

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

OCTOBER 5, 1964 PRICE 40c

NEWSPAPER • NEWSPAPER

Can piggyback sponsors be stamped? 31
 IRTS seminar hones timebuying tools 36
 Syndicator 'hits the road' with new show 45



"It's a Small World"—A salute to UNICEF is featured in the Pepsi-Cola Pavilion at the 1964-1965 New York World's Fair.

SELLING IN MODERN AMERICA

TELEVISION DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

SPOT TV

Successful selling requires precision, flexibility and economy. These come with Spot Television. That's why you'll find more and more important national advertisers using Spot TV on these outstanding stations.

- | | | |
|-----------------------------------|--|---|
| KOB-TV Albuquerque | KPRC-TV Houston | KMTV Omaha |
| WSB-TV Atlanta | WLW-I Indianapolis* | WDBO-TV Orlando |
| KERO-TV Bakersfield | WDAF-TV Kansas City | KPTV Portland, Ore. |
| WBAL-TV Baltimore | KARD-TV Kansas State Network | WJAR-TV Providence |
| WGR-TV Buffalo | KARK-TV Little Rock | WRCC-TV Rochester |
| WGN-TV Chicago | KCOP Los Angeles | KCRA-TV Sacramento |
| WLW-T Cincinnati* | WISN-TV Milwaukee | KUTV Salt Lake City |
| WLW-C Columbus* | KSTP-TV Minneapolis-St. Paul | WOAI-TV San Antonio |
| WFAA-TV Dallas | WSM-TV Nashville | KFMB-TV San Diego |
| WLW-D Dayton* | WVUE New Orleans | WNEP-TV Scranton-Wilkes Barre |
| KDAL-TV Duluth-Superior | WTAR-TV Norfolk-Newport News | WTHI-TV Terre Haute |
| WNEM-TV Flint-Bay City | KWTV Oklahoma City | KVOO-TV Tulsa |
| | | WTRF-TV Wheeling |

*West Coast only

EQUATION FOR TIMEBUYERS

$$\frac{\text{ONE BUY}}{X} = \frac{\text{DOMINANCE}^*}{\text{WKRG-TV} \cdot \text{MOBILE ALABAMA}}$$

* PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.
or call
C. P. PERSONS, Jr., General Manager



FCC Puts Presidential Press Conference Under Demands of Equal Time Law

Washington — A four man FCC majority last week ruled that airing President Johnson's press conferences, or GOP candidate Goldwater's, cannot be exempt from equal time demands of Sec. 315.

Dissenting member Lee Loevinger called the ruling on presidential press conferences an "idiocy."

Commissioner Ford called it a "statutory freeze contrary to congressional intent," and Commissioner Hyde would have FCC "stay out" of the area of news judgment, with a blanket ruling inapplicable to individual news events and circumstances.

In answer to a query from CBS on televising the news conferences of either or both presidential candidates, the FCC said it was not denying the broadcaster right to air these news-worthy events. It was only excluding them from equal time exemption. To the networks and affiliates liable for 10 or more splinter-group demands, the two are synonymous.

FCC based its ruling on the exact wording in four types of "bona fide" news coverage excepted by a 1959 amendment, to permit candidate appearances. The commissioner finds only "regularly" scheduled news programs were intended to be "exempt," and presidential-incumbent and presidential candidate conferences are not. Also, FCC says the statute as amended and as interpreted in congressional committee reports, requires that the broadcaster, not the candidate, determine the time and conditions of a

press interview "regularly scheduled" if it is to be immune from Sec. 315 requirements.

The commission majority says the broadcaster does, indeed, decide what is bona fide news. That's his job. But—if the exemption categories could be by-passed by a broadcaster decision the whole "equal time" setup would be nullified.

On this point, dissenting commissioner Frederick Ford heartily approved of "nullifying" the present Sec. 315 and setting up new guidelines. He would arrive at them not by narrow statutory decision, but after conferences between FCC, the broadcast industry, political party spokesmen, networks, et al, to find a sane approach to the problem.

FCC did admit that broadcasters' "discretionary judgment" on news would permit excerpts from candidates' press conferences, when included in "regularly scheduled" news programming.

The exasperated dissent of Commissioner Loevinger says the FCC, in its present decision, is going back to what Congress termed a "harsh," "stupid" and "rigid" interpretation of Sec. 315 in 1959, when the commission gave

splinter candidate Lar Daly equal time rights because a tv newsreel showed Chicago's mayor. The Daly case touched off the amendments exempting bona fide news programs.

Loevinger quotes Sen. John Pastore's remarks at the time: "If it is desired to place a blackout on the people of this country, if we want to stop all important news or political campaigns getting to the American people, let the Lar Daly decision stand."

Loevinger's dissent sticks closely to exemption for presidential-incumbent press conferences. He is aghast that the FCC makes no distinction between the presidential press conference, attended by world-wide media representatives, and of national interest, and those of any other candidate — right down to a candidate for "county sheriff."

Loevinger is aware that exempting only the Johnson press conferences would "create problems" for the FCC from the "other candidates and other offices."

Nevertheless, he feels that FCC should risk the brickbats and make the right decision now. Safety factor is in the Fairness Doctrine, which requires broadcasters to put on the other side of conflicting views on important issues. He classifies FCC's present Sec. 315 ruling as one more referred to in the press as an "inventory of idiocies."

TvB Executive Dubs FCC Ruling an 'Absurdity'

Washington — The strongest initial reaction to the FCC's ruling placing presidential news conferences off-limits for all practical purposes came from Vincent Wasilewski, executive vice president of the National Assn. of Broadcasters. Dubbing it an "absurdity," Wasilewski said it demonstrated the need to repeal Sec. 315 in its entirety "rather than attempting piecemeal exemptions every four years." He added that "it would be easy to castigate the FCC majority for its decision, but Sec. 315 defies logic."

CBS president Frank Stanton expressed disappointment but not surprise. "Our fear that the presidential news conferences were not exempt from the equal-time requirements has been one of the reasons we have pressed so vigorously for the suspension of Sec. 315 of the communications act," he said.

NBC's news chief William R. McAndrew said the network would tape excerpts from presidential news conferences when open to broadcast media and use them on regularly scheduled newscasts.

ABC had no comment on the FCC action.

Michelob To LaRoche

New York — C. J. LaRoche won over Young & Rubicam and Compton Advertising in the three-way contest for the Michelob beer account (a member of the Anheuser-Busch family). The ad budget is reportedly in the \$1.5 million bracket, with indications that the brand will probably make itself felt more substantially in tv than in the past.

'Tonight Show' Expanded To Saturday on NBC-TV

New York — As of Jan. 9, 1965, *Tonight Show Starring Johnny Carson* will be seen six nights a week on NBC.

Decision to extend the show to include Saturday nights was attributed to a "strong desire" on the part of affiliates and the "wide audience appeal of the program." The additional telecast will consist of taped reruns of earlier shows.

To date, no participating sponsors have been signed for the new segment.

Announcement of the expansion follows on the heels of Carson's second birthday as host of the show.

CONTINUED ON NEXT PAGE

PGW Dividing Tv Sales Into Three Regionals

New York — Peters, Griffin & Woodward has joined the trend among tv station representatives to divide their lists into regional or separately sold groups. By the first of the year, PGW will have three separate tv sales staffs operating in New York. One list will be known as east-southeast, with Theodore Van Erk in charge. The

Cigaretts In Recovery Stage, Says Ag Dept.

Washington, D. C. — Agriculture Department's Tobacco Report expects fairly strong recovery of cigaret sales from the first quarter, 1964, slump — but the long-range trend of cigaret smoking appears uncertain. The department does not expect any 1965 sag equivalent to the 1964 first quarter drop after the Surgeon General's Smoking and Health Report, and believes sales might even be up a little in 1965.

Population gains in the 18-year-old and over bracket will be about 1.5 percent a year, from 1965 to 1970, and would ordinarily mean an increase in cigaret smoking. But the smoking and health factor will be spotlighted by a dozen educational and informational programs by HEW and medical associations (Agriculture mentions AMA among them), and "consumer response cannot be predicted with any certainty." Agriculture hopefully summarizes projects in government, in the tobacco industry and medical research, and notes that FTC has delayed action on its hazard warning for cigaret labels until July 1, 1965, at the request of the House Commerce Committee.

Per capita cigaret smoking for 1964 is estimated at about 207 packs. This is about 5 percent less than in 1963 and probably the lowest since 1959, Agriculture says. Cigars and cigarillos consumed *per male* (Agriculture's italics) are estimated at 150, up about 20 percent over 1963, and highest since 1930. Per capita, per male use of smoking tobacco (for pipes and roll-your-own cigarets) is estimated at about 1.4 pounds — 15 percent more than in 1963 and highest since 1955. Reference is to males 18 years and over.

second list will be referred to as mid-America. William Walters will head this group. The third list will contain west-southwest stations and have Arthur E. Muth as sales manager. The purpose of the fragmentation, as stated by Lloyd Griffin to SPONSOR, is to give more concentrated services on a regional basis and to meet increased competition expected for 1965. PGW's present list entails 42 stations. KATZ has two tv lists, east and west, while Blair has two tv sales entities, Blair Tv and Blair Television Associates.

NBC-WBC Agree on Property Swap

Washington, D. C. — It seems to be all over but the shouting on the NBC-Westinghouse backtrack to their original stance of 1955, before NBC took over the Westinghouse Philadelphia properties, and WBC reluctantly accepted the network's Cleveland stations and \$3 million in consolation money. Formal FCC filings by NBC and WBC to effect the reversion of properties to their original ownership took place last Monday. Sept. 29 was the deadline set by the FCC for the network to return its "fruits of misconduct" if NBC expected to get renewal on the Philadelphia stations.

Renewal was needed to put NBC in business on any deal involving the Philadelphia properties. Justice Department has been breathing down the network's neck, with divestiture of the Philadelphia stations due Sept. 30, 1964, under NBC's consent decree. RKO-General's long-planned swap of its Boston outlets, WNAC-TV-AM and WRKO-FM, for NBC's Philadelphia WRCV-TV-AM was dismissed as "moot" in the FCC's July 29 decision to make NBC restore the "coerced" properties to Westinghouse.

Final confirmation will have to come when the commission acts on the NBC-Westinghouse applications. Since the historical reverse was the FCC's own idea, there is little doubt of how it will vote. Majority vote on the restoration was by FCC chairman E. William Henry, commissioners Hyde, Bartley, Ford and

N.Y. VHF's Renew Leases In Empire State Building

New York — Assuming George Orwell's forecast of the future was strictly fiction, all of New York's seven VHF stations will be transmitting atop the Empire State Building until 1984.

Agreeing to rentals totaling nearly \$25 million, the stations have renewed their leases for another 20 years, with renewal options extending until 1999. An eighth tv outlet, the city's own UHF station, is expected to follow suit.

The tower, which enables the stations to reach a five-state area, is 22 stories above the top of the building.

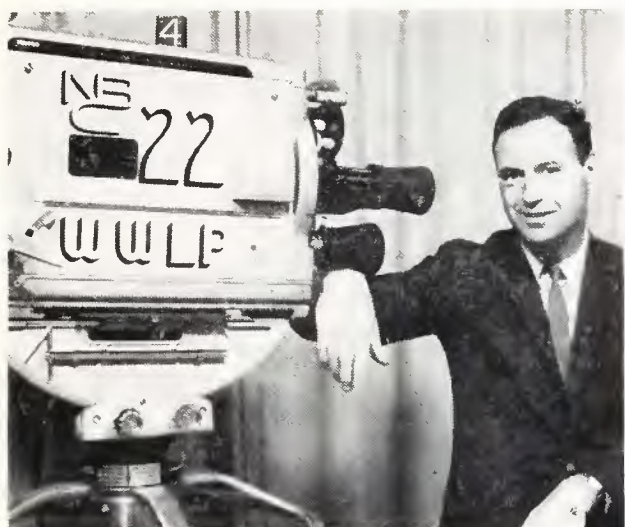
Lee, with commissioners Loevinger and Cox not participating.

Denied Friday (Oct. 2) were Philco and RKO-General pleas for FCC to reconsider. Philco has been battling to get back the Philadelphia channel 3 outlet which was once its own, until sold to Westinghouse in 1953. RKO took the toughest financial rap, having forfeited CBS affiliation on its Boston station WNAC-TV, when plans with NBC were hopeful. RKO estimate of damage was \$2 million.

Philco has had the least reason for optimism. Its petitions were shot down by the FCC Broadcast Bureau, by chief hearing examiner James D. Cunningham—who would have permitted the NBC-RKO swap—and finally by the commission. Philco was accused of putting its manufacturing interests too far ahead of broadcasting and public interest, both before and after its 1961 takeover by parent company Ford.

FCC's stunning upset decision on July 29 did three things: it conditioned renewal for NBC's Philadelphia properties on an exchange for Westinghouse Cleveland outlets; it allowed Westinghouse to keep the \$3 million that went with the 1956 exchange; allowed NBC to keep Philadelphia profits made since then. FCC demanded implementing applications within 60 days—and they were on target last week.

Philco and RKO, unless they withdraw their petitions for FCC to reconsider the decision, are still in fighting stance.



a statement of **WWLP & WKEF**

SPRINGFIELD, MASS.

DAYTON, OHIO

by William L. Putnam

Like we said some people luck out every now and again. Take those fortunate boys at WKEF in Dayton, Ohio. That's the Megawatt station in Megacity; you know, the place where you can surely get those choice availabilities that you never could have before. Well the person who really lucked out there was none other than this week's cover girl. (Well, maybe there are some things Norm Glenn won't do, after all.)

This same lady adorned this page on December 31, 1962 when she was pitching the new Eimac Klystrons at WWLP. She's still pitching them, by the way, for two of the newest are being used to produce that Megawatt for Megacity. But anyhow when we were searching for call letters we sent in 4 sets (like the men ask for) and her's survived the trip through the FCC files.

So here's to WKEF, another quality station in a quality town; and all Irish time buyers better place orders; Kathryn Elizabeth Flynn will be very provoked if you don't.

WKEF is Nationally represented by Vic Piano

Regionally represented by

Ohio Station Representatives

Bob Tiedje at WKEF Phone 513 263-2662

TWX 513 944-0058



Sponsor

OCTOBER 5, 1964 • VOL. 18, NO. 40

31 Can piggyback sponsors be stampeded?

Clamor over clutter has revived the integrated commercial, but key to code amendment effectiveness is sponsor reaction to station piggyback premiums

36 IRTS seminar hones timebuying tools

Alumni of recent sessions cite productivity as fall meetings are announced for Oct. 13 start

38 Taped tv train runs on lacrosse balls

Designer's ingenuity solved problem of creating life-like railroad effect for live tape Canadian dramatic anthology

40 Passport to paradise

Canadian radio station dreams up tropical vacation contest with pay-off for consumer, sponsors — and time-sales ledger

42 Raymond Scott sounds off on sound

Composer of some 1400 commercials and hit records makes sharp comments on ad agencies' misuse of sound in commercials

45 MCA gives new property the 'road show treatment'

Whirlwind tour of major cities helps syndicator introduce new personality to local agency men, tv clients

DEPARTMENTS

<i>Calendar</i>	62	<i>Publisher's Report</i>	10
<i>Changing Scene</i>	48	<i>Sponsor Scope</i>	26
<i>Commercial Critique</i>	61	<i>Sponsor Spotlight</i>	58
<i>Friday at Five</i>	3	<i>Sponsor Week</i>	16
<i>Letters</i>	12	<i>Week in Washington</i>	13

EDITORIAL

Editor
Som Elber

Feature Editor
Charles Sinclair

News Editor
William S. Brower, Jr.

Special Projects Editor
Ben Bodec

Managing Editor
Don Hedman

Senior Editor
William Ruchti

Associate Editors
Barbaro Love
Melvin J. Silverberg
Gayle Hendrickson

Editorial Assistant
Patricia Halliwell

Contributing Editor
Dr. John R. Thayer

Washington News Bureau
Mildred Holl

Field Editors
Ernest Blum (East)
John Bailey (Midwest)

Production Editor
Emily Beverley

Regional Correspondents
James A. Weber (Chicago)
Sheilo Harris (San Francisco)
Frank P. Model (Boston)
Lou Douthat (Cincinnati)
Margaret Cowan (London)

SALES

New York
Gordner Phinney
Normon Gittleson

Chicago
Jerry Whittlesey

Los Angeles
Boyd Garrigan

St. Petersburg
William Brown

Advertising Production
Louise Ambros

ADMINISTRATION

Editorial Director
Ben Morsh

Production Director
Harry Romaley

Circulation Director
Joe Wolking

Data Processing Manager
John Kessler

Advertising Promotion
Dwayne R. Woerpel

Circulation Promotion
Gerhard Schmidt

SPONSOR® Combined with TV, U.S. Radio, FM® is published weekly by Moore Publishing Company, a subsidiary of Ojibway Press, Inc. PUBLISHING, EDITORIAL AND ADVERTISING HEADQUARTERS: 555 Fifth Avenue, New York, N. Y. 10017. Area Code 212 MUrray Hill 7-8080 CIRCULATION, ACCOUNTING AND DATA PROCESSING HEADQUARTERS: Ojibway Building, Duluth, Minn. 55802. Area Code 218 727-8511. CHICAGO OFFICE: 221 North LaSalle St., Chicago, Ill. 60601. Area Code 312 CE 6-1600. LOS ANGELES OFFICE: 1655 Beverly Blvd., Los Angeles, Calif. 90026. Area Code 213 628-8556. ST. PETERSBURG OFFICE: 6592 North 19th Way, St. Petersburg, Fla. 33702. Area Code 813 525-0553. SUBSCRIPTIONS: U.S., its possessions and Canada \$5 a year; \$8 for two years. All other countries, \$11 per year. For subscription information write SPONSOR, Subscription Service Department, Ojibway Building, Duluth, Minnesota 55802. Second class postage paid at Duluth, Minnesota. Copyright 1964 by Moore Publishing Co., Inc.





**in television station selection
Consider the Unmeasurables***

experience!

KFDM-TV is the oldest television station
in the Beaumont Port Arthur Orange area.
We've watched the market grow to over
825,000 prosperous consumers in our
coverage area.

The combined industry experience of our
staff totals 263 years.

Shouldn't this broadcasting and market
experience be working for you?

* If you're interested in the "Measurables,"
check any rating source or your
PGW colonel. We have the numbers, too.

KFDM-TV

BEAUMONT ■ PORT ARTHUR ■ ORANGE



YES


Pro or con? One of the most hotly contested ballot issues ever to confront California voters is the upcoming Proposition 14, which would repeal the bitterly controversial California Fair Housing (Rumford) Act. Opposing billboards and bumper stickers are everywhere: battle lines are sharply drawn.

To cut through the barrage of partisan opinion and present both points of view in crystal-clear focus, on Saturday night, September 19, KNXT staged an hour-long live television debate, bringing together—for the first time—the leading spokesmen from both sides in a dramatic face-to-face confrontation.

NO

A large, bold, black and white graphic. The word "ON" is in white, uppercase letters inside a black rectangular box on the left. To its right are the numbers "14" in a very large, bold, black font. The entire graphic is enclosed in a thin black border.

up-
m-
wn.
us,
her
on.
It was a historic broadcast. Never before has a debate dealing with a matter of such heated local interest been seen by so many people in the nation's number one state. Made available by KNXT to all California affiliates of the CBS Television Pacific Network, it was seen by an estimated 850,000 viewers (600,000 viewers within the KNXT area alone!)*.

This unprecedented broadcast debate was just another example of the continuing, far-reaching programming in the public interest conceived and produced by CBS Owned **KNXT**  **LOS ANGELES**

A large, bold, black and white graphic, identical to the one above. The word "ON" is in white, uppercase letters inside a black rectangular box on the left. To its right are the numbers "14" in a very large, bold, black font. The entire graphic is enclosed in a thin black border.

women-drivers



love

WGY

810 KC
50 KW

and so do housewives, doctors, students, executives, farmers, and secretaries in the 25 counties surrounding Albany, Schenectady, and Troy. Ask Henry I. Christal.

A GENERAL ELECTRIC STATION

WTRF-TV STORY BOARD

7

Buying*?

VOLUPTUOUS GAL to vast audience of Marines: "I don't know why you boys get so excited about sweater girls. Take away their sweaters and what have you got?"

wtrf-tv Wheeling

ADVICE TO BACHELORS! Don't settle down until you can settle up!

Wheeling wtrf-tv

DOCTOR: "How much drinking do you do?"
PATIENT: "Not much any more, doctor. Lately I've been spilling most of it."

wtrf-tv Wheeling

TOAST TO POVERTY . . . it sticks to a man when all his friends forsake him!

Wheeling wtrf-tv

ESSO HUMBLLED! "Where did I get all scratched up? I had a Tiger in my car but not in the tank!"

wtrf-tv Wheeling

PROFESSOR: "Name the outstanding accomplishment of the Romans?"
STUDENT: "They understood Latin!"

Wheeling wtrf-tv

FAIR AND CLOUDY! If a local weatherman resigns, it's generally because the climate doesn't agree with him.

wtrf-tv Wheeling

PONDERING! Calling a man in his sixties a sexagenarian may be a slight exaggeration.

Wheeling wtrf-tv

COLLEGE BOUND! "Son, I want you to become a skin specialist. Your patients will never get you out of bed at night, they never die, and they never get well!"

wtrf-tv Wheeling

***SOMETHING FOR EVERYONE** is the programming offered to the big WTRF-TV audience in the Wheeling/Steubenville Market. Have Rep Petry arrange your WTRF-TV spot schedule to get that particular audience segment you're after.

CHANNEL SEVEN



WHEELING, WEST VIRGINIA

Publisher's Report



Radio can be different

Over the years I have often expressed the opinion that timebuyers should consider radio stations by categories in the same way that spacebuyers consider magazines.

In the magazine medium, buys are made in the shelter field, the sports field, the teenage field, the young housewife field, the general field, the fashion field and many others.

These buys are logically predicated on the fact that selective categories permit advertisers to reach selective readers.

But within the individual field there is often a world of variation between magazines. Some are slick; some are pulp. Some command prestige; others command nothing. Some go in for high-grade research and writing; others are so much pap.

As a rule, a national advertiser of substance who habitually uses one book in a field wouldn't be caught dead in another.

There are 4000 AM radio stations and perhaps another 800 FMers. To say that they are all alike is nonsense. Yet one of the factors that holds back the advance of radio is the tendency on the part of some agency buyers and others to condemn many stations to national spot perogatory by category rather than by calibre.

The fact remains that there are good radio stations in every category. There are bad radio stations in every category. The good buyer learns who does the quality job.

Perhaps the man who has done most to lick the stigma of radio buying by category is Gordon McLendon.

In three top Texas markets he built three top-40 stations which for years have commanded top audiences.

Then he startled the advertising world, several years ago, by going to the opposite extreme and establishing KABL in San Francisco—a good music station devoted in large measure to album music. When he bought WYLS Buffalo, he followed the same format.

More recently he struck out again, scrapping a highly popular Negro audience station in Chicago and replacing it with WNUS, a 24 hour all-news station.

