the 70-second breaks in local programming without violating the code. Incident that brought the sensitivity of the situation home to reps last week: an assertion by Bob Griffing, Colgate media coordinator. Noted Griffing: Colgate proposed to spend \$30 million in spot tv in the coming season. About \$15 million will go for integrated or piggyback minutes. Of this amount two-thirds will probably be straight piggybacks. But there's one prospect that spot users will have to face up to: the inventory of piggybacks in the more desirable time periods will be reduced by 40 to 50 percent starting in September. Reps salvage this hope from the expected squeeze: piggyback advertisers will settle for less efficient local time periods.

Spot radio picture improving

Observers of the ebb and flow of media fashions on Madison Avenue are gathering, from trends and prevailing problems, this impression: the swing of the pendulum during the 1964-65 season will be appreciably in favor of national spot radio. The prime factor they cite: the jockeying going on over the acceptance of the unintegrated tv piggyback announcement. They suspect that some of these piggyback dollars will be siphoned into radio. Another factor: the ever-rising cost of tv commercials. Because of this the smaller-budget advertiser must stick to the same commercial over an extended period. Whereas he could afford to change his commercial often in radio . . . allowing quicker amortization of his

investment and spreading his sales point among a diversity of radio commercials. A third indicator, daytime tv's sharpening competition is producing a much wider spread in CPM's.

Piggyback evaluation piques reps

Highly sensitive point in the tug-of-war going on between tv stations and major advertisers over the looming new approach to piggybacks is how cost-per-thousand is measured. Such advertisers — Colgate is quite articulate about it — view the CPM not from the vantage of the minute as a whole but each half of the piggyback. While stations think of the CPM in terms of the minute unit, the heavy piggyback users look at the CPM of each brand in the piggyback. In other words, the yardstick has changed. As Colgate puts it, the fact that the minute comes in at a CPM of \$2.50 is no longer of prime interest. The ground rule now is to apply a \$1.25 cut-off CPM for each of the two brands in the minute. Some reps see this as an economic downgrading of the medium and predict that by next year this approach will be countered by increased rates for piggybacks in the more desirable time.

Another Bristol-Meyers reshuffle?

Bristol-Myers' agency cluster is looking over their individual shoulders in expectation of another brand shakeup. Last tremor had the \$12 million dollar Bufferin bundle shuttle from Young & Rubicam to Grey. Bud Cather, B-M executive v.p. in charge of the drug-toiletries-products division, has a strong yen for agencies with the more sharpened touch for merchandising and promotion. His is anything but the conventional, Ivy League approach to marketing.

Mobil spot radio plans

Socony Mobil has taken the first step toward an alliance with spot radio. Bates' Chris Lynch is scouting around for availabilities. Schedules would run at least for 13 weeks. Comes in the East on the heels of a Sun Oil summer placement . . . Buick's buying for the latter part of June . . .

CONTINUED ON NEXT PAGE

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

Household Finance is diverting its spot radio commitments in an appreciable measure to sports. For instance, it's bought into the Philadelphia Eagles for the fall via WCAU.

Lever underwriting serial

Lever Bros. may not be the U.S. king of the soaps in the U.S.A., but it still likes to stay clear of the competition in network tv scheduling. Latest case point: its quest among the networks for a soap opera it can call all its own. (ABC-TV's *The Ways of Love*, now in process of preparation, may get the nod.) P&G and Colgate are carefree about letting a competitor participate in the same daytimer they're on, but not Lever. The Lever policy, and a firm one: we don't even want to alternate with any company that sells the same line of products that we do.

Cyanamid farm list grows

American Cyanamid has added Malithion, an insecticide, to its group of six farm and garden products which it rotates on its appreciable list of farm-oriented radio stations. Malithion's is a six-week campaign. Interesting facet about Cyanamid's relationship with stations regarding the other six products: the number of spots to be run per week is left to the discretion of each station's farm director, since he's aware of insect or other problems afflicting farmers in his area. This discretionary gambit applies to such other spot radio accounts as Morton Salt, Cream of Wheat and U.S. Rubber (rain boots).

Will premium rate ease way?

Whether such advertisers as American Home Products, Lever, Standard Brands, Brown & Williamson, Philip Morris, Alberto-Culver — all heavy users of piggybacks — will entertain the payment of a premium for straight piggybacks is, as key reps see it, quite moot at the moment. There have been some tentative assents, but rep opinion is that any move in that direction will have to come after the fourth quarter when broadcasters will be in a better position to assay the tightness of the market for piggybacks and the

mood of the big piggyback users for paying a bit more to insure premium positions. In this connection, it should be recalled that only a few months back WCBS-TV, the CBS-TV New York flagship, put out a feeler for premium piggyback rates. The tart reaction from Ted Bates and elsewhere doused this idea for the time being.

AA radio renewal is top-level

Rather unusual for CBS' Frank Stanton to involve himself in renewal negotiations of a spot radio contract. It happened last week in the case of American Airline's 10-year-old Music-to-Dawn campaign. CBS Spot Radio Sales has five out of the nine stations used by the airline. Doyle Dane Bernbach, agency on the account, thought the new rates being asked a rather steep increase. C. R. Smith, American's president, who personally conceived the M-to-D concept, decided to get into the latest negotiations — for a three-year extension — himself. Hence they went top-level. A sentimental note: Smith is hosting the nine "musical directors" of the all-night event and their wives at the New York World's Fair during June.

CBS-TV to cash in on NFL

Even with the \$500,000 compensation it's giving stations, CBS-TV could clear as much as \$3.5 million on each of the two years of the National Football League commitments. Here's how it can be figured: There'll be a total of 414 commercial minutes. At a minimum of \$60,000 per minute — some minutes are selling higher — the gross comes to \$24.84 million. Deduct agency commissions of \$3.726 million and you have \$21.1 million. Take away the rights cost of \$14.1 million and that leaves \$7 million. Subtract another \$3 million for production-cable and the \$500,000 for station comp and you've got a residue of almost \$3.5 million.

RCA will push automation

Age of automation for tv station operation is about to dawn. RCA Broadcast Equipment Di-

vision this fall will launch an advertising campaign designed to sell broadcasters on the advantages of adopting transistorized and computer-operated equipment. A large percentage of radio stations have been automated for some time.

Stations follow Reynolds' edict

R. J. Reynolds (Esty) can't help but be gratified by the response it got from its bid to radio stations to keep its commercials away from programs that primarily appeal to the young. The request was made a couple months back. It required some adjustments. Checks have shown that stations in Reynolds' spot empire (over 125 markets) have done extraordinarily well in conforming with Reynolds' desire.

Measured detergents move slowly

Hard nut to crack for the soap giants: acceptance by housewives of detergent tablets and soluble packs. The hurdles: (1) women want to do their own measuring; (2) not sure whether the tablets and packets are less expensive than the loose soap; (3) directions on the tablet box are somewhat confusing. Possible way out for the tablets: make them smaller so that the housewives can find it convenient to fit the number to the particular washing machine model. P&G's tablet, Salvo, has but six to seven percent of the heavy duty detergent market despite heavy tv expenditure, while Lever Bros.' Vim has been able to cut into that market by only two percent.

Interest in Negro radio booms

Resurgence of interest in the Negro market becoming more and more conspicuous on Madison Avenue, especially with regard to the use of radio. Growing awareness of the Negro marketing problem is demonstrated by the fact that a number of agencies with certain types of package goods accounts are busy accumulating data on the subject. Some of the eccentricities of the market noted: (1) because of obvious social factors the Negro has a greater disposable income; (2) status-consciousness inclines him toward quality name brands as against private labels; (3) he spends,

proportionately to income, more on food and cars; (4) though representing but 10 percent of the population, he buys 20 percent of the shoes. Other toiletries manufacturers are mulling dittoing Alberto-Culver's recent invasion of Negro market with special line. Why radio figures foremost: statistics show over 50 percent of market doesn't read newspapers.

Quid pro quo for rating points

Advertisers who make a practice of buying spot tv schedules on the basis of rating points have found a way of guaranteeing their inclusion in the fall. They're placing spring and summer business with this proviso: the stations will apply equally acceptable criteria in compiling the required package points for the fourth quarter schedule. Both station and advertiser gain from the assurance. The station picks up some extra billings in the slow period and the account gets a break when schedules get tight.

Situation comedy scores in ratings

If there's any question about the relative pulling power of situation comedies, note this: There were 10 programming hours of them during the 1963-64 season, and each hour got a much bigger average of total tuning hours than any other program category. On the other hand, the classification that got more viewing than any other was the variety show. Of course, variety had six and a half hours more than situation comedy, which means also that variety gets a higher share of the viewing hours. SPONSOR SCOPE asked Nielsen to put in perspective the total viewing hours and share of viewing for each program type, and here's the breakdown — based on the second March report:

Viewing Category	Hours Programming	Hours Total Tuning (thousands)	Share of Viewing (%)
Suspense-Courtroom	7	58 870	7.8
Situation Comedy	10	125 700	16.7
Westerns	8	109 300	14.6
General Drama	17	142 120	18.9
Adventure	3	23 100	3.1
Variety	16 1/2	157 410	21.0
Other	16	134 560	17.9
Total	77 1/2	751,060	100.0

**Pâté costs more than liverwurst.
Bisque costs more than soup.
Stroganoff costs more than stew.
KPRC costs more than other Houston TV.
Life is short.**



KPRC OF HOUSTON

Courtesy of Cheese of Holland



Bucking the **SUMMER TV** selling trend

Ottawa station refuses to devalue summer minute; sponsors "eat" reruns, CJOH-TV pays new program tab

LOGISTICS for meeting and solving the traditional dip in summer tv viewing have been tried in many ways. The "summer plan" or "summer rate card" has been one answer ever since cost-efficiency became an ingredient in scheduling television programs and commercial campaigns.

For client and agency, the "replay" during the 13 summer weeks of a 52 week buy has been an opportunity to amortize 39 high cost programs over a full year. And while research reportedly claims that reruns can deliver as much as 80 percent of the original share, there are those who decry the "half-a-loaf" settlement and deplore the replay practice that thins the ranks of potential viewers.

Inside and out of the industry, critics claim that the only answer is in programming what has not been shown before.

North of the U.S. border, at CJOH-TV Ottawa, a precedent is being established that is going to cost both station and client the kind of dollars that makes the experiment interesting to all of the broadcast industry.

While Canadian stations are still

experiencing the placement of selective programming in somewhat greater profusion than in the United States, they face a common industry problem in the slump of spot sales during the hot outdoor months. Even with a "summer rate card" the "sell" needs bolstering from merchandising, bonus spots and other compromises.

But, ever since last winter, CJOH has stopped seeing it that way. With the pull of the program as the ultimate ingredient upon which all of the station's economy hinges, W. O. (Bill) Morrison, the station's general sales manager says, "It's only possible to sell television 52 weeks a year if we program it 52 weeks a year."

That is what CJOH has set out to do with the aid of clients and agencies. If their experiment works, clients with selective programs on CJOH-TV will get higher audience levels, better cost efficiency, and the station will continue to pile up a new summer record of spot sales without resorting to summer cut rates under the guise of "plans" or other gimmicks.

However, it means that the sponsors of selective programs will

... summer tv



Unorthodox thinkers at Bushnell Television Co., Ltd., are the triumvirate shown, left to right: E. L. (Ernie) Bushnell, president; W. O. (Bill) Morrison, general sales manager; S. W. (Stu) Griffiths, vice president and general manager of CJOH-TV Ottawa, Canada.

“eat” the losses they incur by deleting replays. They will not be able to amortize the total cost of a 52-week series over more than 39 weeks. But they will incur no costs for the first-time-in-the-market syndicated programs that the station will buy as replacements for those replays.

The cost to CJOH-TV will be approximately \$75,000.

Morrison, long known in Canadian broadcast circles as a rebel against status quo in broadcast advertising, did some plain and fancy chaffing at management's readiness to again this year fall into the old pattern of devaluating the commercial minute during the summer months.

“We were sitting around,” says Bill Morrison, “and everyone was trying to devise a summer rate card to make the low homes-using-television factor applicable to tv advertisers who say: ‘Well, why should I pay “X” number of dollars when your homes-using-television drops off?’ ”

(According to research figures during last summer, the station's

Syndicators in U.S. applaud CJOH-TV experiment

■ FILM-PROGRAM DISTRIBUTORS in New York are unanimous in their praise of the no-summer-rerun policy with which CJOH-TV Ottawa will experiment this summer.

Most, however, feel that the experiment will have “only small effect” on the marketing and scheduling of tv film shows in the United States.

The problem in brief, as most syndicators voice it:

Stations almost invariably think of multiple runs when buying syndicated film programs, having learned by trial-and-error that film shows will pull an audience almost indefinitely — particularly those in-depth packages which lend themselves to “stripping.”

Pricing is therefore geared to at least two runs of each episode in syndicated series, which normally covers not only the summer periods but a stretch well into the following season. Stations may thus seek a price reduction for a one-time-only play of each episode — a price cut syndicators don't want to grant.

“I think it's the function of a station to overcome loss of audience in the summer,” says ABC Films domestic sales manager John Tobin. “It's the only way to break out of a summertime rut. But reruns

exist almost universally today as the only way for a station to pull down the price of a series by amortizing it.”

Would syndicators cooperate in similar no-rerun experimentation in the United States?

The answer seems to be a yes-and-no situation. “It's a marvelous idea from the standpoint of the syndicator being able to sell more product,” says a 20th Century-Fox official, “but syndicators have their own costs to overcome — such as talent residuals — and aren't likely to subsidize the experiment by cutting their prices.”

Stations themselves aren't too likely to push the concept to their advertisers.

Says a Screen Gems source:

“Tv stations which are network affiliates know they aren't going to change *network* policy by forbidding *local* reruns, so most will pattern their own schedules after those of the networks. Besides, there's no problem in selling extra runs to stations on a strong show; they usually demand it before you can offer it.”

Adds an ITC sales official candidly:

“Reruns are often the clincher in syndicated sales. The only thing a syndicator has to give away is an extra run of a show.” ■

drop-off between 6 and 7 p.m. was 46 percent; between 7 and 9 p.m. 29 percent, but from 9 p.m. to sign-off, CJOH was up 1 percent).

Morrison insisted that there was no need to join everyone in the annual race to apply a bonus for something that did not need a bonus incentive.

S. W. (Stu) Griffiths, vice president and general manager of CJOH-TV, a programmer with an established reputation for non-conformity, brain trusted the idea of approaching the agencies and their clients with the proposal that summer reruns be deleted in favor of first run syndication programs for which Bushnell Tv Co., Ltd. CJOH-TV, would pick up the tab.

Throughout Canada and in New York, the idea met with complete approval, caught fire, and the policy of no repeats was endorsed by their clients with the summer schedule to be in effect from June 21 through Sept. 19.

The programs (which the station cleared with the agencies) to be deleted from the schedule include repeats of: *Hennessy* (for P&G out of Leo Burnett), *Petticoat Junction* (for American Home Products out of Y&R), *Dick Van Dyke* (for Standard Brands out of MacLaren and cosponsor Allstate out of Leo Burnett) and *My Favorite Martian* (for Lever Bros. out of MacLaren).

One exception to the problem is *The Greatest Show* program, owned jointly by the station and its client Revlon. The program's regular run had been pre-empted by NHL Hockey on 14 occasions. This program simply will continue to run the unshown programs and no reruns will be involved.

Sponsors and agencies are going along with the plan even though all of the series had been doing well in the market. "But we have their full cooperation," said Morrison. "They're eating their reruns."

"And we," he added, "are eating \$75,000 in new programs, not counting the program promotion insurance behind this programing."

Morrison was referring to station support of sponsor contests which will give away six portable television sets every day for a total of 546. The sets will be awarded to listeners on a daily quiz pegged to a "know your show" theme. It

will be promoted on CJOH only.

