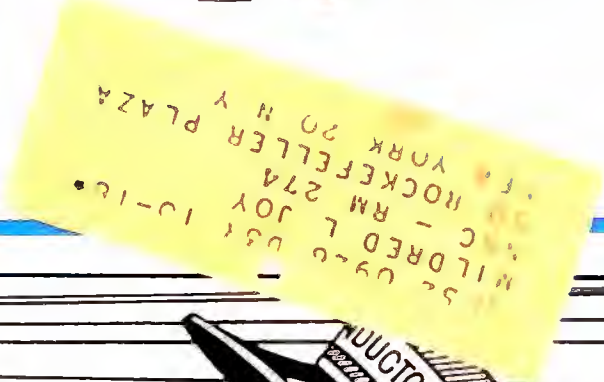


SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

The big market
for good music:
adult, affluent,
influential p. 41

CONTENTS sep 6



ALL ABOARD THE *5:15

... leaving the Twin Cities daily, bound for variety,
drama, comedy, news, weather and sports.

The great stars and shows of KSTP-TV (Channel 5),
are aboard . . . The Lieutenant, Mr. Novak, Bob Hope,
Gindl, Mitch Miller, Dr. Kildare, Bonanza and many
more . . . bringing you the brightest entertainment in
the Northwest.

Also riding first class are the stars of KSTP Radio (15
on your dial), Steve Cannon, Jane Johnston, Brooks
Anderson, Elt Ryberg, Marv Henry and the rest — the
best talent in the market.

Combined with the outstanding news coverage that has
made KSTP Radio and TV famous, the 5:15* provides
a sales ride you can't afford to miss.

So catch the 5:15*! It's the most effective, most depend-
able vehicle for your selling message in the Northwest
All aboard!



Represented nationally by Edward Petry & Co.

CHANNEL KILOCYCLES
* 5-15

TELEVISION RADIO
MINNEAPOLIS-ST. PAUL
HUBBARD BROADCASTING, INC.

YOU CAN'T MISS MICHIGAN



...if you take the cue from Carol Jean Van Valin (Miss Michigan '62).
No matter what league your product is in, check the record books
(ARB and Nielsen)...they prove you will miss Michigan without WJIM-TV
...for over 12 years the driver that's been pulling down handicaps...
in that rich industrial area made up of LANSING - FLINT - JACKSON and
20 populous cities...3,000,000 potential customers...748,700 homes
(ARB March '63)...teed up exclusively by WJIM-TV.

The Blair pro can show you how to get more power into your drive.

BASIC



Strategically located to exclusively serve LANSING - FLINT - JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA

WJIM-TV

More radio rate hikes: Twice as many radio stations will raise rates during next 12 months as did in the last year, with the average increase to be higher than at any time during past ten years, predicts RAB president Edmund Bunker. He also sees a cut in protection time, with some stations that currently offer advertisers six months protection cutting it down to three. Bunker adds, however, that while the rate hikes "may be painful to faint-hearted time salesmen," they will generally lead to higher volume, according to results of an RAB case history survey. He said 91% of RAB stations which raised their local rates enjoyed an immediate increase in local billings.

'Advocate' to fold: Group W's experiment in telecasting a Broadway play on opening night to five cities outside of N.Y. was successful by tv critics' standards, but not those who saw it in the theatre. The producers of *Advocate* closed the play at week's end after only five days. Some comments of critics who viewed the telecast: It was "a great event for theatre-starved folk out of town" "... An exciting tv experiment;" "... A really noble service to all of us." Group W has syndication rights to the telecast, but it may not be put on the market until 90 days after the play's closing date.

Rating ranges dead: Another nail in the rating range "coffin" was added last week with statement (reportedly first ever made by group) from Radio-Television Research Council that it voted against "reporting ratings as ranges." (See Sponsorscope, 14 October) Council pointed out none of rating services have probability sample, which is measure employed for computing the range. "The publishing of ranges will create the impression that every figure within the range is just as

likely to be correct as every other figure within the range. This is not the case." Council includes top media and agency researchers.

Breather for advertisers? New FTC nominee John R. Reilly and reappointee Philip Elman will get their baptism of fire in a Senate Commerce Committee confirmation hearing 5 November, but it's most likely to be a shower of roses . . . if the committee concurs with House thinking that the FTC has given too much attention to picayune matters, and not enough to the big offenders. Both Reilly and Elman have heavy antitrust backgrounds, which might weight the FTC away from its concentration on advertiser puffs on tv and radio and in print, and toward more serious violations of the rules of fair competition.

Regimen okayed at long last: FTC at week's end announced dismissal of charges that Drug Research Corp. and its agency (KHCCA) have made false claims for DRC's weight-reducing preparation, Regimen-Tablets. Dismissal order follows appeal by respondents from initial decision filed last 22 January by a hearing examiner from complaint of 30 June 1958, because disposition wasn't within examiner's authority. Since the charge was made, KHCCA&A has changed its name twice, and moved once.

Four Star dividend: A 5% stock dividend on common will be paid 10 January to Four Star shareholders of record 10 December. Company grossed \$22,076,740 for fiscal year ended 20 June, and earned \$793,501 or \$1.25 per share. Execs predict full benefit of Four Star's diversification program will accrue in coming fiscal year. Shareholders elected Leon Kaplan, senior partner of Kaplan, Livingston, Goodwin & Berkowitz, to the board of directors and re-elected all other directors.

Fifth radio web bows: 23 stations will inaugurate the fifth interconnected radio network in the U.S. at 11:15 tonight (N.Y. time) by carrying live WQXR's Casper Citron Show, featuring the editor-in-chief of the *Times* in a Monday-Friday hour-long news magazine of the air. Although the web starts with only five hours of live airing a week, schedule will expand as advertisers pick up pilots now under their consideration. Linked in the network are WFLY, Albany-Troy-Schenectady; WGKA, Atlanta; WFMM, Baltimore; WKOP-FM, Binghamton WLRB, Boston; WBEN-FM, Buffalo; WXFM, Chicago; WKRC-FM, Cincinnati; WCLV, Cleveland; WKET, Dayton; WDTM, Detroit; WBMI, Hartford; WIBC-FM, Indianapolis; KCMO-FM, Kansas City; KCBH, Los Angeles; WIFI, Philadelphia; WLOA-FM, Pittsburgh; WXCN, Providence; WCMF, Rochester; KCMF, St. Louis; WRUN-FM, Utica-Rome, and WASH-FM, Washington. It will also be in S.F., on KDFS or another station.


ARB includes Spanish diaries: Beginning with November sampling period, ARB will for the first time in the U. S. use Spanish-language diaries and bilingual interviewers, originally developed for use in Puerto Rico, to improve family cooperation during its tv audience measurement surveys. Border markets are targeted, and ARB feels the improved procedure for inclusion of Spanish-speaking families selected in the sample will tend to reflect more reliably tv viewing in areas of heavy concentration of Spanish-speaking population.


Esso Backs Series: Standard Oil (New Jersey) and a newly formed production-syndication firm, Newmark International, are jointly producing *Esso World Theatre*, eight one-hour shows documenting the cultural heritages of eight nations. Financed by SONJ, the series will be shown monthly in prime time during

1964 in the SONJ market areas of New York, Washington, Boston, Philadelphia, Rochester, and New Haven. Needham, Louis & Brorby is the agency. The agreement with Newmark permits Esso affiliates first showing rights and first refusal in all English-speaking countries. Each show will be filmed in and use artists of the country featured, but all performances will be in English.

Japan 2nd largest tv nation: CBS president Frank Stanton says in terms of numbers of sets and percentage of population covered by them, Japan is now second to U.S. Also, some 50% of Japanese network tv during prime time now comes from the U.S., "a direct result of removal restrictions on how much programming the Japanese networks could accept, and how much they were permitted to pay for it." Stanton adds that the program exchange is for the moment "lopsided," but points out that tv counterparts of "such strikingly talented" motion picture production organizations as Toho, Toei, and Daiei have just begun to venture into the medium. He said: "We are now trying to acquire Japanese tv program product for use in the U.S., and to encourage Japanese producers to offer more material for such use. Stanton was substituting for USIA chief Edward R. Murrow as keynote speaker last week at the 2nd U.S.-Japan Conference on Cultural and Educational Interchange.

Upgrade selling: Young people just out of school often list sales work as their last preference in vocations and, as a result, sometimes just fall into it . . . often because they can't do anything else. This point was stressed last week by Gardner v.p. William J. Rogers in urging a group of businessmen to review their policies on screening sales applicants, on training procedures, and on giving public recognition to salesmen. He called for more academic endowments to create more educational opportunities for salesmen.

 FOR THE LAST
TWO YEARS IN EVERY
PENNSYLVANIA ASSO-
CIATED PRESS NEWS
AWARD CATEGORY...

 THE WINNER IN
PENNSYLVANIA HAS
BEEN WPEN NEWS

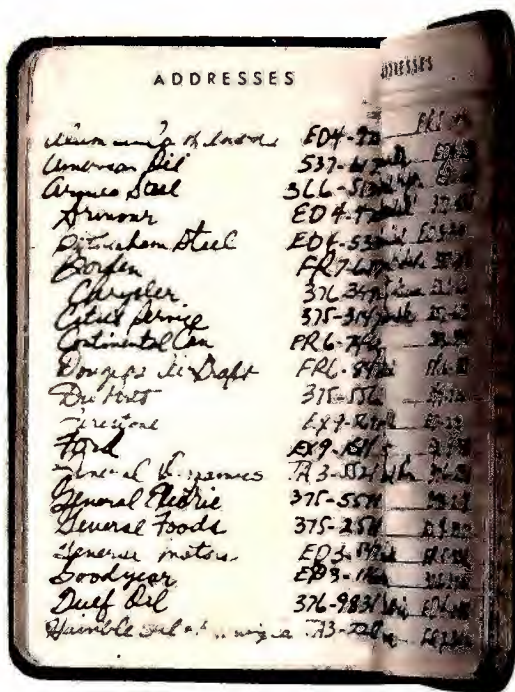
 PHILADELPHIA'S
MOST QUOTED RADIO
NEWS SERVICE !!!



WPEN NEWS

outstanding news operation ■ editorializing ■ outstanding coverage of
community service ■ sports coverage ■ special story coverage ■ outstand-
ing reporting ■ outstanding commentary ■ outstanding women's programs

WPEN ■ RADIO 95 ■ PHILADELPHIA ■ REPRESENTED BY AM RADIO SALES COMPANY



The company she keeps

Forty of the fifty largest U.S. corporations have a Charlotte address. Not because of her beauty. But because Charlotte is one of the largest commercial and distribution centers in the Southeast. There are more people within a 75-mile radius of Charlotte than in a corresponding radius around Atlanta, Indianapolis, Kansas City or Minneapolis. The largest businesses in America are in Charlotte to reach these people. You can reach them through WBT Radio Charlotte. For over 40 years, WBT has had the largest adult audience for the 37-county basic area...the audience that receives and spends most of the Charlotte area's \$2,612,784,000 worth of spending money.* Join the company that Charlotte keeps—through

WBT RADIO CHARLOTTE

Jefferson Standard Broadcasting Company. Represented notionally by John Blair & Co.

*SOURCE: SURVEY OF BUYING POWER

GENERAL

- 21 Rating service audit slated to roll early in 1964**
NAB-created Rating Council will study techniques for audience measurement. Several industry groups to be represented
- 23 John Kluge receives Pulse's "Man of the Year" award**
Metromedia president and chairman, accepting the honor, warms against "calcifying" the structure of media research

ADVERTISERS

- 26 Warning on automation from NAB, nets and FC&B**
Each agrees on the necessity for an information-action campaign to alert the public and business to changes being wrought

AGENCIES

- 37 K&E plans to boycott non-code radio/tv stations**
Agency backs the NAB and any equivalent system of regulating the use of commercials. Stations are investigated in 75 markets

TV MEDIA

- 59 "Trib" is first with morning news, thanks to tv spots**
Papert, Koenig, Lois, with aid of the paper's editors, produce commercials in three hours for late-night news airings
- 53 U. S. displeased as Brazil raises tv import barriers**
State Department, spurred by Tv Program Export Assn., takes action to guard Americans against unfair discrimination

RADIO MEDIA

- 41 The radio audience for good music: a special report**
Detailed survey shows the listeners adult, active and affluent; ready, willing, able to buy; the market growing steadily
- 51 FCC Commissioner Lee is non-committal on codes**
Tells RAB management conference that public reaction is the key to value of commercials, backing opinion of Ed Bunker

62 SYNDICATION

STATION REPRESENTATIVES

- 64 TvAR urges more spot tv in medium, smaller markets**
Analysis of dollar figures reveals the need for more promotion extolling the value of lesser areas to the advertiser

DEPARTMENTS

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Commercial Critique	18	Sponsor-Week
555 Fifth	10	Timebuyer's Corner
Publisher's Report	9	Washington Week



SPONSOR® Combined with TV, U.S. Radio, U.S. FM®. ©1963 SPONSOR Publications. EXECUTIVE, EDITORIAL, CIRCULATION, ADVERTISING OFFICES: 555 Fifth Ave., New York 10017, 212 MUrray Hill 7-8080.
MIDWEST OFFICE: 612 N. Michigan Ave., Chicago 60611, MO 4-1166.
SOUTHERN OFFICE: Box 3042, Birmingham, Ala. 35212, 205-FA 2-6528.
WESTERN OFFICE: 601 California Street, San Francisco 94108, YU 1-8913.
PRINTING OFFICE: 229 West 28th St., New York 10001, N. Y.
SUBSCRIPTIONS: U.S. \$8 a year, Canada \$9 a year, Other countries \$11 a year. Single copies 40c. Printed in U.S.A. Published weekly. Second class postage paid at N.Y.C.



WE'VE GOT A WAY WITH WOMEN

Big changes for Fall! A great new WJBK-TV season is born and thriving, with daytime programming our big women's audience likes better than ever. From second-cup-of-coffee time through the dinner hour, we captivate the ladies with the Morning Show, 9 to 10.30 a.m., Hennessey, 2.30 to 3 p.m., the Early Show, 4:30 to 5:55 p.m., a full hour of news from 6 to 7 p.m., plus great new syndicated shows and the best of CBS. Very definitely, WJBK-TV's your baby to sell the big-buying 18 to 39 year old gals in the booming 5th Market. Call your STS man for avails.



MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	IMPORTANT NOTATIONS IN IMPORTANT MARKETS STORER BROADCASTING COMPANY
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	

STORER TELEVISION
SALES CO.
Representing the following
STORER TELEVISION SALES CO.

What do all these famous faces have in common?



They're all alumni of radio's oldest discussion series — Northwestern Reviewing Stand — 30th year on WGN!

WGN Radio is proud to salute one of the most respected community service programs of all time—Northwestern Reviewing Stand—as it begins its 30th consecutive year.

Reviewing Stand is produced by Northwestern University in cooperation with the WGN Public Affairs Department at the WGN Mid-America Broadcast Center. The award-winning series is widely acclaimed as the outstanding University radio production in the U.S. As it begins its 30th year, Reviewing Stand will be heard again on WGN Radio, 125 Mutual affiliates and a number of non-network stations.

We at WGN have the feeling Reviewing Stand still will be going strong thirty Octobers from now!



WGN IS CHICAGO

the most respected call letters in broadcasting

PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

Is Governor Collins doing a good job?

THE exchange of open letters between Governor LeRoy Collins and myself in the last two issues of SPONSOR should constitute full compliance under the Fairness Doctrine.

So forgive me, Governor, for insisting on the last word. Even if this rebuttal is loaded, it's loaded your way.

I think you're doing a fine job.

Which must come as a shock to you after my recent brick-bats.

Let me explain.

In my humble opinion, you're doing a fine job despite the fact that your industry relations job leaves much to be desired. You've almost come to the halfway mark in your series of eight NAB Regional Meetings. Your constituents (the broadcasters) are seeing you face-to-face and are impressed with your zeal. You're talking to them like a member of the family. But they still have reservations.

What are you accomplishing?

I hope that each and every one of your membership takes time to read your newly-issued 25-page "1963 Major Issues and Projects — Special Report to the NAB Membership." It's a record of prime objectives and accomplishments, and should help dispel the aura of mystery that surrounds your NAB activity.

But it's not so much what it says. Under your stewardship better work is being done in the area of government relations than ever before. I'm referring not only to your activity with such men as Harris and Henry, but in the halls of Congress and the all-important Congressional committees. And let's not forget your work with the state associations. In recognizing their importance you're building new strength for our industry.

I like your forward thinking on the rating problem. Elsewhere in this issue is a report on the positive steps, with the assistance of broadcasters like Don McGannon, Si Goldman, Fred Houwink, Mal Beville, and others, to bring ratings into proper focus and utility.

Some are asking, "Is the Governor using publicity as a stepping stone for a job in government?"

I've talked to you, and to a number of your closest associates and friends in the industry. I have the definite impression that you're in this job for the full duration.

You're hard-working, conscientious, and you have a conscience. You have the admiration and cooperation of important people in government. You also have guts.

But you must make your own constituents, the broadcasters, recognize that you're working exclusively for them and that your appeals to the public will benefit them. Only then will the NAB realize your full great potential.

Yours Sincerely,


Unanimous!

Pulse and Hooper agree

KAY-C
 BEAUMONT

No. 1
morning & afternoon

Pulse

BEAUMONT POST OFFICE DISTRICT 1 BEAUMONT & ORANGE COUNTIES

STATION	6 AM - 12 Noon	12 Noon - 6 PM	6 PM - 12 Midnight
KAY-C	26	30	32
A 10			
A 11			
A 12			
A 13			
A 14			
A 15			

Hooper

BEAUMONT

STATION	7 AM - 12 Noon	12 Noon - 6 PM
KAY-C	35.6	45.3
A 10		40
A 11		
A 12		
A 13		
A 14		
A 15		

KAY-C

(Casey) Radio Center

P. O. Box 870 • Beaumont, Texas

Affiliated with KAY-TV and KAY-R

In Beaumont call Ed D. Irtz TE 3 9421
 In Houston call Dave Morris K NUZ JA 3 2581

Not a member of NAB

Sold in Beaumont by KAY-TV and KAY-R
 Also in Beaumont by KAY-TV and KAY-R

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555 FIFTH

Letters to the Editor

TACT AMPLIFIED

TACT is interested to note in SPONSOR, 17 June, that you mention "TV Viewer Card which lists not only reaction to the show, but also to the commercials." Apparently you are referring to one of TACT's tools and used by many groups. TACT membership includes two Chicago TV Stations, various American Association of University Women branches, several PTAs, Woman's Club groups, United Church Women of Greater Chicago, several individual churches, numerous study groups and many individuals.

However, TACT acts only as a channel for individuals. Our basic premise is that government or group censorship is not the best way to raise television standards, but urges individuals to express *their own opinions* directly to the man who pays the bill, the sponsor. Most people send cards to programs they like because otherwise they wouldn't be watching. Our emphasis then quite naturally becomes positive action.

Ruth W. Pflager
president

Television Action Committee for
Today and Tomorrow

LAYOUT MAN CALLS IT "LUCK"

Maybe you have a layout man who leans towards genius or maybe it was sheer luck, but whatever the case, pages 58 and 59 of the 7 October issue of SPONSOR are worth studying.

On page 59 there is an article headlined, "Maneloveg calls for facts to 'proof' radio audience." In it, Mr. Maneloveg states that "what we need is tangible proof that the commercial is getting through to the people."

On page 58 there is an article about the Excedrin test campaign on WNEW Radio. 450% increase in

the use of the product over a six month period is fairly graphic proof that the commercial is indeed getting through to the people.

Mr. Maneloveg, please note.

Robert Richer
president

Robert Richer Representatives
New York

"BROADENED ATTITUDE"

My compliments to SPONSOR on its short but extremely meaningful report on the publisher's breakfast with Mr. Henry.

It has certainly broadened my attitude toward him, as a man and as Chairman of the Federal Communications Commission.

Robert M. Light
president

Southern California Broadcasters
Assn., Hollywood

IMPROVED FORMAT

A short, belated note to commend you on the improved format of SPONSOR. It is easy to read and represents a comprehensive view.

Incidentally, many thanks for the additional copy of the Report to your readers.

Max H. Bice
general manager
KTNT-TV, Tacoma

TRIBUTE TO A DESK DRAWER

I waited for two weeks to have the full effect of your change in format set in. It is time saving—and as easy to get around in as a well organized desk drawer. Congratulations on a well planned and nicely executed improvement!

J. M. Baisch
vice president, gen. mgr.
WREX-TV, Rockford

This announcement introduces radio's first full service especially created to assist stations choosing or planning to program in the demanding and difficult "Good Music" idiom.

Though most economical, because of its detailed custom features, a limited number of stations can subscribe.

(Incidentally, see page 41 of this *Sponsor*.)

Morton J. Wagner

YOU ARE INVITED TO PREVIEW

ALUMNI RADIO

AN EDUCATED
PROGRAMMING AND PRODUCTION SERVICE
FOR STATIONS AND LISTENERS
WITH GRADUATING TASTES

THE PETER FRANK ORGANIZATION
IN CO-OPERATION WITH

THE McLENDON CORPORATION
PROUDLY PRESENTS

ALUMNI RADIO

TO SELECTED STATIONS THROUGH
RICHARD H. ULLMAN, INC.
5420 Melrose Avenue
Hollywood 38, Cal.

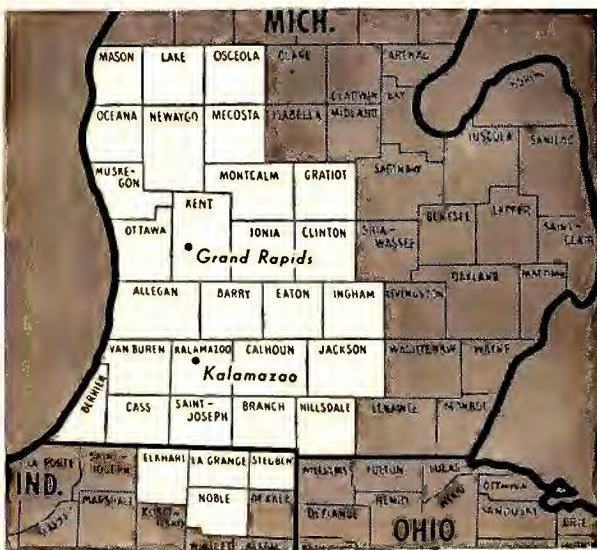
RSVP to above address or call collect
Hollywood 2-6027.