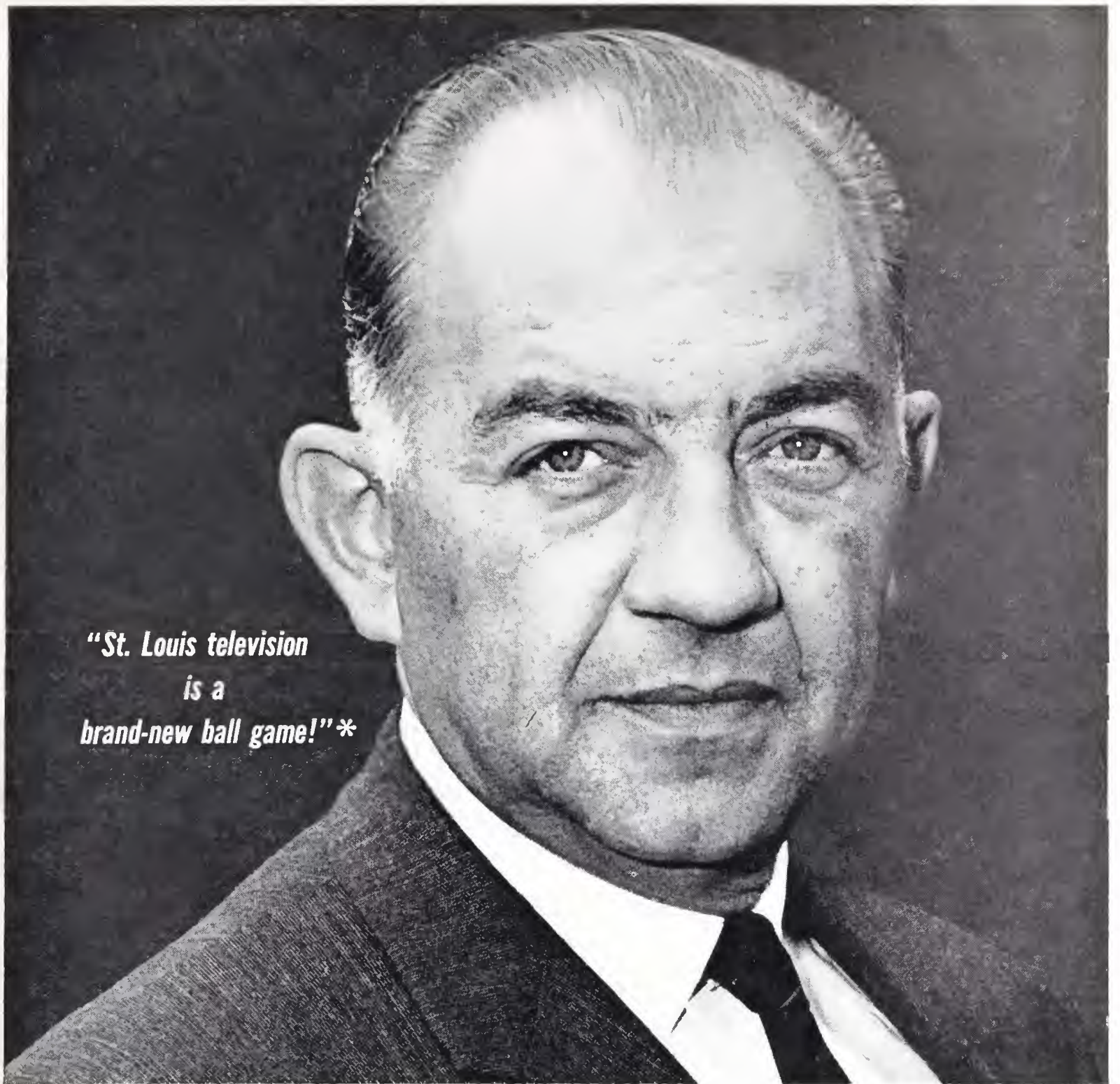
It's just as though Mr. McLendon decided to tell the world that you can be successful with any format — providing you have the market and potential audience and turn out a quality product.

It's still too early to tell how WNUS is doing (it's been operating only a month) but if it emulates the audience impact and penetration of XTRA NEWS, which operates out of Tijuana, Mexico and booms into Los Angeles, it will do fine.

WNUS programs its news in 15-minute blocks with four mike men on the air every hour. It permits a maximum of 16 commercial units an hour in keeping with the NAB Radio Code. It uses 10 news services and employs about 16 news men on the air. Its beeper phone hot line connected with other McLendon stations gives about 10 outside news feeds a day.

Years ago I was impressed by Goar Mestre's Cuban operation which broadcast news 24 hours a day with two news men in a glass studio in midtown Havana alternating with one minute of news and one minute of commercial for a two hour stint, then being replaced by another crew. WNUS is not too far away—but a better service.

Gordon McLendon



*"St. Louis television
is a
brand-new ball game!"**

SPENCER ALLEN

...the dean of St. Louis TV news men moves to KTVI.

**THE
EXCITING
NEW**

KTVI
Channel **2**

ST. LOUIS **abc HR**

* Spencer is the third addition to KTVI's powerful new team, following Pat Fontaine and Charlotte Peters.



LETTERS

REPRIEVE

There has been a definite increase in the number of integrated commercials as classified by the NAB Code Authority. It is obvious that what the Code Authority calls a "definite trend" is at least a period of experimentation by multiple-product advertisers.

The effectiveness of the commercial of any length, under all conditions, has constantly been probed by research. This has been done in order to find the best format for the efficiency of the dollars invested by the broadcast advertiser. Very obviously, the piggyback has been highly successful for many advertisers or the struggle for its survival would never have become so intense. The realities of the escalating costs of television advertising makes the need for the most efficient use of commercial tv time vital to the client.

Piggybacks were caught in the spotlight of criticism because—in concert with the whole family of interruptive elements which contributed to the appearance of clutter—they alone are the easiest target. It's easier than fighting against the welter of other parts of the clutterpackage like credits, billboards and promos. And being against the multi-million public-service-spot onslaught is like being against motherhood and apple pie.

What the future holds for the piggyback format is still uncertain. Integration has given it a reprieve from a death sentence. But this isn't likely to be the sole solution to the clutter issue.

Mel Silverberg's status report on the relationship of piggybacks, integration and the NAB Code Authority beings on page 31.

Sam Elber

Pleased with Recognition

Thank you for your recognition of KDIA including the use of the Oakland Raiders picture in your Aug. 17 issue, "Is There a U.S. Negro Market?" devoted to the Negro market.

While Falstaff beer is one of our very good sponsors, Busch Bavarian is the sponsor of the Oakland Raiders broadcast.

WALTER CONWAY

*Vice President
KDIA
Oakland, Calif.*

Updated Nielsen Figures

The recent lead story on the upper income tv audience [Tv: Reaching the Affluent Market, Aug. 31] tackles an interesting subject. But you use a series of Nielsen figures in the story which were not supplied by us and these, unfortunately, are not current.

Television ownership as of this month is estimated at 52.6 million households, a penetration rate of 93 percent. The count by income group is:

Lower (under \$5000) 20.8 million, 88 percent penetration
Middle (\$5-9999) 21.8 million, 96 percent penetration
Upper (\$10,000) 10.0 million, 98 percent penetration

You'll note that the Nielsen Tv Index Upper Income group is now \$10,000 and over. The change from \$8000 to \$10,000 annual household income as the lower limit of the upper income group is a reflection of the long-term trends in our nation's productivity and income distribution.

ERWIN H. EPHRON

*Director of Press Relations
A. C. Nielsen Co.
New York*

Call to Arms

Your write-up on the first ARMS study ["ARMS for Radio-Audience Measurement," Aug. 24, p. 15] was extremely complete and knowledgeable. This kind of thorough coverage of such a basic project is an important contribu-

tion to industry communications which is, of course, what we look to SPONSOR for.

However, a slight misunderstanding developed somewhere along the line. Your report states that I am an employee of Storer Broadcasting. I, of course, am an employec of the National Assn. of Broadcasters and Radio Advertising Bureau which are the co-sponsors of ARMS. It so happens that George Storer, Jr., is the chairman of the ARMS committee and has graciously extended to ARMS the use of the facilities of Storer House as an office for me. Perhaps that explains the confusion.

Incidentally, Storer House is located at 118 E. 57th St., and it might be well if you were to mention this in some future report because a number of people have wanted to know where to get in touch with me. I certainly welcome ideas and thoughts from anybody in the industry.

W. WARD DORRELL

*Executive Director
W. Ward Dorrell
New York*

PDT note PDQ

The "One Hour Storyboard" article in your Aug. 31 issue was very well done and we thank you for giving it such complete and understanding treatment.

T A B Engineers, who developed the PDT technique, were also pleased with the story, but told me that they do have patents pending on the method which is contrary to the sentence in the next to last column: "And it certainly cannot be patented."

It seems that in their original development of the process for engineering design and drafting the method of preparing a wall as a blackboard in marked off segments together with certain camera equipment and drafting tools adapted to large scale drawing was found to be acceptable to the Patent Office for consideration.

L. MARTIN KRAUTTER

*President
Wolf, Krautter & Eicoff, Inc.
Chicago*

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

October 5, 1964

Networks may be on slippery footing in the matter of their planned color coverage of the Presidential Inauguration in January, as a result of the Warren Report. All news media is worried about the final repercussions of the report's criticism of the crowding of newsmen at the Dallas jail during the bizarre aftermath of the tragic assassination of President Kennedy.

Media committees, various reports, studies and meetings are under way to test out means of pooling news coverage on major events--particularly as they involve the President. The Warren Commission suggested that some "code" of behavior be worked out to forestall any possibility of a repeat situation like that of the Ruby killing of Lee Harvey Oswald.

In the renewed emotional shock produced by the Warren report, broadcasters see a danger of curtailment of the very kind of news coverage for which they were so warmly praised during the terrible November events. The democratic processes are admittedly cumbersome and awkward--they are no less so when hundreds of news gatherers and cameramen crowd in to record the history of this particular democracy.

This danger was pointed out by NAB's Vincent Wasilewski when he was asked for the broadcaster association stand on pooled coverage and reduced news personnel. Wasilewski pointed out that this one set of very particular events should not "becloud the fact that free reporting is essential in a free society." He said NAB is already getting expert opinion on the matter, and broadcasters will, of course, cooperate.

Networks have not (as of this column's deadline) come out with any comment on the matter of drawing straws and pooling coverage of major national events, when and if some official "code" requires it. Newspapers--with far less of a problem in reporting than the electronic media--have looked on the idea of pooled units slightly more favorably. Press and broadcasters will get together to discuss the angles.

No one, at this time, would care to come out roundly and say that risks and inconveniences of increasing news coverage are part of the democratic processes. Yet no one takes risks more recklessly than Lyndon B. Johnson. The President will fling open the White House gates to a crowd of tourists, or dive into a milling mass of thousands in a parade--leaving the FBI, the Secret Service and the news and cameramen equally frustrated by waves of yelling, hand-grabbing humanity--any one of whom could be lethal.

Still, Wasilewski is not quite alone in warning of the danger of cut-back in news and cameramen. AP's editorial association chief, Sam Ragan, said responsibility for "orderly coverage" lies with the authorities in charge, in the last analysis.

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

UPI's Earl Johnson would go along with a limited amount of "pooling," but added flatly that wire services have to cover to serve many individual papers. (In this, they parallel the networks which have to bring the story to affiliate stations country-wide on tv and radio.) Said Earl Johnson: "It was not the number of reporters who were present which permitted Jack Ruby to shoot Lee Oswald. It was the fact that the police permitted Ruby to be there."

Fortunately, the slow grind of the democratic processes will also allow time to pass before a final judgment is rendered, when the various press, broadcast, Bar associations and law-enforcement groups finally agree on what should be done. Last week, too, the President's Committee on the Warren Report had its first meeting on ways to carry out the Warren Commission's recommendations. The committee says it will not announce meetings or make comment until after summary report to LBJ.

Not so fortunately, the prospect of an inaugural only a few months away, coupled with intensified jitters about presidential safety, could bring on some sort of interim curtailment via pooling of news coverage. It would be only human for the FBI and the Secret Service, both scolded for ineptitude in protecting President Kennedy, to pass some of the grief on to the news media.

Another complicating factor is the lingering hostility engendered at the national political conventions--when print media accused the broadcasters of snagging the best accommodations, and blocking press reporters with their equipment and flying squads of cameramen and walkie-talkie reporters.

About two weeks ago, before the Warren Report broke over news media heads, there was a quiet tussle here between press and electronic newsmen over accommodations for the inaugural parade in January.

Richard C. Crutchfield, chief of design and engineering of the District of Columbia's Department of Buildings and Grounds, heard requests from both sides at separate meetings. NBC's Bill Monroe let off with a request for even more room at the coming inaugural, than in 1961 because NBC will cover in color, and color camera equipment needs more space. CBS and ABC spokesmen immediately demanded the same amount of room; they, too, plan color coverage.

The Pre-Inaugural Committee has granted the requests for increased room. But network pleas for a pooled-camera space within the presidential stand itself, for over-the-shoulder shots at presidential visitors were left in some doubt. Press photographers have been allowed in the out of the stand for visitor shots during past inaugurals--but space for a tv camera setup will depend on final plans for construction of the stand, which are selected on competitive basis.

All of the plans are subject to final decision by the Inaugural Committee. They may also be subject to the findings of the President's special Warren Report Committee.

Mildred Hall

Fair Game

WMT's Bob Nance was at Hawkeye Downs last month as the grand champion baby beef was chosen at the All-Iowa Fair. A shorthorn exhibited by John Stoner of Mt. Vernon, Iowa, won the slap of approval from the judge, who just missed our Bob, also in the ring to broadcast the champ's reactions.

Dean Borg and Jerry Brady provided WMT listeners with a beef's eye report from the Iowa State Fair in Des Moines as a Hereford owned by Doug Simons of Marcus, Iowa, got the winning nod.

Steve Padgitt, WMT Scholarship winner (summer employment at WMT and all the live bulls he can lift), managed WMT's 18th Annual Gadget Show at the State Fair. Winner was Junior Coon of Morning Sun, Iowa, with a hydraulic post driver. (Winning is a habit with Mr. Coon — his brush grubber won a fourth prize in the open class in 1953.)

The four ag college graduates who man our Farm Service Department covered 36 county and state fairs this year, traveling 6,500 miles in the fair month of August with mikes in hand. They get about 100 miles to the hour of air time from 56,000 miles of yearly event-hopping: programs daily at dawn's crack waking up Iowa's dirty capitalists, market reports and other tidbits at noon, special events any time. They provide informed reporting for WMTland-46 Eastern Iowa counties and eight in Illinois, Minnesota and Wisconsin — and contribute to WMT's balanced programming for a balanced industrial/urban/farm market.



WMT

CBS Radio for Eastern Iowa

Mail Address: CEDAR RAPIDS
National Representatives: The Katz
Agency

Affiliated with WMT-TV; WMT-FM;
K-WMT, Fort Dodge; WEBC, Duluth

Advertising Efficiency Subject of ANA Workshop

Speakers cite the increased use of computers in larger agencies; discuss pro's and con's of fee vs commission; say manufacturer needs more daytime network television

Chicago — Computers, fee versus commission and bridging the gap between marketing and creative groups were just a few of the areas covered at last week's Assn. of National Advertisers' workshop at the Sheraton-Chicago hotel. Theme of the two-day meeting attended by more than 200 advertisers and agency people was "Meeting the Challenge of Rising Marketing Costs Through Increased Advertising Efficiency."

On the subject of computers, Robert D. Lipson, director of advertising and sales promotion of the Bell & Howell Photo Sales Co., cited an instance where the company wanted to take additional key-market consumer advertising during the Christmas selling season to hike sales of a cartridge-loading zoom movie camera, felt likely to respond to additional ad pressure.

Initially, the extra advertising had to be dropped because of budget limitation, but in the process of programming a computer for other projects sufficient cost efficiencies were

revealed to allow reinstatement of the missing additional consumer advertising pressure from Thanksgiving to Christmas. "We bought four weeks of spot tv in our key markets," Lipson said. "No director of advertising could ask for a more fitting reward."

In still another talk on computers, Thomas A. Wright, Jr., vice president in charge of the media department, Leo Burnett Co., said that "there are no lingering doubts about the values of data processing equipment in those agencies where utilization is reaching a sophisticated level."

Wright cited two basic areas where the larger agencies are using computers: to solve the paperwork problem, and in various areas of marketing and media analysis.

In media analysis, Wright cited as an example a large multi-product manufacturer that is today successfully marketing and advertising 21 brands. The manufacturer has found through past media testing activities that daytime and night-

time television and national magazines work well for him.

In order to accommodate all those brands, said Wright, he needs lots of daytime network television. "There are so many factors to consider and so much brand sales and audience data available to be sorted, collated, trended, charted, graphed and assimilated that it requires literally hundreds of man hours over many weeks before the advertising department and the agency finally agree on what programs to use for which brands."

Profile matching, declared Wright, can help reduce the manual work involved. Simply stated; "Our concept is to match the audience profiles of daytime network television programs against the market sales profile of a brand or group of brands." And it's all done via a computer.

Jay Berry, McKinsey & Co., had a word on the controversial fee-versus-commission issue. "The only reason for keeping a fee or the 15 percent base or any other arrangement is that it's right for your special situation, not because everybody's doing it or because it has been good so far," he told the gathering of advertisers.

Herbert W. Cooper, president of Meldrum and Fewsmith, Inc., indicated that while it is not the only method of compensation his agency believes in, fees have worked well and are looked upon with favor.

Among the benefits of the system cited by Cooper; "The client can budget for agency compensation once a year at the beginning of the year; negotiated fees for services outside media advertising are held to a minimum, saving valuable time of both parties; the client knows that our income does not depend on the nature of our advertising recommendations; we have confidence in recommending, and the client has confidence in accepting recommendations solely on their advertising merit; we are assured of the opportunity to realize a reasonable return on services provided."

NES: Plans Are 'Virtually Complete'

New York — A progress report from Network Election Service indicates that arrangement for tabulation of the Nov. 3 election results are "virtually complete."

A spokesman for the cooperative arrangement between the three networks and two major press associations says that sites for tabulation centers in 50 states and the District of Columbia have been chosen and organization of the centers is under way. Also, a mid-Manhattan hotel has been selected as a national tabulation center which will accumulate the national presidential vote totals.

Plans are also under way for "swift dissemination of totals" in

547 presidential, senatorial, gubernatorial and congressional races.

It was also pointed out that any news medium will be permitted to take advantage of the pooled coverage upon payment of an appropriate share of the costs. Oct. 7 has been set as the deadline for applications to purchase access to NES tabulation centers since it is necessary to allocate space requirements.

Idea behind the pooled coverage is to eliminate duplication of returns and possible viewer confusion. Although NBC, CBS and ABC will all be using the same election figures, each will handle its own analysis and forecasting.

Ads for Personal Products Are Up for Study by Radio Code

Washington, D.C.—The ticklish area of the advertising of intimately personal products will come under study by a special subcommittee of the Radio Code Board of the NAB. At a meeting last week, the board also approved a series of proposed amendments to the radio code which will be submitted to NAB's board of directors for ratification.

Decision to look into the matter of personal products was made when code director Howard Bell questioned whether this outright ban should be replaced by a policy of ruling on the acceptability of advertising on the basis of copy treatment.

Specifically mentioned was the advertising of hemorrhoidal reme-

dies, but other categories will be considered, with the subcommittee expected to report back at the next meeting of the code board, which has been scheduled for Jan. 22-23 in Los Angeles.

Amendments to the radio code, approved by the board, include guarding against indiscriminate use of such words as "safe," "without risk," "harmless" or similar terms in medical products advertising; making certain that advertising testimonials reflect an honest appraisal of personal experience, and cautioning particular discrimination in the acceptance, placement and presentation of advertising in news programs so that such advertising will be clearly distinguishable from news content.

Hillman Sees No Relief in Media Costs

Chicago—"Advertising efficiencies are not going to come from lower media costs," Murray Hillman, senior vice president of McCann-Erickson, Inc., last week told the Assn. of National Advertisers' workshop.

Acknowledging rising ad and marketing costs as a fact of life, Hillman asserted, "Increased marketing activity and rising demand for advertising time and space has already created a short supply situation in mass media resulting in higher costs at lower efficiencies."

The pressure for more time and space will be relieved somewhat by the addition of new media to the marketplace, Hillman said. "However, new media will not necessarily lead to lower cost-per-thousand because they will further fractionize the audience."

By the way of explanation, Hillman declared that "although there has been some growth in leisure time in the past few years, each individual consumer only has a given number of hours a day available for exposure to advertising messages. As media becomes fractionized, a given advertising message will reach fewer and fewer people."

Hillman added: "A person can only watch one television station, read one magazine or listen to one radio station at a time and the addition of more tv stations, more magazines and more radio stations will only serve to divide the audience further."

Taking tv as a case in point, Hillman said that with VHF there were

about as many stations operating as the airways could handle. "In a few years UHF stations will become more important and the audience will be divided into smaller pieces," he continued. "One could envision television of the future as similar to radio today with stations in the thousands and programming by stations to appeal to specific audiences."

The only way to meet the challenge of increased marketing costs through effective use of advertising is to raise two questions and obtain the proper answers, Hillman said:

1. "What evidence do we have that the prospects we are talking to match the prospects defined in the role and mission of the product?"
2. "What evidence do we have that we have the most persuasive promise for the market segment defined by the role and mission of the product?"

Videotape Talks to David Ogilvy via 'Times' Ad

New York — Using the Ogilvy style and the Ogilvy photographic likeness, Videotape Center in a *New York Times* ad last week offered to show David Ogilvy of Ogilvy, Benson and Mather how to make even better television commercials.

The ad was designed to resemble some of the famous long-copy ads (it runs 1900 words of copy) for which the veteran advertising man is well known.

John Lanigan, vice president and general manager of Videotape Center, a 3M subsidiary, declared: "If we think our story is important enough to use this kind of space and to address Ogilvy, you can be sure a lot of other people are going to want to know what it is."

ARB To Feature Overnight Radio Surveys

Beltsville, Md. — For the first time, American Research Bureau will make overnight radio surveys of in-home listening available on a regular basis.

ARB's overnight service has been providing estimates of local television audiences for a number of years. Based on the telephone coincidental survey technique, essentially the same method will be used by ARB to gather

data for in-home radio listening.

For the overnight radio audience surveys, ARB says it will report stations listened to, shares of audience and sets-in-use estimates between 8 a.m. and 11 p.m.

For those clients with a stake in both radio and tv, a survey has been designed to provide information concurrently on both media.

Purolator Products: Spot Tv Paid Off Like Slot Machine

New York—Reporting record sales for the first six months of 1964, James B. Lightburn, vice president and general sales manager of Purolator Products, Inc., last week declared: "Our tv expenditures will certainly increase in the future. They paid off this year like a slot machine."

The filter manufacturing firm upped its spot tv budget in the April-May-June period to \$758,300, as opposed to \$268,510 the previous year. This put it in the ranks of the top 100 spot tv advertisers for the first time in company history.

In revealing a \$3 million gain in business for the first six months of 1964 (\$33,082,505 compared with \$30,170,206 in 1963) Lightburn

noted that automotive manufacturers have spent too much time in loading the distributor and dealer and hoping that sales would take care of themselves.

"If we're going to eat more 'pie' in the future," Lightburn said, "it's up to other reputable manufacturers to take the lead and support the service station dealer with all the consumer advertising that can be afforded." He added that every growth industry has eventually been forced to reach the consumer in order to maintain their expanding base of sales.

Lightburn attributed a good part of his firm's sales growth to merchandising of television by service station dealers.

Purolator made its tv debut in 1963 with a commercial which depicted a girl crawling under a car and removing a dirty filter. It won more tv awards than any other commercial in tv history, the company says.

In May of this year, Purolator again won awards with a commercial called the "Doctors." The spot shows two "surgeons" as they extract a dirty oil filter from their "patient"—an automobile—and then give it a clean bill of health by installing a new Purolator oil filter.



A scene from Purolator's tv debut

Average Keystone Station Airs 20 Hours to Farms

Chicago — The average Keystone Broadcasting System radio affiliate airs up to 20 hours of shows and editorial features directly to the farmer on a regular basis, according to a KBS study released to advertisers and agencies.

In a report on preliminary results of a study of the farm market and its relationship to Keystone's farm network, KBS president Sidney J. Wolf says the range for an affiliate is from one hour of farm programming per week to 84 hours.

Of the 1076 reporting on their farm and farm-family shows, 999 carry up to 20 hours a week and 77 broadcast more than 20.

Here is a breakdown of the number of hours aired weekly by Keystone stations:

NO. OF HOURS BROADCAST DIRECTLY TO FARMER	STATIONS REPORTING
Under 5 hours per week	578
From 6 to 10 hours	229
From 11 to 20 hours	192
From 21 to 30 hours	58
More than 31 hours	19
Total	1076



Lightburn: "more pie in the future"

NAB Code Authority Approves 141 Toy Ads

Washington, D. C. — With the number of shopping days until Christmas soon to be a running retail theme and what to buy for the moppets a more and more pressing problem, the NAB's Code Authority has given its stamp of approval to 141 toy commercials to date.