The use of prizes and the dollar value of give-aways in Canada is rigidly controlled by the Board of Broadcast Governors (Canadian counterpart of the FCC), but where sponsors pick up the tab, promotions become considerably more liberal in glamour and expense.

The station's program buys, to offer audiences shows that have not before been shown in the Ottawa-Cornwall area, include feature movies and such syndication shows as *Espionage*, new episodes of *The Flintstones*, *Jack Benny* and the *Richard Boone* anthology series.

Since the station is the Ottawa outlet for CTV, the independent Canadian Television Network, audiences will be subjected to the replays fed by the network during its time. This season the net's time was reduced from 28 hours a week to 21 hours, and while this does not cut too deeply into the hours with which CJOH is concerned in this experiment, general manager Stu Griffiths is not letting CTV remain unaware of it. If the results warrant it, after the summer,

clients and agencies may add their weight to his.

"What may be a blindingly obvious approach to summer viewing," says Stu Griffiths, ". . . good first run, no repeat programs that will keep sets turned on, has been a tough struggle to achieve. It is costly at a time when, traditionally, revenues are down. But we believe in it as a policy not only for our own program schedule, but for the CTV schedule also, and we are bringing the full weight of our station to bear with the network and its affiliates so that we can achieve it . . . no repeats for better summer viewing."

The project, certainly adding a kind of sales ingredient that sales types can get their teeth into, also has had the full support — perhaps even jubilant support — of the station's reps on both sides of the border. In Canada, Stovin-Byles' chief, Bill Byles, has himself been the stormy petrol of many "summer vehicle" battles. In the United States, the CJOH-TV rep able to enjoy the "something different" approach is Adam Young. ■

Network summer replacements few in '64

■ THE SUMMER REPLACEMENTS which once flourished in network radio are not much more than a memory in network tv. On all three networks, film shows of all lengths are in rerun schedules while the few shows with fresh program product each week (such as newscasts) are continuing.

There are, however, some indications that the days when such shows as *Westinghouse Summer Theatre* subbed for *Studio One* — a philosophy that carried over from network radio programing — are not dead.

Here's the network-by-network situation this summer:

● *ABC-TV* — No summer replacements as such are scheduled at ABC, whose nighttime program schedule is mostly film. On several ABC film shows, reruns have already begun or are starting soon.

● *CBS-TV* — There are more

summer replacements at CBS than at any other network. Lowell Thomas' *High Adventure* (actually a rerun series) will substitute for *Red Skelton*. Reruns of 60-minute CBS-TV specials will be seen in place of *Garry Moore*. A variety show, *On Broadway Tonight*, hosted by Rudy Vallee, will replace *The Danny Kaye Show*. Substituting for *The Phil Silvers Show* will be *Summer Playhouse*, which is actually a potpourri of unsold comedy pilots, with a similar package, *Vacation Playhouse*, substituting during summer months for *Lucy*.

● *NBC-TV* — There aren't as many summer replacements on NBC as on CBS, but they do exist. A 30-minute series, *Moment of Fear*, will substitute for *You Don't Say*, and the replacement series for *TB-3* will be *On Parade*. All major film series at NBC, as at ABC and CBS, will be in rerun cycles. ■



Pat Long (l), fashion coordinator for Gladding's department store in Providence, R.I., confers in New York with Charlotte Norman, retailing manager of the National Cotton Council, and Howard Abrahams, vice president of the Television Bureau of Advertising, which aided in the project.

Cotton Council uses tv in textile battle



All-cotton merchandise for the show is selected by Pat Long. Council agrees to pay for time with equal amount to help defray cost of show (usually about \$1000 per market), provided the store shows only cottons.



WP-TV director, Walter Bishoff (c), and Everett Hughes, a writer on the station staff, go over script in preparation for the taping sessions. Miss Long did the commentary on Gladding's show.

Network spot backs 25 local department stores using television to promote cotton on fashion shows; Cotton Council foots bill

■ THE BATTLE between cotton and synthetics is as well-known as the battles between filter and non-filter cigarets, beer cans and bottles, compact and larger cars.

To upstage the competition, the National Cotton Council recently promoted special all-cotton fashion shows across the country, mostly at its own expense. Department stores seemed to like the idea. In 25 cities, store executives, tv station personnel and the Cotton Council put their heads together and put on tv fashion shows. Reports of the events show enthusiasm and interest in repeating the event.

Put into effect this last April and May, the joint venture called for the Cotton Council to defray the cost of the time (about \$500) and allocate an equal amount of money to help defray production costs. In return, the retailer was responsible for clearing air time and staging the show. The Council supplied production, advertising and publicity suggestions and aids, and the retailer agreed to devote newspaper, window and interior display space to promoting the event.

A typical department store participating in the promotion was Gladding's, Providence, R.I. One of the oldest stores in America, Gladding's was quick to accept the new idea. Although it had been eight years since the store did a fashion show of its own on television, Gladding's is noted for using fashion shows as a promotion vehicle. "We have more fashion shows in Providence by far than any other store," according to Harold Arnold, vice president and general merchandising manager.

No special buying was required for the show. Buyers were instructed to be on the lookout for cotton garments from their regular sources, however.

The gal holding most of the responsibility was Pat Long, fashion coordinator at the department store. Since the selection of a tv station was left up to the store, Miss Long decided to use station WPRO-TV. She had worked with Everett Hughes, writer at the station, and director Walter Bishoff before. The event proved to be a short course in putting on a fashion show for

the station people, and a short course in tv for Miss Long. Since the show was taped and geared to home viewing, it required a different approach from the in-store presentations.

The show was taped in advance in order to produce a smooth performance. Four taping sessions were necessary. Most other department stores participating also used tape. However, both the time and production of the show were left for the store to decide upon.

In Miami, Burdine's did the show live. Meyer's in Greensboro, N.C., put four scenes on tape and did the other two scenes, plus the beginning and end, live.

On the airing of the show, the Council recommended half-hours on daytime tv. However, all stores did not follow this pattern. In Columbia, S.C., Tapp's, a leader in using tv as a merchandising tool, chose to present its show in prime time, 8:30 p.m. In Memphis, Goldsmith's did two different 15-minute shows two weeks apart. In Des Moines, Younkers presented its show within the format of the most popular women's show in the area.

In some cases commercials for the store were aired; other times not, the whole show being an advertisement for the store and cotton, in essence, anyway.

Promotion of the tv fashion shows was important, the stores contended. Gladding's again planned a typical all-out promotion. They utilized radio, television, indoor and window displays to inform customers about the all-cotton show.

The store placed a series of 30-second and one-minute spots on WPRO Radio in Providence during the three days prior to the show.

Ten teaser advertisements, two columns by 50-line ads, were scattered throughout the Sunday newspapers in order to cover all sections. They continued to appear weekdays before the show, growing larger in size with each one containing a complete program for the tv fashion show, including prices of garment, colors, sizes, location in the store, etc. They also included sketches



Models for Gladding's, one of the oldest stores in America, get together for last minute instructions and inspection before the taping session for the fashion show, the first on tv in eight years.

... Cotton Council

of some of the garments to be shown.

Also, three windows at Gladding's downtown store and two windows each at the two suburban stores were designed to support the tv fashion show. In the downtown store, interior displays were set up.

Telephone operators at the store answered phones with a cheery, "Gladding's, good morning. See our fashion show, Channel 12, 2:30 Wednesday."

WPRO-TV also promoted the show. It cooperated by taping spots supporting the event. Miss Long made an appearance on WPRO-TV's *Morning Merry-Go-Round* a few days before the show to talk about fashion and give a preview look at the garments to be seen.

On the day of the show, television sets were scattered throughout Gladding's stores for the benefit of customers, and on the day following the show some of the garments were modeled at a restaurant during lunch hour.

Other stores in other cities where the cotton tv shows were staged also used newspaper, radio and tv promotions and in-store advertising. Most newspapers included the television fashion show in their weekly and daily tv program listings, sometimes with special comment.

Coordination within the store was also viewed as important. Specific telephone operators were designated to receive calls concerning merchandise seen on the show. Armed with complete information on the show, as well as the merchandise on it, they would make quick referrals or take orders.

In cities where the cooperating store has branch stores, all were able to participate in the promotion. In Miami, for example, all six Burdine's stores participated; each

Leonard Johnson, president of Gladding's, expressed his pleasure at the success of the all-cotton tv fashion show, stating that "television definitely has a future with us." Other companies also reported satisfaction.



Director Bishoff checks camera and lighting as models walk through their movements on the set.

reported increased traffic and sales as a result.

Many stores followed up the promotion with informal modeling of the cottons in their own or outside restaurants after the broadcast, as Gladding's did.

Stores which have thus far reported to the Council on the joint promotion showed enthusiasm.

Gladding's: "We have had great response to the fashions featured. We will take a countdown on pieces sold and send it to the Council. Three numbers were sold out only a week later. When do we start the next one?"

Yever's: "We did the show in an informal manner as much as

possible and we feel it was well received by many people. We have had innumerable comments and phone calls. Many people wanted the actual merchandise shown. We know a lot of cotton merchandise was sold that same day and the days following. On the morning following the show the station ran part of the program again and gave excellent credits on a morning show. This gave us further comments. We know we almost doubled the coverage and reached an entirely different group of people."

Younkers: "We do consider Cotton Week a success. We have had a number of calls regarding the fashions shown, even though we an-

Department Store Tv Fashion Shows Supported by the Cotton Council

CITY	TV STATION	STORE
Baltimore, Md.	WBAL	Hecht Co.
Baton Rouge, La.	WBRZ	D. H. Holmes
Chattanooga, Tenn.	WRCB	Miller Bros.
Columbia, S.C.	WIS	Tapp's
Dallas, Tex.	WFAA	Titche-Goettinger
Des Moines, Iowa	KRNT	Yunker's
El Paso, Tex.	KROD	Popular Dry Goods
Flint, Mich.	WJRT	Smith-Bridgeman
Fresno, Calif.	KFRE	Gottschalk's
Greensboro, N.C.	WFMY	Meyer's
Harrisburg, Pa.	WHP	Pomeroy's
Lansing, Mich.	WILX	Knapp's
Lubbock, Tex.	WLBK	Hemphill-Wells
Memphis, Tenn.	WMCT	Goldsmith's
Miami, Fla.	WLBW	Burdine's
Milwaukee, Wis.	WITI	The Boston Store
Nashville, Tenn.	WSM	Cain-Sloan
New Orleans, La.	WDSU	D. H. Holmes
Omaha, Neb.	WOW	Brandeis'
Pittsburgh, Pa.	WIIC	E. Hills Shopping Ctr.
Providence, R.I.	WPRO	Gladding's
Roanoke, Va.	WSLS	The Heironimus Co.
San Diego, Calif.	KOGO	Marston's
Syracuse, N.Y.	WSYR	Edwards'
Tucson, Ariz.	KOLD	Cele Peterson

nounced the departments they were in. As this was the first tv show we have done, we know we would do things a little differently if there were a next time. But all reports from outside were 'it was terrific'."

J. W. Knapp: "Even though the production of video tape was rather rough, the end results were most successful, and we heard comments to the effect it was as good as Macy's show. We had a number of tv sets on the fashion floor; others on the sportswear floor. We also used some of the models from the tv show live in the store. We are happy to say that daytime dresses in Lansing, Mich., report the biggest day on record."

Before the advent of the tv fashion-show, stores and manufacturers had to be content with invitational shows in hotels, restaurants or within the store itself. In this kind of show, however, the audiences are limited in number.

It was the large and impressive audiences of some major department stores using tv that gave the Council the idea of using the medium to promote cotton fashions this spring.

Macy's, for one, had its first half-hour fashion presentation on tv a few years ago and was seen by an estimated 875,000 homes or 1,781,000 people. It would have taken 1187 showings in the Grand

Ballroom of the Statler-Hilton in New York to equal the estimated audience.

Bullock's in Los Angeles held its first tv fashion show in 1961. This was estimated to have reached 253,000 homes or 531,000 people. To reach this audience the store would have had to fill the Biltmore Bowl of the Los Angeles Biltmore 380 times.

The Cotton Council had such examples in mind when it originated the project. The Council's Maid of Cotton, Katy Sue Meredith, was asked to attend some of the tv fashion shows to help promote cotton as a high fashion fiber. Some advice was sought from the Television Bureau of Advertising, stores were lined up, and the joint promotion was launched.

As Macy's use of tv for fashion shows would indicate, big stores, as well as small, promote their stock through the medium. Woodward & Lothrop in Washington, D.C., has also used the idea. Other large department stores using tv, in one way or another, include Montgomery Ward, Sears Roebuck & Co., J. C. Penney and Abraham & Straus.

The Cotton Council's move into heavier tv use was a natural one. In 1964 the Council expects to spend \$1.2 million in tv and \$725,000 in print. The Council first went into tv last year with spot; this year added network as well.

Network tv was bought to complement the local Council-department store promotions. One minute spots were aired on 11 network shows from March 4 to May 31. Both ABC-TV and CBS-TV were used.

The shows chosen: (CBS) morning news, *The Real McCoys*, *I Love Lucy*, *Pete and Gladys*; (ABC) *Father Knows Best*, *Trail Master*, *The Price is Right*, *Fugitive*, *Arrest and Trial*, *The Flintstones*, *Wagon Train*.

Local tv use through the department store tie-in worked well for both the Council and the stores.

The department stores sharpened their fashion image, as well as sold merchandise. And since the merchandise was cotton, the cotton industry probably secured a stronger foothold in the competitive textile industry.

Specialists on commercials mean cost increases for advertisers

Increasing sophistication by viewers forces advertisers
to spend more to get unusual and effective commercials

■ THE DIFFERENCE between a so-so commercial and a top-notch real-impact commercial can sometimes be as extreme as the difference between a home movie and a Cleopatra movie—and so can the cost.

Rights to a sound-track only three to seven seconds long have cost a few advertisers \$12,000, and use of talent as high as \$100,000 for a minute. Certainly at this rate the cost could run into the hundreds-of-thousands of dollars for a 60-second pitch.

The following is a report on what agencies and the specialists say about the high cost of commercials. Essentially the special costs fall into the areas of sound and music, photography and art, lighting, talent and packaging.

Big talent in commercials can mean big money. Agency casting directors estimate that the cost of over-scale actors and actresses can run up to \$35,000 and even \$50,000, depending on the "name" of the talent and the deal that is made.

It has been rumored that Claudette Colbert, Edward G. Robin-

son and Barbara Stanwyck each received \$100,000 for their parts in the Maxwell House coffee commercials aired recently. A spokesman for the William Morris agency, which handles all three, said the figure was "very close."

But in a world of residuals even unknown talent can cost big money. Some commercials may mean very little money for on-camera work

and never be used on the air, but a widely-used commercial can cost an advertiser, and earn the actor, maybe \$12,000 a year. For a star like Darlene Zito, the voice behind deep, dark, delicious Yuban and the extra margin in Parliament cigarettes, who does 40 commercials in an average week, the residual factor begins to snowball.

There are an estimated 75 or more actresses and actors who make over \$100,000 a year through this labor-management agreement.

Because the cost can run up, the best way to handle the problem is to work on a scale figured out with the accounting department, says Nan Marquand, casting director for BBDO. But there is really no set formula for all commercials, she contends. It all depends on how important the actor is to the commercial idea. In some cases a name actor wouldn't be necessary. "But name talent is an x factor. I'd be skeptical of anyone who can work on a set price formula for name talent," Marquand comments.

Sound can be another costly



TALENT. The cost of talent varies considerably. Unknowns might work for \$100. Barbara Stanwyck (above), Edward G. Robinson and Claudette Colbert, however, were paid "very close" to \$100,000 each for making commercials for Maxwell House Coffee.