(Alumni Radio is one of the new unique concepts among Richard H. Ullman's sixty foremost services to broadcasters. Another is exciting Radio, INC.—Interest, Necessity, Convenience—a complete plan providing public service programming and production for and with a limited number of licenses.)



YOU MAY NEVER YAWN FOR 35 DAYS* —

**WKZO-TV MARKET
COVERAGE AREA • NCS '61**



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

**BUT... WKZO-TV Keeps 'Em Awake
in Greater Western Michigan!**

More people sit up nights with WKZO-TV than with any other Michigan station outside Detroit. See NSI (March '63). It credits WKZO-TV with delivering 39% more homes than Station "B," 7:30-11 p.m., Sunday through Saturday, and with 48% more from 11 p.m. to 1 a.m.

We have the *day* people, too. ARB (March '63) shows 75% more bright-eyed ones watching WKZO-TV than Station "B" from 9 a.m. to noon weekdays.

Let Avery-Knodel give you the whole dreamy story of this wide-awake outlet! *And if you want all the rest of upstate Michigan worth having, add WWTV/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*

* A 15-year-old girl yawned continuously for five weeks in 1888.



The Fetzer Stations

RADIO
WKZO KALAMAZOO-SATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

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

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

SPONSOR-SCOPE

21 OCTOBER 1963

Interpretation and commentary
on most significant tv/radio
and marketing news of the week

Network tv battle for prime time leadership is tightening.

With all new shows now on air, and viewing patterns becoming stabilized, each new report takes on added meaning. The 30-market (big city) Nielsen, a sub-sample embracing about 50% of the audimeters included in the Nielsen National, shows this picture:

SHARE OF AUDIENCE

Week ending	ABC	CBS	NBC
29 September	28.3%	33.0%	28.0%
6 October	28.6	32.7	27.3
13 October	29.7	31.0	27.7

Included in the averages are all network programs, 7:30 to 11 p.m. Tabulating network leadership by half-hours in latest week, ABC wins 16, CBS 20, NBC 13. Though 30-market results aren't the same as the Nationals, direction correlates. Weeks of 6 and 13 October are the ones included in the first October National, coming later.

In one segment of network programing, half-hour situation comedies, ABC is making strong headway.

30-market Nielsen's for week ending 6 October, network's seven half-hour comedies had 38.5% share, CBS-TV's nine at 35.9% share, NBC TV's four averaged 27.4%. Leading them all was the new Patty Duke show with a 48.4% share. Donna Reed followed with a 46.1%, Beverly Hillbillies at 44.8%.

Detroit is one area which will take more than casual notice of New York Mirror demise.

Despite its being at bottom among New York papers in national advertising, *Mirror* had a strong attraction for automotive dollars. In fact, it was weekday leader, receiving 1,224,453 lines of automotive advertising in 1962. Only the *New York Times* came close among the major dailies, with 1,037,751 weekday automotive lines.

But in other areas, national advertising was meager in *Mirror*. Though second largest circulation paper, it received only 2.7 million lines of national advertising in 1962, out of total 13.2 million. And automotive was nearly half of national total. In comparison, *New York Times* national advertising last year was six times as much.

Special tv campaign for Chicago Ford dealers will be repeated in November, and could lead to similar efforts in other cities.

To spur lagging sales, J. Walter Thompson, took a local approach, built around improvement in Chicago, and in Ford. Chicago Ford Metropolitan Dealers, a separate group, supported the heavy tv commercial schedule last summer, with local tie-in newspaper ads. It was first time Ford created series of commercials for a local market.

Campaign, supervised by JWT's Harry Treleaven, was regarded as successful, with consideration now being given to other markets.

Triangle has scored a coup in signing Eldon Industries for auto racing events in 41 markets.

Triangle Publications Radio-TV division arm, in its biggest syndication sale to date, has lined up the toy maker for series of events including Nassau Speed Week and Sebring, Watkins Glen, and Little Indie races. The half-hour film shows are somewhat of a "natural" for Eldon, since the company makes a miniature Sebring race track. The buy was handled through Klau-Van Pieterse-Dunlap.

Armstrong Cork's account team at BBDO again has undergone considerable change.

Henry Monash now heads the group, succeeding Al Cantwell. Jim Blair replaces Dick Davis as copywriter and new tv art director is Alphonse Normandia. Account was shuffled earlier this year when Danny Kaye show was chosen to replace *Armstrong Circle Theater*. Problems have cropped up, with one or more consumer magazines dropped by agency because it failed to get cover positions.

Status of Kaye show isn't involved. Armstrong ad director Craig Moodie is satisfied with early performance of show, believes it'll take two or three national rating reports before show can really be evaluated.

Commercial talent negotiations get under way today.

American Federation of Television and Radio Artists has been talking already, now Screen Actors Guild and AFTRA sit down with negotiating committees from 4A and Association of National Advertisers. Changed procedure this time, with advertisers and agencies dealing directly with unions instead of as observers, is illustrated by fact that neutral grounds are being used for negotiations, previously held in network or union offices.

Television Affiliates Corp. is planning to produce programs.

TAC, which serves as clearing house for programs between stations, is awaiting the signing of a "name" host for new public affairs series before making announcement. It was not immediately known what distribution techniques would be used in placing the show, but evidence seems to point to national sales to stations not necessarily in TAC membership fold. "Pulling power" of the host, however, will be big factor in selling techniques.

Release of Toy Manufacturers' study on tv's influence on children has been stopped.

Public-opinion survey reportedly minimized medium and won't be reported because of "conflicts which simply could not be resolved." It's understood incongruity of questioning medium which receives 90% of ad dollars spent by industry may have been a factor. At same time, validity of public opinion on relative values of childhood developmental influences could have been the question raised by the toy-makers.

Toy Manufacturers of the U.S.A. is also checking advertising expenditures, another hot subject, since many manufacturers have been accused of inflating figures to aid sales at annual Toy Fair. Estimates will probably show some \$30 million in tv this year.

IN A THREE-STATION MARKET

When you have
more than half
of the over-all
television audience
is that good?



It is—especially when there are three VHF stations in the market. In analyzing the ARB Market-by-Market Audience of U.S. Tv Stations surveyed in March, 1963, we found 70 markets with at least three VHF's in competition. In all 70 there were only four stations that had an average over-all audience of over 50%.

WMT-TV Cedar Rapids—Waterloo was one of them.

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

Represented by the Katz Agency. Affiliated with WMT-AM; WMT-FM; K-WMT, Fort Dodge; WEBC, Duluth

CALENDAR

The when and where
of coming events
21 October 1963

OCTOBER

National Assn. of Broadcasters, fall conferences, Pittsburgh - Hilton, Pittsburgh (21-22); Americana, Miami Beach (24-25)

Texas Assn. of Broadcasters, fall convention, Cabana Hotel, Dallas (20-21)

National Society of Sales Training Executives, sales trainer clinic, Cornell University, Ithaca (20-25)

Midwest Educational Broadcast Music Directors, conference, Indiana U., Bloomington (22-23)

International Radio & Television Society, special projects luncheon, Waldorf-Astoria, (23)

Advertising Club of New Jersey, direct mail clinic, Military Park

Hotel, Newark, N. J. (24)

Mutual Advertising Agency Network, meeting, Palmer House, Chicago (24-26)

Gibson Report on the Negro Market, symposium, Hotel Roosevelt, New York (25)

American Women in Radio and Television, board of directors meeting, Mayo Hotel, Tulsa (25-27)

West Virginia Associated Press Broadcast News Directors, fall meeting, Clarksburg (26)

National Country Music Week, in conjunction with annual country music dj convention and WSM salute to Grand 'Ole Opry, (27-2 Nov.)

Institute of Broadcasting Financial Management, 3rd annual general

meeting, New York Hilton, New York (28-30)

International Radio & Television Society, series of eight timebuying and selling seminars begins, CBS Radio studio, New York (29)

International Radio & Television Society, newsmaker luncheon, Waldorf Astoria, New York (30)

National Retail Merchants Assn., seminar, Commodore Hotel, New York (31-1 November)

NOVEMBER

Oregon Assn. of Broadcasters, convention, Hilton Hotel, Portland (1-2)

National Business Publications, production seminar, Essex House, New York (4)

Central Canadian Broadcasters

THE SUNDOWNERS

DEBORAH
KERR

ROBERT
MITCHUM

One of the big ones from
WARNER BROS.

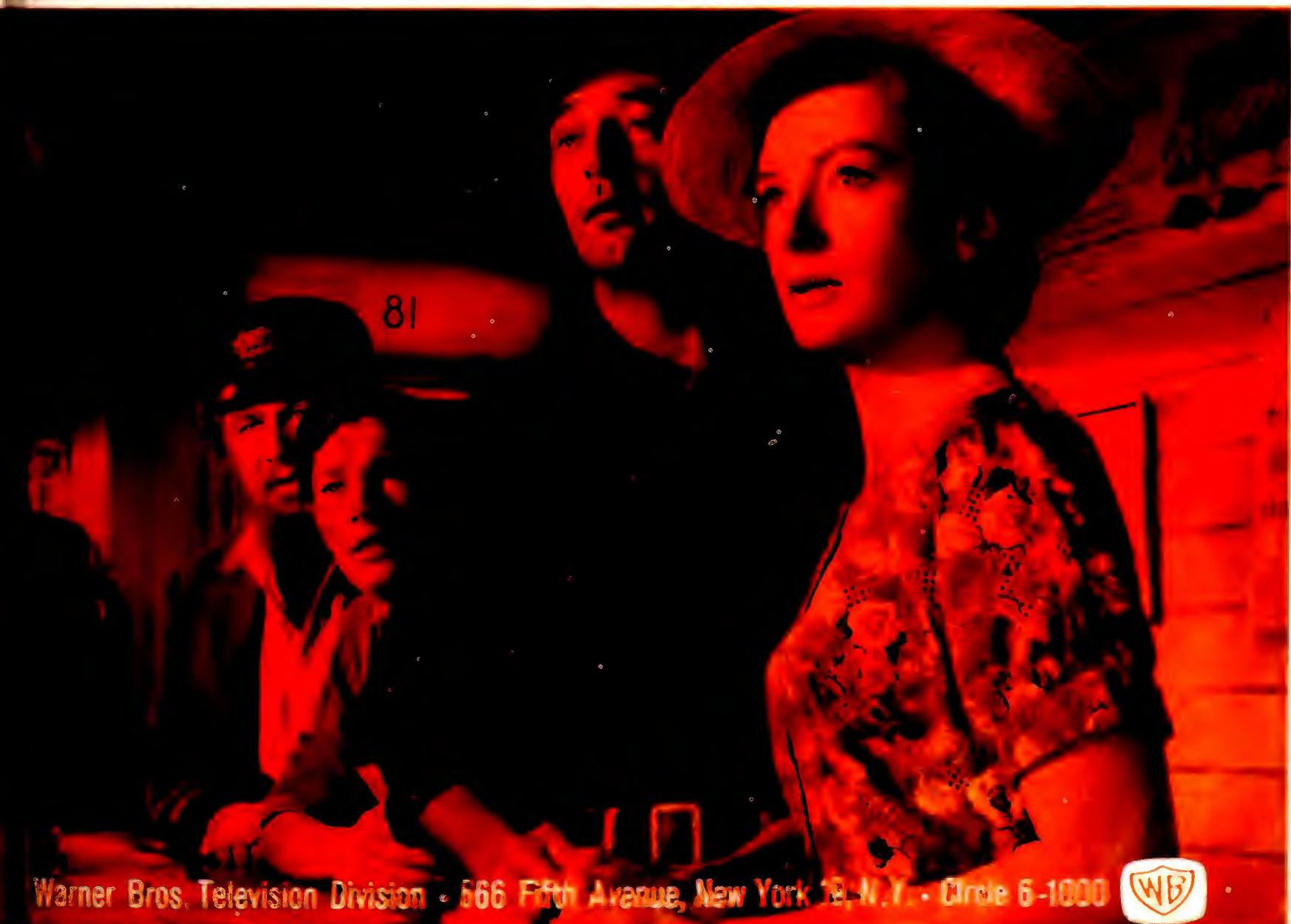
ONE

PETER
USTINOV

The latest and greatest selection of feature motion pictures for first-run television

GLYNIS
JOHNS

- Assn., management and engineering convention, Royal York Hotel, Toronto (4-5)
- American Assn. of Advertising Agencies, eastern annual meeting, Waldorf-Astoria (6-7)
- Illinois Broadcasters Assn., fall convention, Chicago (7-8)
- International Radio & Television Society, 1st annual college majors conference, Hotel Roosevelt, New York (7-8)
- Washington State Assn. of Broadcasters, fall meeting, Ridpath Hotel, Spokane (7-9)
- Assn. of National Advertisers, annual meeting, The Homestead, Hot Springs, Va. (10-13)
- Group W, 5th conference on local public service programing, Institute of Music, Cleveland (11)
- Electronic Industries Assn., 1963 radio fall meeting, Manger Hotel, Rochester, N. Y. (11-13)
- National Association of Broadcasters, fall conferences, Dinkler-Andrew Jackson, Nashville (14-15); Hotel Texas, Fort Worth (15-19), Cosmopolitan, Denver (21-22); Fairmount, San Francisco (25-26)
- Advertising Women of New York Foundation, annual advertising career conference, Commodore Hotel, New York (16)
- National Assn. of Educational Broadcasters, national convention, Hotel Schroeder, Milwaukee (17-20)
- The Television Bureau of Advertising, annual membership meeting, Sheraton-Blackstone Hotel, Chicago (19-21)
- Broadcasters Promotion Assn., annual convention Jack Tar Hotel San Francisco (17-20)
- New York University's Division of General Education, editorial workshop, Hotel Lancaster New York (15-20)
- American Assn. of Advertising Agencies, annual convention Statler Hilton Cleveland (20)
- International Radio & Television Society, newsmaker luncheon with W. Averell Harriman, Hotel Roosevelt, New York (20)
- National Academy of Television Arts and Sciences, dinner, Hilton Hotel, New York (22)
- International Radio & Television Society, special projects luncheon, Waldorf Astoria (27)



COMMERCIAL CRITIQUE

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

The new look in tv commercials

THE DAYS of the live action camera in tv spot production appear to be numbered! More and more, major tv advertisers are using still photographs and kodachrome transparencies. Art work, graphic design, typography and abstract drawings are replacing expensive animation. Percussion musical themes, with

color designs—new examples of typography? Look at advertising circulars, window displays, paperback hook jackets. Everywhere, in every media, advertising men are using new graphics to attract the customer, hold his attention—and sell the product.

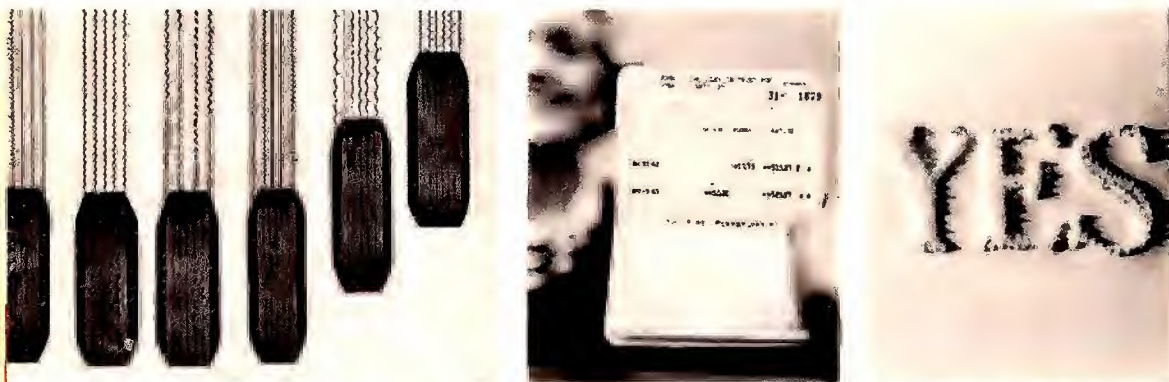
Here's where the animation camera

of materials.

Tv viewers are conditioned to contemporary music. Witness the amazing attendance at hi-fi shows, the sales of stereo components, the acceptance of fm stations. Percussion musical themes with drumbeats and visual effects now appear in tv spots. In fotomation, the marriage between stills and fast musical beats is obvious. It provides a quickly paced sound track to which the stills can rapidly change pace—in perfect synchronization. Or, a slow musical theme can be visualized with slow zoom and panning stills coupled with camera dissolves.

The time production problems are solved with fotomation. Tv spots, presentations and shows can be produced in less than a week, sometimes overnight. How? Because the use of stills and art completely eliminates the need for time consuming editorial and optical work. Everything is photographed in a few hours, on an animation camera and on one negative matched to sound track. Often, the first print has the track right on it.

Finally, the question of cost. The obvious elimination of live action crews, studio costs, the overshooting of live scenes, the savings on film, editorial and optical production costs, materially reduce film production costs.



(1) DUPLICATING LIVE ACTION—Goodyear spot shows photo of tires and drawing of tire tracks (2) CAMERA MOVEMENT WITH STILL PHOTOS—Note position of bankbook at center of screen. Camera zoom indicated holder's reaction (3) NEW CONCEPT IN TITLES—Decorative party cake lettering instead of cold, informal type

drumbeats and other musical affects, are added to narration.

This is the new look in tv spots. Photos, stills, modern graphics, contemporary music combined with animation camera movements—zooms, pans, dissolves—every type of motion to give these stills and drawings life.

Even the filmed storyboard presentation looks different in fotomation. Remember the Goodyear clip in panel one? The tires are *photographs* but the tire tracks are *drawings*. In simple fotomation the tires *moved* downward revealing tracks. What could be more graphic?

The viewer's acceptance of the visual elements of fotomation is easy to explain. Take magazine, newspaper and hillboard advertising, for example. Have you noticed the extremely clever use of eye-catching photographs—the abstract

goes to work. Our modern animation stands photograph all this visual material on one negative complete with every kind of camera movement and optical effect.

Using still photos instead of live action reduces the cost of tv spots. Look at panel two, for example: the scene called for an over-the-shoulder zoom shot to a close-up of the bankbook. In live action, the setup—lighting, focussing and zooming—would require a half-hour of studio time with a full camera crew. In fotomation, only one still was required, and the animation stand did the zooming. And the intimate feeling of a close-up was never lost.

Speaking of graphics, look at panel three: instead of using type faces for titles to a jingle, the word "yes" was spelled out in this fashion—another indication of graphic use



AL STAHL, president of Animated Productions, newspaper cartoonist for George Mathew Adams News-syndicated 1934, storyman, animation, for Famous Studios, Terrytoons Signal corps motion picture cameraman—World War II, produced first tv spot in 1947 for the American Cancer Society, and to date, more than 5000 television commercials.

SHADOW or **SUBSTANCE?**



Circulation figures — are they shadows or substance?
Especially in the broadcast field. Is the number of readers
the important thing or the importance of the people who do the reading?
Think it over and you'll see how aimless box car figures really are. Especially
when you consider that in all of America there are just about 2000 decision makers
— *the titanic 2000* who finalize 95% of all the national spot business in the country.
Of course SPONSOR reaches practically every one even remotely connected
with the purchase of time but about this "titanic 2000" there is one
indisputable fact. By every independent survey made SPONSOR
reaches this "titanic 2000" with greater impact, more consistency
than any other publication in the industry.

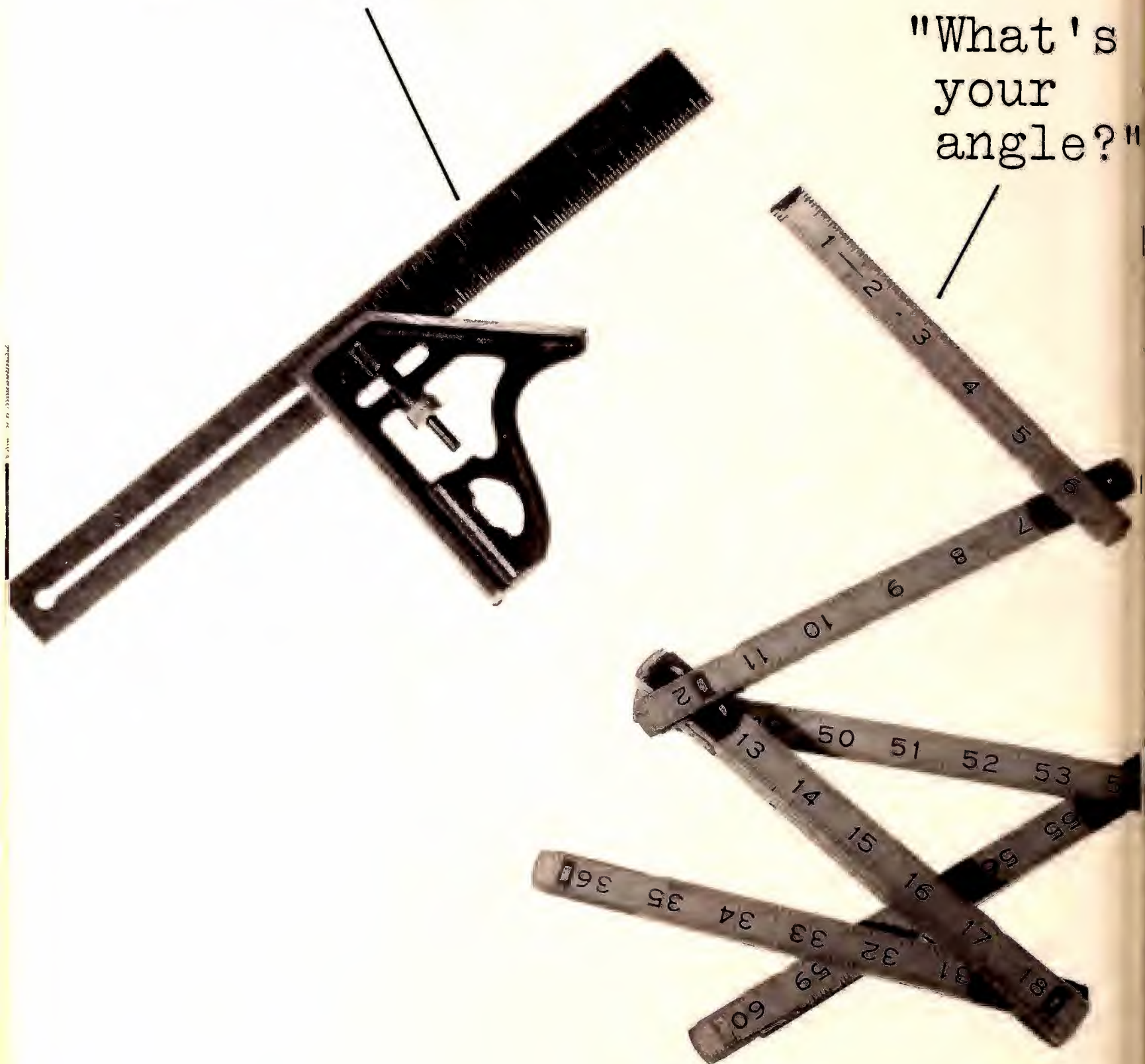
This is the **SUBSTANCE** of our message. We can prove it
beyond the **SHADOW** of a doubt.