NAB points out that all of the commercials of the 26 companies involved were actually checked against samples to insure that the toys and games performed as advertised. It was also noted that many were evaluated from pre-production storyboards and, in many cases, storyboard conferences resulted in changes before the spots were filmed.

NAB's toy guidelines, which have the blessing of the top manufacturers of the United States, aim at assisting manufacturers and advertisers in avoiding commercials which misrepresent the performance or price of a toy or game advertised on tv.

For example, NAB's news letter points out: "It is verboten to demonstrate a toy in such a manner that it unfairly dramatizes its qualifications. In other words, a toy that fires plastic bullets when equipped with a battery that must be purchased separately cannot be advertised as "a ready-to-use destroyer of Moscow, Peiping and all other capitals of the communist empire."

Still another stricture is avoidance of any audio or video techniques which would exaggerate or distort a toy's value.

FCC Chairman Urges Industry Support of ETV

Henry tells IRTS broadcasters must do much more; suggests they stage annual fund raising campaign

New York—Sounding a call for stepped-up support of educational tv by commercial broadcasters, William E. Henry, chairman of the FCC, last week urged the industry to stage an annual campaign for funds as originally proposed by CBS president Frank Stanton.

"You operate the most powerful selling instrument ever invented," he told the International Radio and Television Society, "if it can sell soap, automobiles and potato chips, it can certainly sell an idea with the intrinsic merit of educational television."

Declared Henry: "There is nothing startling in the thought that those who reap a profit from the use of broadcasting frequencies have a special obligation to contribute to the support of educational television."

"If you have already done much, you should do more," Henry added. "Educational television is entitled to look to you for a portion of its financial support."

Henry argued that commercial broadcasters "have a need for competition from telecasters who are not bound by the inevitable pressures of the marketplace, for such competition raises the level of the entire medium. You also have a need for a place in the medium where new ideas and techniques can more eas-

ily be tested—where there is no automatic penalty for failure to attract a maximum audience."

The FCC chairman also cited what he called a less obvious reason: "For 30 years, your public service obligations have been the subject of controversy and debate. The creation of a meaningful national educational system can have a real impact on the course of this debate."

But, he cautioned, it would not "take over your public service role," rather, the responsibilities of commercial broadcasting in this area would be better defined than at present. "The problem of your proper functioning would lose, I think, many of its angrier and more difficult overtones," he added.

Although his talk was primarily devoted to educational tv, Henry did touch briefly on other areas. He said the commission has been working continuously for the promotion and development of UHF.

"We think we are going to be successful," he said, "and that UHF—although in its second appearance on the track after falling by the wayside in the first heat—is off to a good start and will finish the race."

He said that the commission just yesterday took to the field to do some on-the-spot investigation of the

practices and techniques of audio control for both live and recorded commercials, and was, I believe, much enlightened. However complex this problem may be, mutual effort on your part and ours should solve it."

The FCC chairman continued: "Now I realize that most broadcasters deny that there's any 'hollering' in radio and television. To them, I would only repeat the story of the sophisticated resident of New York City who was asked whether he believed broadcasters were experimenting with subliminal advertising. 'I didn't at first,' he replied. 'Then one day I went out and bought a tractor—for my wife.'"

Ex-WLIB Personality Gets 6 Cents in Suit

New York—Basing her suit on the claim that her name, picture and endorsement were used without written consent on posters and streamers for in-store promotion, Betty Frank, former radio personality on WLIB New York, was awarded six cents in damages by Justice Francis T. Murphy of the New York State Supreme Court. The plaintiff had sought \$250 thousand in her complaint.

Commenting on the decision, Harry Novik, WLIB general manager, pointed out that the case hinged on a little known provision of a 1911 New York law. He said that in his conversations with many station managers during the course of the suit, he discovered how few operators in the business were aware that even though a radio personality endorses a product on the station's air, this is not a presumption that one can use his or her picture or name on printed material to endorse that same product in in-store promotions; that written consent is mandatory; that oral consent is only a partial defense to such a suit.

Novik added that variations of the New York law are on the books of many states and he suggested that station owners and managers should be alerted to the "potential dangers involved."

Carol Channing Signs Contract With General Foods

New York — Certainly one of the hottest properties in show business with the success of "Hello, Dolly," Carol Channing is about to invade the precincts of television via a long-term contract with General Foods. But viewers will have to wait two full years.

The contract calls for Miss Channing to star in a number of specials, plus a weekly series. First of the specials is slated for early spring, 1965. Meanwhile, the star will continue on Broadway as "Dolly" and will also

fulfill her motion picture commitments.

The signing of Miss Channing was worked out by Edwin W. Ebel, vice president-advertising services of General Foods, Charles C. Barry, executive vice president and director of tv and radio, Young & Rubicam, and William Morris Agency.

Miss Channing first came to national attention as the girl who let the world know that diamonds are a girl's best friend when she starred in "Gentlemen Prefer Blondes."

MJ&A's Jones Calls for Station Break Reduction

Agency president suggest breaks be cut back to 32 seconds; discusses clutter, integrated spots, profits

Detroit—Touching almost all broadcast bases in a talk before the East Central Area Conference of American Women in Radio and Television, Ernest A. Jones, president of MacManus, John & Adams, Inc., called on the networks to reduce station break time, advertisers to integrate their commercials, the government to understand that broadcasters must make a profit and the public to "differentiate between the legitimate commercials which

pay the entertainment freight and the mess of non-commercial material with which the true commercials are not only surrounded, but sometimes submerged."

Describing clutter as a "jungle of piggybacks, hitchhikes, billboards, promos, bumpers," Jones called on the tv industry "to search their hearts and their pocketbooks to see if the time is not approaching when they might consider—as a public service, of course—reducing the sta-

tion break back to its original 32 seconds."

The move to 42 seconds, he said, was begun by "what was then a very weak network." Jones added: "I know the economics involved here—that a 20-second spot between programs can equal the revenue of a two-minute 'in-show' commercial—but perhaps the stations, too, will examine their position and stop goosing this particular golden egg."

On the subject of multiple product announcements, Jones said that "as the minute cost on a hot network show reaches as much as \$40,000, it becomes apparent to the advertiser that he had better try to insure his investment by spreading it over related products."

At the same time, he suggested that agencies use more creativity in making commercials. "If a commercial is to pay its way it must embrace two products, then let it be created so as to blend the two. It is in this lack of compatibility, I believe, that the public feels that it is being subjected to more commercialization than is really the case."

Jones also suggested that the public should be reminded that there is nothing free in this world, including tv and radio entertainment, "and if they are asked to pay a few minutes of their time, let them pay without whining—or go to the movies, where they will find that the popcorn is 50 cents a box, plus tax."

The agency president continued by turning his attention to government regulation, reminding officialdom that "the broadcasters of this country are businessmen and must make a profit with which to sustain themselves, their stockholders and their employees—and they must do this by selling a commodity of which there is a completely inflexible supply: time!"

On matter of taste, Jones declared: "Material—both advertising and program—is castigated on television and radio, that doesn't even raise a brow in print media. Maybe it is time someone looked more closely at other media."

Papert, Koenig, Lois Splits Stock, Now Eligible for Exchange Listing

New York — As expected, Papert, Koenig, Lois, Inc., has split its capital stock and is now eligible for listing on the American Stock Exchange.

Broadcast billings last year accounted for about 70 percent of the agency's business with clients spending an estimated \$16.2 million on radio and tv, the bulk of it in network and spot television.

Stockholders of the agency, first to go public, approved a proposal for a three-for-two split of both Class A and B shares and increased Class A shares from 750,534 to 950,534 and Class B from 86,636 to 125,454.

Citing the prestige value of an exchange listing, Julian Koenig, president, indicated application would be made in 1964.

In another move, the shareholders amended the company's stock-option plan by boosting the number of shares from 50,000 to 150,000. Koenig pointed out that almost all shares under the original plan were exhausted. He added that stock-options had allowed the company to secure good new talent and hold important veteran employees.

Foot, Cone & Belding, another

of the three publicly owned agencies, has called a stockholders meeting for mid-October to vote on a proposed five-for-four split.

Dayton Station Sold For \$1.5 Million

Dayton, Ohio — Station WONE-AM-FM has been sold by the Ohio Broadcasting Co. (WHBC Canton) for \$1.5 million.

Announcement of the sale to the Group One Broadcasting Co., a wholly owned subsidiary of the WAKR interest (Summit Radio Corp.) of Akron was made by Roger G. Berk, president of Group One. The sale is subject to FCC approval.

Other station sales reported last week include WQDY Calais, Me., and KSGT Jackson, Wyo.

WQDY was purchased from John Vondell, Jr., for \$110 thousand by entertainer "Buffalo" Bob Smith of Howdy Doody fame. Smith has a summer residence in the area.

KSGT was sold by the Snake River Radio and Television Co. to a Davenport, Iowa, syndicate for \$40 thousand.

Pay Tv Would Siphon Free Fare, Says Texas Station President

Los Angeles—Dubbing pay television a very "real and immediate" threat, Jack Harris, president of KPRC Houston, Tex., said that on any representative evening "about 75 percent of the more than 52 million television homes in America are watching television—free."

"And yet," he added, "as few as two or three million homes across the country equipped for pay television could drastically alter what the other fifty million may see."

In remarks prior to a pay tv debate before the Academy of Television Arts and Sciences, Harris declared: "While a few million pay tv homes would not really dent commercial television's huge audiences, it would affect what those audiences were permitted to see. I believe three million paying customers would siphon off from the free screen a great deal of today's fine entertainment."

Five percent of the public could disenfranchise the other 95 percent, Harris argued. "For that 95 percent, indeed, the freeway of entertainment on which they have been traveling would become a toll road."

Citing a case in point, Harris said, "Just eight days from now NBC will begin telecasting the World Series. This will cost advertisers \$3.5 million in rights, plus production, time and cable. It will cost the home viewer only the twist of a dial."

Harris continued: "But, suppose there were already three million sets across the country wired for pay tv. If a Dodger game on pay tv sells for \$1.50 per home, it's safe to assume a World Series game would go for no less than \$3. And, if we assumed half of the three million pay tv set owners were to buy each game of the series, that would net the operators of pay tv some \$4.5 million per game. In a seven game series, that would come to more than \$31 million, and even a four game series would net \$18 million."

"It's just not possible to sell enough razor blades to meet that kind of competition," he said.

Harris conceded that his is probably the most spectacular instance but he insisted it was only one example. "With five percent of American homes equipped for pay tv, the pay tv promoters would outbid free

television for anything we had, that we wanted."

In conclusion, Harris said, "I do not think the operators of television stations or networks stand in financial jeopardy from pay tv. If it should grow to such national proportions, the losers in my opinion will be the American people."

Weaver Pleads Pay Tv Case in 'Atlantic Monthly'

New York — Whatever problems Sylvester L. (Pat) Weaver has been having in his efforts to establish a going pay television operation in California — and they have been many — lack of publicity and public forums has not been one of them. His latest bid for the public ear is the *Atlantic Monthly*.

Arguing that "commercial radio and television have been predicated on the sale of advertising, and consequently built their business against a bulwark of criteria dictated by the needs of the sellers, not the needs of the buyers," Weaver laid heavy emphasis on pay tv's ability to supply cultural and educational programming. "Aesthetically, advertising is difficult to handle in combination with the more rewarding arts," he said, "and interruptions by commercials are at best upsetting and at worst sickening."

Weaver Sees Pay Tv as Nation's Great New Industry

Chicago — Sylvester L. (Pat) Weaver, Jr., president of Subscription Television, Inc., last week took his case for pay tv to Chicago, predicting that it is destined to become the great industry of our country.

"Surveys conducted by Stanford Research Institute," Weaver said, "indicate that the industry's revenue is expected to approach \$2 billion annually, that subscribing households may number 15 million, reaching more than 50 million people."

"It is estimated that approximately \$2 billion worth of equipment alone will be necessary to serve these families," Weaver continued in his talk before the Chicago Economic Club. "Then when you think what this technically superior cable

service would do for the sales of color television receivers, you begin to realize what a business boom subscription television can create."

Citing still another survey, Weaver said that Subscription Television, Inc., his own company, has the potential effect for generating a \$1.9 million impact on the California economy. "This is representative of support for 237,000 new jobs and, based on the current ratio of population to employment in California, these new employment opportunities can support a population gain of 650,000 persons."

Weaver added: "Just think what this will mean in the way of employment when subscription television begins to spread across the country."

Weaver said that "just as motion pictures, radio and television were the major communications developments during the past 50 years, subscription television will revolutionize our economic, cultural and social lives as the industry brings the wall screen, three dimensional and cartridge delivery of the subscriber's choice of programming via tape recordings which may be kept and replayed, or erased at will."

The pay tv spokesman also had a word on the initiative referendum on November's ballot aimed at outlawing subscription television. "Polls indicate we will defeat this vicious attempt of one business to have a competitor outlawed. But, should we lose, we will go all the way to the Supreme Court. . . ."

TvB Joins Food, Grocery Trade In 'Food Is a Bargain' Campaign

New York — "Food is a bargain," argues the food and grocery trade, and Television Bureau of Advertising has volunteered to help get the message across to the public via a 60-second filmed spot.

The spot has been sent to all U.S. tv stations together with a letter urging frequent airing from October 19 through 31, starting and

closing dates of the two-week "Food Is a Bargain" drive.

Aim of the nationwide campaign by food and grocery product advertisers is to tell consumers that food purchases account for a smaller share of family income than ever before.

Commenting on TvB's role, Norman E. Cash, president of the trade



Willis, Adamy . . . "food bargains"

organization, said, "In recognition of the fact that food and grocery products comprise the largest advertiser category in television, TvB welcomes this opportunity to join with the food industry in this campaign."

Cash added: "With the cooperation of the nation's television stations we can expect tens of millions of 'Food Is a Bargain' consumer impressions during the two-week period. TvB considers its participation in this consumer education program as one way of saying 'thank you' to an industry which accounts for 80 percent of television's national revenue."

The spot, which will have its premiere tomorrow (Oct. 6) at the New York Sales Executives Club, consists of a discussion between Paul S. Willis, president of the Grocery Manufacturers of America, Inc., and Clarence Adamy, executive vice president of the National Assn. of Food Chains, on the reasons why food prices today are considered a bargain. The campaign will also be supported via other media. Copy for spot is shown at left.

FOOD IS A BARGAIN
Public Service Announcement

60 Seconds

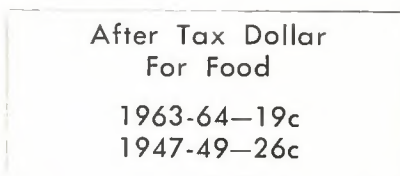
SCENE

Paul Willis and Clarence Adamy at desk (business office set)

Willis: Hello, I'm Paul Willis, President, Grocery Manufacturers of America — the people who make most of the products you buy in today's supermarkets. I'd like you to meet Clarence Adamy, Executive Vice President, National Association of Food Chains, who represents many of your supermarkets. Clancy, tell us why food is a bargain.

Camera pans to Chart #1

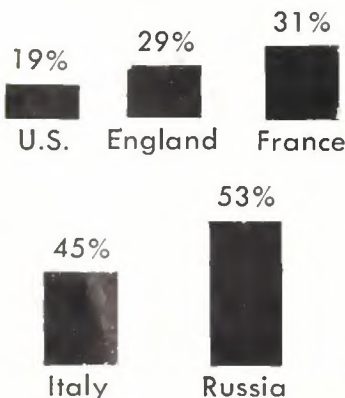
Adamy: According to the U. S. Dept. of Agriculture, the average American family today spends only 19c of each after-tax income dollar for food, as compared with 26c 15 years ago.



Willis: How does this 19c compare with other countries?

Camera pans to Chart #2

Adamy: Consumers spend a much smaller share of the income for food — only 19% against 53% in Russia.



Willis: Not only do Americans spend less of their income for food than at any time in history, but also their food has greater variety, is easier to prepare and is much more nutritious.

Adamy: Any way you look at it, Paul, food is a bargain.

State Broadcaster Groups On Upswing

Washington, D.C.—State broadcasters' associations now represent 72 percent of radio and 76 percent of television stations across the country as compared with 65 percent for radio and 73 percent for tv in 1962.

According to Alvin M. King, director of state association liaison for the National Assn. of Broadcasters, membership in state organizations has reached 3982, a boost of 393 since 1962 and 978 since 1959 when the last NAB surveys were taken.

Sponsor IS FOR THE SPONSOR.
NO OTHER PUBLICATION IS.

Granik Develops Stamp Plan To Promote UHF Development

New York—Granik Enterprises has come up with a stamp plan to promote the development of UHF. The company, which recently announced plans to establish a seven

Schwerin: Ingredients, Not Romance, Sell Shampoos

New York—In the advertising of shampoos, "women are simply not responsive to the promise of romantic attraction as a benefit," according to the Schwerin Research Corp.

The firm, up-dating a four-year-old survey of the shampoo field, reports that "strong shampoo commercials tended to stress ingredients as the principal 'reason why'." Also, it was pointed out that the 30-second tv spot format exacted no penalty in effectiveness.

The findings, reported in SRC's bulletin, involved analysis of two groups of commercials—one highly effective, the other ineffective. "All of the 'winner' group cited product ingredients as their reason-why for brand superiority, whereas the great majority of 'losers' contained no mention of ingredients."

It was further pointed out that the effective shampoo commercials made specific claims about specific benefits. "They offered information—not gaseous promises of golden hair and eternal amour."

Studying the commercials for effectiveness by length, Schwerin found that as a group the 30-second tv spots were slightly more effective than the average 60, adding that the "difference is probably not significant so what the data are really saying is that in the shampoo field, 30s are as effective as 60s."

The bulletin had one more observation: "These highly effective 30-second shampoo messages were not accidents. They were the end-products of thoroughgoing research programs that entailed time, money, experimentation and creative effort."

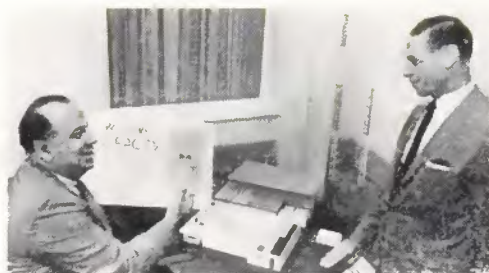
station East Coast UHF network, expects to supply local merchants with stamps valued from five cents to one dollar that could be applied by customers to installation of a UHF converter and/or a UHF antenna.

In explaining the plan, Ira Kamen, director of Kamen Associates, consultant to Granik Enterprises, declared: "America has run out of VHF television space and the station still is not being adequately served by tv on the community level. The time for UHF is now, and the problems which have caked earlier attempts at UHF operation may well dissolve in the face of a new economic formula (the stamp plan) which I've conceived to crack away at the hard core of pessimism which marks UHF endeavor today."

The most serious problem faced by a UHF entrepreneur after he has acquired his construction permit from the FCC and built his station, Kamen said, "is getting local residents to put up a UHF antenna and/or convert their current VHF sets to receive the UHF signal. Even the new all-channel sets will require a UHF antenna and proper download for satisfactory performance."

Kamen's premise is that if local merchants give his special UHF installation value stamps to shoppers within the UHF signal it will spur them to add UHF to their sets.

Granik has already filed for a construction permit for channel 75 in Patchogue, Long Island, N.Y.



Kamen (left) shows UHF stamp display to Michael Rosen, Granik financial adviser.

Ford, Screen Gems Agree To 'My Gidget' Pilot Film

New York — Ford Motor Co. and Screen Gems, Inc., have gotten together on a pilot production of "My Gidget," a half-hour family comedy series.

In announcing the deal, Jackie Cooper, vice president in charge of West Coast operations for Screen Gems, said filming would begin in Hollywood the first week in November.

Starring in the pilot project will be Don Porter who played Mr. Devery in the Ann Sothern series, and is currently in the play, "Any Wednesday."

The deal was worked out through Ford's agency, J. Walter Thompson.

K&E Projects Advertising Costs Through 1970

New York — Kenyon & Eckhardt researchers see steadily rising ad costs through 1970, and David C. Stewart, president of the agency, warns that "any agency or advertiser who does not recognize this as a red hot problem with a big red 'warning' sign on it is just kidding himself."

Figures revealed at the New York Advertising Club (see SPONSOR, Sept. 28, p. 4) show growth in ad volume, cost rises by media and budget increases needed by 1970. Advertising volume was at the \$7.75 billion mark in 1953, and totaled \$13 billion 10 years later. Projected figure for 1973 is \$29 billion.

By 1970, all major media but network radio and supplements will have raised their 1960 costs by more than 20 percent, K&E researchers forecast, outdoor costs showing the greatest increase, followed by night network tv, night spot tv, magazines.

K&E also listed budget increases needed by 1970 to maintain 1964's level of penetration of total households: night network television, 30 percent increase; daily newspapers, 27 percent; night spot television, 24 percent; general magazines, 23 percent; daytime network television, 18 percent; 38 leading magazines, 17 percent; outdoor, 16 percent; supplements, 13 percent.

MBS Affiliates Vote All-Out Drive to Sell Radio via Radio

New York — In what could possibly develop into a campaign of unprecedented proportions, Mutual Broadcasting System affiliates have taken their president up on his suggestion that they take the lead in using radio to promote radio.

Meeting last week, the affiliates voted unanimously to go ahead with a plan proposed by Robert F. Hurleigh that would see the network supply a series of 10 spots boosting radio, utilizing MBS talent.

In calling for an all-out campaign, with a minimum of 10 minutes per day devoted to promotion of the medium on stations, Hurleigh had written in the network newsletter: "Individual station operators are so busy selling their own call-letters that they have overlooked the obvious truth that the medium itself could help all. They allocate monies for everything except a plan to create a concept of

the powerful, persuasive force the medium is and of the truly irreplaceable service it supplies."

The result of Hurleigh's suggestion is that, beginning in mid-October, Mutual's 491 stations are expected to be airing from six to a thousand minutes of radio promotion each day. Goal is 40,000 minutes a day.

In addition to MBS affiliates, who approved the plan last week, more than 100 non-affiliates have also expressed interest as a result of publicity in SPONSOR and other trade publications (see SPONSOR, Sept. 21, p. 22). Along with the affiliates, these stations and others interested will be supplied with 10 one-minute and half-minute spots by the network without charge.

Declared Hurleigh, after the affiliates agreed to the plan: "In all probability this will be the largest spot radio campaign in all history."

Men Only, Lady!

Princeton, N.J. — "Even Miss America couldn't stay here during the game," a press-box guard told Dorothy Adams, vice president and account supervisor of the General Electric account at Maxon Advertising, as she attempted to set foot in the WJRZ radio booth prior to the broadcast of the Rutgers-Princeton football game.

Despite her letter of authorization and the fact that she was on official business (the supervision of GE commercials) the guard was adamant, and Miss Adams took her sheaf of copy and a walkie-talkie to a position adjacent to the booth where she relayed instructions to the male producer. When the walkie-talkie proved ineffective due to carrier interference, the enterprising lady vice president worked out a system of hand and audio signals with the crew in the radio booth.

Philip Morris To Launch Record Network Tv Drive

New York — Philip Morris has just announced that it will back its products with the heaviest network television ad schedule in the firm's history.

Utilizing CBS-TV, the full Philip Morris line of products will be supported by several hundred selling messages covering the entire network through the current season. Over-all audience exposure potential is estimated in excess of 1,850,000,000 viewers.

Declared Ross R. Millhiser, vice president for marketing: "This is the sort of exposure which not only benefits our cigaret and tobacco product line, but our diversified product line as well."

Among the Philip Morris products to be advertised are the new Philip Morris multifilter charcoal cigaret, Marlboro, Parliament, Paxton cigarets, Personna stainless steel razor blades, Burma shaving cream and Burma Blockade, a new men's deodorant from Burma-Vita Co., a division of Philip Morris, Inc.

The schedule will be seen on eight CBS shows: *Slattery's People*, *Baileys of Balboa*, *Entertainers*, *Giligan's Island*, *Red Skelton*, *Jackie Gleason*, *CBS News*, *NFL Football*.

TvB Exec Stresses Availability of 20-Second Tv Spot

New York — Stressing the availability of 20-second spots in prime time, Bill MacRae, TvB vice president in charge of spot television, declared that advertisers who are not aware of it are "missing a tremendous opportunity."