PHOTOGRAPHY. More and more advertisers are employing well known photographers to do their commercials. Here is shot by Irving Penn for Pepsi-Cola commercial

area. Sound designer Eric Siday is typical in his feelings about price. "It all depends on the size of the client, exposure of the commercials, number of possibilities for future use of the sound and the needs for rewording and rescoring," he says. "I'm very much against outright selling. I'll be — if I'll sell something for a small value when I realize it has extreme value to the client, even if it has not taken me long to figure out. The amount I charge varies with the value of the solution I come up with."

To insure against losing out on the commercial value of a successful sound, Siday has sometimes made an agreement with the agency to receive \$500 for each time the sound track is made again. He has done this with Contac and Minute-Maid, for example. This means that the reward would be in line with the number of times an original sound track is made rather than the number of times a commercial is used.

Siday recalls somberly the experience of his friend Ginger Johnson who sold his "Pepsi-Cola hits

the spot" theme outright, with no extra compensation over its many years of use.

The idea of a "sound logo" is a pet project of Siday's. These logos, designed for corporate identification, can be extremely costly, but it takes a real specialist to do them, and advertisers pay accordingly. Sometimes only three to seven seconds, the cost can be four times that of a complete commercial, by reason that a good logo or corporate sound image is that much more valuable.

Another sound designer, Tony Schwartz, says he also works on a "guesstimate" basis. "It all depends on the value of what I produce," he says. "After all, I may recommend that there be no sound at all to solve a particular problem, but the value of my advice as a solution would be the same as if I spent hours developing a special sound."

In general, sound consultation work on a one-minute tv commercial can run anywhere from \$1000 to \$5000 for a one-minute com-

mercial and \$500 to \$3000 for a radio commercial, according to Schwartz. But it depends mostly on the size of the client, whether the commercial will be shown nationally or locally, and the creativity involved. "If a job is challenging I may work for very little. I like to experiment with new ideas and problems," says Schwartz.

Creative people in sound, at least, do not charge in a standard way like people selling a service, on a wage scale, he says. At a recording studio the cost of work would be the same for an individual as for J. Walter Thompson or BBDO, Schwartz points out.

Agencies frequently call in sound specialists. Sound designers say agencies just don't have anyone to handle sound. Sometimes the music director, the technician, or producers and art directors do the job instead, but what is needed is a sound designer.

Steve Frankfurt, creative director of Young & Rubicam, speaking before the 4As recently, chastised admen for *not* paying more atten-

specialists . . .

tion—and money—on improving sound in commercials.

“How come the words (and the pictures) have become so important to most creators of television advertising, that the sound of what’s being said is relegated to a nothing position?” asks Frankfurt. “We have writers for the words and art directors for the pictures, and producers to tie it all together, but there is no sound director, other than a technical man.

“I guess that, in theory, this function is usually handled by the producer. But in my opinion, too many producers have too much to do — and since sound is but one aspect of their work, it often takes a back-seat to other facets of production. No wonder, in the end, so many commercials wind up selling “soft soft” products in cold hard tones, or yelling at people who suffer from headache, or wind up with a sincere salesman, talking man-to-man with his customer, while a full-scale orchestra plays Manhattan Serenade in the background,” Frankfurt says.

“And that’s why so many commercials come across to the viewer as what they are: a paid announcer, in a recording studio, reading professional words, in a carefully cal-

culated attempt to make a sale.”

Another area of special costs is music. The cost of a jingle in a commercial can be anywhere from \$2000 to \$5000, on the average, for the composition. This does not include the cost of hiring of musicians, arrangements, recording and editing, according to Sascha (Granville) Burland, composer of jingle and music tracks. In certain instances, as in the case of Hertz car commercials done by Richard Adler of Broadway fame, the price can be as high as \$50,000.

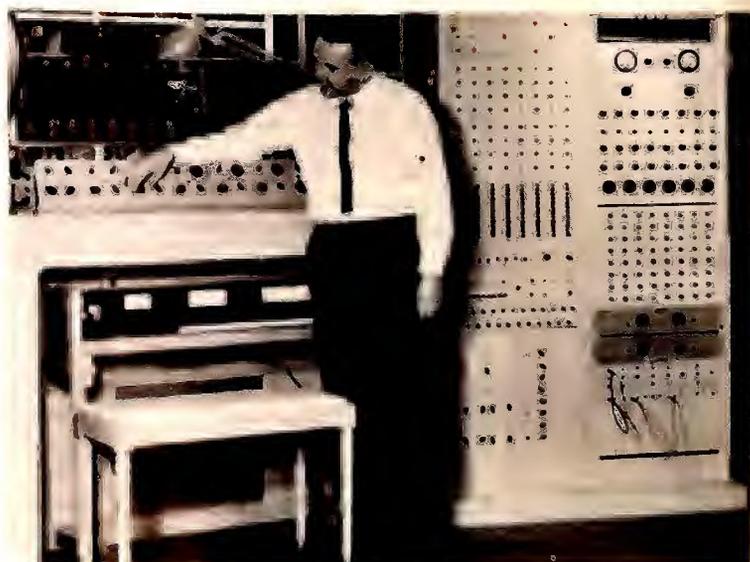
Again, Burland feels that the size of the company, the frequency with which the commercial is going to be used are important. Burland, who records for Columbia and RCA Victor, worked as a writer-producer at McCann-Erickson for five years, has been in the jingle business on his own (called C-Hear) for four years. There are about 30 organizations in the business now, he says.

A sound designer should not be confused with a musician in any way. It is for the sound designer to determine what kind of sound is necessary, if any, and then for the composer to compose it if nothing ready-made is to be used.

Frankfurt puts it this way: “If

a man comes into your living room to sell you something, then you have a right to ask him how come he brought his orchestra (no matter how good it is). I assure you I’m not against music. It’s the way music is being used that troubles me. An advertisement, to be acceptable to the viewer, must be comfortable within the context of the medium. And a home is not a theatre. You can go to the Radio City Music Hall in New York and they’ll put 60 girls on the stage and that’s impressive. But put 60 girls on a 19-inch screen and see what you have. Ants. The same is true with sound. Too often, when we figure the size of a sound, we forget to figure the scale.”

Realizing that many commercials are catching the “grade B movie disease,” some agencies have been hiring top-notch photographers to do stills and/or consult on movies. Bert Stern has done commercials for Good Season Salad Dressing, Richard Avedon for Clairol, Irving Penn for Pepsi-Cola and Johnson & Johnson, and Howard Zieff for Utica Club, Volkswagen, Genesee Beer. “And these kinds of photographers don’t come cheap,” says Tom Knitch, art director at Foote, Cone & Belding.



MUSIC. Jingles and musical background may be done by composers such as Sascha Burland, who did the music for Buick, Zest, Westinghouse and Chevrolet commercials (l), or a combination sound designer-composer such as Raymond Scott of Esso, Autolite and General Motors fame (r).

The cost can run as high as \$1,500 a day for the advice of such top-notch photographers, according to Bill Duffy, tv art director at McCann-Erickson. On a regular weekly basis the cost may run from \$750 to \$1000 for a good designer-photographer, he says.

Another area of special costs is packaging, Duffy points out. Because packaging is not always considered seriously in regard to its appearance on television, the commercial can run into heavy and unnecessary special costs, according to Duffy. Often six or eight special packages have to be made at a cost of \$100 each, purely to make them fit for good television display, he says.

Sometimes the problem can be one of color, showing poor grey contrast on tv. Sometimes it can be dimension, a product label not working well into a close-up shot. Sometimes it can be lighting, a product with a glossy package reflecting the light poorly. Often it is just a case of having a perfect wrapper, Duffy says.

Very few packages are designed with television in mind, even when the major campaigns are on tv, says Duffy. Some, such as Nabisco products, are designed for tv, however. Other products which work well for commercials, because of demonstration value, are pop-top cans, unusually shaped containers such as Chun King's, and easy-to-open decorative boxes, such as those used for Hudson Golden Showcase tissues.

Specialists in all these areas—photography, sound, music, packaging, talent, art, lighting — are usually too costly for all but the network tv advertisers, admen claim. (See SPONSOR, Sept. 23, '63, issue, "Commercials are an art," for more on this subject.) But in the area of commercials, one of increasing sophistication, the audience may no longer give his attention to the message unless it is done extremely well, molded by the minds of experts and specialists. ■



SOUND DESIGN. Design in sound can mean making copy for a commercial sound more realistic, decorating with sound or visualizing a whole sound-picture concept and maybe recommending no sound, according to Tony Schwartz, sound designer on over 700 commercials.



PACKAGING Sometimes a special package will have to be made for a product so it will appear well on television. These Nabisco packages were designed with tv in mind.



BEHIND THIS DOOR ARE 322 PEOPLE...

editors, writers, artists, researchers, photographers, printers, special data processors, programmers, and all of the other specialists required in modern businesspaper publishing.

Each one of these persons is important. Besides the obvious reason that we couldn't publish our magazines without them, they are important in another way.

The men and women behind the door of Ojibway Press, Inc. fulfill their primary function

with a determination and conviction unique in today's business world. Each specialist is conscious of his part in providing a business publication which is found useful and worthy of reading by the businessmen to whom it is directed.

The OP trademark is found on 26 publications. The specialists assigned to each publication have one singular, common goal: to make each publication the best in the field.



OJIBWAY PRESS, inc.

NEW YORK CHICAGO DULUTH CLEVELAND LOS ANGELES / SAN FRANCISCO



A FOODBROKER-
BROADCASTER
OFFERS

Easy profit answers to hard food questions

Wearing two hats in the world of food advertising and selling, John Kluge sees better ways to do it

■ WILL OVER \$1 BILLION annually is spent on radio-tv advertising to reach the near \$60 billion in food sales tallied in 1963.

Perhaps it's because the average supermarket makes only a \$15 profit on the average American family's spending of \$1000 per year to provide 4000 meals that one expert says to agencies and broadcasters, "You're not doin' it right!"

Is this expert really *expert* in selling food, or in broadcast advertising? The answer is: both.

The man with the two hats is John W. Kluge.

His dual role:

On the one hand, he and his associates are the largest stockholders in Metromedia, Inc., owners of stations in New York, Washington, Cleveland, Philadelphia, Los Angeles, Baltimore,

Peoria, Decatur, Sacramento-Stockton, Kansas City.

On the other hand, he serves either as board chairman or president for three food brokerages whose activities put them "in most key markets in the United States."

He's likely one of the few men in the nation who can be both objective and subjective about the client's as well as the medium's views and problems in food advertising.

"Today, the important thing is to make people *aware* of the product," he urges, especially at the local level or — better still — the point of sale. "The food broker who helps to *merchandise* advertising is making everybody in the market aware that the product *is* alive," which creates the "right attitude" and "the right climate" for its sale.

The food industry is still the largest in the United States, and, by its function, the most important. Because of its size it presents problems in the time and space between the manufacturer and consumer. The Food Trade Marketing Council refers to this as the "coordination gap."

Over one and three-quarter million people are employed in the nation's retail food establishments where customers ring open the cash register drawers over 250,000,000 times each week. At the current rate of growth for food stores in



Broadcasting and federal notables filled screen of WTTG Washington as recent outdoor dedication of building was close-circuited to 200 guests indoors and later carried on all Metromedia stations. Among those greeted by John W. Kluge, Metromedia president: Sen. J. Glenn Bell (R-Md.); Sen. Jacob Javits (R-N.Y.); Sen. Thomas Kuchel (R-Calif.); Walter Tobriner, chairman of District of Columbia commissioners, FCC commissioner Kenneth Cox; Los Angeles mayor Samuel Yorty; NAB president LeRoy Collins.

the exploding population of shopping centers in the nation, there will be nearly 250,000 food outlets by year's end. Therefore, says John Kluge, the fact that a coordination gap does exist should come as no surprise. And, while hundreds of representatives from all segments of the industry seek solutions through research and analysis, there is something to be said for utilizing the intimate knowledge coming out of the food broker's experience at the local and regional level.

The whole food-selling game, according to Kluge, depends on



"make people aware of the product"

four partners — the manufacturing company, its advertising agency, its broker (who usually serves to assist sales at the regional or local level) and the advertising medium. "From beginning to end, all their efforts must lead to one conclusion — success in sales in order to keep the factory running and the advertising dollars going."

In representing his client, the broker has what Kluge calls a "basic urge — to get the food product into the store." When he has achieved that objective ("quite often by using an advertising medium like radio or tv"), continuity requires that the *product keep moving* — i.e., off the shelf and into the shopping cart.

This won't happen unless there's also a strong pull on the product within the store — sometimes agency-inspired, but more often the result of *local* merchandising skills.

What's wrong with that chain of events?

Faithfully, Kluge, as a broadcasting brokerage veteran of about

two decades, can see room for improvement at each link.

The advertiser. First of all, the advertiser, himself, "must be a nimble-minded individual in order to understand how to approach his problem so that it is translated into success at the local level." It's possible that maybe *he'll* have to change *his* intended course a little, too.

As a client, he should tell his agency to use the food broker's real savvy about the local scene. Even if the advertiser has a sales force complete with 18 brand managers, he "can bring the brokers into joint meeting with the advertising agency, at which the entire advertising campaign is covered." Follow up, he urges, with local meetings as necessary.

In the final analysis, Kluge believes, the national food advertiser has only one objective — "to be successful." Such broker-client meetings would "establish the communications that give the maximum assurance that everybody is *with* the advertising program."

But worry about advertising's pull seems old hat. Don't agencies research their media buys well enough so that they *know* what receptivity to expect?

"Let's put it this way," Kluge says. "Unless the reach, the frequency and the awareness level of the advertising is such that it *forces* the product into the stores (and this is becoming more and more difficult), you employ *all* methods to achieve your ends. In other words, results aren't quite so clear cut."

The agency. "If I were an agency," Kluge speculates, "I'd listen to the food broker's recommendations for at least the top 10 or 15 markets. I'd include brokers in my planning force so they'd not only know when the campaign will break in their markets, but will also be aware of the pre-planning of all this and advertising's pre-conditioning of the consumer."

It would take time, but be "well worth it."

He thus holds the agency responsible for *educating* the broker. If the broker's going to pilot the campaign locally, he deserves to be told the tonnage of the ship, so to speak, her water displacement, when she's due in port, what her

cargo and itinerary are. For his part, he brings special knowledge about the local water depth, the reefs and shoals — whatever may help him steer a clear course.

And that — a clear course — is another reason that advertisers and agencies should cultivate the broker, rather than "leave him in the hands of the local media." Kluge holds that any competent agency soon knows about any sticky deals worked out with media "simply from the buying recommendations made by the broker."

A worse threat is that, between them, the broker and station may get the product into the stores but not see it through all the way — to sale. "In the long run, this is a disservice, not only to the principle, but also to the agency and the food chain, as well as to the broker himself."

His advice to sponsors and agencies, then, is "don't let broadcasters alone educate and cultivate the broker. Get into the fight up to your elbows and teach them what your side of the problem is."

The broker. One important role for the broker is to back up agency media decisions: a role that requires his advice in their making them. "Media have recognized that they might be quite successful with both agency and client, but if something goes wrong, the client is going to point a finger." Like accident insurance; if the worst happens, it helps to have the broker's advice from the outset. Currently, the trend is for brokers to know all media and for all media to know brokers "very well."

"Years ago," this broadcast executive recalls, "a most successful approach to the food commun-



"food selling depends on partners"



"tell broker your side of the problem"

ity was made through special kinds of syndicated program formats which provided a cooperative relationship among manufacturers, agencies and food brokers for the same product."

Even when broadcasters have food connections with major chains, keep the cross-promotions going all the time and thus obtain store-entry for any product simply because it is being advertised, a competent broker can still take a lead position.