▶ SPONSOR THE WEEKLY MAGAZINE TV RADIO ADVERTISERS USE

555 FIFTH AVE. MU 7-8080 NEW YORK 10017

"Hey, why don't you let me set you straight!"

"What's your angle?"



There's only one rule to follow in reaching the total North Florida South Georgia regional market: WJXT Television! From *any* angle, the figures prove it . . . 307% more television homes reached outside the metro area . . . 17% more inside Jacksonville itself . . . 42 out of the top 50 breaks . . . but, why go on? WJXT is the only efficient way to build a schedule that stands up!

Represented by TvAR

WJXT 

JACKSONVILLE, FLORIDA

POST-NEWSWEEK

STATIONS A DIVISION OF
THE WASHINGTON POST COMPANY

Rating service audit set to roll early in '64

McGannon reveals Rating Council plans to study audience measurement techniques as NAB opens annual industry conferences

Audit of the rating services is expected to start in early 1964, under the supervision of the Rating Council, the organization created by the National Association of Broadcasters to do the job.

The step, culminating many months of work by broadcast industry leaders, during which time ratings have come under severe attack by government and others, was revealed last week by Donald H. McGannon, Group W president, who has served as chairman of the council and is chairman of the NAB research committee. Reporting on the year-old council's efforts to more than 200 broadcast executives assembled in Hartford, Conn., for the opening fall conference of the NAB, McGannon said all preparatory work would be completed by the end of the year.

When the audit goes into action, the Rating Council, it is proposed, will become a non-profit corporation. At the moment, incorporation is being held up because final membership has not been decided. The NAB, Radio Advertising Bureau, Television Bureau of Advertising, National Association of FM Broadcasters, and the Station Representatives Association will be represented. Whether the Association of National Advertisers and the American Association of Advertising Agencies will be included, is not yet known. The AA and ANA have sat in on Rating Council sessions as observers and have participated to the fullest extent, McGannon said. And he hopes they will decide to become full members of the board, because "without them, it would limit the

force of the reform program. The Group W president also noted he thinks the government would like to see them participate as full members. Decision on their participation was to be worked out at a meeting scheduled at week's end.

The individually designed methodology questionnaires, prepared by the Rating Council group headed by NBC's Hugh M. Beville, and sent out last August, should be returned by the rating services this week, McGannon continued. These questionnaires, coupled with standards and criteria set up by the council, will serve as the basis of the audit. A CPA or management consultant firm, such as Price Waterhouse or Ernst & Ernst, will probably do the actual auditing, he said. The audit will be extensive, similar to that of a corporation's books or a bank, and NAB could not maintain such a set-up on its own, the broadcasters were told.

McGannon said there were three reasons why broadcasters must act on rating reform. First, to keep government out of "our business" and out of advertising. Second, there is the obligation of the industry to put its house in order in light of serious questions raised at Washington hearings about television and radio's basic "sales yardstick." The housecleaning, he noted, could lead to higher advertising revenues for the industry. And third, there is the obligation to the public as licensees.

Emphasizing the need for reform, McGannon said the industry must eliminate any traces of the attitude "This too shall pass."

NAB is highly in favor of partner



DONALD H. MCGANNON
Rating Council Chairman



LEROY COLLINS
president NAB

ship with RAB on a radio methodology study, he also reported. But there are good reasons for going slowly up to this point. "We haven't been able to determine if the study would lead to a method that would be too expensive for radio to buy."

A meeting of NAB's research committee is scheduled to take place today with RAB officials to work out the details, or in McGannon's words, to come up with a "more streamlined" version. In all probability, NAB will put up \$75,000 of the \$200,000 required for the RAB radio study. However, NAB makes clear it will contribute the money in stages, giving it a chance to drop support if there are substantial roadblocks encountered.

In addition to the \$200,000 for the radio study, a methodology study is also being planned on network tv, costing another quarter-million. The latter is being worked out by Contam, the Committee on National Television Audience Measurements. Altogether, a bill of \$750,000 to a million is anticipated as the various studies get going, McGannon reported.

McGannon repeated his earlier support for the efforts of the Advertising Research Foundation (see SPONSOR, 7 October). He also expressed satisfaction with the commendations received by the Rating Council from Rep. Oren Harris and others in government.

Working to implement the audit is another Rating Council arm headed by Frederick S. Houvink of WMAL-TV, Washington, while another group, led by Simon Goldman of WJTN, Jamestown, N. Y., is developing standards and criteria for the rating services. Working closely with all committees has been NAB research vice president Melvin A. Goldberg.

NAB president LeRoy Collins, in opening the two-day Hartford meeting, first of eight to be held in various parts of the country in October and November, expressed the opinion that the Rating Council effort "will stand out as a monumental achievement for broadcasters."

Collins, whose own efforts in the face of continued industry criticism from government and public are drawing increased support and respect, also told broadcasters of the need to strengthen the Code. Talking about time standards for commercial messages, which the FCC wants enforced more rigidly, Collins said he fully agrees with the need for quality rather than quantity. The governor said the industry must get to the problem. And most important, "we must impress upon the people that they have a stake in the Code."

NAB program activity

The end product of all broadcasting is programing, the NAB president continued. Renewing his conviction that the NAB should be doing something he suggested, as a start, a means of exchanging information on programs within the NAB.

Collins emphasized that he wanted to see "NAB as a strong organization in the vanguard of those broadcasters who want to advance." Broadcasters should be proud of their work, he added.

Turning the tables somewhat, one broadcaster, Sydney E. Byrnes of WSOR, Windsor, Conn., called for an NAB investigation of the FCC.

"once and for all." Byrnes, during a question and answer session, wondered, "Can't we ask the Congress to set standards?"

In answering, Collins said there was a need for reform but "when you talk about the law, you involve the whole FCC" and, as a result, must get considerable support from Congress.

Broadcasters are a lot better off as a result of criticisms than they were two years ago, he said, and "shouldn't allow criticism to throw us off."

End of advertising?

That government was uppermost in the minds of broadcasters was made clear in an address by Lee Fondren, of KLZ, Denver, vice president of AFA. Fondren repeated his belief that with growing restrictions, "Advertising — 1980" would be a time when there was no advertising at all, having disappeared during many years of harassment and legislation.

Though plans were discussed to improve rating services, John P. Blair, head of John Blair Co., told a radio panel in Hartford discussing "New Techniques in Buying and Selling Radio Time," that the ratings are still being accepted by agencies and advertisers and will be until something better comes along.

Blair also noted the abundance of stations competing for too few advertising dollars and the need for developing information on audience age, income, occupation of family head, etc. Using documented research and one billing (as in the Blair Group Plan), he said, convinced him "this type of selling is IT."

Robert Palmer of Cunningham & Walsh told the group that it must focus on national advertisers, providing them more data, adding promotion for advertisers, etc. Specifically, he recommended: Planning several promotions well in advance; building into these promotions opportunities for advertisers to participate; developing all details, promotional spots, prizes, displays; giving representatives access to all necessary information, and working through media departments to present a station's story to interested parties at agency or client level. ■

Kluge warns against 'calcifying' media research structure;
Roslow decries adherence to lip service without commitment

Metromedia chief honored

MEDIA RESEARCH is only one important facet in the obstacle course of marketing. Creative advertising is equally or more important," cautioned John W. Kluge, president and board chairman of Metromedia, in accepting The Pulse's "Man of the Year" award in New York last week. He warned broadcasters "not to fall into the error of calcifying the media research structure."

He said advertising expenditures should be made "with a more clear-cut idea of efficiency." Station operators must sell time "in the manner of a mature marketer. This includes how to give the advertiser and his agency research which will show him how to move goods and services with smaller budgets."

Kluge said he welcomes the addition of uhf channels "to allow diversification and counter-programming." He does not, however, like the separation of programming on am-fm stations. He said operators providing the public with a "fine service can only give a lesser service by separating fm from am."

He advised the elimination of "the juke box operators of the air, with their flossy FCC licenses, and allow the public to eventually make the choice of what band they prefer."

"People-research" hit

Sydney Roslow, director of The Pulse, charged at the luncheon that much "good research capability . . . throughout the research business is going begging because lip service to 'people-research' has still not given way to commitment."

Roslow was referring to the "mistake" made by buyers and sellers of advertising time "by not taking full advantage of the fuller, deeper meaning and potential of audience research . . . What up to now has been called "qualitative" research, a source of confusion since it suggests that the research has quality, but not that the audience is qualified."

He said The Pulse was "working very hard . . . to be of the utmost help . . . in the formation of day-to-day programming, selling, and buying decisions, fully conscious of the potential value our work can have," adding he was realistically conscious of the "truly limited role our work must perform."

Roslow said his firm is proceeding with a Qualitative Personal Diary experiment for radio, based on a one-day diary personally placed, but returned by mail. He called this "a method of great promise for radio audience research in depth."

Telegrams congratulating Kluge on the award were received from Senators Dodd of Connecticut and Keating and Javits of New York. ▀

PAY TV A DANGER

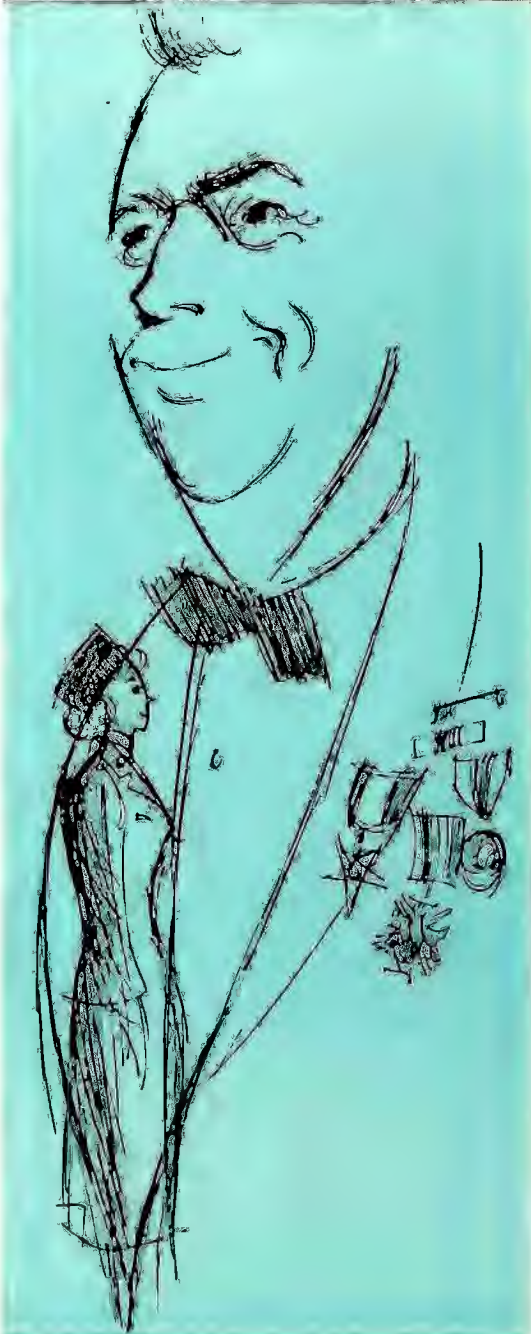
KIUCI—If we think we have a monopoly today in television pay tv would be a monopoly engraved and the full weight of its meaning will become a hard reality . . . If pay tv were a reality . . . and free tv was limited in the number of commercials, this would be a . . . way for a government agency to destroy the world's greatest medium."

Roslow. It is a discredit to the men and women who buy [and sell] radio and television to accuse them of exclusive and idolatrous devotion to ratings only, to the exclusion of . . . creativity, programming, image . . . costs, flexibility [and] availability."



"MAN OF THE YEAR": John W. Kluge, left, president and chairman of Metromedia, and The Pulse's 1965 "Man of the Year," is promoted a step by Dr. D. Sydney Roslow, director of The Pulse, at 22nd anniversary luncheon, New York, Oct. 10.

NOW FOR TV-VOLUME





SEVEN ARTS
ASSOCIATED
CORP.

FILMS OF THE 50'S" FROM SEVEN ARTS



Warning on automation from NAB, nets, FC&B

AMERICAN business and the federal government agree the time is ripe for an information-action campaign to alert the public and businessmen to the changes being wrought by automation—and NAB, the tv networks, and Foote, Cone & Belding are already actively involved.

The changes will be so drastic and extensive that everyone will have to be informed, according to William R. Baker, Jr., chairman of the board of the Advertising Council, the volunteer public service communications complex which is preparing the campaign.

All campaign advertising will be created by a volunteer task force at FC&B (New York). No advertising will be purchased. As in all Council public service campaigns, tv and radio broadcasters, newspapers, magazines, outdoor and transit advertising companies, and advertisers themselves, will donate the necessary time and space to project the messages to the public.

The effort will reach in four directions to accomplish the task. In one direction, community leaders will be alerted to the problem and asked to survey their own communities to see what should and can be done to match available jobs with trained workers. The campaign will also focus on some of the outstanding training programs already installed by companies to meet the situation. The third arm of the campaign will be a general information program designed to interest those whose jobs have, or may, become obsolete to get started on re-training in a needed skill. A special campaign will be directed at parents, high school students, and educators, to help cut down "drop-outs."

Last month, the Council, through the cooperation of NAB and the tv networks, made a beginning on phase four by assisting the government in getting nationwide expo-

sure of a specially prepared message by the President, who urged young Americans to "return to school".

The campaign felt the first stirring of life in New York last May when the Council convened a conference of 80 chief executive officers of the country's biggest employers of labor, after the Council had been approached by the White House and the Labor Department and asked to consider the feasibility of conducting such a program.

The conference was briefed on the automation problem by W. Willard Wirtz, Secretary of Labor. Charles E. Wilson, former executive officer of General Electric, and Charles G. Mortimer, chairman and chief executive officer of General Foods, are co-chairmen of the Council's Industries Advisory Committee, which sponsored the conference. The sub-committee includes Harold Boeschenstein, president of Owens-Corning Fiberglas; John D. Harper, president of the Aluminum Co. of America, and H. I. Romnes, president of Western Electric. Charles E. Coreoran, Equitable Life Assurance Society v.p., will serve as volunteer coordinator.

Turn off computer, cautions print exec

No newspaperman ever sounded more like a broadcaster than Dr. Leo Bogart did last week on the subject of the computer. Bogart, vice president of marketing planning and research for the Bureau of Advertising of the American Newspaper Publishers Assn., addressed his remarks to the Poor Richard Club at its Newspaper Week Luncheon in Philadelphia.

Emphasizing that computers are only complex working tools, Bogart said that it was not necessary to remind his audience that "the com-

puter does not make decisions, about media or anything else. It will rank or compare media on the basis of specified instructions, and on the basis of its ability to do arithmetic, use logic, distinguish like from unlike, and do it all darn fast. It cannot integrate, cannot synthesize an experience in the way the human mind can grasp and shape and flavor an experience all at once," he reminded.

A computer program for media selection is forced to treat all of its data as equally "hard," said Bogart. Thus, "critical comment can never be levelled at the computer, but only at particular notions of how to use it." Also, he warned against "a real danger that it may simply perpetuate some of the false reasoning that occurs when the cost-per-thousand concept is applied to inter-media comparisons." In Dr. Bogart's opinion, one of the vulnerable aspects of the agency computer programs is that they rest squarely on the concept of audience as a single unitary term."

Lipton again dunking its dollars into CBS

Lipton Tea liked its advertising lineup last year so well, it is repeating the basic strategy. It will be, according to product manager Robert Anderson, the strongest ad support in the history of the brand.

Campaign centers on the combination of two top CBS TV talents—co-sponsorship of the *Ed Sullivan Show* for the full season and full sponsorship of three comedy-and-music specials starring Carol Burnett. Last season Miss Burnett starred in *Julie and Carol at Carnegie Hall* and *Carol and Company* for Lipton. The 1963 trio will be rounded out 12 November with *Calamity Jane*. In 1964, Miss Burnett will do an as-yet-untitled hour-long musical variety show in the spring and *Carol and Company* will be re-televized in the summer. In the Fall of '64, Lipton will sponsor the tv adaptation of the musical comedy which made the Burnett name, *Once Upon a Mattress*.

Lipton Tea spokesman George Fenneman has filmed new commercials with the familiar "change-of-pace" theme, via agency Sullivan, Stauffer, Colwell & Bayles.

VW dealer puts across U. S. image

Broadway opening night
suits advertiser's goals

By just about every standard in automotive circles, The Hansen-MacPhee Engineering Co. of Boston suburb Waltham is a maverick advertiser. Reflecting the various dicta set forth by Volkswagen of America, which it represents as VW distributor to 43 dealers in five New England states, Hansen-MacPhee does not subscribe to the copy-art theme that one disenchanted Detroit executive once described as "that up hill, down hill cockamamie."

Nor does it believe in centralized advertising in that it was one of the very few VW distributors to select its own ad agency—Ingalls Associates, Boston — and even then, it acted as the tail that wagged the dog. Volkswagen may at last get into national television this fall, but Hansen-MacPhee, now spending \$400,000 a year (most of it broadcast media) has been a TV advertiser since 1959.

To put across the idea that the beetle is really an American car, H-McP has spared no trouble in backing "American" programming, much of it in the news, public affairs and sports fields. More recently, it has been sponsoring the Canadian Broadcasting Corp. syndicated *On Stage!* series (under the title of *The Volkswagen Hour* in the hopes of giving its new car prospects (profiled at being young but mature, sophisticated and of above-average earning power) a superior grade of TV drama.

EQUITABLE

MICHAEL ELLIS and WILLIAM HAMMERSTEIN
PRODUCED BY
JAMES DALY
"THE ADVOCATE"
BY ROBERT NOAH Directed by HOWARD DA SILVA



Marquee provides backdrop for commercial

Objective of Hansen-MacPhee was to transport the viewer and impart a sense of immediacy to the commercial. Shots of the theater marquee (right) were used in background via rear-screen projection to tie in closely with the program

VIDEO

Tight pan across marquee on rear projection

DISSOLVE to man's left hand in jacket pocket; hand draws out cigarette pack & matches

ACTOR A flips crumpled cigarette pack into street; it lands next to VW hubcap on car; TRUCK to follow action of pack, HOLD TIGHT on VW hubcap

CUT to right hand side of car

CUT to CU sunroof; hold briefly, then dolly in to TCU sunroof

CUT TO side of car; dolly in quickly to door handle, then interior dashboard & wheel

CUT to ¼ front view of car. Truck to head-on shot, slightly closer-up

CUT to side shot

CUT to front shot

CUT back to side shot

DISSOLVE to left hand holding cigarette. On cue, hand turns so that man seems to look at watch, still holding butt

Hand flips half-smoked butt into street; it too lands by hubcap

Fast out-of-focus pan to nowhere; cut to camera 2 midway on Advocate marquee, rear pro

AUDIO

Street noises SFX over; theatre crowd voices, low

ACTOR A: Time for a smoke before the show?

ACTOR B: Just about.

ACTOR A: Say (PUFFING ON BUTT) you know, I'll bet they're terrific as a townear.

ACTOR B: Fine looking machine, too.

ACTOR A: This is a new one . . . I think.

ACTOR B: What makes you think so?

ACTOR A: Sunroof. I think last year's used to be leatherette, or something.

ACTOR B: Mmm, I don't know . . . but this isn't the same steering wheel as last year's.

ACTOR A: Huh . . . I think you're right. Mine has a horn ring . . .

ACTOR B: How long have you had your Folks-Waggin'?

ACTOR A: Oh, 'bout five years now, I think.

ACTOR B: Like it?

ACTOR A: Like it's one of the family.

ACTOR B: Look any different from this one?

ACTOR A: Yeh, but I'll be darned if I can tell you how.

ACTOR B: Hey, what time have you got?

ACTOR A: Whoops, 7:30.

ACTOR B: C'mon, let's get the show on the road.

SOUND: footfalls receding

SOUND: street noises up



"Time for a smoke before the show? . . . looking machine . . . This is a new one . . . I think."

Thus, when WBZ-TV approached it to buy into *Opening Night on Broadway* one-shot presentation (SPONSOR, 5 August 1963), explaining that the premiere offering would be about the controversial Sacco & Vanzetti Trial of 1920-27, ad manager John C. Dowd became, in his own words, "enormously intrigued." This, despite Hansen-MacPhee's well-known disdain of participating sponsorship. (Explains Dowd: "just think of what a back-to-back deodorant spot could do to the image of VW as a sensible, *thinking man's car!*")

The play would surely draw large audiences, stirring up all sorts of unpleasant reactions (see box, page 29), but how to work a way around its self-imposed ban against shared spots?

Westinghouse had the answer, and Ingalls spelled it out. The show would have no opening sponsor billboards ("this show is being brought to you by A, B, C, D and E . . . and later on by F, G, H and I") and the opening spot would be kept separate from the other announcements by a full first act.