Adding that there is prime time available both now and after the November elections, MacRae said "astute advertisers can select excellent availabilities and stations can confirm this time as of now."

Suggesting that, between now and Christmas, buyers can build strong 20-second spot schedules for pre-holiday campaigns, he said that the short prime time spot offers the advertiser an excellent vehicle

for both effectiveness and recall.

To prove his point, MacRae cited a TvB spot tv research project called "Selectroniscope." The vast reach and economical costs for prime 20-second breaks are only part of their advantage, he said. "There are opportunities for the advertiser to deliver his message to all of his prospects including men and women who are sometimes unreachable. There are other pluses, such as the opportunity to reach both the male and female head of the house simultaneously since prime time is family viewing time, and the opportunity for those involved in the marketing of products to see the company's advertising."

PRIME TIME 20-SECOND BREAKS PER WEEK

	Top 50 Markets		Top 100 Markets		Top 150 Markets	
	Announcements	Announcements	Announcements	Announcements	Announcements	Announcements
	3	5	3	5	3	5
Families Reached Per Week	41%	54%	45%	59%	49%	63%
Families Reached in 4 Weeks	66%	75%	71%	81%	74%	84%
4-Week Frequency	3.6	5.2	3.8	5.4	4.0	5.8
Cost-per-thousand Families	\$2.58	\$2.57	\$2.61	\$2.58	\$2.63	\$2.58

Source: Selectroniscope 1001 Data from A. C. Nielson Co.

Stauffer chain goes all out radio

Sellers of radio have a fairly important recruit from the restaurant industry in their corner. After some experimenting, the Stauffer chain has swung out with substantial campaigns in New York, Washington and Philadelphia. The most impressive angle: it's on a seven-day basis. The stress in the Stauffer copy is on the dinner trade. The time factor for the spots, which run as high as 36 a week in Washington, focuses materially on traffic time. Clock spectrums: 4 to 7 p.m. Monday through Friday; weekends, staggered intervals throughout the afternoon. The likely spark to Stauffer's warm affinity for radio: the account recently hooked up with Ketchum, MacLeod & Grove.

Chanel No. 5 moves into spot radio

Another topseller among perfume brands, namely Chanel No. 5, has come into radio. It's a three-week flight, starting Oct. 26, in major markets from coast-to-coast at the rate of five to seven spots a week. This flight is not considered part of the pre-Christmas campaign. That'll probably follow. Most consistent of the perfume bottlers in spot radio has been Lanvin. One of the more notable success stories for the medium in recent years was Jungle Gardenia.

3rd, 4th week pattern spreads

There's no question now that nighttime network tv can be bought on an even more convenient basis than spot in terms of skipped weeks. The alternate week pattern has become the exception rather than the extended privilege. This season advertisers have slotted their commercial minutes in a number of the spot carriers every third and fourth week. The height of this system has been reached by an NBC-TV half hour, *That Was the Week That Was*. This show, containing the usual three commercial positions, has a total of 11 different advertisers. On ABC-TV *The Addams Family* half-hour is indentured to eight advertisers. In the hour-show sector—this applies to both NBC-TV and ABC-TV—the six weekly commercial minutes on at least six shows are spread among from 14 to 17 advertisers. To affiliated stations

these every third and fourth week schedules present a problem with regard to protecting the network advertiser against product conflict with their advertisers in chainbreaks. Sponsor Scope checked this situation with some key reps. The consensus: the stations maintain as close a watch as they can against conflicts, but the networks' irregular scheduling of advertisers has become so intricate that it would take a highly expensive local traffic department to avoid mistakes. Following are the one-hour series that have advertisers who participate every third or fourth week:

PROGRAM	NETWORK	NO. ADVERTISERS
Alfred Hitchcock	NBC-TV	14
12 O'Clock High	ABC-TV	14
Jimmy Dean	ABC-TV	14
Ben Casey	ABC-TV	15
Wagon Train	ABC-TV	15
Mr. Novak	NBC-TV	17

Note: The actual champ among this season's nighttime crop in terms of total sponsors is ABC-TV's *Sunday Night*. There are 12 weekly commercial positions in this event. The number of advertisers: 27. It's an all-time record for any one program series.

Tv's airline billings up, but lag mags

Tv has yet to become the prime medium for the airline industry. Airline billings for tv for the first six months of this year took a 55 percent jump, but the margin wasn't ample enough to overcome the billings registered by magazines for the same period. At the rate airline spending has been going so far this year the total expenditure in tv for 1964 is expected to easily reach \$15 million. It was around \$8.5 million for 1963. Following is a six-months comparison in airline gross revenue between tv and magazines:

YEAR	TV	MAGAZINES
1964	\$7,621,300	\$8,680,159
1963	4,906,400	8,721,877
1962	1,454,300	5,716,584

Last in action among rep pioneers

Paul H. Raymer remains the last of the three early pioneers of exclusive station representation still functioning as operations head of the firm. Edward Petry just passed on the Edward Petry & Co. presidency to Martin Nierman and John Blair some time ago assigned himself to chairman

of the board. All three became president of their respective companies in 1932, the year all three firms came into existence. Petry had an edge of a few months on the other two. It was at the NAB convention at White Sulphur Springs in the fall of that year that station operators had their first opportunity to meet and appraise the three innovators of exclusive representation. Prior to that there was the general rep. He did business for and with more than one station in a market. The general rep who brought that phase of representation to a peak was the late Scott Howe Bowen.

Buyers don't discount CBS status

Next to the tv networks themselves no group is as sensitive to the initial ratings of the new nighttime program season as the agency people who recommend the show buys to clients. Sponsor Scope's contacts with key members of this tribe disclosed a general disposition to appraise the early returns, which strongly favored ABC-TV over CBS-TV, as not a clear barometer of leadership. They expect CBS-TV to edge into No. 1 position as a result of its superior reach, if nothing else. The prevailing opinion among them was that CBS-TV erred in leading off with some of those early stage pilots, but that this deficiency would be overcome with better episodes in the can, plus another promotional splurge. They do see ABC-TV going into the 1965-66 season with an unusual reservoir of strength, deriving from the network's proved old holdovers and such current season clicks as *Bewitched*, *Peyton Place* and others that have yet to hit their true stride. The combination will give ABC-TV an enviable base to build on.

September spot tv has misty signoff

For tv rep salesmen last week wasn't a particularly happy one. The good news was almost outbalanced by the bad tidings. There were schedules from 4-Way cold tablets, Ex-Lax, Breeze, Vel, Palmolive soap, but a blight struck from the direction of P&G in the form of wholesale cutbacks on White Cloud, Puffs, Oxydol, Ivory Liquid and Spic 'n' Span. Colgate got into the cancellation act via Ajax floor and wall cleanser. The White Cloud and Puffs cancellations probably

stemmed from the fact that these two paper products have just embarked on ABC-TV regional buys. White Cloud and Puffs are still limited in distribution—from the Appalachians to up and down the Midwest.

ABC-TV: from 'plan' to 'planning'

Remember when "scatter plan" rode high in the lingo of the trade? Well, ABC-TV daytime sales would have you know it's gone out of "plans" and into "planning." And what does it mean by that? Answer: the package of spots and the hook-ups are specifically designed to meet the marketing needs of the client in cumulative reach, audience composition, saturation, merchandising and regional coverage. That last item should fetch the interest of spot sellers particularly. ABC-TV relates that it's become quite aggressive at selling the regional way of things, especially to big package-goods advertisers. Ad people who were around at the start of the '60s will recall when network daytime offered three types of scatter plans and made a big ado about them. They were: the single show scatter plan, the multiple show scatter plan and the rotation scatter plan. Despite what ABC-TV says about "planning," the scatter method is still the one that makes network tv daytime go round.

TvB to bankers: sell tv to lenders

The TvB is off on a new industry promotional tack. It's getting chummy with the banking trade—that is, on the investment side, via talks at association gatherings and articles in banking publications. The TvB's ploy: take a look at the local manufacturers and retailers you lend money to and see whether their best interests are being served with the right kind of advertising. The inference of the "right kind," obviously, is tv. Other points being dropped: (1) take note of your regional and local manufacturers with regard to their prospective growth and ply them with the success stories of Lestoil and Alberto-Culver, both of which got there exclusively via tv, (2) impress upon retailers the importance of modernizing their advertising as well as their store fronts. Incidentally, banks themselves are the No. 3 users of local tv.

CONTINUED ON NEXT PAGE

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

Affiliates mourn reduced chainbreaks

The prime 20-second spot isn't selling as well as reps and their stations would like this fall, nor are NBC-TV affiliates happy about their chainbreak situation. In totting up their breaks they find they've got 20 percent less than have been made available by CBS-TV to their affiliates. The corollary disappointment: the fact there are no mid-point breaks in most of NBC-TV's high-rating hour shows, like, for instance, *Bonanza* and *Jack Paar*. The average per-week number of breaks by network: CBS-TV, 72; ABC-TV, 68; NBC-TV, 52. An NBC affiliate in a top market estimated that the difference in chainbreak revenue between himself and his CBS-TV counterpart could run as high as \$10,000 to \$15,000 a week.

Colgate brushes into ABC-TV daytime

Colgate has finally consummated its big daytime commitment with ABC-TV. The network figures that buy, if it goes 52 weeks, is good for a minimum of \$2.5 million. Colgate's collection of participating minutes centers around the *Donna Reed* and *Ernie Ford* strips. This brings up the setting of ABC-TV's realignment of daytime programming which goes into effect Monday, Dec. 28. Following is that revised schedule:

TIME SEGMENT	PROGRAM
1:30-12 noon	The Price is Right
12-12:30 p.m.	Donna Reed
12:30-1 p.m.	Father Knows Best
1-1:30 p.m.	Ernie Jones
1:30-2 p.m.	(Station time)
2-2:30 p.m.	Day in Court
2:30-3 p.m.	New soap opera*
3-3:30 p.m.	General Hospital
3:30-4 p.m.	The Young Marrieds
4-4:30 p.m.	Trail Master

* To be selected

No newcomers in network prime time

Something that the sellers of prime tv network time may find interesting to ponder over: this season's roster of sponsors—presumably the largest number yet—does not include a single newcomer, either an account that's never been in the medium or an advertiser who has come up from daytime tv or spot tv. Last season prime time could point to at least one stranger, namely, Aqua Net hair spray (ABC-TV). The current season's

blank-out might suggest a choice of two theories: (1) the cost of prime network time has reached the point where it's prohibitive for budgets under \$1 million, (2) the sellers would prefer to compete for the business already in the medium.

Little rating differences over years

If you make allowances for the margin of error percentages Nielsen has set up, there's been little difference in the high and low range of the three tv networks' ratings the past five seasons when they're reduced to average minutes from October through April. The following rack-up of sponsored nighttime programs averages for each of the October-April spans was processed by CBS-TV from NTI material:

SEASON	ABC-TV	CBS-TV	NBC-TV
1959-60	17.5	20.6	17.7
1960-61	18.3	20.2	17.9
1961-62	15.7	19.4	19.9
1962-63	14.8	21.0	17.9
1963-64	16.2	20.5	17.7

The range: CBS-TV, 20.6-19.4; NBC-TV, 18.9-17.7; ABC-TV, 18.3-14.8.

Simultaneous premiering quite likely

Don't put this beyond the ken of probability: all three tv networks premiering their new nighttime schedules the same week next season. Coming from behind—by a week or two—with the new lineup entails some risk in audience loss for the network that elects to hold back its premieres. The interim could mean giving the early-bird network a tee-off advantage in ratings of as high as 30 percent. In other words, if it hadn't waited a week or two, the second showcasing network might have drawn 30 percent more audience for its own premieres. Simultaneous premiering would have a negative as well as an asset side for NBC-TV and CBS-TV. Season-starting rating advantages would be reduced and advertisers would have less concern about their programs' prospects because of the delayed debuts. On the other hand, the two networks have a lot of program investment-eating to do for the current season. They wouldn't be getting as many reruns out of the 1964-65 inventory as originally planned. The simultaneous take-off would also find much favor among buyers of chainbreak spots.

Tv nets shy about brand disclosures

Have you ever wondered why you can find out what each brand spends in spot tv but not in network tv? The obstacle to the funneling out of such information, according to TvB, are the networks themselves. Their agreement with the LNA-BAR, which processes dollar network sales, forbids the breaking down and releasing of brand figures. Incidentally, this network reluctance about revealing brand information was demonstrated in another respect a few weeks ago. NBC-TV turned down CBS-TV's request for a list of brands it would be carrying this fall. CBS-TV later, it was reported, went over the heads of the NBC-TV sales and got the information.

Living-cost clauses pare agency profits

One of the creeping expenses that often bring a yearning for the fee system to agency managements are the syndicated research services which have built-in cost-of-living indexes. The price with such clauses goes up automatically, the same as happens in union-employer relations. ARB had an increase of this sort just go into effect. It amounted generally to 2 percent. Nielsen also has a similar built-in clause in its contracts for the national tv service and the Food & Drug Index. What causes agency management to wince when these increases come through is that they can't be passed on to the client with a strictly commission relationship. The money can only come out of profits and, to go a step further, out of profit-sharing or the pension fund.

How 'crops' tie in with ad budgets

General Mills' announcement last week that it had decided to issue mid-year reports to stockholders has an interesting policy link which affects the company's advertising budget. General Mills' entire fiscal operation is based on the "crop year," which ranges from one May 30 to the next May 30. The "crop" referred to is wheat. Until the wheat crop can be estimated, General Mills has no profit or price basis on which to project what it should spend for advertising and promotion. Similar mode of reckoning applies to the fiscal affairs of the Florida Citrus Assn. and its advertis-

ing appropriations. Probably also to the apple, orange and lemon packer collectives on the Pacific Coast.

WCCO (singing commercial) has 40th

One of the early great radio programming stations of the country, WCCO Minneapolis, last week celebrated its 40th anniversary with a barrage of veteran mike luminaries. But to those with long memories WCCO is identified with this innovation: the singing commercial. It was on this station on Christmas Eve of 1929 that Washburn-Crosby Co. (now General Mills) introduced the Wheaties jingle—"Have you tried Wheaties, the best breakfast food in the land?"—which was the progenitor of all singing commercials. Washburn-Crosby at that time owned and operated WCCO.

Solar battery's marketing invasion

A whole new horizon seems to be in the making for the marketers of small electrical appliances. The stimulant: development of the solar battery, which stores energy from any kind of light. The Japanese have already adapted the solar battery to radio receivers. They have a set on the market which retails for \$39.95. The solar battery, obviously, is also a competitive threat to the cadmium, as well as the carbon, battery.

CATV pot is really beginning to boil

Nothing in the broadcast industry at the moment has stirred up so much interest and contention as the CATV system. Even the stations that have been fighting most bitterly are studying the economic implications to themselves of this offshoot of program transmission. They're caught in a dilemma. They feel they ought to protect the stake in the community by getting a foothold of their own in a CATV system. On the other hand, facing them is a flock of unknown factors. Such as (1) what the FCC will do about the CATV system, (2) what will be the eventual attitudes of the networks, (3) will the talent unions try to horn in on CATV as an added source of income.



how do you fit a grizzly into a girdle?

You can! . . . if you're willing to settle for just the hind shank. It's like ranking TV markets. You can take a small portion of the market by using the metro approach . . . but if you want the whole bear, you've got to rank by total market! **Weigh these facts.** More than 80% of the Charlotte WBTV Market is located outside the metro area, and the **Charlotte TV Market contains 550,000 TV homes — ranking 22nd in the nation . . . 1st in the Southeast!*** We're not stretching the truth about our bear-sized market. It's a honey!

* 1964 Sales Management Survey of Television Markets

WBTV
CHARLOTTE

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.

Can piggyback sponsors be stampeded?

Clamor over clutter has revived the integrated commercial, but key to Code amendment effectiveness is sponsor reaction to station piggyback premiums

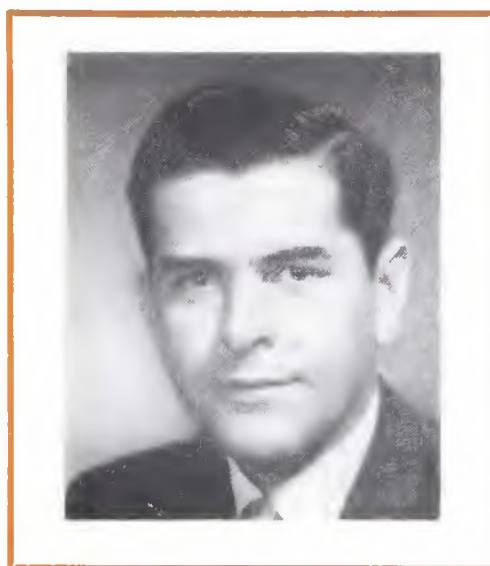
■ While the NAB Code Authority now expresses its enthusiasm for tv production trends to the integrated commercial, SPONSOR still gets questions about definitions and procedures in the following areas of the multiple product commercial controversy:

1. Current advertiser traffic activity in the integrated versus the piggyback commercial format.
2. An historic look at the situation.
3. Definition and analysis of the

pros and cons of the piggyback code change.

With its amendment now in effect, the NAB code office stresses that the revision does not ban piggybacks, but instead alters their count from one commercial message to two or more announcements, depending on the number of products involved. Piggybacks are acceptable "if properly scheduled in accordance with the code's time standards provisions."

Several leading sponsors who



Howard Bell . . . Code amendment is an attempt to reduce "appearance" of clutter.



Stockton Helffrich . . . is "encouraged" by activity in integrated commercial field.

have found the piggyback format to be an indispensable way of commercial life refuse to consider any other type of multiple product announcement. But other sponsors have expressed interest in exploring the integrated commercial approach (two or more products interwoven in a unifying theme so as to appear as a single announcement) that the NAB favors.

The code office reports that of the last 61 film commercials it has reviewed, 39 have been classified as integrated, 15 as piggyback. Stockton Helffrich, manager of the New York code office, sees this as a clearly-defined trend to the integrated format. The figures are "definitely encouraging," he asserts, now that integrated messages constitute a majority (97) of the 183 film commercials reviewed and classified since January. Prior to the aforementioned 61 commercials, NAB's count had shown piggybacks

consistently outpacing integrated announcements by a three-to-two margin. And the NAB reports that several sponsors with commercials classified as piggybacks are now reworking them to meet the code's integration specifications.

Additionally, the code office notes that it has reviewed a total of 86 commercial storyboards. And here the integrated form has outdistanced the piggyback by nearly a two-to-one margin: 56 vs. 30.

These figures do not necessarily indicate that a permanent switch in format is taking place (some multiple product sponsors may be testing the integrated approach), but it does herald the revival of the long dormant integrated commercial. This recent attention is in marked contrast to the disinterest in the integrated vehicle, as reflected in a Schwerin study (SPONSOR, July 27, p. 34) which noted that less than one percent of 2000 commercials

tested each year were integrated. Consequently, the research firm dubbed this format "the orphan of the advertising world," but suggested its possible resurgence as a result of the new code amendment.

Effective since Sept. 1, the code amendment (technically designated as section 14, new paragraph 4 of the Tv Code) establishes three criteria for a multiple product announcement that is to be considered as integrated, and therefore, counted as a single commercial. They are that:

1. The products or services are related in character, purpose or use;
2. The products or services are so treated in audio and video throughout the announcement as to appear to the viewer as a single announcement; and
3. The announcement is so constructed that it cannot be divided into two or more separate announcements.

Gillette Creativity

Gillette, through Maxon, has achieved integration in this 60-second commercial for its Foamy lather, stainless steel blades and Sun Up after shave. All products are closely related in use, and are tied together in the spot with a continuing theme.



The amendment further notes that multiple product announcements not meeting these criteria (i.e., piggybacks) shall be considered as two or more commercials.

Excluded from these provisions are multiple product commercials of retail or service establishments.

As an aid and a guide to alleviate some of the wholesale confusion that has arisen, the NAB code office prepared and has available copies of a 16mm film called the "Multiple Product Announcements Exhibit." This seven-minute film is composed of seven commercials: two piggyback and five integrated. For educational purposes, it is available to sponsors and agencies who may be interested in viewing specific examples of integrated and piggyback commercials.

Speaking of these examples, the Code Authority advises that an integrated announcement contains the following: Unifying theme; situa-

tions or settings that are common throughout the commercial; one or more shots of both products together, if feasible; interweaving of the products in the commercial; a flow of common production values that would include such things as the same voice-over announcer, cast, musical background, lighting, scenery, etc."

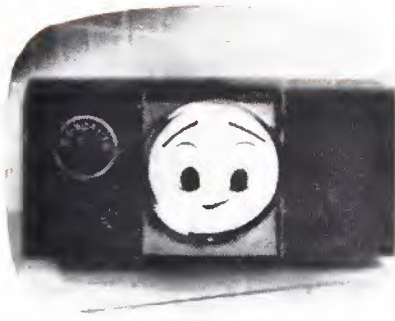
Helffrich emphasizes that there can be no specific ground rules to follow. "In some cases," he says, "I have been surprised by the ingenuity of the copywriters who achieved integration in unlikely situations."

Although the NAB enthusiastically favors integration, the piggyback is a healthy commercial vehicle. And the current controversy has all but obscured the stated goal of the amendment:

Fearing possible government intervention as a result of public and private clamor over clutter, early

this year the NAB decided that the trouble lay in the "appearance or impression" of overcommercialization. Singling out the "increasing use of multiple product announcements" as one of the chief causes, NAB code director Howard Bell moved to ban the piggyback. But a modification of this severe stand was instead adopted via the now effective amendment designed to reduce the number of apparently "different" commercial messages aired in a given time period. This will be accomplished, the Code Authority believes, if multiple product advertisers switch from the piggyback to the integrated format. Then, a multiple product "sell" would appear to the viewer as one commercial, rather than as two or more "separate" back-to-back messages.

The NAB's involvement with the piggyback is not new. A forerunner of the amendment was written into the code in 1956, the year that the



Credit: U. S. Tele-Service Corp.

piggyback was created by Ted Bates as a one-minute spot for Unele Ben's rice and M&M candies (both products of Food Manufacturers, Inc.). This was followed in 1960 and 1962 by additional code "interpretations" that paved the way for the current amendment.

Viewed in its proper perspective, the code amendment is testimony to the effectiveness of the piggyback. The obvious advantages in

using back-to-back messages within the framework of a single announcement has attracted an important segment of the advertising world to the flexible piggyback format (it is estimated that 20 to 25 percent of all spot tv announcements are of the multiple product variety). These advertisers have found the piggyback to be an indispensable commercial vehicle.

Aware of this, some station opera-

tors have decided to charge sponsors a premium for piggybacks ranging from 15 to 200 percent of the applicable rate. In some situations, stations have set premiums because of the necessity to drop an ID (where otherwise a code violation would occur) to allow for a piggyback. In other cases, flat increases are being asked. Further complications involve varying pre-emption possibilities, specially creat-

NAB CODE AUTHORITY GUIDELINE

The following questions and answers, prepared by the NAB Code Authority, are offered as an aid to advertisers, their agencies and commercial producers in interpreting the code amendment. The Code Authority believes them to be a practical guideline to integration of multiple products in a single announcement:

1. *Q. What is the purpose of the amendment?*

A. The purpose and intent of the amendment is to encourage the production and presentation of integrated multiple product commercials which the viewer would regard as single announcements.

2. *Q. How can integration under the new amendment best be achieved?*

A. Generally, commercial integration is best achieved when the announcement begins and concludes with a unifying theme which describes the related nature, purpose or use of the advertised products or services.

3. *Q. Will announcements now classified as integrated by the Code Authority, but not meeting the criteria of the new amendment, retain their integrated status after Sept. 1?*

A. No. After Sept. 1, 1964, the effective date of the new amendment, such announcements will be regarded as piggybacks and will require appropriate revision if they are to be regarded as integrated.

4. *Q. Will the Code Authority review announcements, and clarify them as in the past?*

A. Any of the three Code Authority offices—Washington, New York or Hollywood—will perform this service upon their receipt of the necessary material.