"The real play as I see it," Kluge says, "is where an aggressive manufacturer, a smart agency and an expert broker all get together. No matter what, the food chain can only be pleased."

"In the final analysis," he adds, "the only thing that counts is, not the cross-promotion or food contacts, but whether or not the IBM card on Monday morning shows that the product has moved."

Frankly, he explains, competition (for advertising dollars as well as space inside the super market) is such that a food broker *does* get involved in his client's media buys. The broker's knowledge of local markets, however, "doesn't mean he's an expert in media. That's where the agency comes in."

Don't major food chains have great influence on a food company's advertising policy? "Important customers — cogs in the distribution wheel — always have some effect on decision-making centers."

The medium. Although the old standards of reach and frequency are still "highly important," there isn't such a thing as a clear-out method for selling a medium today. The level of audience sophistica-

tion (and the competition for its attention) have become so acute that any member of variables can change even the best-planned campaigns.

The real problem is radio stations that respond to their "basic urge" of selling time by resorting to merchandising, Kluge contends.

"I have felt that quite often when the advertising medium goes into merchandising, it often diminishes quality. The station may get some extra advertising dollars this way, but at the expense of the medium, itself," he warns. It is against this temptation that the broadcaster must be especially firm, he says.

Is there a dichotomy in a radio station's trying to sell time locally via food brokers, then sending its national sales manager to New York four times a year for the national food buck?

No, says Kluge. The broadcaster with a prominent audience position in his market who cultivates both the food fraternity and the national timebuyers in New York is merely "clearing his objective — to sell broadcast time — and clearing it all along the line."

Living for 18 years with the broadcasters' vs. the brokers' merchandising problems, Kluge says, "is a little like being in pri-



"employ all methods to achieve your ends"

vate business and then taking a government position." The two appear to have contradictory goals.

The solution, he feels, may be to "evolve something that will enable these two opposing worlds to live side by side."

Metromedia, he reports, may announce (by year's end) a visual

advertising scheme that, by focusing on the point-of-sale, will prove useful and profitable to the food manufacturer, the food chain and media.

Why isn't television so active in merchandising? Says the President of Metromedia, "Tv is much more *bought* than sold . . . You find the medium that might not have fashionability is the medium that looks for a combination of ingredients in order to give itself strength."

The food-advertising snarl won't soon be unwound. The marketing problem is really many problems," Kluge explains. "In this world of merchandising and media mix, there



"food advertiser has one goal—success"

is a greater and greater capacity for advertising — and it keeps splintering, which means that costs continually rise."

When you look at the sad figures the food industry has to show stockholders (very, very low) . . . When you take the cost of advertising and the greater choice of media now available . . . When you take the competition facing the food broker and the manufacturers he represents . . . When you take the greater and greater choice of products in any food classification that are vying for the consumer dollar . . . When you take all these, the most important thing is to come up with something that is useful for those four players in the \$60 billion game which in the next 18 months will get close to selling 200 billion boxes, jars, tubes, tins and other assorted package forms at the rate of about 1000 for every person in the nation. Over a billion broadcast advertising dollars go with it ■

Whose representative is the station rep?

A never-ending concern to improve the spot schedule obligates both agency and rep to act in the best interests of the sponsor, says B&B media director

■ Webster's new collegiate dictionary defines a representative as "being, or acting as, the agent for another."

Recently, there has been a great flurry of discussion about a major agency's announced policy of "sudden death" cancellations. The comment from many salesmen and from stations themselves seem to indicate that this announced directive was unfair. Unfair to whom? Is it not the obligation of an agency to make sure that its clients have the best spots available in a market? Is it not our further objective to make sure we continue to improve these spots at all times? At the same time, doesn't the station also have a definite obligation to improve the schedules of its current clients before making spots available to "new" clients.

The question of fairness is an intriguing one. Is it fairness as described on a playing field or fairness as it applies to ethical and proper business practices? One would imagine that any station or any business enterprise for that matter, would naturally and automatically take care of its current business before moving on to new clients. And the advertiser and his agency should expect this as a natural action. If agencies were assured that the stations and their representatives would offer the buyer an opportunity to improve spot purchases there would be no need for a policy of this sort. Incidentally, the reaction of the stations and the salesmen to this announcement was quite surprising. Many agencies, including Benton & Bowles, have been following this procedure quite successfully for a good many years.

A similar instance was recently brought to my attention which was quite surprising and began to place the representation factor in perspective. We were informed in a circuitous manner that several of the station representatives felt that the spot buying pattern out of Benton & Bowles was quite varied in intensity and, therefore, they, the station representatives, had an uneven work load. We were informed that several of the station representatives were going to come to see us to talk about this "problem." We let word filter back to these people that such a visit would be completely unproductive and, in fact, would be severely resented. To be truthful, we were more than shocked at this particular comment. We were, to put it mildly, astounded that someone would even consider complaining about our scheduling of spot announcement purchases. During the years I have spent in this business, I don't ever remember the thought arising that we should recommend schedules or spot flights that would tend to level our work load. The first thing we are taught is to schedule advertising to the needs of our clients' brands and not to agency convenience. Anything else would be foolhardy and dangerous. The fact that this could even be considered is beyond our comprehension.

Not too long ago, we were exposed to a plan whereby advertisers would be required to inform stations of their intention to renew a spot schedule four weeks before the conclusion date of that schedule. One of the reasons given for the new concept was that agencies would benefit because the adver-

tiser could not wait until the very last minute in making up his mind whether or not to extend a particular campaign. This plan, we were told, would reduce the agency's expense and rush of last minute activity and would force the client to commit a good deal more in advance than he does now. Our immediate rejoinder was a request to the proponents of this plan that they not worry either about our expense or our feverish last minute activity.

Nowhere in this request was consideration given to the single most important aspect of the spot medium. This is its flexibility in timing, markets, pressure, etc. It seemed to us that this callous overlooking of the client's benefits and problems represented a complete misdirection of intent and long range gains.

All of this concern on our part is heightened by the steady erosion





By Bern Kanner
Vice president and
director of media,
Benton & Bowles, Inc.

Bern Kanner was named vice president and director of the media department in 1963. He has spent his entire advertising career with Benton & Bowles, starting as a trainee in 1952. Appointed vice president and associate media director in 1960, he was elected manager of the media department in 1962, the post he held prior to his present position. Kanner's agency handles such major broadcast sponsors as Procter & Gamble, Philip Morris, General Foods and S. C. Johnson.

that has taken place over the years with respect to the advantage that our clients have come to expect from the spot medium.

We have and are witnessing the development of rate cards that are completely non-protective in terms of charges. One station recently issued a 10-page rate card that concluded with the statement that all rates contained therein were subject to immediate change and therefore the salesman must be consulted to determine the correct cost for a particular spot. Other rate cards are subject to change on 30 days' notice, supposedly to be able to adjust rates to reflect ratings as they are indicated in rating books. And then, somehow, we at the agencies are accused of being numbers people only. It seems as if we are being put in the position of being wrong if we do and wrong if we don't.

The subject of competitive pro-

tection causes raised eyebrows whenever it is mentioned. Yet here is a situation where the separation gap has narrowed and narrowed over the years in the face of strenuous objections by advertisers. Once again, this advantage held by the spot medium for the advertiser has been all but washed away. The same factors are at work with regard to commercial clutter and increased commercial time caused by the loose wording of the NAB Code.

Contrast all these diminishing values as seen by the advertiser with his reading in the press about the tremendous profits of television stations, the constantly increasing station revenues and the enormous prices which are being paid for purchasing stations. Add to this the decreasing value of the advertiser's dollar year after year and his concurrent loss of impact caused by the

loss of such things as competitive protection as well as increased commercial time and clutter.

Is this then not the right time to ask "whose rep is the station representative?" Is he not charged also with the responsibility of bringing to the station the concern of the advertiser about what is happening to the spot medium? Should he not represent the agency as well in his discussion with his client? Who is better suited to interpret the changing ideas and problems of the advertiser?

Doesn't the station representative stand to benefit in the long run if he does not mirror the thoughts and ideas of his station solely but pays heed to change occurring in the marketing world at this moment and acts as a middleman servicing the needs of our clients as well as his?

We think so!

TIMEBUYER'S PROFILE:

FRED GOLDSTEIN: two types of "sell"

■ A RECENT ADDITION to the Norman, Craig & Kummel staff, all-media buyer Fred Goldstein has been on both the radio and tv sides of broadcast advertising.

"Studies done on almost all conceivable characteristics of television markets have given station representatives a vast supply of information to present to timebuyers," says Fred, who is "brand" buyer for Hertz (nationally) and also handles other NC&K accounts.

"Despite the availability of data, and its accessibility to buyers," he

continues, "tv reps still do a most thorough job in covering their agencies. Unfortunately, the reverse is too often true with radio reps. In radio, many market facts and figures are lacking and, in this area, any and all data that representatives can provide timebuyers with is welcome. Radio reps, who generally have a more difficult 'sell' than tv reps, should cover their agencies just as often and just as thoroughly as do tv representatives. Many times, however, this is not the case."

Prior to joining NC&K, Fred was with Dancer-Fitzgerald-Sample. Since late 1961, he's been timebuyer on the Best Foods, Minute Maid Hi-C and Peter Paul accounts. Before that, he was associated with Monroe Greenthal agency, spent two years with the Radio Advertising Bureau as assistant to the research manager and was with Moloney, Regan & Schmidt, newspaper representatives.

A graduate of City College of New York, Fred holds a BBA degree in advertising. He is an enthusiastic golfer and also counts photography among his hobbies. Married, he and his wife have two children. ■



Skippy tests

10-second spots

Leader in peanut butter field tries IDs in local test to complement network schedule on "The Flintstones"; employs cartoons and humor

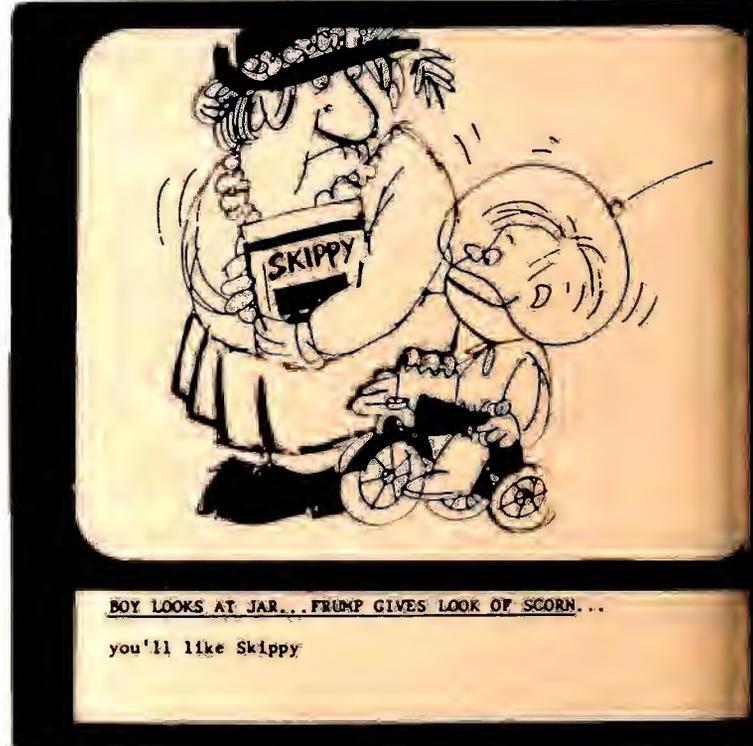
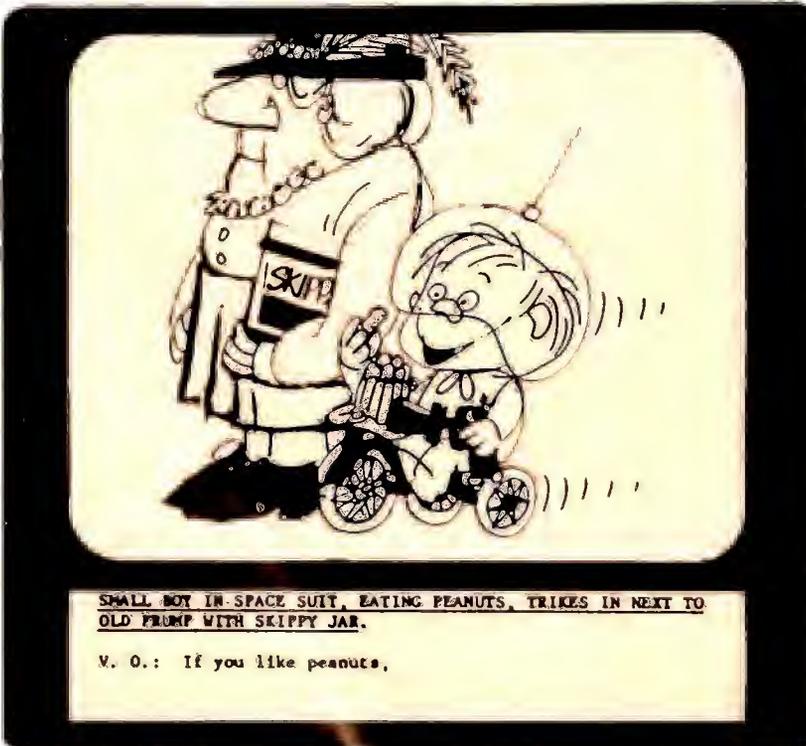
■ SKIPPY PEANUT BUTTER, out of Guild, Bascom & Bonfigli, New York, is testing an entirely new advertising approach. After years of long one-and-one-half-minute and two-minute commercials, Skippy turned to minutes; then added 20s. Now the company is eyeing 10s.

regularly April 13. Others now in production will be scheduled sometime between now and Oct. 5, finishing date for the campaign.

Skippy, which now spends about 80 percent of its nearly two and one-half million dollar ad budget in television, is a veteran advertiser

Prime time is best for Skippy because it reaches more adults, and Skippy is particularly interested in the adult market. This interest is in complete contrast with competitors who go after children.

"There are several reasons why we like adults," says Hank Buecel-



The new group of commercials, being short, are not suited for Skippy's traditional informative commercials by its well known spokesman, Hugh Conover, many of which still run on network tv. Cartoons and comedy were chosen.

The commercials will run 15 times a week on three local stations in Salt Lake City, Utah. The first three commercials began appearing

in the medium. Skippy entered tv back in 1948, far ahead of any of its peanut butter competitors. For eight years Skippy was sole sponsor of *You Asked For It*. Later it sponsored *River Boat* for one year, co-sponsored *Dennis the Menace* with Kellogg for three or four years. Skippy is now in its second year as a 52-week participation sponsor of *The Flintstones*.

lo, vice president and account supervisor on Skippy. "For one, Skippy has always sought the adult market, ever since the product was first produced 30 years ago. We also feel that adults buy Skippy and enjoy it, even if they don't eat it as often as children. Once more, we advertise taste and quality, which makes more sense to adults. They are more discerning than chil-

dren. Skippy, a Corn Products peanut butter, has a patent on its production formula." (It claims to have been the first to solve the problem of peanut butter separating.)

Competitors with Skippy use daytime media and go after kids. "This is in keeping with most of the research which says that kids consume most of the product," says Bucello, "but we choose to go against the grain and it seems to work."

Skippy holds a large share of the peanut butter market. "Alone it does darn near as much business as Jif (Procter & Gamble) and Peter Pan (Derby Foods) put together," says Bucello, who speaks from Nielsen studies. Another large competitor is Planters (Standard Brands).

Peter Pan, handled by McCann-Erickson in Chicago, uses mostly network tv; Jif, through Grey Advertising, mostly spot tv.