To Ingalls fell the task of filling it and, recalls v.p. and partner S. Joseph Hoffman, "coming up with something different." What Hoffman didn't say, but which seemed obvious to many in Boston advertising circles who saw the show last Monday night (14 October) was that by being first and alone, Volkswagen *appeared* to be "sponsoring" the whole shebang.

It was just as well that nobody



"I don't know . . . but this isn't the same steering wheel
I've long had your Folks-Waggin? . . . like it?"



"Like one of the family . . . (this one may
be different) but I'll be darned if I can tell



"Whoops, 7:30 . . . C'mon let's
get the show on the road

bothered to spell it out: the VW spot was the only taped commercial in a welter of not-so-casual filmed announcements.

How to fill this \$1,200 spot? Copywriter Ray Welch suggested simulating the setting of the actual Broadway opening "to tie ourselves firmly to that night's offering on the stage and on TV." The first draft of the script was written on the back of an old envelope.

The agency hired New York photographer Alan Winston to shoot night-time exteriors of the ANTA Theatre—before and after the present marquee was set in type. These shots were then put into slides for use in rear-screen projection. Objective: to transport the viewer to New York to impart a sense of immediacy to the commercial Welch instinctively knew would be missing in the other spots.

The two actors used were off-camera, only the hands and wrists of one of them would show on the screen. The actual focal point of the commercial was the new '64 VW—and the improvements only the sharpest-eyed 'bug' owner would spot. (See script, box this and preceding page).

Great emphasis was put in the copy on the uncertainty aspect of whether this was a different-looking car from earlier models; this, explains ad manager John Dowd, is one of VW's big sales points: non-obsolescence combined with durability. So informal was the taping that script editing was done between taped takes. ■

No morning after blues at WBZ-TV

EXECUTIVES at WBZ-TV steeled themselves for the worst before *Opening Night on Broadway* aired another post-mortem view of the city's most sensitive court case—the long-gone but hardly-forgotten Saeco & Vanzetti trial of 1920-27. Telephone switchboard operators were cued to receive even the most vituperative calls with calm and cool politeness.

But by the morning after, a sense of relief was recorded by station management. Only 21 negative calls were received to 91 positive or commending messages, and five callers even pointed out how "informative" the show turned out to be. It was a far cry from the hornet's nest stirred up by NBC-TV two years ago when Reginald Rose and Robert Alan Arthur put on their two-parter on the same trial.

Even the Boston press was kinder, this time. *The Globe's* Percy Shain called *The Advocate* "a beautifully rounded, thoughtfully-written, exquisitely acted personal drama that struck emotional sparks." His colleague, drama critic Kevin Kelly, saw the taped show Monday afternoon, flew to New York to catch the actual Broadway play, found the TV version much better for the intimacy it offered. Only the *Herald's* Arthur Petridge held firm to the Brahmin Party Line, he termed it "the worst piece of junk ever foisted on the American public—the worst type of Communist propaganda." But he had to confess the mounting and acting was "outstanding."

The most interesting reaction was that of an advertising executive who pointed out that many people he'd talked to after the show complained of its length—apparently there are still too many distractions going on in the average U.S. household to keep viewer attention riveted to the tiny screen for 150 minutes with only a few station breaks in between. He was questioned whether "the public really wants free TV"—suggesting that had viewers to *pay* for seeing the opening, they might have had less trouble concentrating on the show. ■

Negroes 'star' as ads geared to new role

The Negro community has been staging a "March on Madison Avenue," issuing a call for integration into the tv commercial talent community. It would seem that demands made this summer by the Congress of Racial Equality to Lever Bros., Colgate-Palmolive, and P&G fell on sympathetic ears because the fall crop of commercials includes many Negro models. Besides the CORE discussions with advertisers, pressure is being exerted by the NAACP, which is approaching employers and unions in film production, agencies, broadcasters, and labor groups. Negro athletes and musicians have long been used in some sponsors' commercials, and Negro models have always been used to advertise products specifically aimed at Negroes. What is new is the use of Negro models to advertise products with national appeal, as exemplified by these story boards monitored in New York by Radio TV Reports.

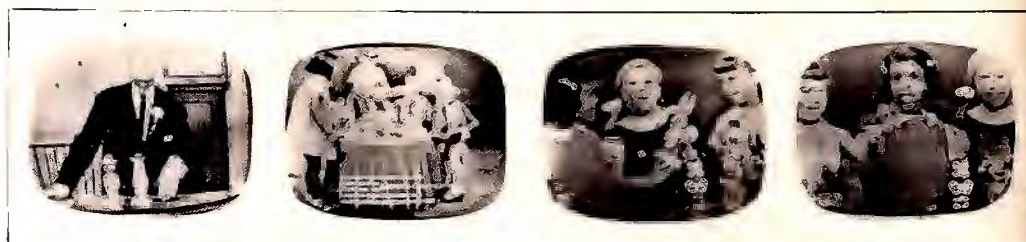
Gilbert's 9-mo. sales top any entire year

A. C. Gilbert reports its toy sales for the nine-month period ending 30 September already exceed total toy sales for any previous year in the history of the company. In addition, orders for the month of August ran 385% ahead of the same month last year and established a new monthly high for Gilbert. Benjamin F. Moats, Jr., marketing and sales vice president, termed this most significant in view of the "generally recognized late buying pattern established by wholesalers throughout the industry this year."

Gilbert repackaged its entire toy line for 1963, while offering the largest line in its 54-year history. Moats attributes the sales surge to the new toys and their new pack-



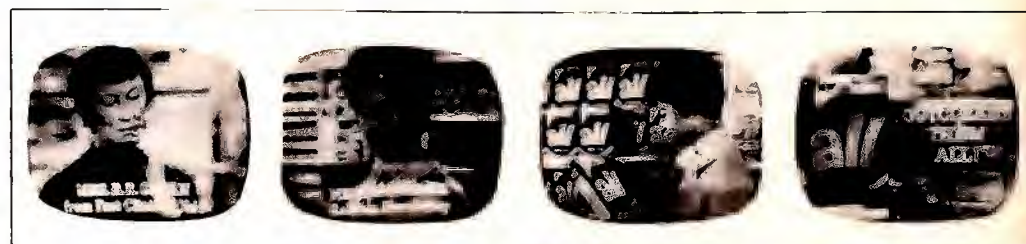
St. Louis Cards' fielder George Altman pitches bowling ball and Gillette blades (Maxon)



Three pretty little girls discuss Soaky shampoo toys (Bates) on "Captain Kangaroo"



Negro family is interviewed by Jack Lescoulie in Central Park for Fab ad (Bates)



All (SSC&B) features Negro housewife in one of the first integrated commercials

ages, plus early favorable dealer and consumer reaction wherever the products were on display. Another sales-building factor, he said, was the "Toy Safari," a traveling toy showroom and show that covered 44 major markets and proved instrumental in opening up a large number of new accounts.

20% gain in science set market

Commenting on share-of-market, Moat said Gilbert has chalked up a 20% gain in its market share of science sets and now holds first place in dollar volume in the miniature road racing field within its Antorama brand. He noted that reorders for the 1963 toys are substantial and growing in volume, as contrasted with a dearth of reorders in 1962 during the corresponding period.

NEWS NOTES

Research lab-on-wheels: A custom-built, traveling advertising laboratory operating in Hamburg, Germany is the first of its kind in Europe's common market. Owned by Universal Market Research (which has opened new offices in New York at 400 Park Ave.), the mobile unit is equipped to conduct tests on television, radio and print copy and on product, package and taste reaction. Marking Universal's first step in overseas expansion, the unit is now undertaking its first assignments for an American and an English advertising agency. UMR mobile laboratories are equipped for movie projection, roundtables, and have the facilities for mounting panel discussions.



Washington D.C. is our local beat.

Network news programs from Washington—fine as they are, can't cover all the stories that affect particular states. Our Washington Bureau can. Bill Roberts, Carl Coleman and Norris Brock file radio and TV reports daily to our stations on matters of area importance. They're backed by more than 20 of Washington's top special reporters, the bureau men of TIME LIFE and FORBES. Thus we join the world's most important news city to our audiences. We have done so, on a full-time basis, since 1957.

We believe that group operators—a third force in broadcasting—can offer unique services to the communities their stations serve. As a division of Time Incorporated, Time-Life Broadcast is especially gratified to be able to deliver those services in the area of news and public affairs.

CALIFORNIA—KOGO-TV-AM-FM San Diego COLORADO—KLZ-TV-AM-FM Denver INDIANA—WFBM-TV-AM-FM MICHIGAN—W...TV-AM-FM MINNESOTA—W...TV-AM-FM

Kraft (Canada) in 2-year commercials pact



T. P. Quinn, Canadian advertising manager of Kraft Foods, Ltd., is shown signing a 104-week contract for the production of six commercials a week with the video tape division of Robert Lawrence Productions (Canada). With him are (l. to r.) Mel Gunton, producer, Needham, Louis & Brorby, Canada, Kraft's Canadian agency; Bruce McLean, NL&B account supr.; Peter Elliott, executive producer, RLP video tape division

Maxwell House buys six: The General Foods Corp. division placed an order, via Benton & Bowles, for sponsorship in six NBC TV programs during October and November. Other new business at NBC TV includes the signing of Brown & Williamson Tobacco for sponsorship of two post-season football classics, the Sugar Bowl on 1 January and the Senior Bowl on 4 January. B&W, with $\frac{1}{4}$ sponsorship, will feature Viceroy cigarettes and Sir Walter Raleigh smoking tobacco. Company has been a sponsor of the bowl games for the past several years. At ABC TV, business came in from Kitchens of Sara Lee for sponsorship of *Jimmy Dean Show*, *Breaking Point*, *Ron Cochran with the News*, and *Channing* during December. Commercials feature theme "Who else but Sara Lee would you let do your holiday baking?" Remington Rand Division of Sperry Rand Corp has purchased additional sponsorship of the live, two-hour *Jerry Lewis Show* on ABC TV for its portable typewriter division. RR had previously scheduled an advertising campaign for its electric shavers on the Lewis show.

Falstaff finances bullish: The best summer season in Falstaff Brewing's history resulted from record-breaking sales in the third quarter. Volume for the three months totaled 1,575,000 barrels. Third quarter net sales reached a new high of \$37,816,207, up more than \$3 million from the 1962 quarter net of \$34,793,448. Net income was \$2,119,904, compared with \$1,913,298 for the same period a year ago. Per share earnings were 96 cents, against 1962's 87 cents per share. For the first nine months, net sales were \$110,703,858, as compared with \$96,237,753 in 1962's comparable period. Earnings reached \$5,006,459, in comparison with \$4,770,230 last year and per share earnings for the period were \$2.26, against \$2.16 for 1962. Falstaff, by the way, has broken off merger talks with Liebman Breweries. On other financial fronts, Helene Curtis Industries reported higher second quarter sales and earnings compared with the preceding quarter. For the three months ended 31 August, sales increased to \$18,268,722 from \$17,288,982 for the preceding quarter. Net earnings were \$567,-

361, or 27 cents a share, compared with \$306,294 or 14 cents a share. Both periods, however, were lower than last year. Company's new wrinkle lotion is expected to go into test market next month.

Drug firms suffer FTC criticism: Complaint has gone out against "Outgro" commercials, and two consent actions ended troubles of Chesebrough - Pond's "Vaseline" commercials, and advertising for three of Imperial Relampago Corp.'s elaborately named drug preparations: "Alcolado Relampago," "Bronkomulsion Relampago," and "Sera-brina La France." FTC says American Home Products' tv claims for "Outgro" are too far out, because the product will not cure ingrown toenails without other treatment as viewers are made to believe. FTC says the 30-year-old trade name itself is deceptive, but the firm can keep it if full disclaimer of the product's alleged "out-growing" effects are clear in the advertising. In the consents, which don't carry admission of guilt, Chesebrough-Pond's was ordered to drop tv and other ad claims that its Vaseline does marvels in the treatment of cuts, burns, etc. Imperial Relampago has to drop claims that its products relieve various bronchial and nervous ills.

NEWSMAKERS

NICK G. TAKTON to public relations and advertising director of Clark Oil & Refining Corp.

R. H. BENEDICT to director of special marketing programs of Olin Mathieson Chemical Corp., and GEORGE W. RAHING to director of market planning of the firm's Winchester-Western Division.

WILLIAM J. HOOPE, III to general sales manager for the B. F. Goodrich Co.'s building products department. He was former sales manager for the Barrett Division of Allied Chemical Corp.

JOHN A. BLUM, senior vice president of Macy's in New York and MELVIN P. VAUGHN, vice president of J. J. Newberry, to the board of directors of the Sales Promotion Division of National Retail Merchants Assn.

FROM AMERICA'S LEADING PRODUCER OF
QUALITY JINGLES AND PRODUCTION AIDS
COMMERCIAL RECORDING CORPORATION

CRC

Smashing

"MONEY MAKER"

QUALITY

**COMMERCIAL
SERVICE**

AND

**PRODUCTION
LIBRARY**

BRINGING TO RADIO, FOR THE FIRST TIME, A DRAMATIC, ALL-IN-ONE
PRODUCTION SERVICE WHICH PROVIDES ALL OF THE ELEMENTS NEEDED TO

**INCREASE SPOT SALES
ATTRACT NEW BUSINESS**



GRC

“MONEY-MAKER” BRINGS YOU

APPLICABLE TO ALL TYPES OF ACCOUNTS AND HIGHLIGHTING EVERY IMPORTANT CONSUMER SELLING SLANT!

FRESH NEW SOUNDS THAT RING OUT THE NAMES OF THE PRODUCTS AND SERVICES IN YOUR TRADING AREA!

PRODUCED AND RECORDED AS YOU WANTED THEM — 15-SEC. OPENINGS, 5-SEC. TAGS AND NO MUSICAL PADS IN BETWEEN!

350 BRAND NEW LYRICS!

350 DIFFERENT PIECES OF MUSIC!

And this outstanding Extra

GRC WILL CUSTOMIZE FOR YOUR ACCOUNTS ANY
JINGLE IN THE “MONEY-MAKER” LIBRARY — AT COST!

(No limit! You can have 1 or 350 jingles customized)

350

All New

QUALITY

COMMERCIAL
JINGLES...

SPONSOR-IDENTIFIED
AND OPEN-END PLUS



GRC FAMOUS

SINGING CALENDAR

THE DAY AND DATE IN SONG AND SOUND, EVERY DAY FOR 3 YEARS—1964, 1965, 1966



GRC SENSATIONAL

SALES-COMPELLING
JINGLES IN THE SOUND
OF THE '60s

**HOLIDAY AND PUBLIC
SERVICE JINGLE PACKAGE**



GRC DISTINCTIVE

WEEK-END JINGLE SERIES

MULTI-SPONSOR POTENTIAL



45 NEW CUTS PER MONTH FOR 3 YEARS!

WITH A MINIMUM OF 180 COMMERCIAL JINGLES, INCLUDING
YOUR OWN SUGGESTIONS, TO KEEP YOU ALWAYS A STEP
AHEAD WITH THE LATEST SOUNDS AND IDEAS

The "MONEY-MAKER" Commercial Library



Radio Tested-Sales Proved

Created and produced by radio-minded management to meet the need for an all-new, complete, high-quality commercial library for attracting new business and enhancing station image

IN ADDITION TO THE FEATURE ITEMS LISTED HEREIN, THE "MONEY-MAKER" LIBRARY ALSO GIVES YOU THE FOLLOWING ALL-NEW PRODUCTION AIDS:



COMMERCIAL INSERTS



COMMERCIAL PUNCTUATORS

Stingers, Playons, Playoffs, Flares, Fanfares, etc.



INSTRUMENTAL BACKGROUNDS FOR SOFT ANNOUNCEMENTS . . .

—in six basic tempos and keys.



CHRISTMAS ANNOUNCEMENT AIDS

—including jingles announcing the days to Christmas, beginning with 30.



MUSICAL BRIDGES

of various "colors."



MUSICAL MOOD INSTRUMENTALS



SOUND EFFECTS



ELECTRONIC SOUND EFFECTS

All on L.P. disks except the Singing Calendar.

And for your production department A NEW, PRACTICAL, EASY-TO-USE PRODUCTION CATALOG FOR INSTANTLY LOCATING ANY CUT IN THE LIBRARY. WILL SAVE HOURS AND HOURS OF PRODUCTION TIME IN PUTTING TOGETHER STATION-MADE SPOT ANNOUNCEMENTS.

K&E plans to boycott non-code r/tv stations


KENYON & ECKHARDT is prepared to boycott any broadcasting station which doesn't adhere to the NAB or an equivalent code concerning use of commercials.

The agency made its stand known last week. In the face of impending FCC action to control over-commercialization, K&E, generally ranked as one of the 20 biggest agencies domestically, began an intensive investigation last April to determine how it might assist the broadcast industry in carrying out a policy of self-regulation. The top 50 television markets and the top 25 radio markets were examined to determine the stations subscribing to existing codes. "Based on the results of this study, K&E feels it is practical, subject to individual client agreement, to support the broadcast industry's efforts at self-regulation

by confining its purchases in the broadcast medium to stations subscribing to the NAB or equivalent code, or to stations which enforce equivalent rules without actually subscribing."

No idle threat, Kenyon & Eckhardt's action could have crippling economic effects on errant stations. The agency spends about half of its \$80 million annual domestic billings in broadcast and lists among its clients such active radio and tv users as Ford Motor Co. (corporate advertising and Lincoln-Mercury divisions); Shell Oil (public relations advertising); Edward Dalton (Metrecal, etc.); Isodine Pharmaceutical; Pabst Brewing; Beecham Products; R. T. French; National Biscuit Co.; U. S. Plywood.

While K&E won't make any changes in broadcast buys without

client approval of the policy and alternative schedules, etc., it is now reviewing spot purchase schedules for each of its clients to find what shifts would be economically feasible in each case. Upon completion, hopefully by mid-November, the reviews will be discussed with each client. 

IBA nears 250 entries, 10% from overseas

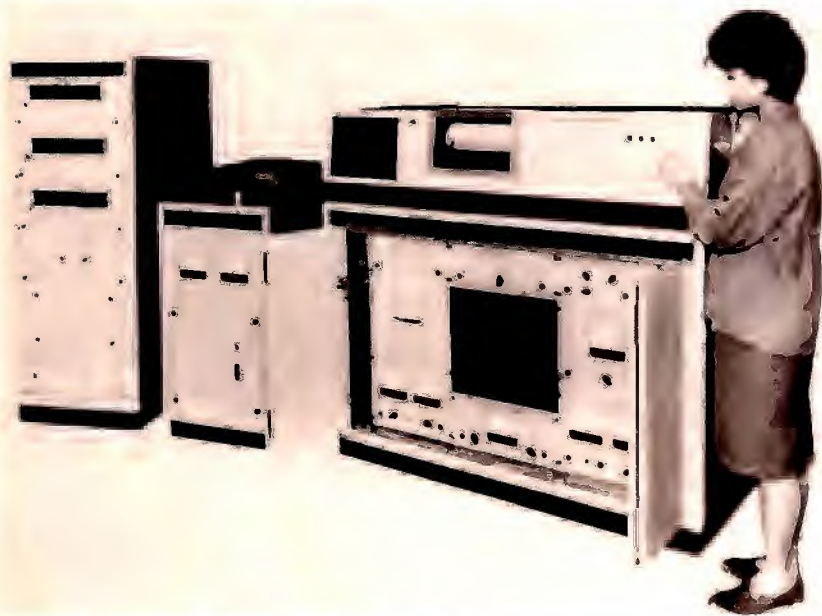
Wheels are beginning to turn for the 14th Annual International Broadcasting Awards competition, sponsored by the Hollywood Ad Club to honor the world's best broadcast advertising.

As of 1 October, 237 different entrants had requested 1,325 IBA entry forms. Approximately 10% of the requests come from competitors outside the U. S., informs John T. Reynolds, CBS TV senior V.P. and general chairman of this year's competition. Finland will be represented for the first time, together with those 11 other countries outside the U. S.: Australia, The Bahamas, Canada, El Salvador, England, France, Germany, Japan, New Zealand, The Philippines, South Africa. Deadline for all entries is 1 December 1963. Commercials entered must have been broadcast at least once, between 1 December 1962 and the entry deadline. IBA Trophies will be awarded to winning commercials in 14 tv and eight radio categories and for special technical awards, at the Hollywood Palladium, 25 February 1964.

Five judging centers

All entries are judged by professional screening committees in London, Toronto, New York, Chicago and Hollywood. Final judging is then held in Hollywood by a special committee nominated and selected from the 1,500 members of the International Advertising Assn. which has representatives in 100 countries. Don Estey, Morgan Estey Productions, Hollywood, heads the IBA Judging Committee. Its members are: Barbara Franklin, actress and announcer; Jack Gatti, Harry Cooper & Harrington; Jack McQueen, Foster, Cone & Belding; Ed Bunker Screen Gems; and Ann Schwartz, Flagg Films.

Color aid for agencies and advertisers



Tokyo Shibaura Electric Co. (Toshiba) has introduced a new type of color computer which uses spectrophotometry and electronic computation to print color measurements on tape in two minutes. Reportedly capable of distinguished 100 million different colors, the machine offers means to improve color printing and photography, and to create new colors for manufactured products. Price: \$40,000 (FOB Japan)



One in a Million

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

North Carolina's Golden Triangle

NO. 1 MARKET IN THE NO. 12 STATE

WSJS
TELEVISION 

WINSTON-SALEM / GREENSBORO / HIGH POINT
Represented by Peters, Griffin, Woodward



A-C? It's All-Canada Radio and Television Limited, first and paramount representation firm North of the Border in broadcast sales.

A-C reps 43 radio, 22 TV stations—in all primary, most secondary markets. Weekly radio reach is 50% of all households far 60% of national retail sales. TV: 62% of households far 53% of national retail sales.

A-C has 12 offices: New York, Detroit, Chicago, San Francisco, Los Angeles, Dallas, Atlanta and Montreal, Toronto, Winnipeg, Calgary, Vancouver.

To reach all Canada, talk to All-Canada



All-Canada
Radio & Television
Limited

1000 Yonge Street, Toronto 5, CANADA

Manchester's billings in \$2-million boost

Lowell Toy Manufacturing leads a list of eight new accounts picked up by The Manchester Organizations. New business swells the agency's annual billings roster \$2 million and places it somewhere around the \$15 million billings bracket.