5. *Q. Are announcements which go to black between segments considered piggybacks under the new amendment?*

A. Yes, no matter how they are treated thematically or how related in character, purpose or use the products or services may be.

6. *Q. Do video and audio bridging devices (clockwipes, optical flips, shimmer dissolves), coupled with corporate statements such as "—and another prod-*

uct from—", constitute integrated treatment of separate announcements?

A. Not after Sept. 1. The new amendment disqualifies separate announcements, which are joined by bridging devices, from acceptance as integrated announcements. Further, such treatment lacks the unifying theme essential to integration.

7. *Q. If a multiple product announcement meets all other criteria for integration but contains segments which could be lifted by the advertiser into usable shorter length announcements, is it acceptable as integrated?*

A. The answer lies in the degree to which the commercial in and of itself gives the appearance of a single announcement. The separability of any of its parts into independently usable commercial entities does not automatically disqualify it for integrated status.

8. *Q. Would a scouring agent and a dishwashing product, promoted in the same announcement, be considered integrated since, clearly, they are related in character, purpose and use?*

A. Only if their presentation is made upon the basis of a unified theme, so interwoven in treatment that it gives the appearance of a single announcement.

9. *Q. Does the new amendment rule out integration of products or services meeting all the criteria of the amendment but manufactured by two different sponsors?*

A. No. When all of the criteria of the new amendment are met, it does not rule out dual sponsorship.

10. *Q. Give examples of retail or service establishments exempted from the amendment.*

A. This refers to announcements for local advertisers where, traditionally, different products are promoted within the same spot.

Such establishments would include grocery stores, chain stores, department stores, service stations, garages and drug stores; service stations, garages and drug stores are normally accustomed to advertising several products within an announcement.

11. *Q. Are institutional commercials*

mentioning multiple products or multiple services included under the amendment?

A. Institutional commercials are not covered by the amendment. However, if there is a unifying theme of an institutional nature relating to the corporate policy of the advertiser, and the purpose is to discuss over-all corporate policies rather than to sell specific products, institutional commercials will be regarded as single announcements.

12. *Q. If a multiple product announcement begins by identifying all products to be advertised, either individually or by institutional association, indicates their relatedness of character, purpose or use and avoids obvious bridging devices which tend to "segmentize" the commercial, can it automatically be considered integrated?*

A. No. Though the intent may be to create an integrated commercial impression, the mechanics of production must be such that an objective evaluation would conclude that the over-all video and audio treatment will appear to the viewer as a single announcement.

13. *Q. Will the integration requirements remain the same for a commercial involving more than two products or services?*

A. Yes. As a generalization, however, very careful attention will have to be devoted to the use of techniques which will result in the commercial appearing as a single announcement.

14. *Q. In order to meet the intent of the section of the new amendment covering audio-visual treatment, must the same announcer or spokesman be used throughout the entire commercial?*

A. Not necessarily. Although two separate announcers and/or cast members do not inevitably suggest two separate commercial impressions, it would appear that the use of such a technique would make it more difficult to achieve integration. While it is easier to achieve commercial integration with one announcer it may be possible, in the treatment of a multiple product announcement, to combine more than one announcer or spokesman provided this is done without sacrificing an impression of unity or sacrificing singleness of theme.

ed fixed island positions, an increase in potential product conflicts, etc. They all spell "headache" for station traffic departments.

The expressed purpose of the amendment—to reduce the appearance of clutter by discouraging use of the piggyback—has, then, been buried by the premium question.

Additionally, another sponsor-agency sore point is the amendment provision that the integrated com-

mercial must be so constructed that "it cannot be divided into two or more separate commercials." This eliminates the flexibility of rotating and switching segments that is a prime advantage of the piggyback. It means substantially higher production costs for the integrated format user who has to produce more commercials to overcome this loss of flexibility.

Lines are clearly drawn now

that the Sept. 1 amendment-effective date has come and gone. The next few months should be decisive. If advertisers refuse to pay premiums, stations will be forced to roll back their increases, and it will be piggyback business as usual.

The NAB then will have to find another way to reduce the appearance of overcommercialization. Hopefully one that is less damaging to sponsors. ♦

COMMERCIALS OF MULTIPLE PRODUCT SPONSORS AS CLASSIFIED BY THE NAB CODE OFFICE

Integrated		Piggyback	
Sponsor	No. of Commercials Classified	Sponsor	No. of Commercials Classified
American Home Foods	1	Alberto-Culver	3
American Home Products	1	Ansco	2
Brown & Williamson	1	Beecham Products	1
E. L. Bruce*	2	Bissell	2
Buxton*	1	Blazon	2
Clairol	1	Brillo	2
Colorforms	1	E. L. Bruce*	1
De Luxe Reading	1	Buxton*	1
DuPont	6	Calgon	2
Economics Lab	1	Campbell Soup	6
Eldon Industries	1	Chemway	1
Embree	1	Colgate	1
Foremost Dairies*	1	Coty	1
Franco-American	4	Dr. Scholl's	1
General Mills*	1	Ex-Lax	2
Gillette	6	Max Factor*	4
Golden Grain Macaroni	1	Foremost Dairies*	1
Green Giant	4	General Mills*	11
Hudson	1	Helena Rubinstein	2
International Latex*	1	Helene Curtis	5
S. C. Johnson	2	International Latex*	4
Kellogg*	7	International Salt	1
Kenner*	5	Johnson & Johnson	1
Knickerbocker	2	Kellogg*	2
Lincoln Foods	1	Kenner*	1
M & M*	2	Lehn & Fink	2
Mattel	2	Lever Bros.	2
Max Factor*	1	M & M*	6
Milton Bradley	4	Noxzema	5
Morton's	4	Pillsbury*	3
Multiple Toy	2	Procter & Gamble	1
Pillsbury*	3	Richard Hudnut	2
Remco	2	Romilar	2
Schlitz	1	A. E. Staley*	1
Shulton	1	Whitehall	2
Simmons	1		<u>86</u>
So. Calif. Gas	5		
A. E. Staley*	2		
Standard Brands	2		
Tussy	1		
Union Carbide	2		
Wham-O	1		
	<u>90**</u>		

*Sponsors have produced both integrated and piggyback commercials.

**Names of two sponsors (involving a total of seven integrated commercials) have not been released, pending action on minor technical production problems.

IRTS seminar hones

Alumni of recent sessions cite productivity as fall meetings are announced for Oct. 13 start

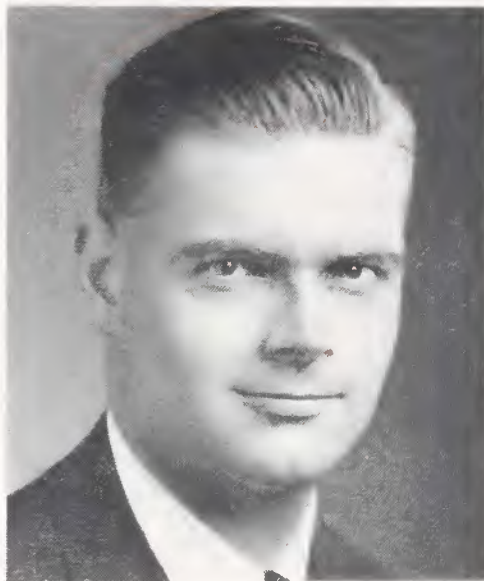
■ Just how do timebuyers (and sellers) go about their work?

That's an integral question, not only for newcomers to agency media departments, but also for tyro marketing men and account assistants, plus anyone else whose work keeps them on the periphery of timebuying operations.

As pros in the field of advertising very well know, the International Radio and Television Society (IRTS) gives two seminars a year to help answer the above question. They are conducted by top executives in timebuying and related fields and are open to most comers. Weekly sessions for the fall, 1964, seminar will begin Oct. 13, according to an announcement by Sam Bw. Schneider, WLW Cincinnati sales manager, eastern division, and new chairman of the IRTS seminars. The 5:30-7 p.m. meetings will be held in the Madison Avenue agency area.

Taking the course pays off, as some alumni of the last two seminars testify:

Duncan Andrews of Geyer, Morey, Ballard was new to the agency business when he took the course last fall, served as media assistant. Now timebuyer on American Motors, Andrews says: "The course made the whole structure of the buying operation clearer to me . . . I wish there were also a 'graduate course' for the more experienced buyer, to help stimulate his thinking and complement his knowledge of this complex and constantly changing business."¹



Duncan Andrews . . . graduate course

Donato Bronzino, a buyer for Cheer when he sat in on last fall's sessions, is now all-media buyer on General Cigar at Young & Rubicam who underwrote the cost of Bronzino's study: "I particularly liked those sessions that dealt in concepts rather than parochial technique. Perhaps most valuable to me were the insights I got into the planning and laying out of a national media program. . ."

Stephen Fedor, Jr., of Compton, is space buyer for Live Better Electronically, Asphalt Institute, Gleem

toothpaste and P&G group products: "I wanted an awareness of air media and felt I got good groundwork . . . I would suggest this course to any space buyer because it helps enormously in understanding the broader media picture."

Mary Galanis was a print buyer at Grey Advertising last fall, is now all-media buyer on P&G, print buyer for Greyhound and broadcast buyer for Macy's: "I think these sessions are excellent for anyone new in the agency business, in or out of media. Agency people should know media basics no matter what their function might be in an agency. I had been interested in learning broadcast media. The course did an excellent job of covering broad areas of media activity. I was most interested in the research sessions because that's such an important area. I also got a better understanding of the sellers' viewpoint."

Donald Kamens, a trainee last year when he took the course, is timebuyer now on Cheseborough Ponds at William Esty: "For me, the best session was the discussion on the planning function (by Don Leonard of Kudmer) because it gave me practical applications. I had been, at the time, totally unfamiliar with it."

A. Wm. Spence was a six-month trainee in media at FC&B last year, took the course at his agency's recommendation and expense, is now media buyer on the Equitable Life Assurance Society account: "I was well exposed to media, lan-

¹ There will be. American Research Bureau's Al Petgen, Schneider's predecessor as chairman of IRTS timebuying sessions, will inaugurate an advanced course, which "will be heavy," this spring.

s timebuying tools



Mary Galanis . . . media basics

ment of modern marketing concepts.

Second meeting (Oct. 2): "The advertiser's problem," a consideration of customers, ad budgets, timing a campaign, selecting media and the like.

Third meeting (Oct. 27): "Broadcast research in planning and buying," a probe into fundamental research methods and targets.

Fourth meeting (Nov. 10): "The media plan is formed," what a campaign is based on and how it's implemented.

Fifth meeting (Nov. 17): "Professionalism in timebuying," a close-up of the buyer's role and day-to-day marketing strategy.

Sixth meeting (Nov. 24): "Network basics," how networks operate and how their time is programed, bought and sold.

Seventh meeting (Dec. 1): "Professionalism in time selling," an explanation of the station representative and his role.

Eighth and final meeting (Dec. 8): "Focus on the future," a consideration of advertising's newest trends and directions.

The speaker for each session, all of whom will be representative leaders in their fields, will be announced later.

In addition to chairman Schneider, the 1964 IRTS planning committee that arranges the seminars includes Claude Barrere, IRTS; Erwin Ephron, A.C. Nielson Co.; Martin Mills, Mceker Co.; Marvin Melnikoff, Standard Rate and Data Service; Donald Leonard, Kudner;



Donald Kamens . . . planning function

guage, terms, ideas—which was rewarding. I feel that a spectacular session was the one on the seller function (by Harrington, Righter & Parsons), which gave me excellent insights into the rep's position and function and clarified some of my notions. . ."

The timebuying seminar has been set up as a full, integrated course that ranges from the advertiser's marketing problem to the timebuyer's participation in carrying out solutions to that problem.

Specific topics for this fall's sessions are as follows:

First meeting (Oct. 13): "Broadcasting, key to the marketing era, key to the future," a discussion of broadcasting's role in the develop-

Lionel Schach of Harrington, Righter & Parsons; Thomas Taylor of Peters, Griffin, Woodward; Maurice Webster and Robert DiMattina, CBS Radio Spot Sales; Martin Katz, Franznick-Meden; Al Petgen, ARB; Joyce Peters of Mogul, Williams & Saylor; Joseph Ostrow, Young & Rubicam; Evelyn Konrad, Evelyn Konrad & Associates. Ruth Crow of the Crosley Broadcasting Corp. is secretary to the committee.

Applicants to the timebuying seminar may obtain registration forms by writing or calling Claude Barrere, executive director, IRTS, 444 Madison Ave., New York (PLaza 8-2450). A \$15 fee is charged for the eight sessions and registration is limited to 110. ♦

Designer's ingenuity solved problem of creating life-like railroad effect for live/tape Canadian dramatic anthology

Taped tv train runs

■ Masters of screen suspense have always liked "train mysteries." Hitchcock's "The Lady Vanishes" and Carol Reed's "Night Train" are classics, and more recently even such a suave type as Fleming's James Bond was to be found prowling the Orient Express in "From Russia With Love."

But to produce a live tape mystery drama with a railway coach highballing down the track calls for some ingenuity. The tricky motion of a train is three-dimensional—up,

down and sideways, and usually all at once. It's one thing to shoot on a location basis with film—something else again in a live tv studio.

True, the problem is not one which confronts creative Madison Avenue admen very often. But there is a relationship between this live-tv problem and the production of taped tv commercials. Knowing how the trick of simulating a train effect can be done is an extra piece of creative ammunition in the planning of live/tape sales messages.

The trick was turned recently by the Canadian Broadcasting Corp. for a dramatic anthology series called *The Serial*, which had scheduled a five-part (half-hour each episode) drama called "Train of Murder."

The Serial, although not widely known to U.S. audiences, is an important Canadian advertising vehicle. Sponsor of alternate-week half-hour segments in its Thursday, 8:30-9 p.m. schedule is Sterling Drug, which uses the Canadian-



The "gimmick" to re-create the joggle of train in motion was strung-together series of lacrosse balls. Original idea was hatched for CBC-TV show "The Serial" by the show's designer, Harry Maxfield.



Completed set, mounted on platform with rubber balls and wire system, looked like this to cast of five-part drama when they saw it in CBC studio. Interiors were accurate video copy of luxury railroad coach.

son lacrosse balls

produced series as one of several north-of-the-border tv shows. Products sold include Aspirin (a Bayer tradename in Canada), Phillips Milk of Magnesia and Bayer Nose Spray, with Dancer - Fitzgerald - Sample handling the account and commercial production.

Sterling bought into *The Serial* last fall, and has had no reason to regret the purchase. This spring, the CBC series was standing at 18th place in the Top 20 shows, and in sixth place among Canadian-pro-

duced series. Incidentally, Sterling has just renewed for the 1964-65 season, according to D-F-S sources in New York.

The assignment to produce an in-studio train was given to CBC set designer Harry Maxfield by the show's producer, David Gardner. At first, Maxfield was stumped, and was virtually ready to settle for the usual mock-up of a railway car.

Then, Maxfield had a brainstorm. He rounded up some 400 lacrosse

balls (which are made of hard but springy rubber), several hundred feet of wire (to string the lacrosse balls like beads—see photos) and a dozen bedsprings (to anchor the ends of the wires). The whole works was hooked up to a lever so that the railway coach set—which rode on the lacrosse balls — could be given an authentic shimmy. A rear screen projector completed the illusion of movement.

The five-part drama will be aired next spring. ♦



Production begins on "Train of Murder" five-parter in CBC's Studio Seven in Toronto. Alternate-week sponsor is giant Sterling Drug, which uses show to sell Aspirin (Bayer), Phillip's Milk of Magnesia.



The show is on the air, as tapes spin to catch action for telecast next spring. Here, performers Christopher Newton and Beth Morris emote in vestibule of coach as audio man catches dialogue with mike.

Supermarket and radio executives grin as they celebrate completion of "Passport to Paradise" plans: (From left) Dick Huggett, advertising and promotion manager for Safeway in Vancouver; A. G. (Tony) Anselmo, Safeway zone manager; William Speers, CKWX general manager; and Dick Lennie, general sales manager of the Vancouver station.



Passport to paradise

■ Take 10 major product-advertisers, 60 Safeway supermarkets and 130 weekly radio spot announcements over a 13-week period. Put them all together and what do they spell?

C-o-n-t-e-s-t is the winning answer, as supplied by radio station CKWX Vancouver, B.C.

And, indeed, putting all the ingredients together and coming up with a contest was solely a CKWX idea. The essential purpose: To give spot advertisers with small or medium budgets first-hand knowledge of how summer radio can effectively be used as a vehicle to exploit point-of-sale merchandising.

The contest was called "Passport to Paradise."

For three fortunate, grand-prize winners, it meant an exciting air

holiday for two to an exotic climate of their choice — Mexico City, Hawaii, Nassau or Bermuda.

For the pleased sponsors, "Passport" represented a highly successful product-merchandising campaign that drew a consumer response of over 500,000 entries. The total is especially remarkable in light of metropolitan Vancouver's population of 790,000.

For the 60 metropolitan Vancouver Safeway stores, it meant a notable sales upswing, achieved in part via ambitious point-of-purchase merchandising conducted for all 11 products of the 10 participating sponsors.

And for CKWX, which was responsible for all aspects of the contest, it meant proving a point. In addition, the station sold each

sponsor 15 one-minute spots per week for a combined total of 1950 announcements. (These were backed up by more than 100 promotional spots each week—both 30- and 60-second announcements — in which participants were credited on a rotation basis, two per announcement.)

Dick Lennie, general sales manager for the station, reports these sponsors and agencies took part:

Canada Dry (soft drinks), through MacLaren; Colgate (the two-product sponsor with a dental cream and facial soap), through Spitzer, Mills & Bates; General Foods (Jell-O instant puddings), via McKim; S.C. Johnson (Raid pesticide), Needham, Louis & Brorby; Lever Brothers (Sunlight dishwashing liquid), BBDO; McCallum Sales (Carnation seafood), through Young & Ross;



Peter Jones,
Colgate brand supervisor



Don Douglas,
Lever product manager



Bob Anderson,
Canada Dry district manager



Art Cooke,
General Foods district manager

Canadian radio station dreams up tropical-vacation contest with pay-off for consumer, sponsors — and time-sales ledger

McDonald's Consolidated (Safeway coffee); Nabisco (Rose brand pickles) via J. Walter Thompson; Noren Industries (Sunniest orange juice); and Reynolds Aluminum (Reynolds Wrap), via Ronalds-Reynolds.

Based on an association of non-competitive products, the project allowed sponsors, Lennie explains, "to take advantage of an all-inclusive promotion and merchandising plan that normally is offered only through high-cost, short-term campaigns."

For a total expenditure of just \$2990, each advertiser received three spots per day, Monday through Friday, between 9 a.m. and 6 p.m., or a total of 195 commercial minutes during the 13 weeks.

As an added incentive, each sponsor was given in-store product displays with point-of-purchase backing, shelf displays and "Passport" entry forms, which exclusively displayed his product, for distribution to consumers.

Consumer participation, as it should be in every contest, was simple: any Safeway customer was permitted to complete an individualized "Passport" entry blank at one—or all—of the featured displays of each participating product.

At the end of each week, 11 shoppers (one for each item in the promotion) were chosen to receive \$20 food hampers, filled with the participating products.

Those winners—as well as non-winners—were all eligible for the three grand prize holiday trips,

awarded through a drawing at the completion of the 13-week cycle.

Lion's share of the broadcast promotion was shouldered by CKWX's *Cal George* show through on-site broadcasts, aired five days per week from 12 noon to 4 p.m. The program originated from the station's "Golden Palace" mobile unit, which was stationed at a different Safeway supermarket each week. Thus, the station racked up a total of 260 remote-broadcast hours during the 13-week promotion.

CKWX officers estimate that station costs for promotion (including the remotes, all merchandising material and the prizes) exceeded \$10,000. But "results were worth it" and the summertime pull of Vancouver radio was unquestionably proved. ♦



Scott: "Sound is often considered the white elephant."

Radio/tv commercials:

Raymond Scott

Composer of some 1400 commercials and hit records makes sharp comments on ad agencies' misuse of sound in commercials

There is always a great deal of talk about the content of commercials, but more often than not the discussions center only upon art and copy. "Unfortunately," says well known composer-musician Raymond Scott, "sound is often considered a white elephant. In such discussions—like the commercials, themselves—sound is tacked on at the end."

After working on some 1400 commercials—give or take a hundred — Scott is convinced that agencies and sponsors are at fault in not giving sound (more specifically, music) its proper consideration. Music in a commercial, Scott claims, gets real attention from the agency or sponsor only when something doesn't quite work. Then the belief is that the sound must be at fault. And often it *is*—but simply because it was given little or no attention during the early stages of the commercial's creation."

In an exclusive tape interview with SPONSOR, Scott discussed the following problems: (1) the unconsidered attention-getting value of sound, (2) the loss of quality in sound because clients are impressed with "fancy footwork," (3) the fact that sound is not considered until *after* the commercial idea has been conceived and (4) the client's reluctance to accept new ideas.

Not realizing the attention-getting value of sound. "This is a point that I believe is very important," says Scott. "There is one wonderful, wonderful thing, in my opinion, that sound can do. With the graphic arts you have to be looking in order to be attracted. You must pay at least some visual attention because if you're not looking you can be exposed to the most graphic stuff in the world and not even know it's there. Sound, however, can envelope you—bring you into the commercial. Sound doesn't knock on your door — it comes right in.

"If the sound portion of a commercial is winning and attractive, gets your point across and makes you want to see what's happening, then the sound is *very* important. You could go to the sink for a drink of water or look at a newspaper for a bit, not really interested in what's going on, but if the *sound is* attractive enough, it can pull you back.

"And let me make another point about sound and video. Could the video in a commercial be successful without sound? I think video would have a helluva time without sound."

What the client doesn't know does hurt him. "An agency," says Scott, "might give you a great deal

of leeway, but unfortunately, the same is not always true of the client. There have been occasions when we've worked out something terrific for a product. We're thrilled. The agency's thrilled. Everybody's extremely happy. Then the client says: 'I like the Star Spangled Banner better.' Most of the time the *advertiser* is the problem.

"In my experience, there are very few clients who let you go ahead on a commercial. The client is not creative, but he goes by the classic 'I know what I like' principle. And I can't blame him. I'd probably say the same thing in an area about which I know nothing."

According to Charles Barclay, vice president of Raymond Scott Enterprises, "Most advertising agency professionals recognize a good piece of music when they hear it, but, to a large extent, they have abdicated their creative responsibility to the non-creative client. I'd say about 90 percent of the time the agency says to us: 'What can we do that the client will understand? He has a tin ear and he's going to play it to Aunt Tilly.' This is unfortunate. The client whose money is being spent should, I suppose, have something to say. But he's a manufacturer—that's what he knows best. Now he's being asked to judge advertising

It sounds off on sound



"Sound can bring you into a commercial."

and, frequently, he's just not well enough informed to do so."

According to Scott, advertisers are too often impressed with a lot of "fancy footwork." "I'd love it," Scott told SPONSOR, "if some day you would do an article on the importance of commercial content. For heaven's sake, examine content; *then* dress it up. Let the commercial be attractive in its barest form; *then* try and make it a little more attractive. In my opinion, a good deal of the time there isn't much content, but the production is so flashy and there's so much going on that the advertiser is led to believe the music is really great."

"A lot of people operate on the snow job principle. They try to confuse the client with musical footwork. But we believe in simple demos—you know, just one or two voices and a piano.

"We sent a demo to Delta Airlines, for example, with one girl's voice and my crummy piano playing — I haven't really played for about 25 years. The content was strong—I felt it was strong when I sent it down. The next morning they called and said the commercial was so right as it was that it would be put on the air immediately, without polishing. Delta used it steadily for five or six months.

"Many jingles are on the air for a short time, changed, and then they're gone or modified to the point that you can't recognize them. This is the result of attempting to please the client—or somebody—by producing the jingles so lavishly that one hears a rhythm, drum and a bunch of strings and thinks it *must* be great. But it's just window dressing.

"The fact that the music for commercials should be basically good is not followed very much in advertising. But all the flash by itself doesn't last, although flash *with* content is marvelous."