There are also many regional brands which give considerable

The 1963 TVB figures are as follows:

Spot tv gross time expenditures
 Jif (Procter & Gamble), \$597,900; Planters (Standard Brands), \$169,600; Peter Pan (Derby Foods), \$161,800; Skippy (Corn Products), \$130,400; Circus (U.S. Tobacco Co.), \$113,500; Schindler's Peanut Butter, \$27,700; H.H. Parade Co., \$7000; Kraft (National Dairy Products), \$4000; Swift & Co., \$3200; Laura Scudder's (Pet Milk), \$1600.

Network tv: Peter Pan, \$1,546,600; Skippy, \$1,342,500; Jif, \$511,900.

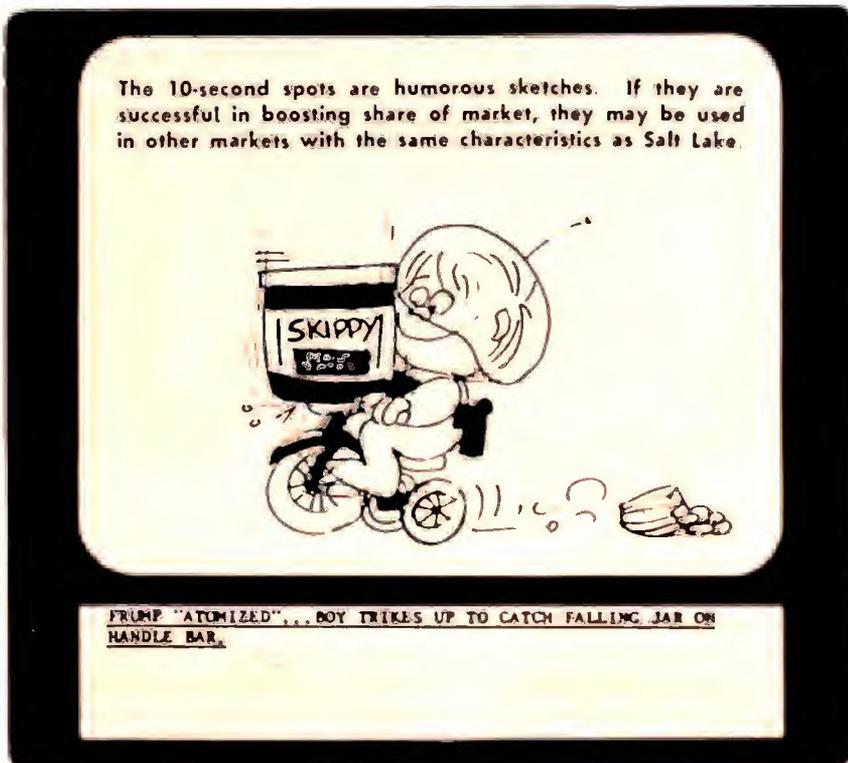
"With the change in the network buying pattern we could not afford full sponsorship of a program such as we had on *You Asked For It*," says Bucello, "so we gradually changed from two-minute to one-minute commercials and moved in to participation. We are still sticking with minutes on network and only using the 10s to complement them.

should be used in conjunction with the network schedule

In Salt Lake City the spots are being aired between shows from 6:30 to 9:30 p.m. on KSL, KCPX and KUTV. The cost of the test is said to be about \$50,000.

The actual 10s are all cartoon sketches. There are six in all. They include such comic elements as an elephant stampede to a Tarzan tree where a couple are eating peanut butter in a hut. In another, a squirrel is sitting on a bench with a young man who is a Skippy Peanut Butter enthusiast. The squirrel throws away his peanuts, kicks the man off his bench and starts licking the peanut butter. A third features a little boy with a bike and a ray gun. He atomizes a plump old woman passing by and rides off with her jar of Skippy.

About 10 percent of Skippy's budget for advertising goes into spot radio in a half-dozen markets, making the total in broadcasting 90 percent. The other 10 percent is



competition, according to Bucello. They are Laura Scudder's in southern California, Velvet in the Detroit area, Bama in the South and Shedd's in the Midwest.

The tv spendings of Skippy's competitors compared to its own do not follow the sales lines. Although sales are not as high, Jif spends considerably more in network and spot.

If it works we'll try using 10s in other markets with the same characteristics as Salt Lake City. That is, a market well-established, with a good franchise and good distribution."

The 10s are to act as a reminder, a way to get the share of market up a couple of percentage points, Bucello says. They would not be effective in a new market and they

divided between a couple of annual promotions in print, also geared to the adult market (*Saturday Evening Post* and the *Ladies Home Journal* are often used). Billboards are being used on the West Coast for the second year and are now appearing in a few other markets.

But Skippy plans to continue with tv as the nucleus of its campaign.

Slapstick series is a

A few Madison Avenue admen would get a real jolt if they knew what was



■ WHEN A TV STATION BUYS A SYNDICATED SERIES with a strong all-family appeal, the usual next steps go something like this:

1. The station gets hold of its rep and suggests a push aimed at timebuyers seeking an adult audience in which kids are a bonus.

2. The syndicator, meanwhile, is promoting the series sale in its own way, with mailings to reps and agencies.

3. The rep, armed with Hollywood or tv names and a track record of network or syndication ratings for the series, goes to work at the agency level with timebuyer calls.

This pattern is largely tossed out the window, accompanied by a Bronx cheer and an airborne custard pie, in the case of a syndicated series which sometimes operates like something out of an Ian Fleming novel.

Ever heard of *Comedy Playhouse*? *Showboat*? *Early Show*? *The Big Show*? *Adventure Time*? *Fun Time*?

They have one thing in common. In a number of large tv markets — such as Baltimore, Detroit, Columbus, among others — these catch-all show titles have been the “cover” for tv runs of a Hollywood-produced series which has carried the advertising ball for such

The Bowery Boys on the Back Lot . . . or . . .

When Allied Artists picked up the ball on “The Bowery Boys,” nee “Dead End Kids” in the original Goldwyn production, it carried the series for 48 pictures. Now successful in tv, the series is basically slapstick comedy between Leo Gorcey and Huntz Hall (above) but gained variety by shifting back-lot locals to . . .



. . . the United States Marine Corps . . .

a syndication 'sleeper'

being unreel'd in several local feature shows — but it's in their interest not to

blue-chip accounts as Lipton Tea, Palmolive Soap, Bumble Bee Tuna, Brick, American Chicle and Jergens.

And not a few Madison Avenue commuters would have a fainting spell right in the middle of the Westport station if they knew what the "covered" spot tv show really was: Allied Artists 48-title feature package known as "The Bowery Boys."

The *Bowery Boys*? Yep, that's right. And on tv, too.

Here's how James C. Stern, assistant general manager of Allied Artists TV, explained the problem to SPONSOR:

"Advertisers who want to reach adult tv audiences usually shy away from anything with 'kids' or 'boys' in the title. But the 'Bowery Boys' features, which are actually slapstick comedy produced between 1946 and 1958 by Allied Artists, almost invariably draw a large adult audience. It would take so long to explain this on Madison Avenue that many tv stations and reps point to the audience figures and go lightly on what's drawing the viewers."

At the moment, the station total for "The Bowery Boys" stands at "a bit more than 60," according to Allied Artists. The series was launched, with some trepidation, by AA about 18 months ago. A dozen

or so stations have aired the series in multiple runs, and then either renewed or let another station in the market pick up the series at the end of the contract period.

Like a select handful of other syndication properties which originally appeared as low-budget Hollywood theatrical releases — such as the Abbott & Costello and Three Stooges pictures, and the "Pop-eye" cartoons — AA's "The Bowery Boys" roll on and on in the rating reports.

A favorite example cited by AA, the 1963 ratings of the package on WCCO-TV Minneapolis. There, the series did nicely (around 40 percent share) in its first run, scheduled in a 4:30-5:30 p.m. time slot. Then, WCCO-TV ran the series again in the same time period, and pulled a 43 percent share. Then, the station ran it for a third time, and drew a 42 percent share. On a fourth run, same time period, it drew a 42.5 percent share. On a fifth run in the same, original time period the series astonished WCCO-TV by drawing no less than a 54 percent share and topping the audience of the next three stations in the market.

True, it was popular with the kids. But, for every four youngsters watching the series, there were two adults in the audience (about equally divided between

How To Keep a Comedy Series Going



... and a racing stable . . .



... and a high-society musicale . . .



. . . and the South Seas . . .

men and women). Similiar patterns of repeat-run success and adult audience elements have shown up in many other markets.

Ironically, the feature series is actually a "spinoff" from a big-budget movie which is only now reaching the syndication market.

As a group, "The Bowery Boys" was born on Broadway in 1935 in Sidney Kingsley's play, "Dead End." A tough, rowdy, bawdy group of depression-era teenagers, they were a real hit, and several of the original group went to Hollywood when the play was filmed by Samuel Goldwyn in 1937 with Humphrey Bogart in the starring role. (Two of the original group — Huntz Hall and Leo Gorcey — played their roles all the way from 1935 to 1958, making virtually a career of them.) "Dead End" is at last on the syndication market, being part of the Goldwyn feature package sold to the CBS o&o stations and to Australian tv buyers.

Seldom has there been a more durable team than the "Dead End" featured players. They appeared with Bogart, at Warner Bros., in "Angels With Dirty Faces." They also popped up at the Goldwyn Studios in "They Shall Have Music." They began to appear in their own low-budget vehicles, at Universal and Monogram, as "The Fast Side Kids" and "Dead End Kids"



. . . and a dream sequence . . .



. . . and the stock western town . . .

and, after Allied Artists took over the series in the mid-1940s, as "The Bowery Boys."

Bowery Boys, East Side kids, Dead End kids or angels, the group always ran into fairly stock crisis situations, slapsticked their way through the crises. They did it in New York slums, in the U. S. Marine Corps, in high society, in the South Seas and in Paris.

They never won an Oscar. They seldom played in a big downtown movie theatre. But they were solid boxoffice, and out-grossed all of Greta Garbo's pictures put together. An indication of this can be seen in Allied Artists' figures on the 48 "Bowery Boys" features produced under the AA banner:

- Total theatrical engagements for the AA group: 342,000.
- Total paid admissions for the AA group: 348,000,000.
- Total boxoffice gross: Some \$100,000,000.

Allied Artists, meanwhile, still hasn't solved the problem of how stations can break the news to agencies of just why certain local film showcases are producing solid ratings while being slightly vague as to program content.

Sometimes, it seems, a client and his agency are better off if they *don't* know what they're buying in spot tv, and buy strictly by the numbers. ■



. . . and a Paris attic.

THE CHANGING SCENE

April Tv Production, Sales Up; Radio Down

Total April production of all television sets was up 23.6 percent over 1963's April, while production of radio sets fell slightly — about .7 percent. Tv set production in April was 896,548, up 171,106 over a year ago. Radio set production figures: 1,337,439 this year, 1,359,769 in April, 1963.

Color television set production in April dropped off somewhat from previous month's hearty output, but manufacturers are still turning out a respectable ratio of color to b&w sets, according to EIA figures. With 378,545 color receivers produced so far this year, there'll be grist for the price war which seems to be looming (SPONSOR, June 8, page 4).

April was good generally for television set production and sales. Production of monochrome receivers was 620,351, compared with 548,637 in April, 1963. First four months of 1964 saw 2,694,523 sets produced, up 407,105 above January-April production last year. Distributor sales of monochrome sets in April reached 513,058 units, compared with 395,166 in April, 1963. For 1964 through April, sales totaled 2,433,421, up 396,638 over a year ago.

All-channel monochrome tv production in April — last month be-

fore all-channel law became effective — was 183,879 units, as opposed to 70,405 in April, 1963. For the first four months it was 554,148; last year's figure was 268,631.

April color tv production was 92,318, off from 106,400 units in March.

Radio receiver figures show moderate declines in production and a slight gain in sales. Distributor sales, excluding auto sets, totaled 600,301 in April, compared with 637,443 in April, 1963. Four-month totals are 2,579,212 for the 1964 period, 2,525,337 for the same period last year.

Production of radio receivers for April this year was 1,337,439, a drop from the 1,359,769 units reported a year ago. For the first four months: 5,757,694 in 1964, 5,547,309 last year.

WPDQ Wins News Award

WPDQ Jacksonville, Fla., was named first place winner for feature news reporting in Florida at the recent annual meeting of the Florida Assn. of Press Broadcasters. It was the fourth such award for WPDQ in the past four years, according to Chuck Dent, director of news.

Expanded Billings Mean Executive Shuffle at Grey

A boost in billings in the U.S. and overseas has sparked a top-level realignment at Grey Advertising, Inc. Now



Ben Alcock

billing at the rate of \$105 million in this country and over \$20 million abroad, about two-thirds of this in broadcast. Grey has elected three new executive vice presidents,

an operating head for overseas activities and has created the new position of vice chairman of the board.

The new vice presidents are Ben Alcock, for creative services; Richard S. Lessler, marketing services, and Edward H. Meyer, who heads account services.



Richard Lessler



Edward H. Meyer

A. L. Hollender has been named president of Grey International, a subsidiary with offices in Europe and Tokyo.

Samuel Dalsimer, a key man in account management, has become vice chairman of the board.

Grey made its first foray into the international arena in 1962 when it acquired a substantial interest in what is now Charles Hobson & Grey Limited in London.

Spot Push for Sego

Spot television, which Pet Milk credits with spiraling its Sego Liquid Diet Food to a point where it commands a 45 percent share of the national liquid dietary market, is being used this summer to promote the product in the New York area.

Campaign corresponds with sharply increased distribution of Sego in metropolitan food stores. Saturation spots are scheduled on

ANOTHER WAY TO COMMUNICATE



Five of the seven men who oversee communications in the 20th century inspect a duplicate of the 1939 World's Fair time capsule which is buried at the fairgrounds. Capsule will be opened in 2439, along with new capsule from current fair, as means of communication between this and 25th century. At Westinghouse's Time Capsule Pavilion, William Eutzky (right), assistant to the general manager of the tv-radio division at Metuchen, explains contents to (from left) FCC Commissioners Loevinger, Cox, Lee, Hyde and Ford. J. E. Baudine, Westinghouse Broadcasting vice president, looks on.

WNBC-TV, WCBS-TV and WNEW-TV.

Pet spent \$3 million nationally in spot tv last year, about half of it on behalf of Sego. The usual pattern in Sego campaign is to back up tv with heavy newspaper, magazine ads.

Tv Pitches for National Agriculture Ad Dollars

Agricultural advertisers gathered in Chicago got a hearty push in the direction of more television activity from TvB's central division vice president and director Jacob Evans.

While most industries have increased their tv advertising over the last few years, national agricultural product companies have cut back, Evans told a meeting of the National Agricultural Advertising and Marketing Assn. The entire agricultural industry invested 34 percent less in television in 1963 than it did five years before, he said. This compares to an increase of 43 percent by all national advertisers during the same period. Total tv outlay for the farm category last year was only \$1.8 million.

Outlining different ways that national agricultural advertisers can use the medium efficiently,

Evans pointed to the approach of local and regional farm product advertisers which is heavily tv-oriented. "At some stations the largest single category of local business is farm products," he said.

Virtually the entire farm markets of Nebraska, Kansas, Iowa and South Dakota can be covered by only nine stations, Evans said. One, two and sometimes three satellite stations enable the advertiser to cover "vast areas for much less money than it would cost to buy several stations individually. It is possible, at minimum rates, to buy a daytime one-minute announcement on all nine of these stations, plus their satellites covering four stations, for only \$224." The national farm product advertiser could buy a schedule of ten one-minute announcements a week during the best six-week selling season in all four states for only \$13,400, he added.

Noting that the farm audience differs little from a metropolitan audience in tv viewing, Evans offered these vital statistics on Nielsen's "D" counties: 85 percent of farm families own at least one television set; they spend an average of four hours, 31 minutes every day watching tv; and there are a total of seven million tv homes in these farm counties.