Lowell, a New York-based manufacturer of games, novelties, and toys, is the official manufacturer of all badges, pennants, and banners for the New York World's Fair and, in addition, will shortly announce entry into a new product field. Lowell accounts for a substantial portion of the \$2 million. It is also the only one of the eight new clients which will be heavy in broadcast advertising. Immediate plans call for radio and tv spot and specific plans will be announced some time next month for network television participation in 1964. Both network and spot activity will concentrate heavily on kids' shows.

Other new accounts to be serviced by Manchester's New York office are LaSalle Industries of Philadelphia, manufacturer of accessories for trucking and heavy transport equipment, and the Aluralite division of FASCO Industries of Rochester, producer of electronic components and consumer products. The five clients which will be serviced by the Washington office are People's National Bank of Prince George County; State National Bank of Bethesda, Claude's Boutique of Winchester; Maryland State Natural Resources Institute (for the soft shell clam industry); and Restaurants Preferred, credit coordinating firm for 14 Washington restaurants.

Waterous and Flagg to v. p. at Benton & Bowles

David C. Waterous, account supervisor (left), and John G. Flagg, creative supervisor (right), have been elected vice presidents of Benton & Bowles. Waterous, who joined the agency in 1938, obtained his early training in the media department. He now supervises the General Foods corporate account. Flagg is creative supervisor on Instant Maxwell House coffee, Gaines



Gravy Train, Liquid Prell and Stardust Bleach. He joined Benton & Bowles in 1949, and served as copywriter and copy group head before his present position.

NEWS NOTES

Geyer adds \$1 mil.: Fairbanks Whitney Corp. named Geyer, Morrey, Ballard as agency for the corporation and its two largest subsidiaries, Fairbanks, Morse & Co. and Pratt & Whitney Manufacturing Co. Appropriations for the accounts, previously held by North Advertising, currently run in excess of \$1 million. Other recent appointments include Waring Products Co. to *The Zakin Co.* for its Waring Blendor, other electrical appliances, and the commercial products division; Columbia Music Corp. to *Metlis & Lebow*; Super Tire Engineering Co. to *Firestone-Rosen*; Grandma's Spanish Seasoning Co. to *Resor-Anderson-Etcetera*; Loew's Hotels to *Smith/Greenland* for the American Hotel in San Juan, P.R.; Bronston Hat Co. to *Newman-Martin*; The Cleveland Hospital Council to *Howard Marks Advertising*, replacing *McCann-Marschalk*. Formerly scheduled in newspapers only, the Council will now devote its ad budget to tv exclusively, kicking off with a schedule on KYW-TV in December.

Bon Ami to FSR: Billings for Bon Ami products, estimated to be well over \$1 million annually, will be handled by Fuller & Smith & Ross come the first of the year. The agency handles Lestoil, which acquired control of the 70-year-old Bon Ami Company in August of this year. All media are expected to be used for Bon Ami products, which include Bon Ami Cleaner, Dust 'n Wax Furniture Polish, Jet Spray Window Cleaner, and the One-Wipe line of dust cloths and

mop covers. Account is currently split between Duman & Jeffrey, New York, and Wernien & Schorr, Philadelphia.

NEWSMAKERS

MARY GICKMAN to account executive with Cole Fisher Rogow. He is a radio and television sportscaster and former Olympic champion.

SUSAN O'BRIEN to Memphis' Advertising Woman of the Year. She is assistant to the vice president of Sam Shainberg Co.

EDWARD J. GALDIKAS to W. B. Doner in Chicago as production manager.

MALCOLM M. BARNUM to vice president of Campbell-Ewald, Lakeland, Fla.

PEGGY PRAG to copy chief of Johnstone. She was copy group head for BBDO.

WILLIAM G. BESS to creative director of Vineyard-Hernly & Assoc., Santa Ana and Phoenix. He was senior copywriter with Donalme & Coe in Los Angeles.

MIKE WINDSOR to assistant vice president of Jack T. Holmes Assoc., Fort Worth, and general manager of Art Assoc., a division of the firm.

EMMETT C. MCGAUGHEY to national president of the Society of Former Special Agents of the Federal Bureau of Investigation. He is executive vice president in charge of the Western Division of Erwin Vasey, Ruthrauff & Ryan.

ROBERT BELANGER to vice president in charge of Retailer Relations in the Retail Index Division of A. C. Nielsen, Chicago.

MURRAY GROSS to director of communications of the Television Bureau of Advertising. He was director of sales development at TvB, when joined Metromedia.

WILLIAM G. MOORE to vice president for International, New York with Batten, Barton, Durstine & Osborn.

WALTER GUILD and **DAVID BASCOM** of Guild, Bascom & Bonfigli have switched titles and responsibilities. Guild is now board chairman. Bascom is president.

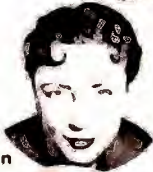
ROBERT G. ANDRUS, **CARL E. BEHR**, **JANIFL E. KELLY** and **WILLIAM C. BOOL, JR.** to vice presidents of the Chicago office of Foote, Cone & Belding.

PERSONALITY POWER

Floyd Ottaway
WSYR GANG



Carol Johnson
WOMEN



Ed Murphy
MUSIC



Fred Hillegas
NEWS



Elliat Gave
TIMEKEEPER



Richard Hoffmann
BUSINESS NEWS



Joel Marciniak
NEWS



Jahn Gray
MUSIC



Bill O'Donnell
SPORTS



Alan Milair
MUSIC



Deacon Doubleday
FARM



It packs a friendly punch. Stroll down the street with Deacon Doubleday or Carol Johnson or Fred Hillegas. Watch the smiles light up peoples' faces; hear the known-you-all-my-life greetings from total strangers.

This friendly attitude is for you, too, when these personalities are selling for you. And, that's why WSYR Radio is the greatest sales medium in Central New York.

So you see what happens:

Personality Power = Sales Power for you in the 18-county Central New York area.

Instant friends for what you have to sell.

Represented Nationally by
THE HENRY I. CHRISTAL CO., INC.
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO

WSYR NBC
In Central New York

5 KW • **SYRACUSE, N. Y.** • **570 KC**



No Tower,

But Our Coverage Is Tremendous!

When it comes to television audience research, ARB *does* have the coverage. PROOF: Of the Top Twelve advertising agencies in terms of television billing, eleven are full-package subscribers. Thirty-seven of the Top Fifty are also ARB full-package clients. Yet, that's only part of the story. Regional and partial package subscribers to ARB research include important advertisers and agencies across the country.

More television time is now bought on the basis of ARB reports than ever before . . . and with good reason. With the increased sample size, twice as many families are providing vital audience information for media planning and buying decisions . . . based on more than 600 local surveys in 240 television markets . . . and seven national surveys of network audience. If you haven't investigated the many advantages of ARB research services available this season, let us bring you up-to-date soon!



**AMERICAN
RESEARCH
BUREAU**

DIVISION OF C-E-I-R INC.

For further information — Washington WE 5-2600 • New York JU 6-7733 • Chicago 467-5750 • Los Angeles RA 3-8536



Good music programming to about 1500 radio stations am and pm can mean a varying dose of recorded material represented by such artists as La Contino Price, opera, Joan Baez, folk, Mary Martin, show, Al Hirt, jazz, Carl Sandburg, spoken word; and any major symphony orchestra, classical. To the advertiser it can mean a new market to reach, and delivered at reasonable costs: adults with big money to spend on quality products of all prices.

RADIO MEDIA *Special Report*

Folk or Faust, it's all a new sales aria

NIKI KALISH *Associate Editor*

OF THE MANY basic radio-media buys offered this fall to advertisers and agencies, the one labeled *good music stations* continues to create more discord than harmony between buyers and sellers.

Ask a fair sampling of broadcasters, agency people and advertisers for a definition of a *good music station* and you'll come up with a dizzying list containing such pat slogans as: better music, quality programming, adult programming, fine arts station, balanced programming, fine music, beautiful music, great music, sweet music, easy listening, good sound, etc., etc. ad infinitum.

These stations program anywhere from 1 to 24 hours of *classical* music daily, or anywhere from 1 to 24 hours of *album or wall to wall* music. Some throw in a sprinkling

of occasional hours of folk, jazz, spoken-word, opera, show music, operettas, international music and discussion shows. Some time may even be devoted to sports. Most carry news.

Latest estimates are that about 1,000 am and most of the 1,100 h-c used fm stations fall in this area, one way or another.

So why buy what you can't identify?

No matter what a *good music* station's slogan may be, one point always comes through clearly.

These are the stations, am and fm, seeking to reach the better educated, upper-middle and higher income, high buying power market and, delivered at reasonable cost to advertisers.

Many broadcast executives have used numerous surveys, research reports and, theoretically, representative samples, have come to the conclusion

sion that here lies dormant an unduplicated adult audience not effectively reached by any other media on a continuous basis. An audience ready, willing, and able to buy and try quality products in all price ranges.

These surveys reveal an important point: since this market is better educated and is comprised of light tv viewers, who read only a selective group of "class" magazines and newspapers, they are heavy radio listeners. Sample:

Frank Boehm, director of research and promotion, RKO General sales, says "these types of stations are the new market to be tapped." His comments are typical.

"Radio is a supplementary media

and if utilized efficiently it can be most successful. The results of the ARB-RKO research (see SPONSOR, 23 September, p. 25), if successful, will allow us to design radio schedules to give these advertisers maximum reach," Boehm adds.

Here's what other reps in the field report.

The research completed by the Good Music Broadcasters, a group of about 25 fm good music stations headed by Otis Raywalt indicates their listener composition to be "adult, of high earning power, and active thinking people—a rich market in America for its size today."

Raywalt says advertisers like to use good music fm stations—"prime stations in prime markets"—as a

prestige qualitative buy to balance their campaigns.

The GMB surveys also point out that good music audiences are non-tv viewers who "are not dial twist-ers" therefore providing "much lower audience turnover."

Carl Schuele, president of Broadcast Time Sales, pitches a *Better Music Group*. These are primarily am stations (fm delivered as a bonus) billboarded with the following features: "stations program album music, provide maximum adult audience — middle to upper income group—; minimum waste, unduplicated audience from pop stations, class programming and a mass audience."

Ohland Robeck (Otto A. Ohland, president; Peter M. Robeck, v.p.) represent about 50-am-fm and fm stations including the QXR Network. They sell a programming concept. Their aim is to sell a particular kind of station, in terms of programming, and a special type of audience, "the mass quality market," to advertisers. Otto Ohland explains, "this quality market is vast, with an ever-growing, almost unlimited potential for the manufacturer or distributor of quality merchandise and services." Here are some in-depth comments from the rep firm.

Market of pace-setters

In addition to the ingredients already described by some of the other reps in this field, Ohland Robeck points out that this market "comprises the pace-setters, the trend-makers in every community . . . the people who own more new things first and who influence their neighbors to buy accordingly."

Ohland states that although the *good music* story is still a big selling job, agencies and clients have become more and more receptive to this kind of radio buy in the last few months. He says that agencies are seeking new ways out of the ratings area and the "sacred cow of the mass media theory." They are more interested these days in making a selective buy and "in lieu of ratings will more readily give strong considerations to the station's track record of local sales success."

Ohland relates one problem they have encountered in this area, and this applies to radio in general

Reps sell good music radio



Frank Boehm
RKO General Sales



C. Otis Raywalt
Good Music Broadcasters



Carl Schuele
Broadcast Time Sales



Otto Ohland
Ohland/Robeck, Inc.



Phil Corper
George P. Hollingbery



Roger Coleman
Roger Coleman, Inc.

Media people will renew with stations where they have had short flights or even campaigns of season length, only because "it's the easy way out."

"The dollars involved are so little they feel it doesn't even pay to investigate the market to see if they had a good investment. The only time they'll change stations is if the salesman comes in and convinces them with a strong pitch."

Rep launches good music group

The George P. Hollingbery Co., under the guidance of Fred Hague, president, radio division, has recently introduced a cluster of stations known as *The Classical Music Group*. Like the other reps Hollingbery's line of sale is a programming concept. The four stations initially in the group feature *concert* music.

Phil Corper, v.p. says, "It was named *classical music* group to indicate more clearly to advertisers just what kind of market the stations reach." In addition, "the classical concept dignifies the media and the sponsors like the tag."

Corper strongly feels these outlets will "reach a market not ordinarily saturated by another media on a regular basis." He claims "national advertisers are not now reaching this extra 5% of audience that has big buying power. These people don't watch tv, and only read high-brow magazines and newspapers."

The Hollingbery v.p. revealed that their firm has launched a research project into this market and the results will be ready shortly.

Mal Kahn, account executive for the group, is also of the opinion that the numerous cases of local sales successes plus the low cost factor, will finally convince the national advertisers to join the bandwagon in droves. This theory seems to be working well for them. At this writing, Eastern Airlines, American Airlines, TWA and Volvo have contracted for flights on stations of *The Classical Music Group*.

Roger Coleman, Inc. is the newest of the rep firms formed to represent selected stations and to service the fm industry as consultant in programming and sales. Coleman reps over twenty outlets and reports action from such accounts as Cadillac, Living Shakespeare, Volvo, Cinzano and Danish Cheese Assn.

Alumni Radio: new service

FOR THE TYPE of good music station that programs less of the classical music and more of the *easy listening, sweet music*, the Peter Frank Organization in cooperation with the McCleendon Corporation, introduces this week a new service titled *Alumni Radio*. It's billed as "an educated programming and production service for stations and listeners with graduating tastes," and, "for those whose tastes have graduated to better living."

Originated by Morton J. Wagner, executive vice president and managing director, the whole subscription program is based upon the framework of a college degree.

The three programs offered are: *Undergraduate, Bachelor of Art, Master of the Art*. Each requires a minimum of units issued on a monthly basis.

The *subjects* offered include: musical station identification themes, a complete custom singing commercial for a selected client, instrumental backgrounds for commercials, promotional announcements, harp and celeste bridges and backgrounds, show themes, informationettes, humorous featurettes, civic salute intros, news intros, exotic commercials, lead-ins and closes for time, weather, sports and stock reports, sound effects, a series of commercially oriented programettes, sports



Morton J. Wagner

vignettes and others.

The commercial aspect is based on the "cluster commercial" theory where two or more musical selections are played followed by two or three commercials. The *Alumni Radio* service can design this whole segment so that the jingles, music, sound effects and whatever are blended to project the station's image.

Also available, if desired is the usual commercial pattern of musical selection, commercial, featurette, musical selection, commercial, station id., info featurette, etc.

The service is offered to 150 stations across the country, only 3 to a state, a small, medium and prime market outlet.

The many studies made in this field further reveal good music listeners to buy more homes, automobiles, appliances, color tv sets and other hard ticket items, than other people. They travel extensively, have checking accounts, buy stock, spend more on food and beverages, clothing and entertainment.

Two strong points are pushing this type of radio programming to the forefront:

1. *The natural growth of interest by the adult market in non-format*

music. More people are getting better educations every year and moving into higher income brackets. Musical tastes change. These people clamor for this type of programming. Some term the trend as a *cultural explosion*.

BMI in its 10th revised edition of *Concert Music, U.S.A.* states "more people attend concerts in the United States than go to baseball games, both major and minor leagues including the World Series."

Based on Department of Com-

merce statistical series, it is estimated that about \$300 million is spent annually on spectator sports in the U. S.

Variety reports that about \$50 million is spent annually at the concert music box office.

Tom Noonan, research director of *Billboard* reports that out of \$651

million spent on records (singles and albums at the retail level) in 1962, \$50 million was spent on classical disks (in stores and from clubs), and approximately \$250 million on chart items (*Hot 100, Top 40, etc.*). Excluding the latter, about \$400 million was spent on *good music*.

And latest reports indicate that

\$300 million was spent for the purchase of high fidelity electronic components and equipment. (Source, BML).

Summation:

- ▶ \$50 million at concert music box office
- ▶ \$400 million on recorded *good music*



Edward Downes moderates intermission feature, *The Texaco Opera Quiz*, with guests (l. to r.) actor Walter Slezak, music authority Jay Harrison, Met archivist Mary Ellis Peltz, London Records' Terry McEwen and produced by Geraldine Sourvine

Oil and opera blends well for 24 seasons

ONE ADVERTISER who has found a specific type of *good music* to be a successful air formula in reaching its market over the years is Texaco.

December begins the 24th season for Texaco's sponsorship of *The Metropolitan Opera on the Air*. The broadcasts, hosted by Milton Cross, have been carried over various networks longer than any other current radio program under single sponsorship.

From 1940, when Texaco began its sponsorship to 1956, the opera broadcasts were aired over the National Broadcasting Company's Blue Network. ABC carried them from 1956 to 1958 and CBS was their home from 1958 to 1960.

During the latter years, Texaco discovered a number of network affiliates were transcribing and rebroadcasting opera programs on a delayed basis, often at times inconvenient to regular opera listeners. In some cases, recorded versions of the broadcast were put on the air hours, days, or even a week following the original performance. Audiences had to stay up until after midnight to hear an opera to completion. Loyal but understandably annoyed, opera fans wrote volumes of complaining letters to Texaco—and got action.

In 1960, Texaco, in agreement with the Metropolitan Opera, arranged to make the live programs available through a "specially-selected" network of stations

lined up by packager Gerald H. Johnson and known as the Texaco-Metropolitan Opera Radio Network.

The broadcasts are Saturday afternoons, beginning 7 December and concluding 18 April, during which time opera buffs can hear 20 operas.

Although the actual Metropolitan Opera season opens about a month before the first broadcast, it would be impossible to begin at that time due to the heavy sports schedule on radio, (college and professional football, and the world series), and Texaco would lose many of their top wattage stations.

The station line-up varies infrequently. In the last two years, no more than a half-dozen changed, and those due to new ownership and consequent format switches to top forty, country & western, etc.

Texaco's aim is to reach most of the population from coast to coast, with no duplication of audience. Ratings are of no importance as they have found opera fans will listen to any station regardless of the call letters as long as they can hear the opera.

Texaco estimates the audience for the Saturday afternoon broadcasts at about 2,000,000. This figure moves up and down with such factors as popularity of the particular opera, competition from other broadcast events such as sports, and the weather.

In 1940 when Texaco took on the sponsorship of the opera, W. S. S. Rodgers, who was then president of the Texas Company, stated the reason for the move:

"There is nothing new about the principle upon which we acted in merging oil and opera. American business has long acted on the principle of success through service to the greatest number. In the long run, the success of any business enterprise can be measured by its contribution to a better life for all the people."

► \$300 million on high fidelity equipment

\$750 million indicates quite a bit of interest on the part of the consumer in *good music*.

2. *It's becoming good business.* More and more stations are dropping rock and roll, or Top 10 identity. They want to reach the adult

market where the advertising dollar is heavily spent. Many advertisers seek to use this type of radio as the supplementary media to their campaigns, an end in and for itself, and to associate their company name with a prestige buy.

Station studies, supported by multitudinous local sales success

stories and further high ratings by an increasing number of local and national advertisers, clearly indicate this audience to be a high adult. They carefully listen to the type of programming and commercials and are loyal and responsive to the station and sponsor.

Of course many of the program

Through the years the "people" continue to demonstrate their gratification to Texaco and its "contribution to a better life" by raising their voices strongly and often in response to the Metropolitan Opera broadcasts. Texaco receives thousands of letters and cards each season. Not only do they like the opera broadcasts but will only buy Texaco because of them.

These people are truly loyal and responsive when they not only take the time to write in expressing their appreciation of the opera, but also to write in defense of keeping other *good music* on the air, and all in the name of Texaco. Such was the case a few years ago when the N.Y. Philharmonic was to leave the air (the first time). The network (CBS) received letters containing such comments as:

"... When I am in need of gas and in a town that doesn't have Conoco (I work for Conoco) I buy Texaco because they sponsor the opera broadcasts and I feel exactly the same toward the Philharmonic."

"Surely the literate minority have enough buying power to interest your supporters. I buy Texaco because of the Opera."

"It (N.Y. Philharmonic) is one of two programs that we make it a point never to miss. The other is the Metropolitan Opera. . . . We have long wished that Texaco would come into Alaska so that we could voice our appreciation by purchasing their products."

"... I'm driving to California this June and have just written to Texaco for a credit card because I feel I owe the company a debt of gratitude for the Metropolitan Opera broadcasts. . . ."

"We listen each Saturday to the Opera. . . . am consequently a steady Texaco customer."

\$1 million spent on opera each year

Of an estimated \$12 million Texaco ad budget, \$1 million is spent on bringing the 20 opera performances to the radio fans each year, at an approximate cost of \$50,000 per program.

Under today's broadcast regulations, Texaco would be entitled to use approximately 21 to 25 minutes of air time for commercials during the 3-4 hour broadcast. But from the very first performance, Texaco has maintained a policy of not using the broadcasts for commercial purposes. As a strictly "prestige" purchase, the company uses about two minutes for sponsor identification during the entire afternoon.

Texaco could also use some of the time during the intermissions between the acts of the opera for commercials. The intermissions of necessity, are 20 to 30 minutes long. Instead, the time is well employed for the special features that have become almost as im-



An early picture 1948 of intermission feature with guests (l. to r.) Walter Nash, N. Z. minister of finance, Mrs. Eleanor Roosevelt, Lawrence Tibbett, Edward Johnson, gen'l mgr. of the Met, Mrs. August Belmont, founder of the Met Opera Guild

portant to the listeners as the opera itself. Much of the company's mail is concerned with the intermission shows. During the first intermission "Opera News On the Air" is presented. "Texaco Opera Quiz" during the second, in which a panel of opera experts, moderated by Edward Downes, answers questions received from the radio audience. When the opera calls for a third intermission, Francis Robinson, an executive of the Metropolitan Opera Association offers the life and career of famous Met artists of the past.

Obviously Texaco has found these opera broadcasts to have been a successful part of their advertising budget. The only tangible results the company can measure is the highly gratifying quantity and content of mail received on the programs each year. Texaco recently signed a new five-year contract on the broadcast. Of course they could cancel at the end of any year, but this is doubtful as is reflected in this statement by Augustus C. Long, Texaco's chairman of the board.