Considering sound too late. "As a musical consultant," Scott goes on, "I am usually brought in *after* the idea for the commercial has been conceived. In fact, after it has taken shape. I think this is bad. I feel strongly that video, sound and words should be considered as though one was writing a movie. In the early stages, the video, audio and word people should all get together. In this way a unity of feeling and effectiveness can be achieved and nothing is tacked on

at the end. As it is, sound is usually tacked on at the end.

"When I am called in, the commercial is usually completed. Only at that point I am asked for background or foreground music, or something for the opening. It's usually a case of 'Where can we put something?' or 'We ought to have some music here.' Instead, the sound person should be able to say, 'Hey, if we stopped over here and did a thing like this, it might be very effective and get the point across like crazy.' But it's seldom done that way.

"To some degree, the writer of a tv script will indicate a sound here and there, but he is working merely from a general knowledge of sound. He *thinks* he'd like to have this here or that there. But if right from the beginning the writer worked with a sound person who is creative in that particular direction, the two might spark each other — something magnificent might happen. This is so much better than deciding at the last minute we'll have a string here, the effect of rushing water there, a bubble here.

"I have seen some commercials that are well integrated. I remember some Firestone and Volkswagen commercials with almost no talking, but with good sound and

graphics. A strong decision about all the elements was apparently made in the planning. You could tell because there was no indication of words to begin with. It may have been that the words were thrown out, but I doubt it. Sound is usually in commercials because it should be there — not because someone had a helluvan idea for it.

"Most of the time sound follows the artwork. Sometimes, as in animated commercials, the general scheme of artwork is decided upon first, but its actual mechanics are planned according to a pre-recorded sound."

According to Scott and his vice president, the cost of the music for commercials is based on the time involved, the amount of creativity and the cost of production. Vice president Barclay explains that the length and coverage of the advertising campaign, as well as the appropriation of the advertiser, also enter into the price.

"If the commercial," Barclay explains, "is going to be aired nationally and the product message could reach 190 million people, obviously we're in a position to be paid better than if the same commercial were intended for a single city with a population of a million or less.

"We do have—and this is common in our business of music and sound—a rate structure which reflects: first, the area of broadcast; second, whether tv and/or radio will be used; third, the creative effort.

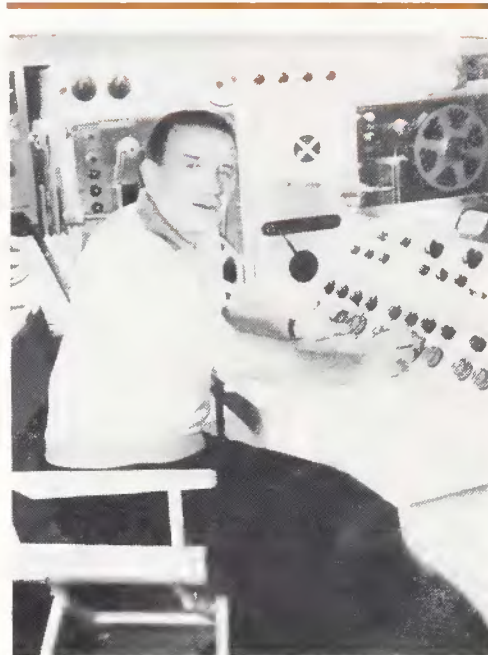
"There are factors that enable us to give price considerations, however," continues Barclay. "For example, if the commercial is going to be used in a test market, the price might be cheaper. If a jingle is going to be played in Pittsburgh or Atlanta only, the price would be less than if it were to be used regionally, such as along the whole East Coast. By the same token, we charge less for national use in Canada because the population is lower.

"I think all composers would like to be paid an annual fee, but competition forced that out several years ago. And we don't get the usual residuals. Any residuals we get for music in commercials, disregarding electronic music for the

moment, are the natural residuals Ray would get as the leader of the orchestra or a member of the band. These are performing fees, not composition fees."

However, in electronic music, a relatively new area in commercial music, Scott and his partner do obtain some sort of residuals.

Wanting but shying away from new ideas. "Electronics has been a hobby of mine for some 25 years," says Scott. "About four and one half years ago the cry went out for something really new in sound. Everybody wants a new sound. It was the same then as now. It suddenly occurred to me that I have electronic equipment, I am a composer and the advertisers want something different . . .



"Client goes by 'I know what I like.'"

why not give it to them electronically? We first did a Vicks Cough Drop commercial. The Vicks people said they were willing to try electronic music. Now advertisers are less afraid of it, but they still hesitate—that is, the ones that don't have the courage to lead."

Barclay recalls the director of advertising for a large auto firm. He liked the idea of using electronic music, but said the dealers wouldn't understand and he didn't want to risk his job.

"It all depends on the advertiser," says Scott. "Recently we used electronic music for the General Motors Futurama exhibit and commercials. For that advertiser it was terrific. Then Listerine and

Autolite accepted it, as have Nescafe and Sprite.

"There is a great potential for electronic music in commercials. Our installation is so vast, it's as though we have a symphony orchestra of 4000 people. I have \$250,000 worth of equipment here. We could play electronic music in the studio for 40 hours straight and exhaust nothing. The resources are so infinite you could live a trillion years and not use up what we have right now. Our competition, however, doesn't agree with us on this."

By competition Scott refers to Eric Siday. "I don't know of anyone besides Eric who does good work in electronic sound," comments Scott. "There must be others who have done things, but I'm not aware of them. It's Eric and us, as far as I know."

Raymond Scott has made great strides since he published his first compositions in 1934 as a staff pianist for CBS. For the next four years he played with orchestras conducted by Andre Kostelanetz, Mark Warnow and Freddie Rich. Later he built a small band called the Raymond Scott Quintet, and in the late '30s he appeared in Hollywood musicals with Eddie Cantor, Shirley Temple and Fred Allen, in addition to making records like "The Toy Trumpet," "In an 18th Century Drawing Room" and "Twilight in Turkey."

It was in 1949 and 1950, as director of *Your Hit Parade*, that Scott started doing commercials. Since then he has devoted more and more time to compositions for commercials, until today they are his prime interest. He has established a jingle workshop and a new Sounds Electronique division to handle advertisers' needs.

Scott works from his home in Manhasset, Long Island, where he resides with his wife, tv star Dorothy Collins, and their two daughters.

In addition to award-winning commercials for Autolite, Esso and RCA Victor, Scott's firm has done work for Proctor & Gamble, Lever Bros., Hamm's Beer, Chrysler, Scott Paper, Shell, Gulf Oil, Nescafe, Mercury, U.S. Steel, Greyhound Bus, Salada Tea and Alka Seltzer. His commercial for Lucky Strike, "Be Happy, Go Lucky" is probably one of the best remembered. ♦

MCA gives new property the 'road show treatment'

Whirlwind tour of major cities has helped syndicator introduce new personality to agency men, clients

■ Most agency timebuyers today are generally familiar with the top rerun programs available as syndication spot buys. Their network track records are a matter of rating history, and even if they weren't, syndicators and station reps lose little time these days in letting agency buyers know just what stations are buying which film packages, and how they're doing in local rating contests.

But, what do you do if you're a syndicator handling a hot new show built around a tv star that nobody ever heard of?—a personality who's done well in one market but is an unknown quantity in Omaha and Philadelphia and New York and Bismarck?

Furthermore, what do you do if your plan is to syndicate entirely with tapes—about as expensive a mode of syndication as you can think of—so that you must literally be an overnight sales success in nearly a dozen major markets just to break even with tape costs?

You take the personality on the road to meet agency buyers and broadcast executives in key cities across the country, that's what you do.

And, that's just what MCA did late this summer with the *Lloyd Thaxton Show*, a first-run syndicated show literally "discovered" by MCA vice president Hal Golden on Los Angeles' KCOP-TV and now MCA-distributed to over 50 tv outlets.



During tour, Thaxton held 25 press conferences, which paid off with local-level tv press breaks such as this cover on "Indianapolis Times" tv section to plug the start of the show over WTTV.

MCA decided that a whirlwind appearance schedule was the answer to the problem of raising Thaxton's level of visibility on the agency circuit—particularly since Thaxton's show, like those of Jack Paar, Dick Clark, Steve Allen, Dave

Garroway, and other all-around "host" types, is mercurial and varied to the point where description is difficult.

To quite a degree. Thaxton has to be seen to be appreciated. Basically, his show, which runs an hour

a day and is taped live, is built around pop records and musical guest stars, with some three dozen teen-agers added daily as a combination audience and performing staff. It is not unlike Dick Clark's *American Bandstand* series in this respect, but Thaxton himself denies that direct comparison is possible.

"Dick Clark's show is essentially a radio disk jockey show which happens to be on tv," Thaxton told SPONSOR. "Our show is planned and written to have pace, as well as a beginning, a middle and an end each day."

Thaxton's forte is an endless series of visual gimmicks—imaginary musical instruments, dance routines, lip synchronizations, etc.—done with the records placed on the show. In other words, a musical variety show.

"We gear much of the show to 18 to 39-year-old women. They're an important market for advertisers, and often buy most household products for a whole family," says Thaxton.

This last point, according to Thaxton, was one he often found himself making during his major market tour, a jet-age junket which took him to Cleveland, Columbus, Chicago, Philadelphia, Dallas, St. Louis, Minneapolis and Atlanta on a morning-through-night schedule packed into only seven days.

During the trip, Thaxton was spinning as fast as a record turning at 333 rpm. He taped over 200 promotion spots for 20 stations purchasing the show (either in the market he visited, or in nearby cities), cut 94 audio tape promotion blurbs, held 25 press conferences attended by over 130 people, and was guest of honor at six time-buyer luncheons or cocktail parties staged by major-market television agencies.

"I lost track of how many agency-men I met on the trip," recalls Thaxton. "The question they asked mostly was 'Why do so many adults watch the show when you're supposed to appeal mostly only to the teen crowd?'"

"My answer was simply that we

tried to make young adults feel like 19-year-old teenagers when they watched the show, and as far as the teens were concerned they had a buying influence that no advertiser should put down these days."

To some degree, the Thaxton show is pre-sold in major markets. Bottlers of three major soft-drink lines—Pepsi-Cola, Seven-Up and Coca-Cola—have bought participations in several markets. Also on the multimarket sponsor list are Vick Chemical for Clearasil, Revlon, Colgate-Palmolive for Halo, Noxzema, and Procter & Gamble. Most of these multi-market sponsors have been riding in the original Thaxton show in Los Angeles, a show which boosted KCOP-TV's ARB rating position from last in a seven-station market in the weekday 5-5:45 p.m. period to first place with a 40,000-home edge over the nearest competitor.

A roster of advertising blue chips, a few of them garnered through branch offices of agencies in the cities Thaxton visited, can be found in local spot buys in the show. In fact, there is more national business than local/regional in the show in virtually every case.

Some of the other spot clients: American Chicle for Dentyne, Kimberly-Clark for Kleenex, Rice-A-Roni, Brylcreem and Beecham, Pet Milk, Bauer & Black for Curad, Baggies, Lever Bros. for All, Spic & Span, Wrigley, M&M Candies, Kool Aid, Mattel Toys, Muntz TV, Wise Potato Chips, General Foods for Gaines Dog Meal, Lestoil and Toni.

There are 12 minute spots in every show. Most are film or tape commercials used in other spot situations, but some will be "star commercials" taped to order by Thaxton in Los Angeles for spot clients who have signed for at least a 13-week run and are willing to pay the costs involved.

Stations purchase tv rights to the series for 52 week deals. A few station deals are in 26-week cycles, where the show is aired fewer than five times weekly, with the show subject to recall by MCA (although the station has a full-schedule purchase option) if another outlet in the market is willing to go the full purchase. Stations are guaranteed that no taped episodes will be bi-cycled to them that are more than six weeks old.



THE PROBLEM: MCA had largely unknown quantity in Lloyd Thaxton, star of KCOP-TV daily recorded music show. Syndicator felt he should meet local-level timebuyers.

The bicycle system (i.e., playing a tape on one station, then Air-Expressing it to another, then another, etc) is necessary to reduce the huge costs of syndicating a taped show. Costs could be reduced to about a fifth of the all-tape level simply by using film transfers from a master tape, but Thaxton himself—who owns 60 percent of the show—insisted on the “all-live” look of tape made directly from the studio line monitor.

Some idea of the tape costs involved can be seen from the fact that each hour-long tape, just in terms of raw tape and dubbing costs, cost about \$400 apiece, or about \$2000 for a week's supply to be bicycled to five or six stations. Thus, the investment for the first 13 weeks in tape alone on the Thaxton show quickly soared to over \$75,000.

Now off to a running head start in sales, the *Lloyd Thaxton Show* looks likely to become one of MCA's major syndication properties. Thanks to some strong promotion efforts linked to those of pur-



In Columbus, WBNS-TV party for buyers involved gimmick: agencyman and client could attend party only if accompanied by a teenager. Thaxton gave sales talk.

chasing stations, the show is now much better known to agency buyers than it had been only a few months ago.

How does Thaxton himself feel

about the blitz trip through major tv markets?

He told SPONSOR: “It was one of the most enlightening, thrilling things I'll never do again.” ♦



THE ANSWER: Whirlwind road tour of eight tv cities involved six special timebuyer luncheons. WJW-TV Cleveland party drew 200.

Rollins Broadcasting Plans Delaware CATV System

Stockholders of diversified Rollins Broadcasting, Inc., were told last week that the company is awaiting a green-light from the city of Wilmington which would pave the way for a community antenna system in northern Delaware.

The shareholders were also told that fiscal 1964 showed "appreciable growth and expansion" and that the company's newer acquisitions would contribute quite substantially to revenue and profits in fiscal 1965.

The CATV system, declared O. Wayne Rollins, president of the firm, is expected "to be one of the most ambitious of its kind in the country. We propose to include in our service the programs of tv stations in New York, Baltimore, Philadelphia, Lancaster and other cities."

Rollins also announced that the company had recently purchased an FM station in Norfolk, Va., subject to FCC approval.

Discussing the company's most substantial acquisition of recent years, the Orkin Exterminating Co., Rollins said: "With our years of experience in advertising and promotion, we expect to accelerate the excellent growth record of Orkin.

We plan to strengthen Orkin's

management at the staff, district and branch levels and tighten cost control methods."

Rollins said that expansion operations would start in Delaware, Pennsylvania and Maryland where Rollins owns radio or outdoor ad media. He added that Orkin, which does \$40 million in volume per year, has "in the last decade outperformed its industry with an average annual revenue growth of 13 percent and an earnings growth of 29 percent."

Gibbs Appointed MGM Vice President Sales

The appointment of William R. Gibbs as vice president in charge of sales at MGM Telestudios, Inc. was announced by George K. Gould, president and general manager.



William Gibbs

This appointment marks a return to Metro-Goldwyn - Mayer for Gibbs, who served as general manager of its Commercial Film Div. from 1958-1960.

Previously, Gibbs served for three and a half years as vice president of J. Walter Thompson in New York, managing its film and tape production groups, the traffic department, and a variety of creative functions. His other affiliations, all in important production capacities, have been with Young & Rubicam in New York and on the West Coast and with Fuller, Smith & Ross in New York.

Personnel Reassigned At CBS Tv Division

The reassignment of key executive personnel in the CBS Television Stations Div. was announced by Merle S. Jones, president of the division.



John Schneider



Bruce Bryant

John A. Schneider, vice president, CBS television stations and general manager of WCAU-TV Philadelphia has been named general manager of WCBS-TV New York, effective Oct. 5, 1964.



Theodore O'Connell

Bruce R. Bryant, vice president, CBS television stations and general manager, national sales since June, 1959, has been named general manager, WCAU-TV Philadelphia, effective Oct. 5.

Theodore W. O'Connell was named vice president, CBS television stations and general manager, national sales, effective Oct. 5. He has served as eastern sales manager of national sales since August, 1960.

Petry Sale Completed; Nierman Named President

With purchase of the Edward Petry Co. and the naming of Martin L. Nierman as its new president, the firm becomes the first major broadcast representative to be wholly employee owned.

Negotiations for the purchase began one year and one month ago by a group of 26 employees. Since that time, Nierman has operated Petry as executive vice president.

With a meeting of the board of directors recently, the transaction was completed and Edward E. Voynow stepped down as president and Edward Petry as chairman of the board.

Nierman said that the resignations of the previous owners were accepted with regret, but with an understanding of their wishes to pursue individual interests for which they had been hoping to find time.

The company, which represents both radio and tv stations, has offices in 10 cities.

P. G. W. OPEN HOUSE



Peters, Griffin, Woodward, Inc. welcomes agency and client friends to the station rep firm's new Detroit offices in the Penobscot Building. Attending the open house were (l-r) Thomas Rice, Campbell-Ewald Co.; Lloyd Griffin, president of PGW Television, New York; Carl Georgi, media director of the Campbell-Ewald Co. PGW also recently moved its New York offices to 277 Park Ave.

Agency Appointments

Kastor Hilton Chesley Clifford & Atherton, Inc. appointed advertising agency for Technical Tape Corp., New Rochelle, N.Y., manufacturers of Tuck Tape. Products of the company have national distribution and advertising will utilize television, newspaper and trade publications.

Walter G. O'Connor Co. Advertising Agency division, Harrisburg, Pa. appointed the advertising agency of the Charms Co., Asbury Park, N.J., candy manufacturer. . . **The Cadwell Davis Co.** named to handle advertising for a number of new products for Shulton, Inc. . . **Geyer Morey Ballard, Inc.** appointed advertising agency for the American Republic Insurance Co., Des Moines, Iowa.

Fuller & Smith & Ross Inc., Los Angeles, appointed agency for UTA French Airlines which opened its North American headquarters at 503 W. 6th St., Los Angeles. . .

Chirug & Cairns, Inc., New York and Boston advertising agency selected as advertising agency for the

Electronics Corp. of America. . .

Needham, Louis and Brorby, Inc. named advertising agency for Johnson Auto Wash & Wax Systems, Inc.

Winston Sales Co., Chicago named **Bofinger-Kaplan Advertising, Inc.**, Glenside, Pa., to handle its East Coast advertising and public relations. . . **E. W. Baker, Inc.**, appointed advertising, promotion and public relations counsel for stations CKLW-AM-FM-TV Detroit, Mich. . . **Needham, Louis and Brorby, Inc.** named advertising agency for Johnson Auto Wash and Wax Systems, Inc.

Syndication Sales Climb

Trans-Lux Television Corp. announced the sales for three syndicated programs and feature films. *The Mighty Hercules* was sold to KFDA-TV Amarillo, Texas; *Mack & Myer for Hire* to KGNC-TV Amarillo, Texas and *Top Draw* and *Award Four* feature films to KPLR-TV St. Louis, Mo.

United Artists Television, Syndi-

cation Div. announces sales for four program series. *The Aquanauts* have added WSJV-TV Elkhart-So. Bend, Ind., KCHU-TV San Bernadino, Calif., WUHF-TV Milwaukee, Wis., WKEF-TV Dayton, Ohio and WWOR-TV Springfield, Mass. *The Mystery Stories* has been sold to KTAR-TV Phoenix, Ariz., *Rough Riders* will be programed by WAST-TV Albany, N. Y. and *Tombstone Territory* has added to its sales list KRBC-TV Abilene, Texas, KACB-TV San Angelo, Texas, KONA-TV Honolulu, Hawaii and WJHG-TV Panama City, Fla.

Four Star Distribution Corp. reported record sales for August covering all its syndicated properties. Len Firestone, vice president and general manager said it was the third largest selling month in the history of the company with 40 sales of off-network show, seven sales of the *Spectacular Showcase* feature film package and three sales of the firms' two documentary shows.

Embassy Pictures will place in national release in mid-October *Three Penny Opera* based on the celebrated musical-drama by Bertolt Brecht and Kurt Weill. It stars Curt Jurgens, June Ritchie, Hildegard Neff and Sammy Davis.

Astro Boy has been signed for another year by NBC Enterprises. The half-hour cartoon series has had spectacular success since it was introduced in the United States by NBC in 1963.

Sales of nine major tv series in countries on every continent were reported by Richard Dinsmore, vice president and general manager of Desilu Sales, Inc. The shows include *The Lucy Show*, *Greatest Show on Earth*, *Desilu Playhouse*, *The Untouchables*, *Fracturer Flickers*, Nat King Cole special, *Wild is Love*, *Jazz Scene*, *U. S. A.*, *Glynis* and *Guestward Ho*.

One of the most successful shows in syndication, Official Film's *Peter Gunn* is still reaching new peaks in programming interest for a syndicated show, and continues to add key sales to chalk up a distribution record that is already close to saturation with an impressive 140 market list. Most recent sales by Official to comprise the 140 market distribution on *Gunn* include KTHV Little Rock, Ark., WLKY Louisville, Ky., WCIX Miami, Fla. and KTLA Los Angeles, Calif. on a renewal basis.

EDUCATIONAL TV AIRS GRADUATES COURSES



"Television in Today's World—Executive Planning Committee for the graduate in-service course for Chicago teachers to be offered this fall at Chicago Teachers College North through the collaboration of the commercial and educational television stations of Chicago and the Chicago Board of Education. Front row, left to right: Robert Seipp, WTTW; David O. Taylor, WGN-TV, chairman; Joseph F. Corey, WBKB, co-chairman. Rear row, left to right: Dave Hart, WMAQ-TV; George Nicholaw, WBBM-TV.

Harvard Football In Sixth Broadcast Year

For the sixth consecutive year the entire schedule of Harvard University football games will be carried exclusively on WNAC under the sponsorship of the First National Bank of Boston and the Old Colony Trust Co. The gridiron season began Sept. 26 with the University of Massachusetts clash.

Chris Clark, well-known New England sportscaster, will return for the fifth year to do the play-by-play and Spike Brown, popular North Shore sports director, will give the color and commercials.

Cay Cooley Joins Teleprompter Corp.

Caywood Cooley, Jr., a pioneer in the development of community antenna television and microwave systems and equipment, is joining

TelePrompter Corp. is one of the manager of its CATV Div.

TelePrompter Corp. is one of the nation's major owner-operators of CATV systems, which supply high-quality television to subscribers by cable from a master antenna. The company currently owns 16 systems throughout the United States, serving more than 50,000 subscribers.

Cooley will assume his new duties Oct. 1. He has been instrumental in the development of much of the equipment and the engineering techniques now in use throughout the CATV industry and helped to design and install the first professionally built system at Lansford, Pa., in 1951.

Olympic Ceremonies Relay Live By Satellite To Mexico

NBC International, in conjunction with NBC News, will bring the opening ceremonies of the 1964 Tokyo Summer Olympic Games live to Mexico via the medium of the Syncon III satellite, it was announced by Joseph M. Klein, president, NBC International. The broadcast will be received from the satellite by WOAI-TV, NBC's affiliate station in San Antonio, Tex., and sent by microwave relay to all



On hand to discuss the role and responsibilities of Broadcasting at the Philadelphia Club of Advertising Women are (left to right): Mary Doyle, chairman of the evening's program; Howard McFadden, manager of sales at WRCV-AM; "Jack" P. Wiley, national tv sales manager at the NBC-owned WRCV-TV; Raymond Anrig, advertising and public relations manager of S. A. Schonbrunn Co., New York and Elizabeth Cogger, president of the Philadelphia Club.

Mexico through Telesistema in Mexico City.

NBC International is exclusive agent for distribution of Olympics tv coverage in Latin America, Africa and the Caribbean. Many countries (in terms of local time) will be viewing the games within hours of their taking place because of the International Date Line and NBC International's fast tape servicing.

Sports popular in each area will be dubbed into the appropriate language. Every area will receive a daily package of sports indigenous to its interests, according to Klein.

This will be the first time the Olympic Games have been brought to Latin America, Africa and the Caribbean with such dispatch and in such quantity, Klein said, and it is the first time an effort has been made to tailor the coverage to each area's individual interests.

Roman Meal Cereals Schedule Radio Drive

Roman Meal Co. of Tacoma, Wash. is launching a big Fall-Winter campaign for its cereal division

on 40 Western radio stations. This advertising (out of Honig-Cooper & Harrington, San Francisco) coincides with a sampling aimed at reaching more than a million families in California, Washington, Oregon, Arizona, Idaho, Montana, Colorado, Utah, Texas and New Mexico.