What Coke Had in Mind

In a rare instance of corporate candor, Coca-Cola revealed the strategy behind its expanded investment in 1964-65 television.

By buying minute spots in two shows appearing opposite one another — ABC-TV's *Voyage to the Bottom of the Sea* and NBC-TV's *90 Bristol Court*, both Monday at 7:30 — the company and its bottlers feel assured of a total audience of over 17 million homes, said advertising manager Fred Dickson.

"Both programs have strong appeal for all ages," Coke thinking continues, "and the total audience reached would be surpassed only by the audience of two hit programs. In effect [the programs give] the equivalent of the third highest rated show in tv reaching a much wider variety of viewers."

The first of a series of color tv commercials will appear in *Voyage to the Bottom of the Sea*.

Chicago Admen Elect Wallis

WIND general manager Edward Wallis has been elected president of Chicago's Broadcast Advertising Club.



Edward Wallis

Other officers elected with him are: Executive vice president, H. W. Shepard, senior vice president of E. H. Weiss; secretary, Edward G. Bishoff, director of sales and vice president, central division of ABC Radio; treasurer, Alfred G. Waack, vice president and advertising director, Household Finance Corp.

Wallis, who began his association with Westinghouse Broadcasting in 1953 and has headed the Chicago operation since 1961, takes over from retiring BAC president Cy Wagner, director of Central Sales for NBC-TV.

BAC comprises over 300 broadcast and advertising executives representing radio and tv stations, broadcast sales representatives, agencies and advertisers.

Public Service Tv Makes Sense to Illinois Bell

A tv sponsor can have his cake and eat it, too, be socially responsible and still fulfill his obligations to buy prudently, declared Paul M. Lund, assistant vice president, Illinois Bell Telephone Co., in a talk before the Chicago chapter of the American Woman in Radio and Television.

Lund's case-in-point was the Bell-sponsored *I See Chicago* documentary series on WBBM-TV which he indicated was "done at a cost per thousand which any beady-eyed time buyer would find completely acceptable."

Mentioning the awards garnered by the series, he said, ". . . it is reassuring to be recognized, but we still get back to the basic fact that tv is an efficient advertising medium. It is one of the most economical ways of getting Illinois Bell advertising messages to large groups of our customers."

But, he added, we can also serve the public interest and contribute to

SELF-OPENING BOTTLE



Ruppert Knickerbocker Beer, via Gumbinner-North, is running a saturation radio-television campaign in New England and parts of New York state to introduce latest weapon in bottle vs. can controversy—the self-opening bottle. Ruppert will have exclusive on the "flip-cap" in that area for some time.

the welfare of our communities by the type of program we sponsor. "This we try to do because we know a business can succeed in the long run only if our community is a growing, healthy one . . . It is interesting to note, however, that the programs have attracted large audiences—almost equal to those of the network shows they replace."

Insurance Firm, Station Group Buy Wolper Pack

United Artists Television's sale of six new Wolper-produced specials to Florida Blue Cross-Blue Shield for eight Florida markets has been followed by similar sale to Metromedia for its seven stations.

In addition, Metromedia also bought a rerun of the six Group 1 Wolper Specials for KTTV, the Los Angeles outlet which is currently carrying the first group.

On another syndication front, Four Star Distribution Corp. has scored 25 new station sales on its off-network series within the past few weeks.

Rifleman leads the roster with 11 new sales. The series may soon be released for third and fourth runs. *Ensign O'Toole* chalked up five new sales.

Cox Seeks Exchange Spot

The financial world's newest publicly-owned broadcaster, Cox Broadcasting, has applied for listing on the New York Stock Exchange. The corporation, which went public in April of this year, was set up as a separate entity from its Atlanta newspaper parent in February. It owns and operates tv and or radio stations in Atlanta, San Francisco, Dayton, Miami and Charlotte, as well as CATV systems in Pennsylvania and Washington.

Cox reported operating revenues of \$4,939,073 for the first quarter of the year, on which it earned \$715,365 or 36 cents a share. Comparable figures for the similar period in 1963 were \$4,392,087 and \$584,582, or 29 cents a share.

In addition to the networks, Cox, if approved, will be joining such broadcasting groups as Metromedia, Storer, Taft and Time-Life on the big board. It is expected the company's stock will be admitted for trading in mid-July.

PERILS OF PROMOTION



Celebrating its first anniversary of country & western programming, KAYO Seattle made the rounds of the city's ad agencies to deliver one-candle cakes. Seattle may be a far cry from Madison Avenue, but it does have some Eastern ways — like traffic cops. This one awards morning man B. Buck Ritchey a ticket for driving an unlicensed horse on the wrong side of a one-way street. Fortunately, no one looks too upset about the violation and it's possible a piece of birthday cake set everything right.

New Agencies Formed In U.S. and Denmark

Two advertising executives with extensive broadcast backgrounds have formed a new agency in St. Louis; Compton has acquired an agency in Copenhagen to handle two of its big overseas clients in the Scandinavian countries, and an all-media public relations outfit has been formed in New York.

On the domestic side, Robert G. Stolz, formerly vice president of advertising and public relations for Brown Shoe Co., created Stolz Advertising Co. C. L. (Chet) Thomas, formerly part-owner of KXOK St. Louis, will be vice president and a stockholder of the new agency. Opening account list includes business in the food and apparel fields.

Garland-Compton a/s is the new Copenhagen operation for Compton, which ranks tenth among agencies with international billings and has offices in London, Frankfurt, Brussels, Manila, Melbourne and Sydney, plus a Tokyo affiliate. Max Hendriksen, managing director of Monterossis Bureau a/s, the merged company, will direct Garland-Compton a/s, which already represents Alberto-Culver and Rowntree & Co., one of Britain's largest confectionery advertisers.

Media Distribution Services, Inc., formed in New York by Hy-

men V. Wagner, will provide production and distribution services for the public relations field to all media, including radio and tv stations in the U. S. and Canada. Wagner has been an officer of Ruder & Finn and Harshe-Rotman.

Mehlig to Head New Blair Radio Department

Lee P. Mehlig has been named director of the newly created department of operations and marketing at Blair Radio, a division of John Blair & Co.

The appointment follows that of Mel Goldberg as vice president-planning and research for the parent company.



Lee P. Mehlig

Mehlig is an expert in broadcast management, administration and sales and has an extensive background in the industry.

The new department is described as in keeping with Blair president Thomas C. Harrison's new sales philosophy of "relating radio, the product, to the consumer from the radio market itself, and as it is related to the advertiser and his product."

Central America Gets Videotape Equipment

Both advertisers and viewers stand to benefit from the simultaneous installation of videotape equipment at each of the seven stations in the Central American Television Network. ABC International Television, which acts as international sales representative for the network, is arranging the purchase of the equipment, which will be installed within the next few months.

Videotape will enable the stations to produce more programs locally and will facilitate the exchange of programs within the network and with other stations throughout Latin America. It will offer advertisers excellent facilities for producing commercials "with a local flavor," ABC points out.

The Central American Television Network, formed in 1959, is the world's first international commercial network, programming to 100,000 homes in Central America and Panama. Stations are in Guatemala City, San Salvador, Tegucigalpa, San Jose and Panama City.

WHOPPING FIRST SALE



MGM-TV launched its off-NBC syndication of "The Eleventh Hour" with a four-market sale to Metropolitan Broadcasting for its stations in New York, Los Angeles, Washington, and Sacramento-Stockton. Signing contract are (l-r, seated) Metropolitan president Bennet Korn, MGM-TV sales director Ed Montanus, (standing) Metropolitan program v.p. Jack Lynn, MGM-TV sales coordinator Hyman Keld.

AFFILIATION ARRANGEMENTS



Leroy Bremmer (r), president and owner of WLDB Atlantic City, is welcomed as an affiliate of NBC Radio by Don Mercer, network relations director.

Agency Resignations

Two accounts are up for grabs following resignations by their respective agencies.

Radio station WMCA New York has been resigned by Franznick-Meden, the station's agency since August, 1962, for all trade advertising, audience promotion advertising and sales promotion. Termination date is July 27.

One of the country's oldest agency-client relationships has ended with Meldrum & Fewsmith terminating its services to the Automotive Div. of ESB Brands, makers of Willard and Exide batteries. Break is a result of mutual agreement between agency and client management, following an entire year of advertising inactivity. M & F has handled the Willard Battery account since 1931. In 1960, following transfer of Exide automotive battery headquarters from Philadelphia to Cleveland, ESB also assigned the Exide brand to the agency.

Compton to Coordinate Shick European Ads

With Shick Safety Razor domestic advertising currently handled by its Los Angeles office, Compton has pulled the additional plum of coordinating the razor firm's European billings. Garland-Compton Ltd., the London office of Compton, will handle the coordination.

In Germany the account will be serviced by Garland-Compton GmbH; in France it was recently transferred to R L Dupuy ses Fils et Lenormand. In other countries of Europe, business will stay with existing Shick agencies, under the umbrella of Garland-Compton.

In other agency shifts, the Atomics Div. of American Machine & Foundry has appointed J. M. Mathes to handle its advertising, and the Wilkinson Sword Co., Ltd. of London, one of the pioneers in the development of stainless steel razor blades, has assigned its account in this country to Ted Bates. Although the agency is keeping media plans under cover at the moment, it is likely that broadcast, where the battle of the domestic stainless steel blades has been waged, will get the bulk of the Wilkinson billings.

Stevens Selects Tv Spot For New Curtain Campaign

Twenty tv markets across the country will carry a J. P. Stevens campaign to promote its new "no-iron" glass fiber curtains. Via McCann-Erickson, one-minute spot schedules were placed in prime daytime hours during a four-week period beginning in early September. A ten-second ID is included for local store tie-ins. Stevens activity in spot tv has been rather limited. Last year, according to

TvB figures, it spent only \$120,390 on behalf of its clothing and Utica-Mohawk sheets.

Norex Launches National Ad Push Via CBS Radio

An order for 52 weeks of participation in *Arthur Godfrey Time* starting June 8 marks the first major national promotion for Norex Laboratories' Amitone antacid (Grey) and heads a host of new orders on CBS Radio.

Other new business includes:

Best Foods Div. of Corn Products (Lennen & Newell) for Mazola Margarine and Oil, 26 weeks in *Arthur Godfrey Time* starting last month.

Ford Motor Co. (J. Walter Thompson) for Quality Car Care, summer participations in *Dimension*.

Armour & Co. (Foote, Cone & Belding) for Dial Soap, summer participations in news and *Dimension*.

Peterson Manufacturing Co. (Biddle Advertising Co.) for Vise-Grip wrenches, renewal of participation in news programs.

New Format Planned For RAB Conferences

Stations in similar market situations will attend a series of split sessions within the general RAB 1964 Regional Management Conferences this September and October.

This refinement of the previous all-together-boys format more closely resembles, within the con-

lines of the RAB budget, the TvB approach to station conferences. (In the case of the Sales Clinics, for instance, TvB travels to more than 100 markets.) It also reflects the inescapable reality that, although the industry does share common problems, stations below the top 100 perhaps share them a little more, or differently, than those in the top 50.

Here's how the 1964 schedule shapes up:

Sept. 17-18, Tarrytown House, Tarrytown, N.Y.

Sept. 21-22, Homestead, Hot Springs, Va.

Sept. 28-29, Far Horizon, Sarasota, Fla.

Oct. 1-2, Hyatt House, San Francisco, Calif.

Oct. 8-9, Western Hills Lodge, Tulsa, Okla.

Oct. 12-13, Hotel Moraine, Chicago, Ill.

Oct. 15-16, Northland Inn, Detroit, Mich.

In other RAB developments, Roger Clipp of the Triangle Stations, was named to the executive committee of the board, replacing Francis H. Brinkley, Ottaway Newspapers-Radio, Campbell Hall, N. Y., who recently resigned. George H. Armstrong, executive vice president of Storz Broadcasting, Kansas City, has been appointed to the board.

Educator Retires

The man often credited with being one of the first in the nation to offer accredited college courses in the broadcasting field, and with having conducted the first state-wide radio audience surveys, retires this month. He's Dr. Harrison B. Summers of Ohio State University.

Summers has been in the foreground of communications education since the early 20s. From 1923 to 1939 he taught in the Department of Speech at Kansas State College, his last eight years devoted exclusively to the field of radio broadcasting. While there, he was a member of the committee responsible for programming KSAC, one of the pioneer educational stations in the country.

From 1935-41, Summers conducted the radio audience surveys, both for KSAC and — in 1937-41 — for commercial stations in Kan-

LESTOIL SPOT



A tv-promoted summer campaign by Lestoil should, according to the company, expand the over-all market for all-purpose cleaners by 70 percent and increase store profits on Lestoil by 300 percent. Lestoil Pine Scent cleanser will be packaged in these reusable Early American historical flasks throughout the company's marketing area.

sas and Iowa. In 1939 he joined NBC as eastern director of the Public Service Division. With the Blue Network (now ABC) in 1942, he was named manager of the public service division of that company and continued in that capacity until 1946.

Returning to academic life, Summers joined the Department of Speech at Ohio State in 1946, became head of the radio and tv education program. In addition to regular teaching assignments, he has conducted numerous studies dealing with broadcasting.

Tv Push for New Pops

Spot television in 17 states is doing the bulk of the job of introducing a new product for Fairmont Foods this summer. Item is a frozen novelty called Jolli-lolli, an ice milk bar on a stick with a lollipop in the center. Fairmont, which last year spent over \$600,000 in spot tv to promote its ice cream and potato chip products, cites this campaign as the "heaviest advertising-marketing program ever put behind a frozen novelty." Purchased via its new agency, Tatham-Laird, the spots will run into August. Radio backs up the tv campaign, as will newspaper and point-of-sale.

WINS TRACTOR RADIO



Edwin J. Pfeifer (r) won a tractor radio in a recent contest at KAYS-TV Hays, Kan. Office manager Tad Felts (l) termed the contest, which drew more than 1000 entries, "one of our best."

Goldwyn Hits to Swell WCBS-TV Film Library

WCBS-TV, one of the big spenders in the feature film bracket in the absence of late-night network service, did it again last week with the acquisition of 50 highly salable, highly promotable first-run movies produced by Samuel Goldwyn.

Among the films, slated for presentation beginning in January, 1965, are "The Best Years of Our Lives," winner of nine Academy Awards, and five coveted Danny Kaye films: "The Kid From Brooklyn," "The Secret Life of Walter Mitty," "A Song is Born," "Up in Arms" and "Wonder Man." With the Danny Kaye tv series much in the public eye, garnering more than its share of Emmies this year, the features should have added impact.

The Goldwyn productions licensed by WCBS-TV have won 18 Academy Awards and rank among the biggest box-office attractions in motion picture history.

The purchase is just one of a long string of multi-million dollar investments by WCBS-TV beginning in 1956 with the acquisition of more than 700 MGM features.

Opens Dallas Office

Further illustration that broadcast advertising activity is not the two-city affair it once was: Select Station Representatives has opened an office in Dallas (410 Reliance Life Building) to sell ten of its southern and western stations. Wells Bruen is manager; Peter Teddlie, account executive. Stations are WITH Baltimore, WLEE (AM & TV) Richmond, WUSN-TV Charleston, WHFN-TV Huntington (W. Va.), WHIS (AM & TV) Bluefield (W. Va.), KTTS (AM & TV) Springfield (Mo.) and KTEN-TV Ada. (Okla.). Last station joins the list July 1.

African Net's Ad Rep

If you're interested in buying time in Northern Rhodesia, or, for that matter, Tanganyika, Mosambique or Southern Rhodesia, get in touch with the Pan American Broadcasting Co. The international

station representative has just been named exclusive advertising rep for the United States and Canada and will also act as the U. S. office for the Northern Rhodesia Broadcasting Corp.