"Texaco is very proud to have had the privilege of sponsoring the Saturday afternoon Metropolitan Opera broadcasts for so many years.

"We undertook sponsorship in the belief that there was a lively public interest in *good music* throughout North America, and the reactions of the radio audience have strongly confirmed this fact. The broadcasts have given Texaco an opportunity to demonstrate its concern with the improvement of cultural life, and our interest has become generally appreciated by the public."

on stations aiming for the described market lend themselves naturally to particular sponsors: financial houses for stock reports, airlines and steamships for shows playing music from various foreign lands, public utilities for weather reports, etc.

All types of advertisers buy

But most important, all types of sponsors, mass market as well as "quality" or "prestige" clients, are being attracted to this type of programming. The growing list includes such a mixture as: Pepsi-Cola, Seven Up, Japan Airlines, Eastern Airlines, Pan American, TWA, Chock Full O' Nuts, Nescafe, Kellogg, Schweppes, Metracal, Cadillac, Volvo, Volkswagen, Lanvin and Guerlain, Texaco, American Airlines, Fels, Dannon Yogurt, Carolina Rice, Martini & Rossi, Canada Dry, Sterling Drug, Sperry & Hutchinson, American Tobacco, Liggett & Myers, R. J. Reynolds, American Express, du Pont, and more.

Kay Shelton, media director, Bots-

ford, Constantine & Gardner, speaking for the Japan Airlines account, says the biggest percentage of their radio budget—close to 50%—is on *good music* stations.

"We lean towards the heavy classical and cultural programming as we feel this audience is a good potential for our client. We direct our appeal to the affluent, intellectual group—the people who travel and can afford the finest in travel accommodations."

"Most of our classical music buys are on fm, but budget permitting we'll use two or three *good music* stations in each major market supplemented with spot buys on a network affiliate news program, and perhaps participation on an ethnic program such as the Japanese hour on WEVD, New York.

"Our commercials are geared to this specific type of programming. We like the soft sell utilizing Japanese music and poetry. The theme transfers nicely to print campaigns, and one supports the other."

James Alexander, space buyer for

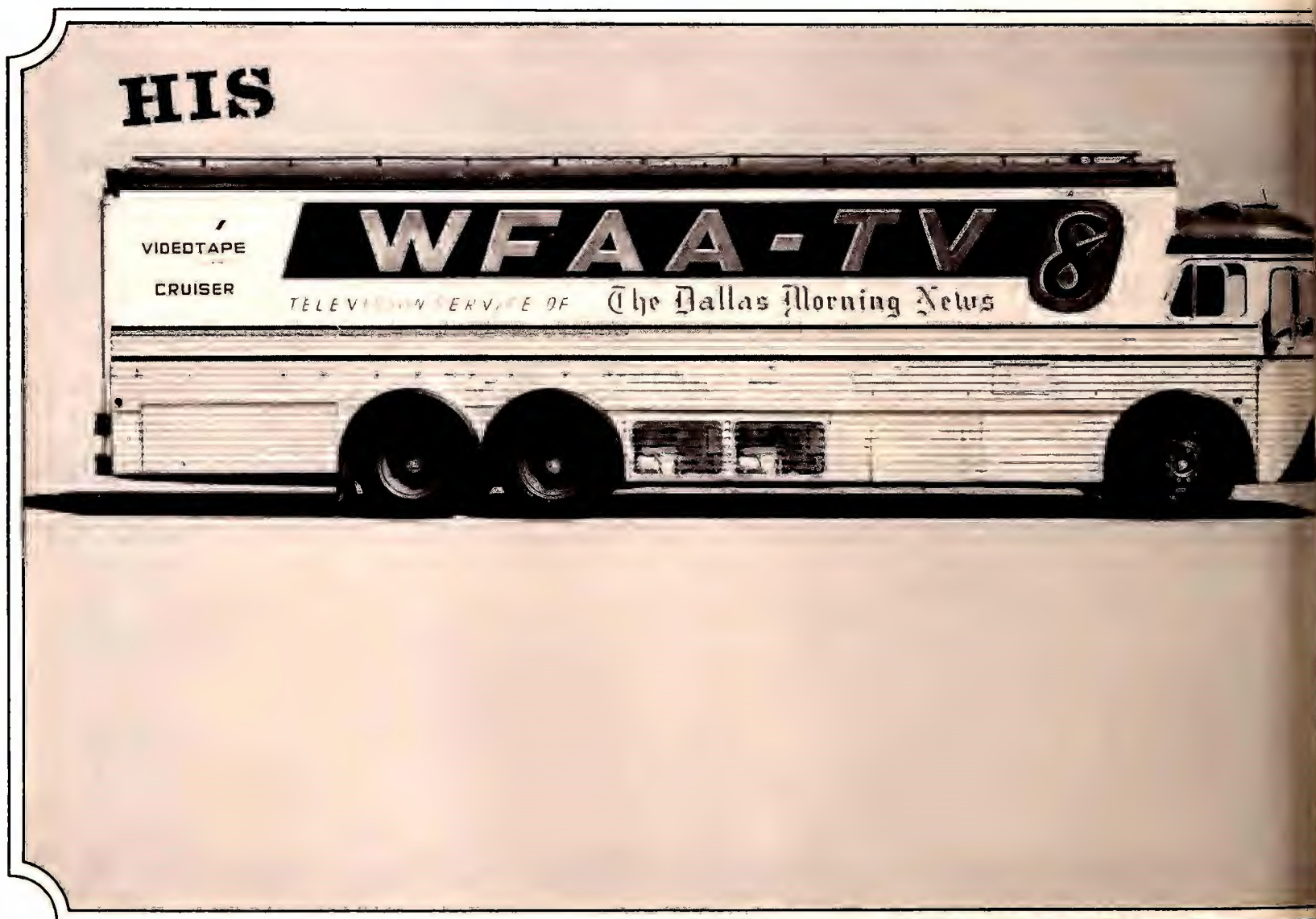
Eastern Airlines at Fletcher Richards, Calkins and Holden, buys *good music* stations in many major markets and currently has others under consideration. Eastern, usually considered a mass market advertiser, is also interested in reaching the upper income, better educated market—the people who travel more.

Alexander finds "there is not as much waste circulation using *good music* stations as there is with pop outlets. Here we know we're reaching a totally adult market."

"There's also a certain amount of prestige associated with advertising on a 'good music' station," he concluded.

An agency spokesman on the Cadillac account said "the sound of the good music station is compatible with the kind of car we are selling. Ratings mean very little on these stations. It's a qualitative buy and this is the audience we want to reach."

Cadillac runs short flights in the fall and spring on both am and fm



and uses the same company theme in their print and radio campaigns. Because of the nature of their commercials—soft sell copy read by such “class” announcers as Alexander Scourby and backed by a lush orchestra full of strings—they never have “commercial policy” problems with the *good music* stations.

Although Volvo does not aim only at the *good music* market, they have also found this audience to be representative of their prime car buyer.

James C. LaMarre, Volvo’s marketing manager, tells their firm has learned, through various studies, that their average prime car buyer is “male, 36 years old, married, has a college education, makes \$9600 a year and is a part of management.”

David Persons, media buyer for Lanvin Parfums at North Advertising, (the account just moved to Foote, Cone & Belding) utilizes radio, (*good music stations*), as a supplementary medium, mostly for

their heavy Christmas campaign. Persons says, “we use 50-75 stations a day and are about evenly divided to reach our clientele in each particular market.”

Fels makes prestige purchase

A new advertiser to make its debut as a multi-market prestige buyer is Fels, Philadelphia soap and detergent manufacturer. And the buy is primarily in fm.

Fels has contracted with the Philadelphia Orchestra, under the baton of Eugene Ormandy, for the rights to broadcast all 39 concerts of the season. Sundays 3-5 p.m. 25 are regular subscription performances, and the remainder are with guest conductors, special performances for students, etc.

The concerts are taped and some outlets are rebroadcasting at another time or day.

Joe Harris, media director, S. E. Zubrow, explains the buy: “We found that people who like this kind of music think very highly of the Philadelphia Orchestra.

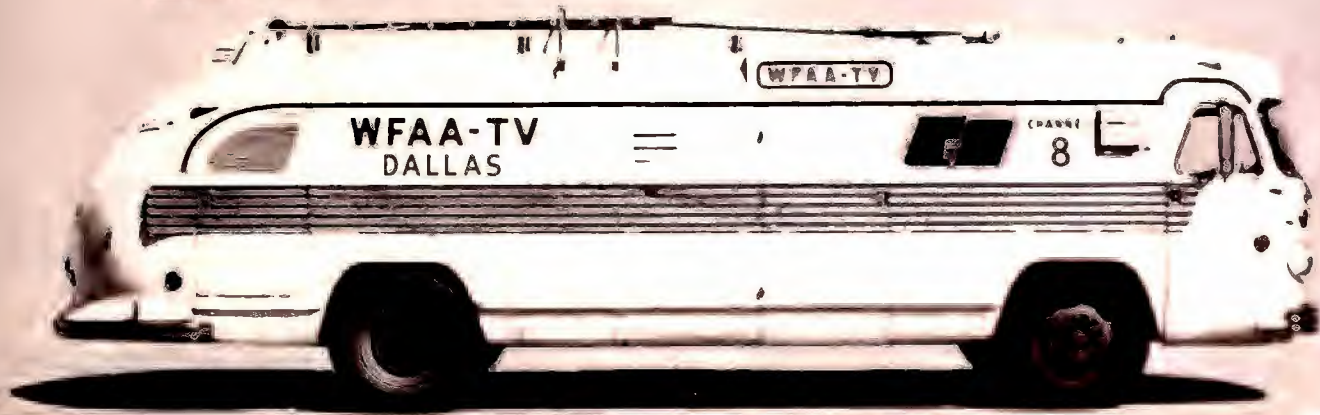
We chose fm because our audience is better—a valuable asset for this type of music—fm stations are loyal and are the kind of market we want to reach, plus the cost is reasonable.”

Fels will sponsor the concert in 19 markets, 16 are of the QXR Network, for the first hour only, utilizing two minutes of commercial time. The second hour is to be sold by the station. Other stations can and have bought the program for a complete local buy.

Unlike Texaco, Fels will use their time for product commercials. Harris says Fels has quality products to sell and they will project what he terms as “the smart sell” to push the product—straight copy, no jingles.

The 16 QXR Network affiliates signed thus far (through Ohland Robeck, Inc.) are: Baltimore WFMM; Boston, WCRB AM-FM; Cleveland, WCLV; Detroit, WDTM AM-FM; Hartford, WBML; Los Angeles, KFAC-FM; Milwaukee, WPMR; Minneapolis, WLOL, FM; New York, WQXR AM-FM; Pitts-

HERS



if you were a

TEXAN

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

The Quality Station serving the Dallas Fort Worth Market

ABC, Channel 8, Communications Center / Broadcast services of The Dallas Morning News / Represented by Edward Petry & Co., Inc.

WFAA-TV

burgh, WLOA-FM; Portland, Ore., KPFB; Rochester, WCMF; San Diego, KOGO-FM; San Francisco, KDFC-FM; Seattle, KLSN; and St. Louis, KCFM.

Three other stations beam the broadcasts outside of the QXR Network are: Philadelphia, WFLN-AM-FM, the originating station; Chicago, WFMT and Wash., D. C., WGMS.

The concerts began 6 October.

The buy includes 30 spots a week for Fels in addition to the first hour

of the Philadelphia Orchestra concert series.

It's all or nothing at all.

Concert buffs have another most prominent concert orchestra available to them this season. The New York Philharmonic conducted by Leonard Bernstein, whose radio home was CBS Radio for 33 years and dropped last spring, is now being heard on over 55 stations across the country.

WOR, New York is the originating station for a network (via top

quality telephone lines) assembled by G. H. Johnston, Inc., which also created the Texaco-Metropolitan Opera Radio Network.

The broadcasts, hosted by Milton Cross, began 6 October and will continue for 32 weeks with all but four originating live on Sunday afternoons from 3-5 p.m. direct from Philharmonic Hall at New York's Lincoln Center for the Performing Arts.

Some of the stations will rebroadcast the concerts at a later time due

Chicago outlet switches to "better music"

NINE MONTHS ago, WAIT, Chicago, decided to test "better music" programming in its market. Reason: the increasing number of "sound-alike" radio stations in the Windy-City area.

The experimental programming has been completed and termed "successful" by Frederick G. Harm, general manager of WAIT.

To herald the acceptance of the new station policy, Harm announced the launching of a \$130,000 consumer advertising campaign to be placed

in Chicago newspapers over the coming year.

One of the ads (see above) was tagged *These are our Disc Jockeys* and posed the outlet's actual announcers with fiddles, the copy adding "they all play second fiddle to the World's Most Beautiful Music," emphasizing the station's policy of eliminating continual deejay patter in favor of uninterrupted musical programming.

"This advertising campaign was inspired by the support and encouragement we received from advertisers and the listening audience over the nine-month testing period," explains Harm.

"Non-solicited mail from our audience over the test period has increased by 60%. The favorable mail, countless telephone calls and steady increase in ratings indicates that *better music* programming receives greater listening loyalty, and reinforces WAIT management's belief that a vast portion of the audience has highly selective listening preferences."

The station says the experiment indicates the audience wants good music, without continual interruptions.

Therefore, WAIT now broadcasts continuous music throughout the day ranging from "a soft Como to Kostalanetz."

In place of personality deejays, WAIT employs "mature-voiced announcers" to blend with the new sound.

Advertiser messages are "showcased at the quarter hour in the WAIT commercial cluster." This is the use of a maximum of three commercials per quarter hour connected by spot bridges. Station management says sponsors benefit from this method because the messages are carefully listened to.

WAIT also features news every hour on the hour, traffic reports, Sunday evening lectures and discussions, a program featuring reviews of paperback books, and a program dealing with various problems of the city of Chicago. ■



These are our "disc jockeys"



*They all play second fiddle to
the world's most beautiful music*

wait

820

to time differentials and other previous commitments at that time slot, such as pro-football. These stations have been asked to rebroadcast the Philharmonic no later than 9 p.m. that Sunday evening.

Payment for the program is based on the population of the particular market.

Included in the 56 stations thus far contracted, (about 100 is the goal), the following major markets are spoken for: WSB, Atlanta; WCRB, Boston; WBEN-FM, Buffalo; WFMT, Chicago; WJW, Cleveland; KDEN, Denver; WJR, Detroit; KIZZ, El Paso, Tex.; WFLL, Ft. Lauderdale - Miami; KRHM, Los Angeles; WCCO, Minneapolis; WWOM, New Orleans; WOR, New York; WRVT, Pittsburgh; WEW, St. Louis; KSL, Salt Lake City; KXA, Seattle; WSYR, Syracuse and WTOP, Wash., D. C. plus three Canadian stations: CKVL, Montreal; CHUM, Toronto; and CHQM, Vancouver, B. C.

Prestige program available

For the first time, here is an entire prestige program available to local sponsors. Of course a national advertiser could make a choice multi-market buy as well.

Some of the kinds of clients at this writing currently taking advantage of this quality offering: numerous banks, insurance companies, a luxury co-op apartment house, public utility, department stores, investment houses, a restaurant, a dealer in objets d'art; a Pepsi-Cola bottler, Cott Bottling Co. and Newsweek Magazine.

One of the stations, WMT, Cedar Rapids, Ia. has signed 5 sponsors, including a department store, utility company, hi-fi dealer, travel agency, bank and dry cleaner, to rotate sponsorship. Each advertiser would have the full time for four concerts.

The only sponsor stipulations placed upon the local outlets are:

1. No oil companies.
2. No recording companies.

Shell Oil made a firm objection to the signing of any oil companies with the reasoning that they sponsor the four 1-hour *New York Philharmonic Young Peoples Concerts* with Leonard Bernstein on CBS TV.

The second stipulation is based on the fact that Leonard Bernstein and the New York Philharmonic orchestra are under contract to Columbia Records.

There is a total of seven minutes available for commercial messages. A 30-second opening and closing billboard, a one minute commercial at the beginning and end of the musical program and the other four minutes are distributed from the beginning and through the intermission guest interviews conducted by noted music authority Jay Harrison.



WCRB, Boston had problems matching hard sell copy of Canada Dry with station programming. Now company sponsors Boston Pops Concerts and now is pleased

The nature of the commercials themselves, although in the soft sell manner, will push the product or service offered.

Beginning tonight, 25 of the 16 QXR Network affiliates will be connected by telephone lines, coast to coast. This inter-connected group will carry, live, five hours a week of an interview and discussion show, *The Casper Citron Program*. Hosted by Mr. Citron, this is the only show offering live theater reviews coast to coast on New York theater. The broadcast originates from the Tea Center and is sponsored by BOAC, Ambassador Hotel, L.A., a number of leading N.Y. art galleries and the Tea Center. The network, under James Sondheim, estimates the total purchasing power of its audience to be in excess of \$15 billion.

Some stations (mostly in this area of programming) have minor difficulties with the mechanical aspects of commercials. These out-

lets will not accept pre-learned hard sell copy which presents problems in dealing with many national advertisers. These are primarily stations whose programming is heavily oriented toward classical music.

Quite a few of these outlets have found ad agencies cooperative in changing the commercial to suit the station's policies, and others have not. Some stations have a separate staff just to handle such situations and at their own expense.

WQXR sells "fine music"

Norm McGee, vice president sales, WQXR AM-FM New York speaks for a station operating successfully in this area for over 27 years. The station is billed as a *fine music* station. Says McGee:

"We play the finest type of all music, show, folk, jazz, operettas, opera, chamber, symphony, etc. All are an integral part of American music. Our market is the adult, better educated, higher income audience. The listeners are very responsive, vacillations in fact, hypercritical, commercially and musically.

"We feel the manner of the commercials should be compatible to our type of programming. If they aren't, we can be sure to hear from the listeners.

"A short time ago we aired a commercial for Sell's liver pate. They used an Englishman who really went to extremes with stereotype British idioms such as 'bloody' 'I say there' etc. The letters of complaints poured in and we asked the client to change to straight copy. They did. We sent a can of the liver pate and a letter to each listener who complained, and received even more letters back thanking the station for making the change, for the can of pate, and for handling the matter so nicely."

WQXR has its own copy department and changes the commercial copy at the station's expense. They have even created campaigns for advertisers, including Japan Airlines, Pepsi-Cola, Nescafe, and others. It's a matter of taking what the agency has created and adapting it to suit the station's programming concept, says McGee.

WQXR draws the point that people in this market back all product items and services as long as they get quality for their money. As M-

Gee explains, "One might not think of Hebrew National as a prestige sponsor, in general, like an importer of Polish Ham, etc., but they are the finest in their field and are pleased with the advertising results on WQXR."

Quality at discount, hot prospect

The station also does well with sponsors who are tagged as "quality with a discount," such as Barney's, clothing store for men and boys. Barney's had a hard sell jingle the station changed. They created new copy using the QXR string quartet for background music. Also, the Ritz Thrift Shop, a second hand fur shop and a local record store, known for carrying a variety of catalog items at a discount.

Ted Jones, president of WCRB, Boston, had troubles with matching the hard sell copy of some national advertisers to the station's programing concept. "Canada Dry now sponsors our broadcasts of the Boston Pops concerts. One year ago they wouldn't do it. They thought the station was stuffy, but the local manager knew the station and the audience it reached and all are now very happy with it. We proved our share of audience, better educated,

higher income."

One agency spokesman expressed an opinion on this problem from the advertisers point of view. He found a situation that seems to be unique to this type of programing.

David Persens at North Advertising complained that *good music* stations sometimes present "difficulties in billing."

"Unlike spot tv, these stations give you an estimate of 6:45 to 7 p.m.—then they extend the program for various reasons and the commercial doesn't air until 7:20 p.m."

More and more of these stations are becoming promotion minded and some have unique merchandising methods.

Director Dave Polinger of WTFM, the Friendly Frost station in Fresh Meadows, L. I., New York tells of a contest held a short time ago that brought astounding results for the station and the sponsor.

Tagged the "Zenith Quality" contest, listeners were asked to make as many words as possible out of the contest title, and those who sent in the largest list would be winners.

The station was flooded with almost 4,000 returns. The winner listed 1450 different words.

The overwhelming contest re-

turns proved to the sponsor that the station had an enthusiastic, reactive audience.

Result: Zenith became a 52-week advertiser.

Another gimmick contest for a sponsor the fm stereo station ran was for Martini & Rossi.

Twice a day the station would play a monophonic selection and listeners were requested to identify the song and send along their preference for sweet or dry vermouth.

The station received almost 2,000 returns in two weeks and the sponsor renewed their schedule.

Booklets are promotion items

One promotion method commonly employed by good music stations is the monthly programing booklet offered at nominal costs to subscribers. Single copy prices range from 15 to 35 cents a copy.

The booklets are primarily devoted to the station program listings, but many contain features and departments such as a calendar of cultural events around the city, recommended restaurants, notice of on-the-air special programs, personality sketches and record reviews. Interspersed through these booklets (many of which are quite handsome) are ads for the station's sponsors, and some contain an advertiser index.

Bernard Jacobs, owner of WFMT, Chicago, has elaborated on the programing booklet idea to produce a slick monthly magazine sold to subscribers at \$5.00 a year. It is called *Perspective*.

In addition to the broadcast schedule and calendar of events, Jacobs has introduced fiction and essays on music, poetry, art, drama, etc. The high volume of paid advertising from WFMT clients and many, many others has made the magazine an extension in print of the station's highbrow air image.

So what does it all mean? An informed media buyer might sum it up thusly:

Most advertisers should investigate sizable markets composed of people eager to spend money on new and quality products and services of all kinds—a market not being reached on a continuous basis by any other media in a manner comparable to *good music* radio.

And all this at reasonable cost. ▀



LEFT, typical of monthly programing booklets offered at nominal fee to subscribers: RIGHT, *Perspective*: magazine published by Bernard Jacobs, WFMT, Chicago

Lee sees public reaction as best ad safeguard

Non-committal on code

"Maybe there shouldn't be a Code at all." This speculation came with some other surprises on the subject of incorporating the NAB code into FCC broadcast rules from commissioner Robert E. Lee. Although he originally proposed the idea which has been rocking the broadcast industry boat in recent weeks, Lee said last week that he is not committed one way or the other either in favor or against code adoption.