The radio campaign, using a series of five 60-second spots appearing up to 30 times per week, will feature "Roman Meal—the hot cereal with the natural goodness of whole grains." These commercials, timed to hit the peak season for hot cereals, will run from now into February.

Radio Spots To Spur Wool Topcoat Sales

The Wool Bureau has announced that it has recorded two 60-second spots available to retailers as a tie-in for the promotion of all-wool topcoats.

"Teaser" types, they use both the James Bond 007 thriller approach and the "femme fatale" angle in playing up the fashion appeal of

topcoats for fall. Slightly tongue-in-cheek, they put across the thought that spies and lovers are among the men who would benefit from a real wool topcoat in chilly weather.

In the metropolitan New York area the spots will be heard over radio stations WCBS, WOR and WNEW on chilly mornings this fall. The tapes will be available nationally without cost to men's wear merchants wishing to use them over their local stations.

La Choy Food Products Launches Fall Campaign

La Choy Food Products launches its fall advertising-promotion program with Teflon fry pan premium offer in October.

An eight-inch Vitality fry pan, finished with Du Pont Teflon will be offered for a label from any of La Choy's 27 canned American-Chinese foods and \$2.00. The pan retails at \$3.00.

The La Choy premium offer is expected to gain added impetus from a saturation television schedule by Du Pont for Teflon which will run from August 3 through Dec. 21, peaking during October. Du Pont has programmed commercials each week demonstrating cookware coated with Teflon on 13 shows.

General Foods Markets Low Calorie Dressing

The first low calorie salad dressing mix on the market—Good Seasons Low Calorie Italian—has been introduced in most areas of the United States by General Foods Corp.

The new product will be advertised on *The Danny Thomas* and *I've Got a Secret* tv show this month.

GF's line of Good Seasons salad dressing mixes is marketed by the Kool-Aid division.

Cuticura, Ocean Spray Renew 'Godfrey Time'

Ocean Spray Cranberries, Inc., Hanson, Mass. and Campana Corp. of Batavia, Ill., a division of Purex Corp., Ltd., have begun their second year on the CBS Network of weekly participation in *Arthur Godfrey Time*.

Campana, which had previously used Godfrey's program in successful campaigns for Italian Balm and Ayds, began its Cuticura Soap and Ointment commercials on CBS Radio Sept. 16, 1963.

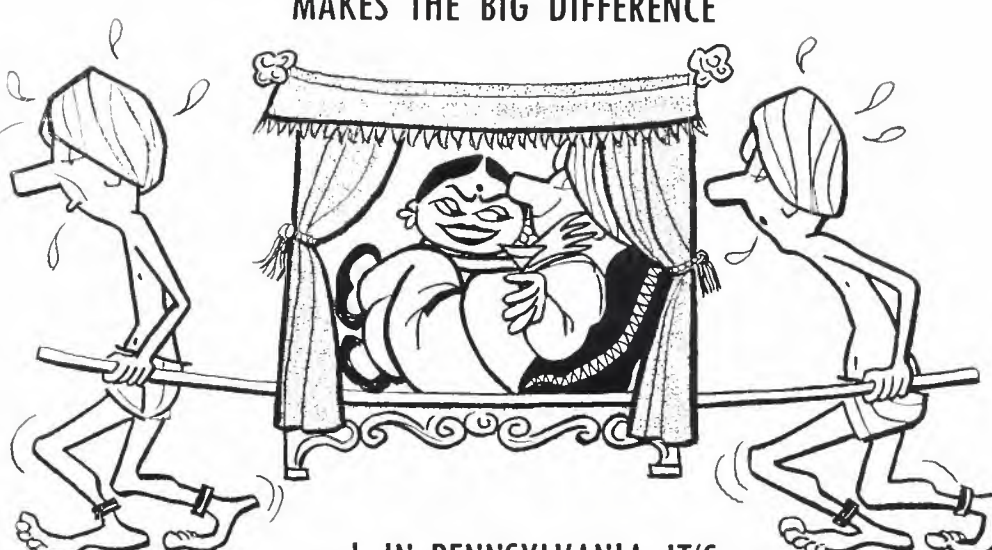
Campana's advertising agency for Cuticura is Foote, Cone and Belding, Inc., Los Angeles.

Ocean Spray Cranberries, Inc., through McCann-Erickson, Inc., New York, has renewed its schedule of twice-weekly announcements for another 52 weeks, it announced.

Godfrey, who played a key role in establishing high national acceptance of Ocean Spray's cranberry juice last year, will again support new Ocean Spray products. Chief among these will be cranberry-orange relish, which recently reached store shelves for the first time.


The new Fall campaign will break with announcements about Ocean Spray's fresh cranberries, tying in the fresh fruit with other cranberry products.

**WHAT'S IN THE MIDDLE
MAKES THE BIG DIFFERENCE**




...and, IN PENNSYLVANIA, IT'S
WJAC-TV

WJAC-TV more than carries its load when it comes to delivering a rich, rich market. Pennsylvania's famous million dollar market in the middle! From high atop the Alleghenies, **WJAC-TV** reaches a wealth of consumers in 35 counties. Transport your clients into America's 27th largest TV market--and give sales a lift!



Represented
Nationally
by
**Harrington,
Righter &
Parsons, Inc.**



Affiliated with WJAC-AM-FM The Johnstown Tribune-Democrat Stations

Bruce Lansbury Appointed CBS Programing Veep

Bruce Lansbury has been appointed vice president-programs, New York, CBS Television Network, effective Sept. 23.

Lansbury joined the CBS Television Network in 1959 as assistant director of Program Development. In February of 1961, he was appointed director of daytime programs and subsequently became general program executive in Hollywood. During the 1963-64 season, Lansbury was one of the producers of *The Great Adventure* series. More recently, he has been concerned with the production of *The Danny Kaye Show*, *The Red Skelton Hour* and *Celebrity Game*.

Prior to joining the CBS Television Network, Lansbury was assistant program director, producer and writer for KABC-TV in Los Angeles.

Sponsorship Bought For NBC-TV Programs

For the second consecutive year, the Pontiac Division of General Motors Corp. has purchased complete single-date sponsorship of NBC-TV's *Today* show and *The Tonight Show Starring Johnny Carson* to introduce its new line of autos.

Last year, Pontiac became the first advertiser to recognize the significant promotional value of complete sponsorship of *Today - Tonight*, which provides all of the excitement of a tv special," Mike Weinblatt, director, participating sales, NBC-TV, said. "We are delighted that Pontiac has chosen to repeat its sponsorship of both programs again this year."

The order was placed through MacManus, John & Adams.

Sauter Laboratories, Inc., proprietary of Hoffman-La Roche, has purchased sponsorship in seven prime-time NBC-TV programs and in four daytime programs for 1964-65, it was announced by John M. Otter, vice president, national sales, NBC-TV.

The nighttime programs are *The Alfred Hitchcock Hour*, *That Was the Week That Was*, *The Virginian*,

Wednesday Night at the Movies, *Daniel Boone*, *International Showtime* and *The Jack Paar Program*. The daytime programs are *Concentration*, *Let's Make a Deal*, *The Loretta Young Theatre* and *The Doctors*.

The order was placed through McCann-Erickson.

The Xerox Corp. has purchased full sponsorship of the NBC News color special *The Louvre*, which will be telecast Tuesday, Nov. 17 (10-11 p.m. EST) on NBC-TV, it was announced by Sam K. Maxwell, director of special program sales, NBC-TV.

Charles Boyer will be narrator for the special, which marks the first time that American television cameras were allowed inside the Louvre, to focus on its art treasures.

The Xerox order was placed through Papert, Koenig, Lois, Inc.

United States Borax & Chemical Corp. has purchased sponsorship in five NBC-TV Monday-through-Friday daytime programs for 1964-65, it was announced by James Hergen, director of daytime sales, NBC Television Network.

The programs are *Make Room*

for *Daddy*, *Let's Make a Deal*, *You Don't Say*, *The Loretta Young Show* and *Word for Word*.

The agency is McCann-Erickson Inc.

The Colgate-Palmolive Co. has purchased—four days before the premiere — sponsorship in NBC-TV's *The Rogues*, and joined the three other national advertisers as sponsors of the new comedy-adventure series, it was announced by John M. Otter, vice president, national sales, NBC-TV.

Colgate-Palmolive's sponsorship in *The Rogues* began in the premiere episode Sunday, Sept. 13 (10-11 p.m. NYT). The other advertisers are American Tobacco Co., National Biscuit Co. and Miles Labs.

The Colgate order was placed through Ted Bates and Co.

The Pillsbury Co. has purchased sponsorship in four NBC-TV prime-time programs for 1964-65, Don Durgin, vice president, television network sales NBC, announced.

The programs are *90 Bristol Court*, *The Virginian*, *International Showtime* and *Wednesday Night at the Movies*.

The Pillsbury order was placed through Campbell-Mithun Inc.

YATES-MURRAY IN TV FILM DEAL



Richard G. Yates, president of Richard G. Yates Film Sales Inc. has announced that he has acquired a group of 20 thrillers from K. Gordon Murray, president of K. Gordon Murray Productions Inc. Yates, who says the deal involves in excess of a million dollars, has exclusive television rights for U.S. and Canada. Murray, whose operation is based in Miami, Fla., is well known for his highly exploited saturation bookings of theatrical product. He will release the thrillers theatrically as combination features with top budget exploitation and advertising prior to their release on television.

PGW In Major Shift To Larger Quarters

Peters, Griffin, Woodward, Inc., pioneer broadcasting station representative, has moved and now occupies a full tower floor in the Chemical Bank New York Trust Co. Building at 277 Park Ave., for its headquarters offices.

In making the announcement, H. Preston Peters, PGW president, said the "new and vastly expanded offices—the most modern and functional in the station representative field—will mean that PGW will be able to continue to lead the industry in offering unmatched service to radio and television station clients as well as the nation's advertisers and their agencies whom we serve."

Agency Move Triples Space

Sept. 21, Carl Ally, Inc. moved to 711 Third Ave., New York from the Seagram Building.

The move triples the space occupied by the agency and provides adequate room and facilities to handle growing activities of the clients.

Brown & Williamson Announces Tv Lineup

Brown & Williamson Tobacco Corp. will sponsor 12 nighttime network television shows this year, plus national results of the Presidential election the night of Nov. 3. Viceroy, Kool, Raleigh and Belair cigarettes, along with Sir Walter Raleigh smoking tobacco will be advertised on the programs. Programs in the schedule include *Wagon Train*, *Joey Bishop*, *Ron Cochran News*, *Ben Casey*, *World War I*, *Peyton Place*, *The Fugitive*, *The Nurses*, *The Defenders*, *Rawhide*, *12 O'Clock High* and *Mr. Broadway*.

Boston Tv Station Begins Test Pattern

WIHS-TV Boston began test pattern operation Sept. 29, according to the general manager, Austin A. Harrison.

The station will be conducting equipment tests with test pattern and tone each day, Monday through Saturday, from 9 a.m. until 8 p.m.

The first week of WIHS-TV pro-

graming will include full public commercial entertainment programs directed to all home viewers. Programming will commence at 3 p.m. each day, seven days a week and continue until midnight. Beginning the second week of operation, WIHS-TV will add its full educational programming schedule to each day's operation. The station will then operate from 9 a.m. until midnight each day.

WIHS is owned by the Boston Catholic Television Center, which

is under the direction of the Rt. Rev. Walter T. Flaherty.

Milwaukee Station Shows Canadian Football Games

Saturday, Sept. 12, WISN-TV Milwaukee televised the first of eleven CFL games, the Winnipeg Blue Bombers vs. the Vancouver B. C. Lions.

This was the first time Canadian football regular league play was seen in Milwaukee.

GET YOUR PITTSBURGHERS HERE!

Mattel Toys does. They buy WIIC exclusively in the big Pittsburgh market. There's no better spot TV buy around. Check the figures (especially cost-per-thousand) on some great availabilities with General Sales Manager Roger Rice or your Blair-TV man.

CHANNEL 11 **WIIC** NBC IN PITTSBURGH



East Ohio Gas Co. Opens Fall Campaign

The East Ohio Gas Co. opened a \$350,000 fall campaign aimed at a 10 percent increase in sales of ranges, dryers and incinerators, the firm reports.

Broadcast support will feature live and recorded spots on radio stations in Cleveland, Akron, Youngstown, Warren, Canton, Wooster, Painesville, Dover and Ashtabula. Over 1,000 spots are scheduled for saturation in Cleveland, Akron and Youngstown. Major exposure will be on the 11 p.m. *Tom Field and the News* show, sponsored by East Ohio on WEWS-TV Cleveland.

Chemstrand Co. Sets 'Block Busters' Series

Television is a good way to sell the virtues of specific types of carpeting to the American consumer—and the best way to use television advantageously is employ a "block-buster" technique.

That's the formula of Chemstrand Co., division of Monsanto Co. and on November 12 Chemstrand is set for another in its series of "block-busters."

This time it will be the curvaceous Italian movie star, Sophia Loren, who will act as the fiber producer's personal guide for an expected 50 million Americans.

Her subject for the one-hour color show, which is set for the 10 p.m. time slot on ABC-TV, appears to be another natural—a tour of Rome.

Advertising Acquisitions Increase Communications

Park Outdoor Advertising, with offices at 408 East State St., Ithaca, N. Y., has more than doubled its size to 2,500 paint and poster boards with the acquisition through an affiliate of the five Andrews Advertising Companies at Rome, Elmira and Auburn in New York and Oil City and Bradford in Pennsylvania.

This second outdoor advertising acquisition in less than two months

WATER-BORNE CAR HAS PARKING PROBLEM



Appearing to head into a too-small dockside berth is the amphicar of WCSC-AM-FM-TV Charleston, S. C. Actually, the unit was sent out to report sail boat races for a sports show, but was called upon to perform an emergency rescue of a boat becalmed in Charleston harbor. Its mission turned out, instead, to be public service.

further adds to Park communication interests. Park Broadcasting, Inc., operates CBS television stations WNCT Greenville, N. C. and WDEF Chattanooga and WJHL Johnson City both in Tennessee and has a 30 percent interest in tele-

vision station WECT Wilmington, N. C.

Radio properties also in the Park group are WGTC-AM, WNCT-FM, Greenville, N. C. and WDEF-AM Chattanooga. WDEF-FM is under construction at Chattanooga.

AGENCY MOVES TO NEW QUARTERS



Welcomes to the new offices of Peters, Griffin, Woodward. Jones Scovern, vice-president-treasurer (far l) and the Colonel himself, symbol of the "pioneer" station representatives, greet employees as they arrive for their first day's work in the firm's new headquarters at 277 Park Avenue, New York. PGW, which will occupy a full tower floor in the building, also maintains offices in ten other cities.

Broadcast Council Awards Certificates

The Broadcast Rating Council has awarded Certificates of Application for Accreditation to Survey and Marketing Services, Inc., of Honolulu and to Coincidental Audience Audit of Seattle. These are the first two of the "non-regular" services to have completed the reply to the Council's questionnaire regarding the details of their operation. The next step is to arrange for the audit of each measurement.

Survey and Marketing Services, Inc., conducts a combined coincidental telephone (for home listening) and traffic intersection interviewing (for automobile listening) to determine radio station shares of audience. They have been in operation since 1962.

Coincidental Audience Audit produces a report based on coincidental telephone interviewing. Their interviewers are employees of telephone-answering services who do their interviewing along with their other duties at the answering service.

WROZ Broadcasts 24 Hours A Day

WROZ Evansville, Ind. has started broadcasting 24 hours a day, seven days a week. The announcement came after a one week build-up featuring Charlie Scheu, WROZ program director, roving throughout downtown Evansville and the shopping centers in an astronaut uniform, complete with helmet. The theme of the promotion was based upon WROZ exploring a new field of radio programming. There is no other station in Evansville on the air 24 hours a day.

Championship Bowling Top Syndicated Show

"Now a sports standard, *Championship Bowling* has become the number one syndicated show on television and will have its biggest year in sales in 1964," reported Bernard Crost, director of sales for the Walter Schwimmer organization which has been active in tv sports since television's pioneering days. "As in the past five years, we're getting 90 percent renewals plus a great deal of new interest and sales for *Championship Bowling*.

We have time cleared in every one of the top 100 markets in the country and the way sales are going in other markets, we will go over the 200 mark in stations airing the show the first time since it began in 1953."

The new series sponsored by Firestone Tires and Rubber Co. was shot this year in Akron at the Bowlarama and features "the best bowlers we've had in the past five years," said Crost.

Among top markets which have

renewed *Championship Bowling* are WOR-TV New York, WGN-TV Chicago, WNAC-TV Boston, WTAE-TV Pittsburgh, KHJ-TV Los Angeles, WNEWS-TV Cleveland, WKRC-TV Cincinnati, KTVI St. Louis, KTVU San Francisco, KOMO-TV Seattle, WXYZ-TV Detroit, WTCN-TV Minneapolis, WMAL-TV Washington, D.C., WFBM-TV Indianapolis and WDAF-TV Kansas City. It has been set for Honolulu, Hawaii on KHVH-TV.

HOW TO SUCCEED IN THE QUAD-CITIES BUY WHBF-TV CHANNEL 4

NOW IN ITS 15th SMASH SEASON!

In the Quad-Cities (Rock Island, Moline, East Moline, Illinois and Davenport, Iowa) WHBF continues to gather the crowds with CBS success and plenty of local savvy. Want to be a smash success in the Quad-Cities? Call Avery-Knodel; or Maurice Corken, WHBF, Telco Building, Rock Island. You're bound to get great reviews.

International Promotes Instant Blending Flour

International Milling Co., Inc., Minneapolis, Minn. has developed a new free-flowing instant blending flour which is scheduled to be in retail distribution by the end of September.

International will promote the new product with full-page, four-color national magazine advertisements in *McCalls*, *Ladies Home Journal*, *Better Homes and Gardens*, *Progressive Farmer* and *Farm Journal*. Large space, two-color and black and white advertisements will appear in 147 markets and spot television and radio commercials will run in 83 markets.

French Programing For CBC Station

The Canadian Broadcasting Corp. has announced that CJBC Toronto, Ont. will switch to full-time French programing Oct. 1.

Programs will be supplied by the regular French network of CBS in Montreal and supplemented by locally produced shows under the supervision of Jean Charbonneau, who since 1962 has been program representative of the CBC French network in Toronto.

Many of the programs and per-



Representatives of Coopérative agricole de Granby (Manufacturers of Crino) and the CBC French Tv Network, Montreal, witness the signing of Crino's sponsorship of the French version of "Candid Camera." Signing the 26 week contract (Sundays 8:30-9 p.m. starting Sept. 13) are (from left): André J. Lapointe, supervisor of CBC-TV sales; René Bouthillier, ad manager, Coopérative agricole de Granby; Maurice Watier, account executive for Crino; Philippe Pariseau (seated), general manager of Granby

sonalities currently heard on CJBC will, as a result, be moved to CBL and CBC-FM Toronto.

French language programing began on CJBC on a limited basis in April, 1962 with a half hour of news and commentary daily, and by Jan. 1, 1964, this was increased to three and a half hours nightly.

'Living Doll' Introduced To Television Commercials

A new dimension in commercials—the living doll—has been introduced to television in the person of Misty, a teen-age super saleslady who says she's the "best friend" of Tammy, the 12 inch fashion doll by Ideal.

Setting a precedent as the first live teen-age personality to promote a teen-age doll on television, 17-year-old Misty will act as a spokeswoman for the doll in both tv commercials and department store appearances.

STORY ELICITS MIXED REACTIONS FROM GROUP



Mixed reaction is being shown to a story told by Les Sterne, right, of Fuller, Smith & Ross Advertising Agency at a recent "Alcoa Theatre 14" reception. Others in photo, from left, include: John D. Gibbs, vice president and general manager of KQV Radio; D. O. Albrecht, manager of Industrial Advertising for ALCOA; Edward Imbrie of Ketchum, Macleod & Grove, and KQV's Dave Scott, "Alcoa Theatre 14" host. The radio dramas are returning to KQV Radio in Pittsburgh.

Schnitzer Loses No Time During Reorganization

The new studio of Gerald Schnitzer Productions located in the heart of Hollywood—6063 Sunset Boulevard—is completed. The organization has not lost a moment in their production schedule as the large sound stage was in use during the time of moving from the KTTV lot.

Schnitzer has designed the completely equipped studio especially for the production of tv commercials.

Agency Moves To Larger Quarters

Storm Advertising Inc. has moved to larger offices in the lobby floor of the Senate, 265 Union Boulevard, reports Gerald P. Deppe, executive vice president of the agency.

The entire first floor of the Senate building, totalling more than 3,300 sq. feet, has been extensively remodelled to accommodate the agency's growing staff.

The agency was formerly at 71 Maryland Plaza.

Commercials Feature Radio Celebrities

Lehn & Fink Products Corp. announced that it is adding Arthur Godfrey, radio's leading salesman, to its already heavy television schedule for Lysol Disinfectant Spray.

Geyer Morey Ballard, Inc., N.Y., is the agency for Lehn & Fink.

Art Linkletter and his son Jack, who were featured in network radio commercials for Wynn's car care products in the spring, return to promote Wynn's Radiator Stop-Leak in the fall. The father-son team will be heard on news and sports programs on the NBC and ABC networks, including Lindsey Nelson Sports, Morgan Beatty News and Monitor (on NBC) and Howard Cosell's Speaking of Sports (on ABC).

Rector Forms Production Co.

Richard R. Rector, veteran television executive, has announced the formation of his own production company at 136 E. 55th St., New York.

Named Richard R. Rector Productions, Inc., the firm will produce and originate pay-tv programs, documentaries, sales and industrial presentations and commercials on both tape and film, as well as radio shows and records.

Joining Rector in the new venture will be Miss Maury Clark, former program and production director of QXR Network on which she produced and directed the 26-week Victor Borge Series along with others.

Rector said the company is already at work on several major projects, including ten half-hour tv-film documentaries for the United

BRITISH WOOL COVERS CTV SPORTS



In its first television usage, the British Wool Textile Corp. will participate on CTV's "Wide World of Sports," Saturdays. From left are J. B. (Dick) Whittington, British trade commissioner; Spence Caldwell, CTV Network president; Joseph Balcon, account executive, Pemberton, Freeman, Mathes and Milne Ltd.; R. A. Aiken, CTV sales representative.

Church of Christ and the National Council of Churches.

Rector has been in the entertainment business as an actor, director and producer since 1945.

Over the years he has produced dozens of musicals, dramas, documentaries, comedies, syndicate shows, network productions, etc.

Among his credits are *Evenings* with Joan Baez, the Kingston Trio, Carlos Montoya, and the Limelighters, *Androcles & the Lion*, a series for Time-Life Broadcasting with Henry Cabot Lodge and a Pepsi Cola sales presentation.

Format To Change For Tv Late Show

Last month station KBAK-TV Bakersfield, Calif. premiered *50/50 Theatre*, a late show "designed for people who like to fall asleep in the middle of the late movie." To conform with this new programming concept one half of a movie is shown on Monday night. On Tuesday night the first half is briefly summarized and the second half played until conclusion. On Wednesday and Thursday, another film is played in its entirety.

Burt I. Harris, president of HarriScope, Inc., which owns KBAK-TV, said that if the success of *50/50 Theatre* continues, he is con-

sidering adding the program to the schedules of the other HarriScope, Inc. stations, KTWO-TV Casper, Wyo. and KFBB-TV Great Falls, Mont.

NTA Puts 'Third Man' Into Tv Distribution

National Telefilm Associates, Inc. has put into distribution, *The Third Man*, starring Michael Rennie.

Pete Rodgers, senior vice president in charge of sales for NTA, disclosed that the first sale in *The Third Man* campaign has been finalized with WNEW New York City for prime time showing.

A graphic logo for WSTV-TV. It features a stylized rose in the upper right corner. Below the rose, the text 'WSTV-TV' is written in a bold, sans-serif font. Underneath that, it says 'Dominant in Wheeling - Steubenville'. At the bottom, it reads 'A RUST CRAFT STATION' with a small 'A' in a circle to the left of 'RUST CRAFT'.

SPONSOR SPOTLIGHT

ADVERTISERS

W. David Parrish named to head B. F. Goodrich Chemical Co.'s sales departments as general sales manager. He was formerly sales manager of Hycar special-purpose rubber and latex.