The African network, which operates the only radio broadcasting service in Northern Rhodesia, is headquartered in Lusaka, the country's capital. It transmits on both medium and short wave and claims to reach an audience of 750,000 in both Rhodesias and the two neighboring countries. Pan American's New York office is at 380 Lexington Ave.

Kelley Named Storer National Sales Director

William E. (Bill) Kelley has been named director of national sales for the Radio Division of Storer Broadcasting Co. He succeeds William L. Wright who returned to the talent staff of Storer station WIBG Philadelphia.

A Storer employee from 1951 to 1959, Kelley rejoins the organization from AM Radio Sales Network where he was a national sales rep for Golden West Mid-Continent and Westinghouse Broadcasting properties.

Kelley began his career in 1946 at WHOT South Bend, and in 1949 joined the staff of KFDA Amarillo. While with Storer, he was employed at KEYL San Antonio, company sales headquarters in New York, WVUE Philadelphia and WSPD-TV Toledo.

Strouse Surveys Madison Avenue Advertising Scene

No one doubts that New York is the hub of the advertising universe, but the latest extent of its influence was outlined by Norman Strouse, chairman of the board of the 4As and J. Walter Thompson president.

One-third of the more than \$5 billion agency-produced annual advertising volume in the country emanates from New York, he told the Mercantile Section of the N.Y. Board of Trade. He was there to accept an award on behalf of the industry for its contributions to our economy.

Observing the size of the total advertising volume during 1963 was \$13 billion, Strouse estimated that the agencies created \$5,575 million of it. Of this total volume, "easily a third of it is created and placed by the 800 advertising agencies in New York employing more than 25,000 people," he said.

Benefiting from this advertising, according to Strouse:

- 47 different firms engaged in radio and tv, employing 12,800 people;

- 700 periodicals and newspapers, employing more than 50,000 people;

- 375 supplier firms engaged in typesetting, photo-engraving and electrotyping, employing 10,000;

- untold additional employees engaged in outdoor and transit advertising, direct mail, premium and sales promotion, and in sales related to films and recordings.



Strouse (c) accepts award from Arthur Flynn, chairman of the Mercantile Section, while Richard Seel (r), chairman of award committee, looks on.

KEDS ROCKETS SPOTS



This "spaceman" is rocketed four times a day at the World's Fair to demonstrate the Bell Rocket Belt — a strapped-on-the-back propulsion system that allows him to move about in air at will. But he also launches one of the largest advertising and promotion campaigns U. S. Rubber has ever undertaken on behalf of U.S. Keds' dealers. The Kofonel commercials will run in 160 markets around kids' shows.

Zenith: \$1.5 Million Ad Campaign on Color Tv

Zenith will underscore its faith in color tv as a selling tool to the tune of \$1,500,000-plus this fall when it launches an all-out coast-to-coast campaign on network color tv.

The campaign is aimed at pre-selling "the company's new product lines for Zenith dealers throughout the fall selling season," said L. C. Truesdell, president of the Zenith Sales Corp., in announcing the buys.

The company has scheduled a total of 39 one-minute color participations on six NBC shows, including the two-day *World Series of Golf*, *The Virginian*, *The Jack Paar Show*, *Andy Williams* and *Jonathan Winters*.

Although Zenith will advertise its full line of products, emphasis will be on color tv receivers.

DDB Builds Billings With Brewery Addition

Doyle Dane Bernbach continues to climb the radio-tv billings ladder, with the latest boost coming from Drewry's, Ltd., the brewery billing \$2 million (about half in spot tv alone), which moves over to the agency's Chicago branch in Septem-

ber, from MacFarland, Aveyard. It brings DDB's new business thus far this year to over \$20 million, more than twice its growth in 1963.

Since the new accounts include broadcast users like Heinz, Quaker Oats and International Latex (Isodettes), it is very likely that DDB has moved up from the 31st place among radio and tv agencies it held in 1963. Last year it spent \$18.2 million of its approximately \$74 million total billings in air media.

Rep Appointments

Savalli Gates has picked up five stations in recent weeks. Three comprise the Idaho Big Buy — KIDO Boise, KSEI Pocatello and KTFI Twin Falls. The other two are KISI Salina and KAIL-TV Fresno.

Other appointments: Venard, Torbet & McConnell has taken over WROZ Evansville; Ohio Stations Representatives was appointed regional rep for WANE Ft. Wayne, in Ohio.

Grant Advertising Around the Globe

Grant Advertising's recent activities are no less international than having completed the first market research study of northeastern Thailand and snaring the reportedly "substantial" world-wide advertising billings of the Ralph M. Parsons Co. (engineering and contracting).

The Thailand study, in addition to information on 42 different product categories, includes a complete media study of nine cities, showing radio and television effectiveness, readership of magazines and newspapers, cinema preferences, depth of outdoor advertising recognition. Study also gives regional information on premiums, price reductions, lottery day newspapers, retailers' complaints, public address wire systems, etc.

Initial Grant promotion for Parsons is the Dacc Chittagong (Pakistan) water supply and sewerage project. Large bid advertisements will be placed by the agency in Belgium, United Kingdom, Switzerland, Sweden, France, Japan, Australia, Canada, Italy, Germany, Holland and the United States.

FM Audience Is Different

The FM audience is a separate entity and can't be reached effectively by either AM radio or tv, argues a just-released research bulletin issued by the National Assn. of FM Broadcasters.

According to a recent study conducted for NAFMB by Data, Inc. 51 percent of all FM listeners shunned AM during a given week, the average number of hours of listening to AM radio in all homes is 11 hours a week, but in FM homes the figure is eight hours.

The pattern is similar in tv, with 16 hours viewing in all homes, but only 13 hours of viewing in FM homes.

Will Sell Susquehanna Stations in New York

Following in the footsteps of some of the larger station groups, Susquehanna Broadcasting Co. is setting up its own national sales office in New York to supplement activities of representative Robert E. Eastman.

James K. Hackett, former vice president of media at Arkwright Advertising, will head the new operation.

Growing acceptance of its markets, said Susquehanna vice president Arthur Carlson, "requires increased in-depth corporate presentation to both agencies and advertisers." The Susquehanna stations are WARM Scranton-Wilkes-Barre, WHLO Akron-Canton, WICI Providence, and WSBA Lancaster-York-Harrisburg.

Spartanburg Station Sold

WORD has been sold by Belk Broadcasting Co. of South Carolina for \$250,000. Purchaser is Associated Broadcasting Corp., whose principal owner is Robert B. Brown, and which also owns WTLK Taylorsville, N. C. Belk retains its other four radio stations, WISL Charlotte, N. C., WKIX Raleigh, N. C., WQXI Columbia, S. C. and WPDQ Jacksonville, Fla.



James K. Hackett

Borden, Sweets Buy ABC-TV Daytime Block

Making its first buy into the ABC-TV daytime schedule, Borden Co., via Young & Rubicam, will sponsor the Saturday and Sunday morning children's programming block and *Trailmaster* beginning in July.

Renewing for several of the same Saturday and Sunday morning shows and *Trailmaster* is Sweets Co. of America, via Henry Eisen Agency. Buy, on behalf of Tootsie Rolls is for 52 weeks effective Sept. 19.

Mutual President Cheers Upcoming Rating Audit

Calling the upcoming audit of four rating services system by the fledging Broadcast Rating Council a "giant step," Robert F. Hurleigh, Mutual Broadcasting System president, said, "perhaps no present service can supply the best of all possible measurements under the economies by which we have to

live. But whatever figures are produced now, there will at least be no mystery as to how they were obtained."

Writing in the network's June newsletter, Hurleigh pointed out that four of the services have already indicated their willingness to be audited, adding that for the remaining companies in the field, it can only be a matter of time. "Failure to fall into line could be interpreted as an admission of inadequacy that might lead to the end of the line," he said.

"To an outsider, the sometimes cloak and dagger posturings of the services in the past must have resembled comic opera buffoonery of the highest art," Hurleigh continued. "To the industry itself, however, to whom the figures often could be a matter of profit and loss, or even life and death, the humor did not quite come off."

Praising the Broadcast Ratings Council's plan for unbiased checking of present day methods, Hurleigh called it "all to the good." He said that the "pig in a poke" is now part of history, that the over-all result can only be of benefit to all."



Mort Rubenstein now with CBS-TV

CBS-TV Names Creative Director for Advertising

Mort Rubenstein is the new creative director, advertising and sales promotion department, CBS-TV.

Holding the same title for the CBS-TV Stations Div. since May, 1958, Rubenstein first joined CBS in 1947 as a member of the art department and in 1951 became a member of the art staff of the CBS-TV Network.

ABC Drops Hootenanny, Moves in Outer Limits

In its opening gambit to capture the ratings this fall, ABC announced it would drop *Hootenanny*, replace it with *Outer Limits*. Time slot is 7:30 to 8:30, Saturdays. *Outer Limits* had been set originally for Wednesday, 8:30 to 9:30. Countering the ABC show will be CBS' Jackie Gleason hour and NBC's *Flipper* and *Mr. Magoo* half-hours.

Other ABC moves: Wednesday 8:30 to 9, *Shindig*, musical variety; Wednesday, 9 to 10, Mickey Rooney's *Mickey*; Friday 9 to 9:30, *Valentine's Day*, comedy starring Tony Franciosa. Opposing: Wednesday 8:30, an NBC feature movie, CBS' *Beverly Hillbillies*; Wednesday at 9:00, CBS' *Dick Van Dyke* show, NBC's movie continuation: Friday 9 to 9:30, NBC's *Bob Hope*, CBS' *Entertainers*, starring Carol Burnett.

Tobacco Money for 'Today'

R. J. Reynolds (William Esty) has bought multi-participations in NBC-TV's *Today* show starting July 6, marking the first cigaret order in the early-morning program since 1956.

SALESMAN OF THE YEAR



ABC-TV's Dick Clark, star of the "Missing Links" segment of "Operation Daybreak" (11:30-noon daily) and "American Bandstand" (Saturday), receives that award from Wallace E. Campbell, secretary of the National Association of Direct Selling Companies. Participating shows, "Missing Links" and "Bandstand" have several sponsors.

SPONSOR SPOTLIGHT

ADVERTISERS

Ross Barzelay promoted to marketing manager of the Post Div. of General Foods Corp. He succeeds **James W. Andrews**, who was recently named president and general manager of General Foods, Ltd., Canada. Since joining the company in 1952 Barzelay served as institutional field representative at Battle Creek, Mich., manager of Post operations, Kankakee, Ill., and most recently as Post advertising and merchandise manager, White Plains. **William L. Jackson** succeeds Barzelay.

Lloyd W. Durant appointed marketing manager for new products for Borden Foods Co. Formerly he was vice president and account executive at Lennen & Newell, Inc.

E. C. Shingleton named manager of retread tire sales for B. F. Goodrich Tire Co. Since joining the company in 1937 he served in advertising, tire sales, equipment sales, passenger car tire sales and as manager of tire program planning.

Kendrick R. Wilson, Jr., elected director of Avon Products. He is currently chairman of the board of directors and chief executive officer of Avco Corp., director of Crosley Broadcasting Corp., Mofats Ltd. and Dayco Corp., and a trustee of Dry Dock Savings Bank, New York City, as well as an overseer of Tuck School of Business Administration at Dartmouth College.

Richard E. Limbach appointed public relations manager for John Oster Manufacturing Co., Milwaukee, Wis. Formerly he was advertising manager for Raintair, Inc.

Russell E. Neff appointed commercial production supervisor of General Mills. He comes to General Mills after several years as television and radio director at Knox Reeves Advertising Agency, Minneapolis.

Frank T. Sherman appointed director of new product sales for the Prest-O-Lite Co., headquartered in Toledo, Ohio. He was formerly associated with American-Standard, Detroit, as manager of interdivisional sales and most recently as manager of products for the A-S Rochester (N.Y.) Instruments plant.

Robert P. Bauman and **John H. Muller, Jr.**, appointed advertising and merchandising manager, and national sales manager, respectively, of Maxwell House Div. of General Foods Corp.

Bauman will succeed **George Bremser, Jr.**, who was named marketing director for GF's International Div. Since joining the company in 1958, Bauman served as an area salesman, product manager, for Maxwell House Div., assistant to the president of GF and most recently as sales manager for Maxwell House. Muller joined the company as associate product manager, serving this past year as marketing operations manager for GF's Institutional Food Service division.



Kendrick Wilson, Jr.



Robert P. Bauman



John H. Muller, Jr.



George Bremser, Jr.

WTRF-TV STORY BOARD

7

Rep. Petry?

GREETING When a meeting has to be called the lawyer attended a meeting saying "It's a year old. He got a rest in a Healy Bridler and

AGE L M IS In a steering wheel lightly turns the wheel towards the wrong edge of the road.

SCINTILLATE Transgress 't past midnight.

GRATEFULLY We acknowledge that if weren't for venetian blinds, it would be a lot less for all of us.

DIE! If it melts in your mouth it gets a bulge in front of a mirror.

CURED? As the confused gentleman left the State Mental Hospital, he stared at his release papers and said "Cheer for three years I was Napoleon, now I'm a nobody."

GETTING YOUR GOAT? Two goats found a can of film. The hungriest devoured the film, and then licked his chops. His companion asked, "How was it?" "Frankly," he replied, "I thought the book was better."

GALS TO GUYS Gentlemen, we urge you to respect woman's int'lion. It's the result of millions of years of not thinking.

***YOUR PETRY MAN HAS ALL THE ANSWERS!** Ask our rep why alert advertisers buy WTRF-TV. Ask him about the buying folks who watch TV 7 from the 529,300 TV homes in the Wheeling/Stebenville Ind. str. Ohio Valley.

CHANNEL SEVEN



WHEELING, WEST VIRGINIA

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

A: SPONSOR!

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

THE ONLY PART OF SPONSOR THAT'S NOT ABOUT BUYING!



All buying. All broadcast buying. That's SPONSOR, from stem to stern, master of an editorial policy which bars everything else. What does the editorial policy let in? The urgent top-of-the-news; the deep significance thereof; trends up or down which buyers should be climbing on or jumping off of; incisive views of the future. Result: Vital, fast-paced enrichment of the buying mix, that reservoir of turmoil and turnover in back of the buyer's mind into which he stirs fresh numbers and avails to come up with the best possible buy. No waste for buyers in SPONSOR, the broadcast idea weekly that is all-meat for advertisers, too. 555 Fifth Avenue, New York 17. Telephone: 212 Murrayhill 7-8080.

SPONSOR SPOTLIGHT

Mark L. Green appointed retail advertising manager for Bell & Howell Photo Sales Co. He comes to the company from Sylvania Electric Products where he was regional advertising and sales promotion manager. Prior to that he was assistant account executive for Campbell Ewald advertising.

Ken Edwards, advertising and sales promotion manager, Culligan Inc., Northbrook, Ill., chosen sales promotion "Man of the Year" by the International Sales Promotion Executives Assn.

AGENCIES

L. Theodore Barnett, Jr., and **Raymond R. Menzel** appointed vice presidents of creative department for Foote Cone & Belding, San Francisco. Barnett joined the agency 11 years ago after previous creative experience with N. W. Ayer & Son. Prior to joining the agency in 1956, Menzel served in the creative department of N. W. Ayer, Philadelphia and San Francisco.

Frank C. Murphy retired as media director at Erwin Wasey, Ruthrauff & Ryan after 34 years. He joined Geare-Marston, Inc. in 1930, continued as media director after the agency merged with Ruthrauff & Ryan and later with Erwin Wasey.