Lee was addressing an overflow crowd of station owners and managers gathered for the last of RAB's series of 1963 Management Conferences, in Detroit. He commented on RAB president Ed Bunker's remarks to the group that the best regulation of commercials could be accomplished through the public's reaction to stations by saying he thought this was sound in principle. Noting that only about 30% or so of radio stations feel they can sub-

scribe to the NAB Code, Lee said "if they can't live with the Code perhaps it's no good and the matter of commercial limits is best left to each individual station manager."

He had a receptive audience to remarks that television is the target of most public wrath on commercials, not radio. And most of the complaints center on frequency of interruption, not taste, he said.

Also addressing the meeting was Kenneth G. Mammel, president of D. P. Brothier, who praised the Bureau's decision to invest in the development of "realistic and trustworthy audience research techniques." He hailed the results of the RAB "methodology" study as a "major lightening of the agency burden" and went on to urge the station owners and managers "unite in an industry-wide effort at simplification" of the paper work involved in buying radio time.

W. coast fm listeners travel more than am

Owners of fm radios do more traveling both for business and for pleasure, than do their non-fm counterparts. According to the third monthly Los Angeles Poll of fm audience in California's Los Angeles and Orange counties, fm bands in fm homes take almost three times as many business trips by plane than the average area resident—192,000 (17.5% of husbands in fm homes made business trips on commercial airlines within the past year, as opposed to 65,600—5.2% of husbands in non-fm homes).

In the same period, 12.2% (131,700) of the married male fm set owners took pleasure trips by plane, against 3.5% (15,000) husbands in non-fm homes, giving fm an air travel share of 73.3% of total LA and Orange county homes.

Fm set owners made up 67.1% of the steamship passengers in the past year; 1.6% of residents of fm homes took such trips, against 1.9% of families in non-fm homes.

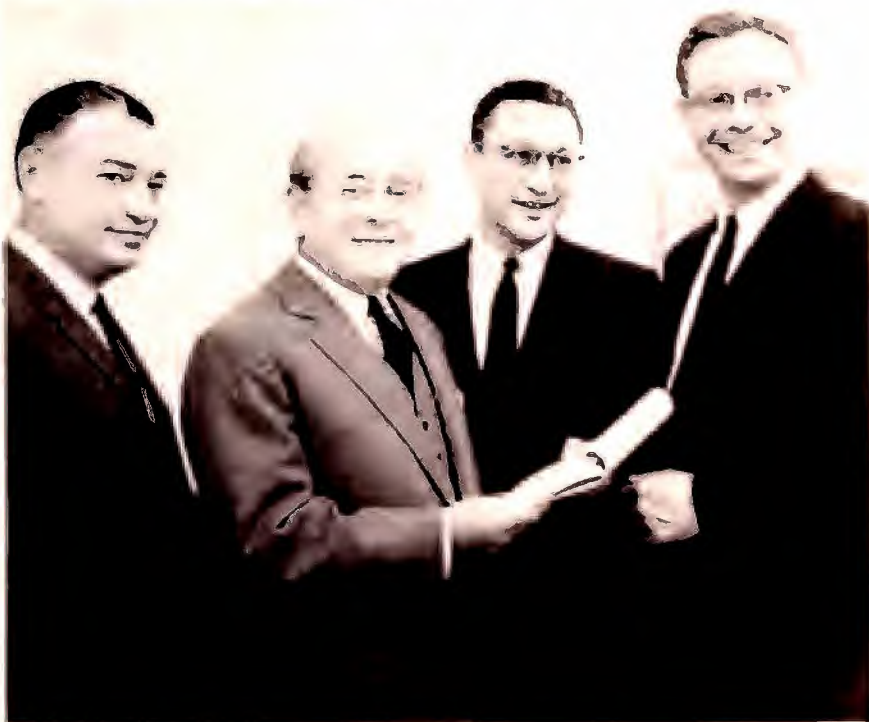
The Los Angeles Poll of fm audience is a service of the John B. Knight Co., released monthly by KCBH-FM, Beverly Hills. This month's reported fm penetration in the two counties is 16.1, with a projected total of 1,079,662 fm homes and 2,248,320 total radio homes.

ASCAP wants its fees for piped-in music

Commercial establishments piping the musical programming of local radio stations through their premises are liable for payment of usage fees to ASCAP if extra speakers or public address systems are carrying the broadcasts. Last week in a newsletter to its members, the Faculty Assn. of Broadcasters said stations should offer this advice to department stores and other businesses piping in programming. "Get an ASCAP license," the Assn. noted those extra speakers "are covered by a lawyer."

The newsletter said several station members protested the liability of commercial establishments, saying the stations themselves had already paid for use of the music. NAB attorneys said, however, such

FM fields windfalls from Fels



One of the bigger boons for the fm medium to date comes from Fels & Co., which will sponsor a complete season of 39 Philadelphia Orchestra concerts in 22 markets from coast to coast. Here (l-r): Joe Harris, media dir. of S.E. Zubrow, which arranged package; Eugene Ormandy, musical dir. of the Orchestra; David C. Melnicoff, Fels pres.; and Henry Foltier, mgr. of the Academy of Music, where concerts will be taped. Series is expected to be in stereo and monaural on some 40 fm stations.

The engineer lifts his pencil...
 plans are complete — work continues
 on San Diego's ever-changing skyline.
 Dynamic growth is a constant
 factor in the lives of active
 San Diegans. This vital market
 (the nation's 16th largest)
 is served better by KOGO-Radio
 with music and news
 24 hours a day.

**KOGO
 RADIO
 SAN DIEGO**
 NBC • A TIME-LIFE STATION
 REPRESENTED BY THE KATZ AGENCY

constitutes a commercial use. The newsletter added the issue will be discussed when proposed revamping of the copyright laws "gets off the ground, but this is pretty well in the future as of now."

NEWS NOTES

Sprite picks up radio/tv:— Sprite bottlers (franchised by Coca-Cola's Fanta Division) are lining up time in 100 or more tv-radio markets for a "Sprite and Spice" punch promotion from Thanksgiving to New Year's Day. Sprite and Spice, offering a special McCormick spice packet and recipes for punch, had a test workout in a few markets last year at holiday time, and the 60-second tv commercial, prepared by McCann-Marschalk for local bottler use, was best in its class at the last American Television Commercial Festival.

NEWSMAKERS

JOHN RILEY to director of radio production at WFBC, Altoona. He replaces AL WOLFE, who has purchased part ownership of WOTT, Watertown, N. Y.

NICK BARRY to sales manager for WCUE and WCUF-FM, Akron. He was an account executive with Ohio Station Representatives in Cleveland.

JAMES P. HENSLEY to vice president and general manager of KSON, San Diego. He was vice president and general manager of KGMS, Sacramento.

ROBERT I. GROSS to general sales manager of W-GTO, Cypress Gardens, Fla. He was formerly sales manager of WPKM, Tampa.

ROBERT M. MILLER to director of special broadcast services of WERE, Cleveland. He is succeeded as director of promotion and publicity by GARY DAVIS.

DALE MOUDY, WING, Dayton and ROBERT EARLE, WIBR, Baton Rouge, to chairman and vice chairman of the Assn. of Independent Metropolitan Stations.

JOSEPH P. HANLEY to director of public information for WCBS Radio. He was special events manager for Macy's, New York.

ALFRED T. PICINNI to local sales manager of KISN Radio, Portland.



It's fine for elephants, but tigers are another breed of animal completely.

If you're a Tiger, you need WHLI. The more than 2 million Long Islanders have created a \$3½ billion Nassau-Suffolk market. They may hear New York radio stations...but they listen to WHLI.

WHLI is the Long Islanders' own station. It serves Long Island and fights Long Islanders' battles. WHLI is the station Long Islanders listen to... the station Long Islanders are loyal to... the station that serves Long Islanders exclusively and best.

That's why the Tigers in radio advertising use WHLI consistently! You can be a Tiger, too!

WHLI 10,000 WATTS
 AM 1100
 FM 98.3

HEMPSTEAD
 LONG ISLAND N.Y.
*the voice of
 Long Island*

PAUL GODOFKY, Pres. Gen. Mgr.
 JOSEPH A. LENN, Exec. Vice-Pres. Sales

REPRESENTED BY GILL-PERNA

U. S. irked at Brazil on tv import barriers

THE STATE DEPARTMENT is stepping in to safeguard American tv exporters against unfair discrimination by Brazil. Spurred on by the TV Program Export Assn., the government has instructed the U.S. Embassy in Brazil to protest Brazil's decree No. 52286 which regulates television and radio, as a violation of the General Agreement on Tariffs and Trade and to "express concern about the potential effects of this decree on our trade with Brazil in tv programs."

The decree specifically bans from prime time imported programs dealing with "police events of any nature, the Far West, or sex (article 26)." The Embassy is directed to convey to the Brazilian government Washington's impression that the

attitude seems to be directed specifically against U.S. product rather than representing a serious attempt to apply standards of quality to films admitted for telecast in Brazil.

"I believe GATT was designed to prevent precisely the type of restriction that is being employed in this particular decree," observed John McCarthy, president of TPEA. "Obviously, if three out of every four hours must be live programs, as the Brazilian decree requires in the case of municipalities of one million or more, these live programs can only be furnished domestically. Furthermore, the sweeping language of Article 26 would rule out many programs that are perfectly suitable for any type of audience."



WHY SALES CLIMB ALONG THE SKYLINE

You rope a tightly bound... buy TV market with population as large as the 25th metro area... but with Lumber Building Material-Hardware... that rank 6th!



SKYLINE TV NETWORK

P.O. BOX 2181 • IDAHO FALLS, IDAHO
CALL MEL WRIGHT AREA 006 008 03 007
Join your Members if you are
Member in the Northern States
Member in Denver
KOOK Billings KFBG Great Falls KXLF Butte
KIO Idaho Falls KBLL Helena KMVT Teton Falls



Hollywood Museum a reality!

Hollywood dedicated a monument unto itself yesterday (20), breaking ground at Highland Ave. and Caluenga Blvd. for a \$14 million Los Angeles County Hollywood Museum to house memorabilia of the four main branches of the entertainment industry: TV, Radio, motion pictures, and recording.

The museum, scheduled for completion in late 1965, will serve as a research, cultural, and educational

center for students, and as an entertainment center for tourists.

An estimated 3,000 stars of the entertainment world gathered at the 12-acre site of the museum for yesterday's ceremonies. In typical Hollywood fashion, the specially designed Grecian-modern speaker's platform was half a block long, three stories high, and included air-conditioned dressing rooms for personalities on the program.

WTRF-TV STORY BOARD



WE'LL PRINT 'EM! Send us your gams and goodies!

wtrf-tv Wheeling
AY T T T T T
E C
Wheeling wtrf-tv
TR TH R M As
inc if m
fr-t f w h
wh t w
nc
wtrf-tv Wheeling
AFT MATH A
Wheeling wtrf-tv
PA M T
wtrf-tv Wheeling
PAYMA
w w
E
Wheeling wtrf-tv
wtrf-tv Wheeling
TV homes
Wheeling wtrf-tv



RATINGS WE'VE GOT!
LET'S TALK ABOUT
WIVES!



Wives we've got a plenty too! In our KELO-LAND TV audience are happy wives, matronly wives, fussy fraus, dutiful wives with thirteen children, and beautiful wives with almost one. We have brand new helpmates too, like the poor kid who wrote us, "I ran home to mother's tv set last Monday because a certain brute in my house wouldn't let me watch the Dick Van Dyke show." In fact, it's determined gals like these that help swell KELO-LAND TV ratings to 67% ARB METRO SHARE.* And more homes reached in the total Sioux Falls-96 County area than by all other stations combined.

*ARB Sioux Falls Metro Area estimate. Feb.-March '63, 9 a.m. to midnight, 7 days a week.

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

Wis. Valley Tv Corp.
ups Dudley to pres.

Richard D. Dudley, general manager of Wisconsin Valley Television Corp. for the past six years, has been elected president, general manager and a director of the firm. Dudley will supervise WSAU - TV - AM-FM, Wausau and



Dudley

WMTV, Madison. He succeeds George Freehette, who died 24 September. Valley Television's board also announced the following promotions: Bart F. Kellnhauser to station manager and program manager; Thomas E. Bolger to general manager of WMTV; Roland W. Riehardt to director of engineering for all the firm's stations; Martin Hogman to general sales manager of WSAU Radio and William E. Payne to promotion manager.

Closed-circuit tv net
opens SRO in Canada

A closed-circuit tv theatre network, televising professional sports events for showing in movie houses, made its debut last week in Canada with SRO signs on all nine of its theatres, and a total gross of \$24,000.

The closed-circuit sports venture, owned by Famous Players Canadian Corp. and International Telemeter, served up the Toronto Maple Leaf's first out-of-town game of the season for about 11,000 ice hockey fans gathered in Toronto theatres. The game 13 October, also seen by Telemeter's home pay-tv subscribers, was the first in a series of 32 that will be presented by the closed-circuit operators until next March.

Fans witnessing the game at theatres paid prices ranging from \$1.25 to \$2.50. Home subscribers paid \$1.50. International Telemeter, a subsidiary of Paramount Pictures, is aligned with Famous Players Canadian Corp., 51% owned by Paramount, and Trans Canada Telemeter, in a four-year agreement with the Maple Leafs for closed-circuit presentation of the team's away games.

Get Results!

CH. 12
CHATTANOOGA
CALL ADVERTISING TIME SALES INC.
ATS
NOW!

WHO'S GOT THE AUDIENCE IN THE ARK-LA-TEX?

JUST GET THE "BOOK" (ARB or NSI) AND SEE!

...AND YOU'LL BUY THE TOWER OF POWER

ktal★tv
CHANNEL 6 NBC FOR SHREVEPORT

TIMEBUYER'S CORNER

Media people, what they
are doing, buying and saying
21 October 1963

■ **San Francisco scramble:** Our man out West reports that timebuyers and media directors have been playing a dizzy game of "musical chairs" of late.

□ First Guild, Bascom & Bonfigli dazed the reps when GB&B buyers Dick McClenahan and Jerry Gilley announced they were leaving the agency. Dick is joining Fletcher Richards, Calkins & Holden's San Francisco office as media director for the agency's West Coast offices. He had been with GB&B a year, and before that was with Dancer-Fitzgerald-Sample (New York) for six years. Jerry, who only recently transferred to GB&B's San Francisco office from the agency's Seattle post, has not announced his future plans as yet.

□ Next came Glen McIntyre's announcement that he was resigning as media director for the L. C. Cole Co. to become a sales exec for KROY (Sacramento). Sherman Rogers moved up to succeed him at the agency in San Francisco.

□ Colleen Mattie announced plans to resign as media buyer at J. Walter Thompson as soon as the agency lines up a successor. Colleen, who joined JWT a year ago after leaving Seattle, is moving from San Francisco to Los Angeles,

where her husband has been transferred by his company, C&H Sugar.

□ Just for good measure, Ann Rule, with Dancer-Fitzgerald-Sample in San Francisco for the past three years, came up with the news that she'll resign her post as timebuyer 31 October and seek a new connection. Prior to joining D-F-S, she was a buyer with the Fitzgerald agency (New Orleans), and was with Hearst newspapers. Ann, by the way, is sporting a rep-antographed cast on the ankle she broke stepping off a bus en route to the office one morn.

■ **Testing in four markets:** Dr. Pepper's Pommac, new low calorie drink with flavor essence imported from Stockholm, now being tested using radio and newspapers in four areas: Santa Cruz-Watsonville, Calif.; Benton Harbor-St. Joseph, Mich.; Rapid City, South Dakota; and Denton, Texas. Pommac is being offered in 12-ounce bottles in the Michigan test area, and in 10-ounce bottles in the other test markets. Agency is Grant (Dallas).

■ **Spot radio and tv Tanny's ad muscles:** Broadcast media will get the major share of the ad



MARY MEAHAN: giving expected, groping taboo

With Kudner (New York) as a media buyer for three months, Mary Meahan buys for General Telephone & Electronics and Sylvania Electric Products, General Motors, and Tussy, is assiduous about Kudner's planning board method of selecting media for an account. The account buyer is always included in media department planning discussions, and as Mary puts it, "Everyone is expected to contribute sound ideas. There's no groping, no lost time. All our discussions have definite results. It's a good feeling to have had a voice in the actual planning of your buys." Mary began her career in the media department at Cunningham & Walsh, then jumped the fence to join Blair-TV. After four years with the rep firm, she became a buyer at the Richard K. Manoff agency at its inception, later was a buyer with the C. J. LaRoche and Lynn Baker agencies. She was a senior buyer with Fuller & Smith & Ross for Lestoil, American Chiele, and Lehn & Fink, prior to joining Kudner. Mary belongs to CARTA, lives in Parkchester, New York, likes to golf whenever she can spare a minute.

TIMEBUYER'S CORNER

21 October 1963

budget when the newly reopened Vic Tanny gyms of Los Angeles and San Francisco break their new ad campaign. Plans are to use saturation spot campaigns on a big list of stations to promote the L. A. Wilshire Blvd. branch and five locations in the San Francisco Bay area. Richard Osborne, president of the newly formed Nova Enterprises which recently took over the Tanny organization, reports the firm will expand the chain of gyms throughout 11 western states as fast as locations and personnel can be lined up. Vic Tanny gyms were formerly among the top 10 western users of broadcast time. Agency is Jon Bky Adv. (Los Angeles).

■ **"Battle Line" sweepstakes:** In Official Films' contest for New York agency media people and reps, entrants guessed, before 1 August, the number of stations which would buy the new series. Pat Briody, media buyer at Benton & Bowles, won the first prize—a global collection of "spirits" from Akvavit to Vodka; Ken Better, PGW, won second prize—a machine gun, a memento of World War II. (*The Corner* understands Ken's the first on his block with a machine gun.) Third prize winner was Ruth Clinton, Gardner (see photo).

BONNY B'CAST BUYER BAGS 'BATTLE LINE' BREWS



HARVEST OF HOPS: Gardner (N. Y.) chief time-buyer Ruth Clinton gathers in third prize—a world-wide collection of brews—won in Official Films' Battle Line sweepstakes. With her are Official's president Seymour Reed (l), and firm's dir. of natl. sls. Johnny Johnson



WOWO WINNERS: (l-r) WOW's (Ft. Wayne) Doug Shull congratulates N. Y. prize winners Corrine Tortaro, of McCann-Erickson (watch); Jeanne Sullivan, SSC&B (attache case); & Dave Persons, North (radio)

■ **WOWO presentation:** The two recent WOWO (Ft. Wayne) luncheon presentations drew many New York agency people and advertisers, including Frank Finn, McCann-Marschalk; Charles Hofmann, Foote, Cone & Belding; Norm Sprei, E. R. Squibb & Sons; Wes Parma, North; Ed Fleri, BBDO; Bob Wilson, Benton & Bowles; D. K. Burch, P. Lorillard; Lucy Kerwin, Kenyon & Eckhardt; Rena Mayer, Campbell-Ewald; and Herb Gruber, Parkson. At the first luncheon, door prizes were won by Marion Jones, Lennen & Newell (watch); Helen Thomas, Street & Finney (radio); and Bill "Lucky" Falk, SPONSOR (attache case). For second day's winners, see photo.

■ **Care marches on:** Texize Chemical's Care, chlorine-free liquid bleach, will be introduced in the New Jersey-Delaware-eastern Pennsylvania area with a saturation tv sked set to be aired 4 November on Philadelphia's WFIL-TV, WCAU-TV, and WRCV-TV. Spot drive will continue until 15 December and resume after the first of the year. Product was introduced in metropolitan New York, northern New Jersey, and Connecticut-Massachusetts markets via spot tv last spring with successful results. Newspapers and in-store promotions will supplement tv. Agency is Venet (Union, New Jersey).

■ **Banking on tv:** United California Bank of Los Angeles \$200,000 fall spot campaign under way on tv stations in Los Angeles, San Francisco, Bakersfield, Salinas, Fresno, Sacramento, Stockton, and the Chico-Redding areas. Agency is Erwin Wasey, Ruthrauff & Ryan (Los Angeles).

TV BUYING ACTIVITY

► **Lever Bros. Lipton Tea** buying spot schedules in about 30 scattered markets for a 27 October start date. Four-week drive will employ evening fringe minutes in some markets, day and evening minutes in others. Buyer at SSC&B (New York) is Steve Suren.

Hartigan to International Division of Time-Life

The international division of Time-Life Broadcast has announced the appointment of Albert G. Hartigan, reporting to Sig Mickelson, head of international development for the firm's broadcasting interests.

Hartigan, who was vice president and general manager of Video House, a film production company, will specialize in tv programming for foreign station operations. He began as a producer-director at WBZ, Boston, then moved to WPIX, New York, where he became program business manager. Since then, he has been director of program development at United Artists, account executive at ITC Television and Eastern Division manager of ABC Films.

R/tv no public utility

Frank E. Moss senator from Utah, warned the FCC not to treat broadcasting like a public utility by trying to regulate commercials and, eventually, the whole broadcast economy. He strongly suggested

that the commission withdraw its proposal to limit commercials with no further action. Moss admitted that he too grumbles at excessive commercials like most Americans, but he has been reassured by recent remarks of NAB president Collins that improvement is on the way. The senator is sure the battle against FCC's "back door" approach to rate regulation could be won by broadcasters on legal ground. But he wants the larger issue of broadcasters rights to function independently and competitively fully affirmed. He advised the FCC to wait for voluntary action by broadcasters, acting within their statutory rights to conduct their own economy. If they fail, and the FCC wants something done about it, let the Commission come to Congress, and put the issue to full Congressional debate, he concluded.

NEWS NOTES

UHF tuners turn tide: General Instrument Corp.'s latest financial statement indicates a recovery after the loss sustained in the fiscal year ended last 25 February. Contributing to the sales and profits gains were increased shipments of uhf tv tuners to set manufacturers for incorporation in the new all-channel sets. Pre-tax profits were up 117%

March hears plans for his new show



Discussing new ABC TV half-hour entry, "Laughs for Sale," which bowed last night (20) are (l-r) Edward Bleier, ABC v.p. and tv gen. sales mgr.; program host Hal March; Jack Mognlesque, advertising v.p. for sponsoring El Producto Cigars; ABC v.p. and tv program dir. Theodore Fetter; Lester Cohen, v.p.-account supervisor, Compton Advertising, agency for El Producto, and Ben Goodman, of the cigar company.