Ruth Fredericks joined Batten, Barton, Durstine & Osborn, Los Angeles, as media buyer. For the past five years she was media director of C. J. LaRoche & Co.

Einar C. Akerson appointed controller of Carson Roberts Advertising, Los Angeles. Previously he was business manager, vice president and treasurer of Charles Bowes Advertising, Los Angeles.

Edward G. Ball joined Creative Group, Appleton, Wis. as account executive and creative planner. Formerly he was director of advertising, merchandising and public relations for Miller High Life.



Mark L. Green



Ken Edwards

Norman Vale promoted to vice president of Lennen & Newell. Prior to joining the agency as an account executive in 1962, he served as account executive at Sullivan, Stauffer, Colwell & Bayles for two years.

Karl F. Vollmer, manager of the Chicago office of Young & Rubicam, appointed senior vice president and transferred to the agency's New York office where he will serve as associate chairman of the plans board. **G. Bowman Kreer**, formerly senior vice president of Clinton E. Frank agency, joined Young & Rubicam to take over as manager of the Chicago office.

Philip Feld joined Street & Finney, Inc. as vice president and director of radio-television production and network programming. Formerly he was president of Eastern Motion Pictures and previous to that head of the commercial production department at Ruthrauff & Ryan.

Jane Dowden promoted to vice president of media services of Noble-Dury & Associates, Nashville and Memphis. She joined the agency in 1956 as media director. In 1962, Mrs. Dowden was named as one of the ten outstanding media buyers in the South in a SPONSOR magazine poll. **Neika Brewer**, formerly associate media director, promoted to director media director.



Jane Dowden



Neika Brewer



Henry Kornhauser



Gordon Werner



Richard Neely



Alexander Mohtares



Jerome R. Reeves



Frank S. Mangan

Henry Kornhauser and **Gordon Werner** elected vice presidents at Ted Bates. Kornhauser, account supervisor, joined the agency in 1963 after leaving Kastor, Hilton, Chesley, Clifford & Atherton where he was vice president. Prior to joining Bates in 1963 as head of international administration, Werner served seven years with W. R. Grace & Co. as assistant secretary.

Donald K. Blackburn, **Joseph M. Higgins** and **Robert M. Fitzgibbons** named creative director, copy supervisor, and account executive, respectively, for Zimmer, Keller & Calvert, Detroit. Previously Blackburn was president of his own company, Don Blackburn & Assoc., Chicago. Prior to joining the agency in 1963 as copywriter, Higgins was in the creative departments of Young & Rubicam and J. Walter Thompson, Detroit. Formerly Fitzgibbons served as vice president of Bobertz & Associates.

Graham D. Hay named media director at Compton Advertising. He was formerly head broadcast buyer for the agency.

Wright Ferguson, account executive, elected vice president at Sullivan, Stauffer, Colwell & Bayles.

Sanford H. Metlis elected chairman of the board of directors of Metlis & Lebow Corp. He is also senior vice president of the agency and heads the promotional advertising department.

Sydney Reich, director of production, elected vice president of Parkson Advertising Agency.

Robert P. Eaton elected director of Ted Bates. He is general manager of Ted Bates Werbegesellschaft mbH, West Germany.

Richard Neely named vice president and director of creative services for McCann-Erickson, San Francisco. For the past four years he served as vice president and creative group head with BBDO.

Alexander Mohtares promoted to vice president and executive art director of Chirurg & Cairns, New York. He joined the agency in 1949 as art director, later moving to Grey Advertising to serve as art group supervisor. In 1961 he rejoined Chirurg & Cairns.

Richard A. Danzig joined Erwin Wasey, Ruthrauff & Ryan, New York, as an account executive. He comes to the agency from Clay-Adams, Inc., where he served as advertising manager.

Norman Fox joined Gumbinner-North Co., as account executive. He was formerly an account executive at West, Weir & Bartel.

Peter M. Bardach, **Arthur S. Pardoll** and **Richard C. Pickett**, associate media directors, elected vice presidents of Foote, Cone & Belding, New York.

Robert L. Dellinger, executive vice president, Grant Advertising, appointed chairman of the Television and Cinema Panel at the XVI Annual World Congress of the International Advertising Assn.

TV MEDIA

Paul G. O'Friel named general manager of KDKA-TV Pittsburgh. Since 1958 he served as general manager of WBZ Radio Boston.

Ellis Shook named program operations manager at WTTG-TV Washington. Formerly he was production manager.

Jerome R. Reeves appointed director of programming of Corinthian Broadcasting Corp. He is resigning as general manager of KDKA-TV Pittsburgh to join Corinthian.

Frank S. Mangan appointed television sales executive for RKO General National Sales, Chicago. For the past nine years he served with NBC as network tv salesman, director of sales of WRCV-TV Philadelphia, and as manager of NBC-TV spot sales and spot tv salesman.

William J. Jones appointed chief engineer for WIOP-TV Washington. He joined the station in 1942 serving in various engineering capacities, most recently as assistant to the vice president of engineering for Post-Newsweek stations.

Gerald A. Taylor appointed program promotion manager for CBS-TV, Hollywood. In 1956 he joined the network's promotion staff and most recently served as manager of on-air promotion.

Stan Bloom and **Joseph Jones** named promotion director and copy director, respectively, for WIBW-TV Miami. Bloom served in the station's promotion department handling on-the-air promotion and produced and directed several Project 10 Documentaries, the best known being "Picture of a Cuban." Jones served in the copy department for the past three years.

Ed Shadburne named station manager of WKY-TV Louisville. Prior to joining the station in 1963 as sales manager he held managerial positions with the Rounsaville stations. He replaces **F. Berry Smith**, who joined WTVW Evansville, Ind. as general manager.

SPONSOR SPOTLIGHT

Caley Augustine elected president of the Pittsburgh Advertising Club. He is director of advertising, promotion and public relations for WIC Pittsburgh.

James A. Skelly appointed local sales representative for WJW-TV Cleveland. Most recently he worked in sales for Crane-Howard Lithograph Co. and Skelly Typeset.

Francis J. Doherty, Jr., appointed station manager of WJZB Worcester, Mass. For the past five years he served as promotion manager of WWLP Springfield, Mass.

Richard Bruce Taylor appointed account executive for WBKB Chicago. Formerly he was director of sales research and sales development for ABC-TV Spot Sales, Chicago.

RADIO MEDIA

Al Morton appointed program director of WMPP Chicago. He comes to the station from WMAB Munising, Mich.

Nelson M. Smith retired as engineer-technical operations for CBS Radio after 35 years of service. He originally joined the network as studio engineer at master control.

Art Church named sales manager for KOOL Radio Phoenix. Formerly he was an account executive with KOOL-TV.

John Jurewicz appointed business manager of WWSW Pittsburgh. He has been with the station for 14 years.

Eugene King appointed member of the executive staff, RKO General Broadcasting, in programing. He recently resigned as vice president of World Wide Information Services.

Al Heacock and **Neil McIntyre** appointed program manager and assistant program manager at WINS Radio New York. Heacock



Caley Augustine



Jon Holiday

comes to the station from WBZ Boston where he served as program manager. Prior to joining the station in 1963 as producer-director, McIntyre was assistant program manager and music director for KQV Radio Pittsburgh.

Mark Olds and **Joel Chaseman** named national radio executive at Group W headquarters and general manager of WINS New York, respectively. Since 1962 Olds served as general manager of WINS. For the past six months Chaseman served as assistant general manager of WINS after two years as executive producer of "The Steve Allen Show."

L. Clark Tierney, **C. E. Wheeler** and **C. Matthew S. Tierney** were elected president and treasurer, vice president and general manager and vice president, respectively, of WPDX Radio, Clarksburg, W. Va. L. Clark Tierney fills a position left vacant by the death of George Kallam on May 20.

Norman B. Furman appointed general manager of WEVD New York. Founder and former president of Furman Feiner Advertising he joined the station in 1932 as an account executive. He left WEVD for a short interim to serve as director of WBMS Boston, to return to WEVD as director of sales and assistant to the general manager.



Norman B. Furman



Eddie Chase

Fred W. Foerster, promotion director, WBRE Radio-TV, Wilkes-Barre and WSCR Radio Scranton, elected president of the Advertising Club of Wilkes-Barre.

Jon Holiday returned to WIST Charlotte as program director. He was associated with WIST from 1957 to 1959 when he became part owner and manager of WHYE Roanoke, Va., WAIR Winston-Salem and KROD El Paso, Tex.

Alberto Pereira named program director for WPFM Providence, R. I. He started with WPFM eight years ago as staff announcer, and formerly was program director for WXCN-FM Providence.

SYNDICATION & SERVICES

Dr. E. J. Alexander appointed program director of ALF Productions, Miami.

Eddie Chase joined National TV Log as an executive in charge of central division sales in the Chicago office. He comes to the company after resigning as director of programing for International Good Music Corp.

Huntly P. Briggs named assistant general manager of Technicolor Corp.'s commercial and educational branch, headquartering in Burbank, Calif. He was vice president in charge of the West Coast office for Rosenbloom Elias & Assoc.

A. Frank Reel appointed executive vice president in charge of business and legal affairs for United Artists. Since joining UA-TV in 1954 he served as vice president in charge of legal affairs and most recently as vice president in charge of business affairs.



Huntly Briggs



A. Frank Reel

Good advertising— it's always believable

By Don C. Ring

Copy supervisor
John C. Dowd, Inc.,
Boston, Mass.

■ If the next party you attend is a little dull, wait for a pause in the conversation and fill it with some innocuous commentary on television commercials. Then duck! Everyone, it seems, has strong opinions on tv sales pitches. Most of the opinions are highly critical. And, unfortunately, most of the criticisms are quite valid.

Why should that be so? Television is an exciting medium. It offers infinite opportunities for creative selling. Yet, it is fast becoming a coast-to-coast showcase for mediocrity. If we want to keep eatin', we'd better find out why . . . and fast!

Let's take a look at a good tv commercial (there are some) and see what makes it good, what makes it stand head and shoulders above the others. Is it humor? Visual gimmicks? Or simply a big budget?

Cracker Jacks (you remember them — "a prize in each and every pack") has a set of commercials running right now that is as good as anything I've ever seen. I don't know what the production budget was. But I'll bet a pretty it wasn't high. Visual gimmicks? There are none! Humor? Plenty . . . but it's working humor! It's not stuck in because the client likes a laugh. It's an integral part of the sales pitch.

For those who haven't seen one of these Cracker Jacks gems, let me give a brief outline. A typical commercial opens with a pleasant, middle-aged man seated on a train. A small boy takes the seat next

to him and promptly falls asleep. The man, after some obvious wrestling with his conscience, steals the youngster's Cracker Jacks. He rides along munching happily for four or five frames. Then, sheepishly, returns the goodies — to a wide-awake child wearing a disgusted frown. A voice-over closes the vignette with the words, "When it comes to Cracker Jacks, some kids just never grow up."

Simple? You bet. But it's effective and creative and, what's more important in my opinion, it sells. And not just to the obvious market — the children. This campaign has across-the-board appeal. Kids believe the ads because — well — because kids *like* to believe the worst of grownups. Adults accept the ads because these entertaining commercial messages get across one single fact: Cracker Jacks *taste* good. They don't make you handsome or popular; they're not calorie-controlled or vitamin enriched. They're just fun to eat. That kind of candor is hard to come by these days. Quite refreshing, too.

Now, though the Cracker Jacks commercials are highly original, they do have one thing in common with all other good television sales messages: They're believable. And I'd say that's the common denominator of everything that's good on television. Oh, you can spend a fortune for talent, shoot location scenes 'til you're red in the pocketbook and utilize all the latest production techniques and tricks to make a commercial that's an art form — or a bomb — but if it's not believable, it's not going to sell anyone anything. And many of them are just unbelievable.

The funny thing is that most advertisers wouldn't think of try-



DON C. RING,

copy supervisor for John C. Dowd, Boston, says that in his 33 years he's "acquired a slight neurosis, a nervous stomach, a prematurely bald head, a wife, three children, large unpaid medical bills, a dog, a house that even Washington's horse wouldn't have slept in, a ridiculous mortgage, a used car and a feeling of surprised disbelief when my work actually sees print." Nine years in copy work, first with BBDO, then with NEGEA Service Co., he seems to make disbelieving his life's work.

ing to sell a potential customer face-to-face the way they try to sell him on television. They wouldn't resort to a hysterical use of useless and boring superlatives, or of maddening repetition. They wouldn't dare face the ridicule of any moderately intelligent consumer. Yet advertisers, time and again, will crouch behind their electronic breastworks and make the most outrageous, unbelievable and irritating claims for their products.

The answer? I'm afraid it's all mixed up with something called professionalism in advertising. Until we in the industry start making decisions, standing up for them and standing behind them, we're doomed to doing things the client's way. If he's enlightened, we're in luck. If he's not, we've got two choices — resignation or mediocrity.

In the meantime, keep on writing the commercials believable the first time 'round. You can always rewrite to please the client. Who knows? Someday, maybe you won't have to

ARE YOU MOVING?



Do you have a question about your subscription?

Do you want to order or renew your subscription?

If you have any questions about your subscription, place your magazine address label where indicated and clip this form to your letter.

If you're moving please let us know about five weeks before changing your address. Place your magazine address label where indicated and print your new address on this form.

If you subscribe mail this form with your payment, and check:

New Subscription

Renew my present subscription (include label)

Rates in U.S. and Canada: 3 yrs., \$10; 2 yrs., \$8; 1 yr., \$5.

ATTACH LABEL HERE

To insure prompt service whenever you write us about your subscription be sure to include your SPONSOR Address Label.

Name:

Your Title:

Address:

City:

State: Zip Code:

CLIP AND MAIL TO

SPONSOR

Subscription Service Dept.
Ojibway Building
Duluth 2, Minnesota 55802

CALENDAR

JUNE

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

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

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

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

Los Angeles Copy Club annual awards banquet, Beverly Hilton Hotel, Beverly Hills, Calif. (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 Spanish Broadcasters Assn. meeting, Palo Alto, Calif. (19-21).

National Advertising Agency Network, 1964 management conference, Far 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-TV-Film Institute, Stanford (Calif.) University, (22-Aug. 15).

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

Natl. Assn. of Television & Radio Farm Directors, spring-summer meeting, hosted by Northwest Region, Cherry Hill Inn, Cherry Hill, N. J. (22-25).

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 Broadcast Editorial, second annual conference, Arden House, New York (6-8).

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

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

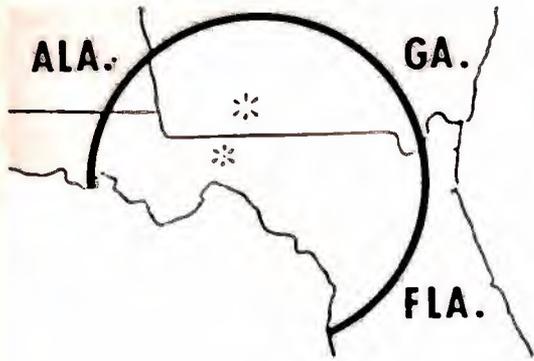
British Institute of Radio Engineers and Institute of Electrical and Electronic Engineers, international conference on magnetic recording, Savoy Plaza, London, England (12-18).

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. (28-31).

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



WCTV-land

land of YEAR-ROUND

We have seasons,
but they are relative-
ly mild, without the
harsh extremes that often
disrupt business elsewhere.

good living, good business

This means year-round high-level
spending, with a diversified econo-
my, as a center for government, business,
recreation, education, and industry. Few
stations, we are told, dominate their markets
as do we in WCTV-land,
but you probably have
your own figures
to prove this!



WCTV
6

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION



Neglect Florence?

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



Florence, South Carolina

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

*A Jefferson Standard Station affiliated with
WBT and WBTW, Charlotte*