QUESTION:

What does **560** kc mean?

ANSWER:

With 5000 watts



serves an area of 60,000 sq. miles . . . it would take 590,000 watts or 118 times the power of KWTO to serve the same area at 1260 kc

59 - County Primary Area

\$3.3 Billion Market



delivers 270% more counties than the second station. This means 145,573 more population, \$2,873,886,000 more CSI SRDS CM Data May '63

Who do I contact?

Contact: Savalli/Gates formerly Pearson National Representatives, Inc.



Springfield, Missouri

for the three months over last year's comparable period; per share earnings increased to 10 cents for the quarter (vs. 6 cents last year). For the six months ended 31 August 1963, sales were a record \$47,121,239, up 14% over volume of \$41,194,131 in the year-ago half. Pre-tax profits were \$861,683, up 80% over \$477,609 in last year's half. Net profits were \$508,183, equal to 20 cents per common share, compared with \$355,309, or 14 cents a share a year ago.

Mid East taps tv resources: ABC International is lending an assist in the formative stages of the Arab Middle Eastern Network, just formed by tv stations in Syria, Jordan, Kuwait, Iraq, and Lebanon. Tele Orient, ch. 11 in Beirut, an associate of ABC International Tv and a member of the ABC Worldvision station group, is the flagship station of the new network. Don Coyle, president of ABC International, termed the step "crucial in the development of Middle East tv," said his company will provide international program buying and sales representation services to the sta-

tions which form the nucleus of the new organization and will continue assistance as is required in expanding the network.

Ready to roll: Production of a pilot film for a proposed new NBC TV science-fiction series, *I. S. D.* (Institute of Scientific Defense), will begin during the week of 21 October. To be produced by NBC Productions, Television Network, *I. S. D.* is based on a science-fiction concept created by Robert Barbash, writer and producer of the pilot script, "The Prelude." The full-hour pilot will be filmed at Paramount Studios.

Elected to SMPTE offices: Deane R. White, associate research laboratory director of du Pont, has been re-elected engineering v. p. of the Society of Motion Picture and Television Engineers. Joseph T. Dougherty, technical representative for du Pont, was re-elected financial v. p. Newly elected officers of the society are Byron Roudabush, president of Byron Motion Pictures, treasurer, and Wilton R. Holm of du Pont, sessions vice president.

Power increase: WSEE-TV, Erie Pa., has received FCC approval to more than double its effective radiated power, from 137,500 watts to 285,000 watts with a maximum horizontal power of 401,000 watts. The station hopes to reach a goal of 1 million watts power by next summer.

Proposes acquisition: Technicolor Corp. has proposed the acquisition of Town Photolab, which specializes in photo finishing, film merchandising, and direct mail order film processing. Patrick Frawley, chairman and chief executive officer of Technicolor, said the two companies have agreed "in principle" that the purchase price would be about 130,000 shares of Technicolor stock, equivalent to one share of Technicolor for about 4½ shares of Town. The consummation of the transaction is subject to further negotiations and the approval of the firms' boards and Town shareholders.

NEWSMAKERS

RICHARD H. RIGGS to sales manager of WJIM-TV, Lansing. He was assistant manager of WIMA-TV-Radio in Lima, Ohio.

JERRY THOMPSON to general sales manager for KGMB-TV, Honolulu. He was with Pepper Sound Studios, Ziv-TV and Taft Broadcasting.

FRANK REYNOLDS and **HUGH HILL** to newsmen at ABC's WBKB, Chicago. Both were previously with CBS station WBBM, Chicago.

FRED VON HOFEN to account executive with KING-TV, Seattle. He was the station manager for KING Radio and KCW Radio, Portland.

CLYDE SPITZER to general sales manager for the radio and tv division of Triangle Publications.

MAURICE B. MITCHELL to president of Encyclopaedia Britannica. He was with CBS in Washington.

PAUL R. FRY and **ERNEST C. SANDERS** to the field staff of the National Assn. of Broadcasters. Fry is former president of Inland Broadcasting, will operate from Omaha. Sanders, operating from Davenport, was chief of the American Forces Radio Network in Europe.



Make it look good, Irving, we're on TV. Coast to coast. Being carried on WITN-TV, and NBC in Eastern North Carolina. Watch the helmet. It's not mine. ARB* reports WITN-TV now leads its market with 215,000 TV homes able to receive against Station Z's 199,000. Stop showing off with the pike, Irv. And what a market. Doherty, Clifford, Steers & Shenfield places Greenville-Washington, N. C. among its 30 Advanced Markets and No. 82 nationally. WITN-TV increased its net weekly circulation 41.3% since they erected their High and Mighty tower, tallest structure in the state. Irving, are you listening? Don't just sit there with your head hanging.

*ARB Coverage Study Feb./March 1963

Tribune is first out with the morning news, thanks to tv spots

If a news story can work with it, breaking news and make deadlines so can an agency, creative and production staff. Papert, known as Louie, feels. Thus, it is not surprising that among the reporter and editor hustling about the *Herold Tribune* city room before press time, he finds a PKI agency man trying to meet a commercial deadline.

The commercials prepared for the client are conceived and produced in approximately three hours and aired one hour later. With the *Tribune's* new format the commercials not only give the news but explain it and create interest in it.

Recently, for the tv introduction of the new Sunday section, Fred Papert himself described the format, certainly indicating first class agency treatment.

The young but capable PKI man who carries the major burden of

7:30 p.m. Ron Holland, copywriter, goes over rough of front page with editor Jim Bellows



7:30-8 Story chosen for commercial is discussed with the reporter for proper value



8-8:30 Holland sits down to write commercial copy in the newspaper's busy city room



8:30-8:45 Pictures are found to illustrate news story and portray paper's new format



8:45-8:55 Holland hangs around press room to get proofs of first page for commercial



9:05 Arrives at CBS with proofs, pix, copy ready for production of spot in web stur
9:10-9:30 Announcer Joe Given goes over copy while production crew plans camera shel





10:15 Bob Lurie, acc exec (l), John Cholas, KL producer (c), at production scene



11:20 Commercial appears on CBS news, cleared for use on NBC

responsibility is Ron Holland, technically a copywriter, but in essence a jack-of-all-trades on the project. It is his job to seek out the most suitable news story, discuss it with the reporter, write copy for a voice-over by Joe Given, find complementary pix or films, secure a proof of the first page, zip over to CBS studios in a taxi, and help plan the production (see pictures).

The idea of doing a whole commercial from start to finish in one evening stunned CBS at first. "They said we were crazy," said one agency man. But now after two years of operation the editors, agency man, and network production staff have the planning down to a smooth and fast-moving operation. There is no sense of panic even when things go wrong—and things can go wrong, agency men admit. Sometimes writers are not available to discuss the news with Holland, sometimes the best pictures cannot be found, sometimes the commercial is held up because the front page is late, and on occasion the whole commercial sequence is held up because Holland is late. (The day srossor covered the procedure he was delayed because of sailboat trouble. There have been some close shaves, but the commercials have always been ready for airing on time.

For maximum efficiency a time schedule is followed, getting more rigid as the evening wears on. Holland spends much of his early time talking with *Herald Tribune* editor Jim Bellows to decide on the most suitable story. This does not always

mean the lead story but rather the one that best shows how the *Tribune* edits a paper differently from other papers. Story which lends itself to analysis of what's behind the news—the why and what. Timing for this and other duties is flexible up until the moment the front page is ready. At that time Holland must be ready to take a quick proof and get over to CBS where the commercial is produced.

Needless to say the commercials are produced on video tape for quick editing and immediate use on the air. About two thirds of them are one-minute scanning commercials. They are aired locally on either CBS TV or NBC TV.

Since continuity clearance is necessary CBS has empowered the acting network director to pass on standards. If the same commercial appearing on CBS news is to appear on another net's show, NBC's *Today Show*, for example, Holland must call an NBC continuity man at home that night and read him the copy.

PKE gives much of the credit for efficient production to CBS staff cooperation and availability of special equipment. With the use of teleps, a method of splicing program, rapid changes of shots are possible. Several other production studios have been tried with less success.

The *Tribune*, which spends most of its near \$1 million ad budget on tv, is ordering from two to four scanning commercials a week. ■

7 Arts meets in N. Y.

MAIN POINT of business at its upcoming sales meeting will be discussion of marketing plans for Seven Arts' new Volume 8 of "Films of the 50's" in addition to the new *Out of the Inkwell* series of 100 five-minute cartoons.

The general meeting will involve the entire Seven Arts sales force and it is scheduled for 22-23 October in New York. Additional highlights of the agenda include a sales review of other Seven Arts' product. As of last week, sales fig-

ures stood as follows: volume 1 of "Films of the 50's" sold in 144 markets; volume 2 in 121 markets; volume 3 in 115; volume 4 in 91; and volume 5 in 89. Also, five more deals were signed for the half-hour tv special, *Churchill, the Man*, bringing total markets to 23.

Addressing the sales meeting will be Robert Rich, vice president and general sales manager; Donald Klauber, vice president and national sales manager; Herbert G. Richek, director of operations; Harvey Chertok, director of advertising and publicity; and Leonard E. Hammer, director of station representatives and sales. ▼



AA taps 'Presidents'

Allied Artists Television Corp. formed three years ago as a distributor of feature films and tv series, is now producing a series for the first time.

The Presidents, a group of 104 five-minute episodes on the lives of U. S. presidents as children, is now in production for the syndication market. Each episode of the series, designed mainly for showcasing in local children's programs, consists of 30 to 40 full-color paintings shown in "cinemation" — the storybook technique with narration and musical score.

Twelve episodes are now in production. They include sto-

ries about George Washington's adventures in the Indian country as a young surveyor, Andrew Jackson's experiences as a 14-year-old prisoner of the British, William Henry Harrison's Indian battle at Tippecanoe, Theodore Roosevelt and the Rough Riders at San Juan Hill, and Dwight Eisenhower playing football against Jim Thorpe.

The Presidents is a Videocraft International production, produced by Arthur Rankin, Jr., and Jules Bass. Director is Larry Roemer, writer, Len Korbkin, and narrator, Bernard Cowan. Series is being screened for agencies.

NEWS NOTES

Tv tape firms merge: Tele-Tape Productions and Video Industries Corp. of America (VICOA), both now commencing their fourth year of operation as producers of tv shows, commercials, and industrial closed circuit productions, have consolidated, subject to approval of both groups of stockholders on 25 October. Tele-Tape Productions, with general offices in Chicago, sales offices in New York, and an engineering plant in New Jersey, has operated principally in the east and southeastern states. VICOA, based in Chicago, has operated principally in the midwest. The surviving company, Tele-Tape Productions, will have over \$1 million invested in equipment, including twelve 4½-inch Marconi image orthicon cameras and six Ampex mobile video tape recorders housed in three 40-foot custom designed self-contained mobile "tv studios." Under the provisions of the proposed merger, the VICOA stockholders will receive shares of stock in Tele-Tape.

Metromedia buys 'Burke': Six of the seven Metromedia tv o&o stations will be programming United-Artists-TV's *Stoney Burke* series. Omitted from the deal was KTTV, Los Angeles, due to the fact that the 32-episode series had been purchased by KCOP-TV, Los Angeles, prior to the Metromedia multiple-station buy. This sale, combined with several recent single station sales, brings total markets for the pro-

gram, distributed by the Economic Division, to 45 markets. Other sales news comes from Mid-America Video Tape Productions, a division of WGN, Inc., which says that Great Music is currently being carried on 49 U.S. stations and in seven foreign countries.

Six Pac sales climb: TV Marketeers has sold its *Tv Six Pac*, a series of six hour-long tv specials, to 11 European countries, in addition to wide syndication in this country. Lineup includes Ireland, West Germany, Australia, Finland, Sweden, Belgium, Italy, Holland, Philippines, Denmark, and New Zealand.

Television Film Exhibit 1963, held at NAB convention time last year, will be repeated April 5-8 in Chicago, to coincide with the 1964 NAB convention. Twenty tv film distributors will exhibit their wares. At a meeting last week, an executive committee, comprised of a six-man board, was organized.

Members are Richard Carlton, Trans-Lux Television, and Alan Silberbach, 20th-Century-Fox Television (co-chairmen); Harvey Victor, Newark Films; Barry Lawrence, United Artists Television; Richard Harper, MGM-TV, and Len Firestone, Four Star Distribution.

Police chiefs honor 'Lawbreaker'



Intl. Assn. of Chiefs of Police has cited UA-TV's "Lee Marvin Presents—Lawbreaker" with an Award of Special Merit, first time a program has been so honored. Receiving plaque from Col. Stanley R. Schrotel (r), IACP president and Cincinnati chief, at 70th IACP convention in Houston is Maurice Unger, exec producer for the first-run syndicated series and pres., Rapier-UA-TV Productions. At left is IACP exec dir. Quinn Tamm

New musical series: Singer Bobby Vinton has been signed to star in a tv series of 26 half-hour musical variety shows by Rolling Productions, a subsidiary of Nathan, Johns & Dunlap. Vinton will host the show, geared to teenagers.

Look South and you'll

see **TV-3** Columbus, Georgia...



TELECASTING FROM THE
WORLD'S TALLEST TOWER

Covering 66* counties
in Georgia and Alabama
*GRADE B COVERAGE AREA

YEAR-IN, YEAR-OUT,
TV-3 IS PREFERRED
BY LOCAL AND NATIONAL
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People believe in TV-3
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Home of Fort Benning!

CBS

NBC



CALL
HOLLINGBERY

Promoting 'The D. I.' to the G. I.



WNCT-TV, Greenville, N. C., had good reason for thinking its audience would want to watch the feature film, "The D. I.: The Marines' Camp Lejuene is in viewing range. WNCT-TV "Morning Show" host Sherman Hosted (l) interviews two Lejuene drill instructors as part of a promotion of the Seven Arts Assoc. feature film, which stars Jack Webb

Small, medium markets targeted by TvAR

THE NEED for an industry-wide selling job to encourage increased use of spot tv in medium and small markets was revealed in the fourth annual analysis by TvAR of the spot dollar figures just released by the FCC.

The study showed that between 1959 and 1962, spot tv billings rose from \$8.75 to \$11.03 per tv family in the top 20 markets, a 26.1% gain. Stations in markets #21 through #40 also felt a billings gain from \$7.37 to \$8.92 per family over this four-year span, a 21% advance. However, in markets ranked below the top 40, per-family investment in spot tv remained fairly stationary—averaging \$5.73 in 1962 compared with \$5.32 in 1959—a 7.7% jump.

There also emerged an indication that stations in certain markets

strongly need to promote the importance of their area to advertisers, rather than compete against each other for available spot tv money. There seem to be wide variations in the amount invested by advertisers in many markets which are similar in size or location. For instance, 1962 spot tv billings were \$11.43 per tv family in Baltimore, and \$8.79 in Minneapolis-St. Paul. It's also curious that advertisers invested \$14.07 per family in Houston-Galveston (which ranked #23 in 1962) but only \$9.84 in Dallas-Ft. Worth (#12).

The general spot tv picture looked healthy, however, with the national average rising from \$9.65 per tv family in 1961 to a new high of \$10.99 in 1962. The high point of the per family scale was reached in

Chicago and Buffalo-Niagara Falls (\$15.21) and the low point in Evansville, Ind./Henderson, Ky. (\$3.53).

The TvAR study covers markets for which FCC figures are available; that is, those with three or more stations reporting. Detroit is excluded because FCC figures do not include CKLW-TV, Windsor-Detroit.

NEWS NOTES

Newly appointed rep: Norman Perreault, of FM Assoc., New York rep firm, has been appointed representative of WDVR (FM), Philadelphia.

New office: Edward J. Devney, president of The Devney Organization, has announced the opening of an Atlanta office, headed by David Carpenter. The new branch is at 1401 Peachtree St., N.E., Suite 271. Telephone: 404-876-8548.

Metro Radio billings up: Total national billing for the first nine months of the year at Metro Radio Sales is up 39%. All stations registered increases, the smallest being 27% and the greatest 84%. Stations included are KMBC, Kansas City; WCBM, Baltimore; WHK, Cleveland; WIP, Philadelphia, and WNEW, New York. KLAC, Los Angeles, another Metro Radio Sales station, is not included, since it only joined the Metro list in July.

NEWSMAKERS

HARRY DURANDO to sales account executive with Metro Radio Sales. He was formerly with H-R Representatives.

RALPH P. McCASKY, JR. to television sales executive in the Chicago office of RKO General National Sales. He was with Peters, Griffin and Woodward as account executive.

KEN F. CAMPBELL to the New York sales staff of the Katz Agency. He was formerly with H-R Representatives.

JOHN T. HARTIGAN to executive vice president and partner of the Automotive Radio Group in Chicago. He was media supervisor at Compton Advertising there.

PGW's silver anniversary with station



Peters, Griffin, Woodward recently held a ceremony at its N. Y. headquarters to mark 25th anniversary of exclusive representation of WDBJ, Roanoke. Taking part were PGW president H. Preston Peters (seated l), presenting plaque to Ray P. Jordan, broadcast v.p. of Times-World Corp., WDBJ owner; (l-r, standing) PGW tv president Lloyd Griffin; Times-World radio v.p. Frank E. Koehler; PGW v.p.-radio dir. Ray Stanfield

★★ Impartial observers were dismayed at the poor relationship between record manufacturers and radio broadcasters, glaringly apparent at the Hartford NAB regional conference recently.

Broadcasters were miffed by absence of any representative from the record industry's major manufacturer association (RIAA). Those representatives and observers who did turn up from the record industry, were equally miffed by some of the derogatory comment about their sales representatives who were given "back stairs" status by some stations.

The Recording Industry Promotion Association (RIPA) reportedly has protested to NAB that broadcast stations cut off all liaison with record representatives, giving them no chance to talk to station people.

★★ Interdependence of record manufacturers and radio broadcasters is clear to outside observers, but is seen on the bias by participants.

Record people claim they saved radio by providing inexpensive programming when tv took over all but music and news, and still furnish stations with all the free playing records they require. Broadcasters claim they are the prime source of record exposure, and carry into record dealings the running feud with ASCAP on payment of performance royalties--although record companies have no say in performance royalty.

★★ Mellow presence of Carl Haverlin, president of Broadcast Music, Inc., and RCA Victor Records' William Alexander at NAB's Minneapolis meet may spread a little balm.

Cooler heads on both sides would like to see better rapport. Part of the trouble is lack of understanding. Record companies find broadcasters confused over manufacturers' role in the royalty picture.

The copyright owner collects only "mechanical" royalties from recordings of his music. These royalties are generally well below the Copyright Act maximum of 2 cents per tune, and amount to modest sums even on hit records in today's competitive market. Copyright owner lives principally on his performance royalty.

Mechanical royalties are collected through a trustee office. ASCAP, BMI, SESAC and similar groups license only the public performance rights established in the statute for copyright owners.

★★ Better relationship between record and radio people may become a matter of urgent necessity if and when proposed revision of the Copyright Act gives the owner exclusive control over recordings of his copyrighted music.

At present, once a song is recorded, any number of manufacturers can also record it on payment of mechanical royalties, under the "compulsory licensing" proviso. Copyright Office recommends an end to this.

The bidding could go high for top tunesmiths, and the increase would undoubtedly be passed along in some degree to broadcasters.

★★ NAB president LeRoy Collins' pleas for improved broadcaster-audience rapport had an eloquent echo from Carl Haverlin, president of Broadcast Music, Inc., guest speaker at NAB's Minneapolis regional meet.

Haverlin, dedicated veteran of 40 years in broadcasting, was frankly inspirational in his approach to broadcaster consideration for his audience, dangers to programing freedom, and broadcast commercials.

Haverlin took off after the "elite corps" who would program for Americans "for their own good." He reminded legislators that this concept runs counter to the democratic grain. If the public can be entrusted with the vital business of electing its government--it can surely be allowed to choose its own programing.

He did not go easy on broadcasters with closed minds, saying when egg-heads insist people would benefit by types of programing they do not get, it is "entirely possible" for this to be true. He urged broadcasters to listen, and to revive the early bold and experimental outlook that gave American broadcasting its unmatched vigor.

★★ "If you are guilty of anything, it is that you have failed in making known to audiences your sensitivity to their opinions . . . both audience and broadcasters have come to take each other too much for granted."

Haverlin told broadcasters: "I urge that you start explaining yourselves, your aims and your objectives . . . until the people you serve understand they have an even greater stake in the matter (of broadcaster freedom to program) than you have."

★★ Out of his own experience with broadcast advertising copy, Haverlin credo is: fewer words will do it better.

Haverlin suggests a thorough study of how to accomplish the advertising goal of selling products with fewer words.

In his own experience, by paring the redundancy out of commercials--with agency and client approval--"We achieved less clutter, an easier and less hurried delivery." In fact, ultimately, "We went from words to syllables on our rate card."

★★ Whether emphasis should be on rearranging interruptive commercials, or paring redundancy--both industry and government spokesmen seem to be veering steadily away from the stopwatch approach as a formula for commercial reform.

FCC Cmnr. Robert E. Lee gave added impetus to the trend during a recent talk to RAB management conference in Detroit. Lee said his own analysis of 500 out of the 2,500 complaint letters to the FCC showed most irritation was roused by too frequent interruptions on tv.

Lee would take no stand on the FCC's battered proposal to adopt NAB code. But he admitted that NAB code adoption might be a poor answer to commercials problem--and leaving limits up to individual broadcasters might be a better one.



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(of the Best)



Cameras and TV Tape Recorders by RCA! Creative Technique by MGM Telestudios!

The TV commercial has been described as "60 seconds of perfection." Many of them are. And that's why MGM Telestudios decided to "go RCA. All The Way." MGM Telestudios originated many of tape's advanced production techniques. George K. Gould, President, says, "Our new production techniques have just about passed the capabilities of our original equipment. The RCA TK 60 cameras and TR 22 recorders we are installing are truly "new generation" equipment. Their expanded technical performance will allow video tape to continue its dynamic development as one of television's prime production tools."

RCA Broadcast and Television Equipment, Camden, N. J.



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