William Iehrburger named director of dealer marketing for United States Plywood Corp.

Richard E. Day appointed to the position of director of advertising of Morton Salt Co., Chicago.

Joseph E. Whitwell, Frank Warren and **Carl E. Little** named assistant national sales manager to Morton G. Meyer, vice president, and national sales manager for the cigar company; regional vice president, sales, mid-west and regional vice president sales, west coast respectively.

James E. Burke appointed to the newly-created position of product public relations director of Clairol. He was previously with Farley Manning Associates, public relations agency and Procter & Gamble.

Fred D. Lantz and **Theodore R. Wuerfel** appointed lighter division sales representatives in Indianapolis and Cincinnati.

Robert C. Young named a senior commodity advertising manager for United States Gypsum Co.

W. Worth Ware appointed director of advertising and public relations for the Cleaver-Brooks Co., Milwaukee, Wis.

Craig Benson appointed director of corporate advertising services for Purex Corp., Ltd. He will move to Purex's corporate headquarters in Lakewood, Calif. in November.

Richard L. Mayes joined Bunte Candies, Inc., Oklahoma City, as director of marketing. He will be responsible for administration of Bunte's expanding marketing and sales programs and for its advertising and merchandising activities.

William E. Berglind joined the advertising department of the National Cylinder Gas division of the Chemetron Corp., Chicago, Ill.

AGENCIES

Owen J. Burns and **Peter M. Finn** joined the New York office of Foote, Cone & Belding as account executives on the Best Foods Div. of Corn Products Co. account.

Joseph Cattaglia Jr. appointed vice president in charge of media and broadcast services at Ben Sackheim, Inc., New York. He joined this advertising agency in 1960 as tv director.

Irvin S. Davis joined Richard K. Manoff, Inc., as assistant media director. He had been at Kenyon & Eckhardt for five years as media supervisor.

Ernest A. (Bill) Gray, vice president of Kudner Agency, Inc., appointed director of planning services. He will also serve as co-chairman of the Plans & Review Board.

Robert I. Silberberg named assistant media director at Doherty Clifford, Steers & Shenfield, Inc.

Thomas B. Kilbride appointed executive vice president of Knox Reeves Advertising, Inc., Minneapolis.

Prescott (Pete) Lustig appointed vice president, McCann-Erickson, Portland, Ore. He will serve as account supervisor and a member of the Portland Office Board of Management.

Val Brown and **Albert Bonny** joined the creative staff of Sander Rodkin Advertising, Chicago.

Marshall H. Pengra has been added to the staff of Aylin Advertising Agency, Inc. of Beaumont, Texas. He was formerly sales representative and sports director of KLTU Tyler, Texas.

Remus A. Harris appointed vice president of MacManus, John & Adams, Inc. He is New York director of Marketing, Media and Market Research.

Kenneth D. Campbell appointed executive vice president of Robert Otto-Intam, Inc. New York.

Seaborn C. Langley, Jr. joined Street & Finney, Inc. as account executive. He was formerly with the Atlanta division of Street & Finney, Inc.

Joseph R. Dickey Jr. appointed a member of the board and vice president of Joe Floyd & Associates, Inc., Little Rock advertising agency.

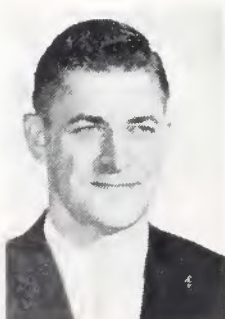
Clarence Hatch, Jr., executive vice president of Campbell-Ewald Co., will leave the agency Oct. 1 in line with the agency's retirement policy.



Robert Young



W. Worth Ware



William Berglind



Ernest Gray



Joseph Dickey, Jr.



Clarence Hatch, Jr.



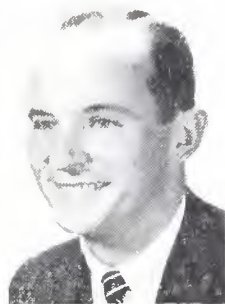
Frank Baker



Robert Woods



Gerry Mulderrig



Joseph Cuff



Fred Hegelund



George Andrick

Frank Baker joined Doherty, Clifford, Steers & Shenfield, Inc. as account executive. He was previously with Sullivan, Stauffer, Colwell & Bayles, Inc.

Robert J. Woods joined Kudner Agency, Inc. as vice president. He will serve as account supervisor on the Gilbey's Gin and Gilbey's Vodka accounts.

Mrs. Jo Wilson named media director for Humphrey, Williamson & Gibson, Inc., Oklahoma City. She has served in other capacities with the agency and has been affiliated with the advertising and communications field for several years.

William Kelly and **Leo Keegan** elected vice presidents of Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

Mrs. Pat Leclercq appointed to the creative-contact staff of Stanley G. House & Associates, Inc., Washington, D. C.

Mrs. Judy Larrison appointed creative supervisor in the research department of Earle Ludgin & Co., Chicago.

Raymond J. Considine and **Joseph E. Gallagher** appointed vice presidents of Business Development Associates, a division of Dickie-Raymond Inc., Boston and New York.



Raymond Considine



Joseph Gallagher



Harry Folts



Nicholas Gordon

Rift Fournier joined Feldman & Kahn, Pittsburgh advertising and public relations firm, in the creative and copy department.

TIME/Buying and Selling

Joseph P. Cuff elected executive vice-president of sales for Robert E. Eastman & Co., Inc.

Gerry Mulderrig named manager of Chicago office of Metro Tv Sales, New York.

Fred Hegelund joined KTVI St. Louis, Mo. as producer-director-writer. He has spent 11 years with NBC Hollywood, where he was associated with many top-notch radio and television shows.

Jim Thomas promoted to the position of program director of KOGO-TV Oklahoma City.

Keith Silver joined the WWLP-TV staff in Springfield, Mass. He will be seen nightly at 7 p.m. with the Local News and at 11 p.m. in the World News segment.

Thomas J. O'Dea named national sales manager for Roger O'Connor, Inc.

Harry C. Folts and **Nicholas Gordon** named executives at the eastern division of NBC Television Network Sales.

TV MEDIA

George Andrick, local sales manager of WSAZ-TV, Huntington, W. Va. elected governor of the fifth district Advertising Federation of America.

S. L. (Bud) Brooks, accepted post of local and regional sales manager for WGHP-TV High Point, N.C.

Robert E. Shay appointed to position of production manager of WLW-TV Cincinnati, Ohio.

Robert H. Battersby appointed controller of the new WJRT, Inc. Flint, Mich.

Norman E. Walt, Jr., appointed vice president of Columbia Broadcasting System, Inc.

Dean Behrend and **Paul Klempner** promoted to head the sales proposals, client presentations and sales promotion activities of Sales Planning, NBC-TV Network.

Frank P. Fogarty elected president of the Nebraska Broadcasters' Association. He is also president of Meredith-Avco, Inc., a community

WRCB-TV
Chattanooga market's
widest coverage
A RUST CRAFT STATION

SPONSOR SPOTLIGHT

antenna television (CATV) firm jointly owned by Meredith Publishing Co. and the AVCO Corp.

Ginger Dutcher appointed promotion director of KENS-TV, San Antonio, Tex. She was formerly with Aylin Advertising Agency as radio-tv director.

Edward A. Warren appointed executive producer for the ABC Television Network Programming Department.

Richard W. Owen appointed director of research & sales promotion for WCBS-TV.

Michael A. Renault promoted to sales manager at WOR-TV, New York. He will report to Jacques Biraben, vice president and director of sales.

Robert E. Bailey appointed general sales manager of WSPD-TV. Bailey has served as national sales manager for WSPD-TV since Sept. 1961. Prior to that he served with Peters, Griffin, Woodward.

RADIO MEDIA

Larry Nightingale appointed account executive at WPBS, Philadelphia, Pa. He was former copy director at Cox and Tanz Advertising, Philadelphia.

Don Weberg appointed farm advisor in the WNAX Farm Service Dept. for WNAX Radio, Yankton, S. D.

Paul E. Gilmor, Lee Atwell and **Charles Kennedy** elected president

and vice presidents of the Ohio Broadcasting Co., effective Oct. 1, 1964.

Ken Goldblatt appointed station manager of WAOK Atlanta, Ga.

Jules Dundes, vice president of CBS Radio and general manager of KCBS San Francisco named chairman of the San Francisco Press Club's Radio and Television Awards Committee for 1964.

Merilyn Shaw, director of continuity for WKY Radio, Oklahoma City, Okla., named president of the Oklahoma City chapter of American Women in Radio and Television.

Robert H. Harter appointed general manager of WHO Broadcasting Co., operator of WHO-AM-FM-TV. Des Moines, Iowa.

Robert W. Dickey appointed sales manager of KDKA Radio. Most recently he was assistant sales manager of KYW, the Group W outlet in Cleveland.

Cliff Hansen general manager of KWYZ Everett, Wash., moves to Petaluma, Calif. to direct management of KTOB Radio.

Frank D. Ward named executive vice president of WWRL Radio, New York, a Sonderling station—the only 24-hour Negro-oriented station in the metropolitan area.

S. Bryan Hickox, III, appointed general sales manager of KRML Radio Carmel-By-The-Sea, Calif.

Martin Greenberg appointed director of sales promotion and advertising for WXYZ, Detroit. He replaces **David R. Klemm**, who is now assuming the responsibilities of director of operation at WXYZ.

Sherman A. Strickhouser appointed program director of WJAR and **Philip B. Taylor** appointed assistant to the chief engineer of WJAR-TV-AM.

Ira Kamen now directing Kamen Associates, a New York City consulting firm. He was formerly executive vice president of Teleglove Pay TV Systems, Inc. and is now serving many important clients in the broadcast and communications fields.

Wesley J. Cox appointed program development consultant for Hatos-Hall Productions.

Joel M. Weisman appointed producer-director of WCD, Inc., with studios in New York City and Hollywood, Calif.

SYNDICATION & SERVICES

Robert A. Fraser appointed managing director of Stewart & Morrison, Inc., Industrial Designers, New York.

Buck Harris appointed editor of the *Screen Actor* magazine, the official publication of the Screen Actors Guild.

Frank I. Lester appointed sales representative for the Hammarlund Manufacturing Co. in New York. He will be responsible for sales of both commercial and amateur radio equipment in addition to variable air capacitors.

Allyn Jay Marsh joined the staff of Radio Tv Reports as an account and agency representative.

Louis S. Israel appointed to the newly-created position of sales service manager.



Michael Renault



Robert Bailey



Robert Dickey



Martin Greenberg



David Klemm



Louis Israel

The creative role— to copywrite or copycat?

By Sidney N. Berry
President
Carson New York Corp.

When it comes to filmed commercials, Sidney N. Berry ought to know, for he's president of Carson New York Corp., film producers and audio-visual specialists. Moreover, his background provides extra qualifications: he's been both chief of the tv branch and chief of special events for USIA and has also served as chief of radio programming, UNO. In somewhat more commercial terms, he's been newscaster-commentator for CBS, WNEW New York, WMCA New York, UN Radio and the Voice of America. As if that weren't enough, he's also taken time along the line to be chairman of the Production Workshop, IRTS.

■ A generally effective device for deflating a pompous individual is to expose him to caricature. If he is a person of basic integrity or intelligence, such therapy can be almost miraculous.

Not without cause has Hollywood created the "Madison Avenue type"—that overbearing adman wearing a gray flannel suit, carrying an attache case and eating ulcer pills. It reflects the actuality of the unqualified aspirant who, seeking entry into this glamorous world, chafes at the bit until he can at least (and sometimes "at most") don the outer trappings of the professional.

The incongruity of the caricature is that advertising *did* start out as a creative field. Its whole concept was to provide different, ingenious methods for selling the better mouse traps that had been created by people who knew how to invent but not necessarily how to sell.

For a time, the individuality of selling approaches was refreshing. In print media, the diversity of ad presentations almost overshadowed the content of the publications. Certainly, proofreading was invariably superior in advertisements than in editorial sections. And even an advertising-only vehicle like the Sears Roebuck catalog was able to achieve a much greater readership than most magazines.

With the advent of radio and,

ultimately, of tv, effects toward advertising individuality continued to draw praise—from most sources. There were the trend-setters. But then came the trend-followers:

- One of these trends is the repetitive shout that "this product *really* works." It may very well work. But with a number of competitive products all using the same words, how will the public know which ones *really* work best?

- Another is the overlapping (and constant) use of the same announcer or announcing style. Take the supposedly soft sell approach used by what I call the whisperers. The same style is used by so many advertisers so often that the public is completely confused about what's being sold—particularly since the voice sometimes can hardly be heard at all. "Soft sell" doesn't pertain to your tone of voice so much as to what you say.

- And cutting across the advertising lines of all industries and all products is the commercial that notes: "This product costs a little more." The standard answer, usually mouthed by the actor who represents a prospective customer, is: "Who cares?" Well, even if the advertiser doesn't, John Q. Public *does*—and undoubtedly resents the deliberate brainwashing that's supposed to disguise a general price rise.

These are just a few examples.

It's quite understandable that selling methods for any one product are limited. But the truth is that a product performs a specific job. And to succeed, its manufacturer, the sales manager or advertising agency must demonstrate how the product does its job *better* than competing products. Basically, most advertising is as simple as that.

It's also understandable that with a continued increase in the number of competitive products and with

each requiring a greater number of sales presentations, any one advertiser necessarily has less chance for achieving outstanding individuality.

What is not understandable, however, is the psychology that leads to patterns or trends—the practice of what is, in the end, mere "me-tooism." If we accept the premise that good advertising is "finding that little difference," then what possible benefit comes from advertising that *eliminates* differences?

In other words, what advantage is gained from copying instead of copywriting?

Is this follow-the-leader trend based on the idea that advertising success is achieved only by confusing the masses? If so, advertising has outlived its usefulness.

The respect and admiration that the public once accorded the genuine creativity of the advertising profession has dwindled. Now the public, like Hollywood, is tempted to regard people in advertising as a flock of sheep, waiting for a bright sheep dog to steer them in another direction.

Even the gray flannel caricature has not been therapeutic. Too often, it is met with callous indifference. A prevailing response to it: "There may be some characters like that, but not *me*." Madison Avenue has developed an almost monopolistic disregard for true public reaction.

The result is a scolding hodge-podge. In desperation, customers shout: "A plague on all your houses" and then buy whatever's within reach—or something they remember agreeably from childhood. They can't any longer tell the difference among products.

Apparently, the castigating double portrait of the industry as a flock of sheep in gray flannel suits isn't enough to compel objective self-appraisal in the mirror of public reaction. Certainly, the jokes and stories continue, as told by agency people themselves, about strange inventions for switching off the tv commercial—or taking a stretch during "this brief message from the sponsor."

And that's the irony. For one of these days—when an account has been lost because an advertising campaign has flopped—some one will begin to realize that all those stories aren't funny. And, more than that, they're not just stories at all. ♦

CALENDAR

OCTOBER

Texas Assn. of Broadcasters fall meeting, Hotel Texas, Fort Worth, Tex. (4-5).

North Carolina Assn. of Broadcasters meeting, Grove Park Inn, Asheville, N. C. (4-6).

Federal Communications Bar Assn. annual fall outing, Washington Country Club, Gaithersburg, Md. (5).

New Jersey Broadcasters Assn. fall convention, Nassau Inn, Princeton, N. J. (5-6).

Advertising Research Foundation, annual conference, Commodore Hotel, New York (6).

Wisconsin FM Station Clinic, Center Building, University of Wisconsin, Madison (6).

International Radio & Television Society luncheon, Waldorf Astoria, Ballroom, New York, N.Y. (7).

Tennessee Assn. of Broadcasters meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

NAB CONFERENCE SCHEDULE

National Assn. of Broadcasters fall regional conferences:

Hotel Utah, Salt Lake City (Oct. 12-13).

Statler-Hilton Hotel, Los Angeles (Oct. 15-16).

Hotel Skirvin, Oklahoma City (Oct. 19-20).

Fort Des Moines Hotel, Des Moines, Iowa (Oct. 22-23).

Jung Hotel, New Orleans (Oct. 26-27).

Statler Hotel, Detroit (Nov. 9-10).

Hotel Ten-Eyck, Albany, N.Y. (Nov. 12-13).

RAB CONFERENCE SCHEDULE

Radio Advertising Bureau's fall management conferences:

Western Hills Lodge, Wagoner, Okla. (Oct. 8-9).

Hotel Moraine, Chicago (Oct. 12-13).

Northland Inn, Detroit (Oct. 15-16).

Alabama Broadcasters Assn. meeting, Tuscaloosa, Ala. (8-10).

Mutual Advertising Agency Network meeting, Charter House Hotel, Cambridge, Mass. (8-10).

New York State Associated Press Broadcasters Assn. meeting, Rochester, N.Y. (10).

Advertising Federation of America 7th annual convention, Columbus, Ga. (9-11).

American Women in Radio & Television mideastern conference, Marriott Motor Hotel, Philadelphia, Pa. (9-11).

Audio Engineering Society's 16th annual fall convention, Barbizon-Plaza Hotel, New York, N.Y. (12-16).

International Radio and Television Society Time Buying & Selling Seminar, New York, Tuesday evenings (13- Dec. 8).

International Radio and Television Society luncheon, Waldorf Astoria, Sert Room, New York, N.Y. (14).

Illinois Broadcasters Assn. meeting, Sheraton Hotel, Chicago, Ill. (14-15).

American Women in Radio & Television the board of directors' meeting, Hilton Hotel, New York, N.Y. (16-18).

Wisconsin Assn. Press Radio and Television Members meeting, Ivy Inn, Madison, Wis. (16-17).

The Pulse Inc's Man-of-the-Year award presentation to Chet Huntley and David Brinkley of NBC, Plaza Hotel, New York (21).

Kentucky Broadcasters Assn. fall meeting, Jennie Wiley State Park, near Prestonburg, Ky. (19-21).

National Electronics Conference twentieth annual meeting, McCormick Place, Chicago, Ill. (19-21).

Institute of Broadcasting Financial Management, annual meeting, Shcraton-Cadillac Hotel, Detroit, Mich. (21-23).

Missouri Broadcasters Assn. meeting, Ramada Inn, Jefferson City, Mo. (22-23).

Fourth International Film & TV Festival of New York, held in con-

junction with the annual **Industrial Film and Audio-Visual Exhibition,** New York Hilton Hotel, New York (21-23).

Indiana Broadcasters Assn. meeting, Marriott Hotel, Indianapolis, Ind. (22-23).

Massachusetts Broadcasters Assn. meeting, Hotel Somerset, Boston, Mass. (25-26).

National Assn. of Educational Broadcasters national convention, Austin, Tex. (25-28).

American Assn. of Advertising Agencies, Central Region meeting, Hotel Continental, Chicago (21-22); western meeting, Beverly Hilton Hotel, Beverly Hills (27-30).

Premium Advertising Assn. of America, premium ad conference, New York Coliseum, New York, N.Y. (27).

American Assn. of Advertising Agencies, western meeting, Ambassador Hotel, Los Angeles (27-30).

International Radio & Television Society luncheon, Waldorf Astoria, Empire Room, New York, N.Y. (28).

National Industrial Conference Board Inc. twelfth annual marketing conference, Waldorf Astoria Hotel, New York (28-30).

NOVEMBER

Second Canadian Radio Commercials Festival, Park Plaza Hotel, Toronto, Canada (5).

Maryland - D.C. - Delaware Broadcasters Assn. fall meeting, Washingtonian Motel, Rockville, Md. (6-7).

American Women in Radio & Television western area conference, Beverly Hilton Hotel, Beverly Hills, Calif. (7-8).

Assn. of National Advertisers fall meeting, The Homestead, Hot Springs, Va., (9-11).

American Assn. of Advertising Agencies eastern annual conference, Hotel Plaza, New York, N.Y. (10-11).

Oregon Assn. of Broadcasters fall meeting and biennial reception for state legislators, Marion Motor Hotel, Salem, Ore. (16-17).

Broadcasters' Promotion Assn. annual convention, Pick-Congress Hotel, Chicago (16-18).

IRA WILSON & SONS DAIRY CO.
 2733 TILLMAN AVENUE DETROIT 8, MICHIGAN



April 17, 1964

Mr. Frank Seymour
 General Manager
 Radio Station WCHB
 Inkster, Michigan

Dear Mr. Seymour:

It is seldom that we have had the opportunity to single out in a clear cut way the results produced from an advertising program designed to reach a given segment of the community.

You and members of the staff and management of Radio Station WCHB are to be congratulated on the effectiveness in getting across our advertising message with a fine performance and pleasing results.

The merchandising factor afforded us was a plus that, in effect, put more cream in the package.

Cordially yours,

Stanley L. Wilson
 Stanley L. Wilson
 President
 Ira Wilson & Sons Dairy Co.

bw

PRESTO PRIDE
 Century Masecraft Corporation
 A Subsidiary of National Presto Industries

APRIL 22, 1964

Mr. Jim Panagos
 REGIONAL SALES MANAGER
 WCHB RADIO
 32790 HENRY RUFF ROAD
 INKSTER, MICHIGAN

Dear Jim:

AS YOU KNOW, I HAVE BEEN USING WCHB RADIO FOR THE PAST FOUR YEARS, AND I KNOW THAT I SHOULD HAVE WRITTEN YOU LONG AGO TO TELL YOU OF THE GOOD JOB YOU HAVE DONE FOR MY COMPANY.

AS YOU KNOW, WE USE YOUR STATION TO ADVERTISE FOR PERSONNEL. I HAVE TRIED NEWSPAPERS AND OTHER STATIONS, BUT NONE HAVE GIVEN ME THE IMMEDIATE RESPONSE I NEED TO KEEP IN OPERATION.

ANY THANKS, AGAIN, FOR THE JOB WELL DONE.

SINCERELY,
Roosevelt Williams
 ROOSEVELT WILLIAMS
 MANAGER

R/W

"Job Well Done....."

NOBLE-DURY & ASSOCIATES

RICHARD W. JACOBS

APRIL 6, 1964

Mr. Frank Seymour
 WCHB RADIO STATION
 32790 HENRY RUFF ROAD
 INKSTER, MICHIGAN

Dear Frank:

A MAJOR OBJECTIVE IN THE AMERICA'S FAVORITE DISC JOCKEY PROMOTION WAS IMPROVED DISTRIBUTION.

YOUR WAS THE OUTSTANDING JOB IN THIS CATEGORY - IN HELPING TO SECURE NEW KEY ACCOUNT DISTRIBUTION FOR ROYAL CROWN HAIR DRESSING.

I KNOW THAT HUGH CONNELLY HAS EXPRESSED HIS APPRECIATION TO YOU. SALES MANAGER BILL ROBINSON AND I ADD OUR THANKS FOR A JOB WELL DONE.

YOUR EFFORTS WILL HAVE SIGNIFICANCE LONG BEYOND ANY PROMOTION ACTIVITY, OF THIS YEAR OR ANY OTHER, AND I WANTED TO RATEFUL TO YOU AND YOUR STAFF.

SINCERELY,

NOBLE-DURY & ASSOCIATES, INC.

Bill

cc: Mr. GEORGE B. ROBINSON
 Mrs. LUCY W. NICHOL

WCHB gives advertisers effective penetration in this 655,000 Negro market because . . .

- WCHB is the only station serving Detroit with 100% Negro programming.
- WCHB is Negro owned and operated which makes it project a believable and up-to-date image of today's Negro to its modern and sensitive audience.
- WCHB's news department presents comprehensive and in depth news coverage of national and local events as they happen and how the impact affects Negroes in general and specifically WCHB airs an average of 250 newscasts monthly, including Saturday and Sunday.
- WCHB has an irrevocable racial link with its listeners who express their pride in an efficiently run, nationally recognized Negro business.
- WCHB merchandising is designed after consultation with each advertiser to gain actual sales increases for the product involved.

National Representatives:
BOB DORE
 ASSOCIATES NEW YORK • CHICAGO
DORA-CLAYTON
 AGENCY ATLANTA
BILL CREED
 ASSOCIATES BOSTON
SAVALLI/GATES, INC.
 LOS ANGELES-SAN FRANCISCO

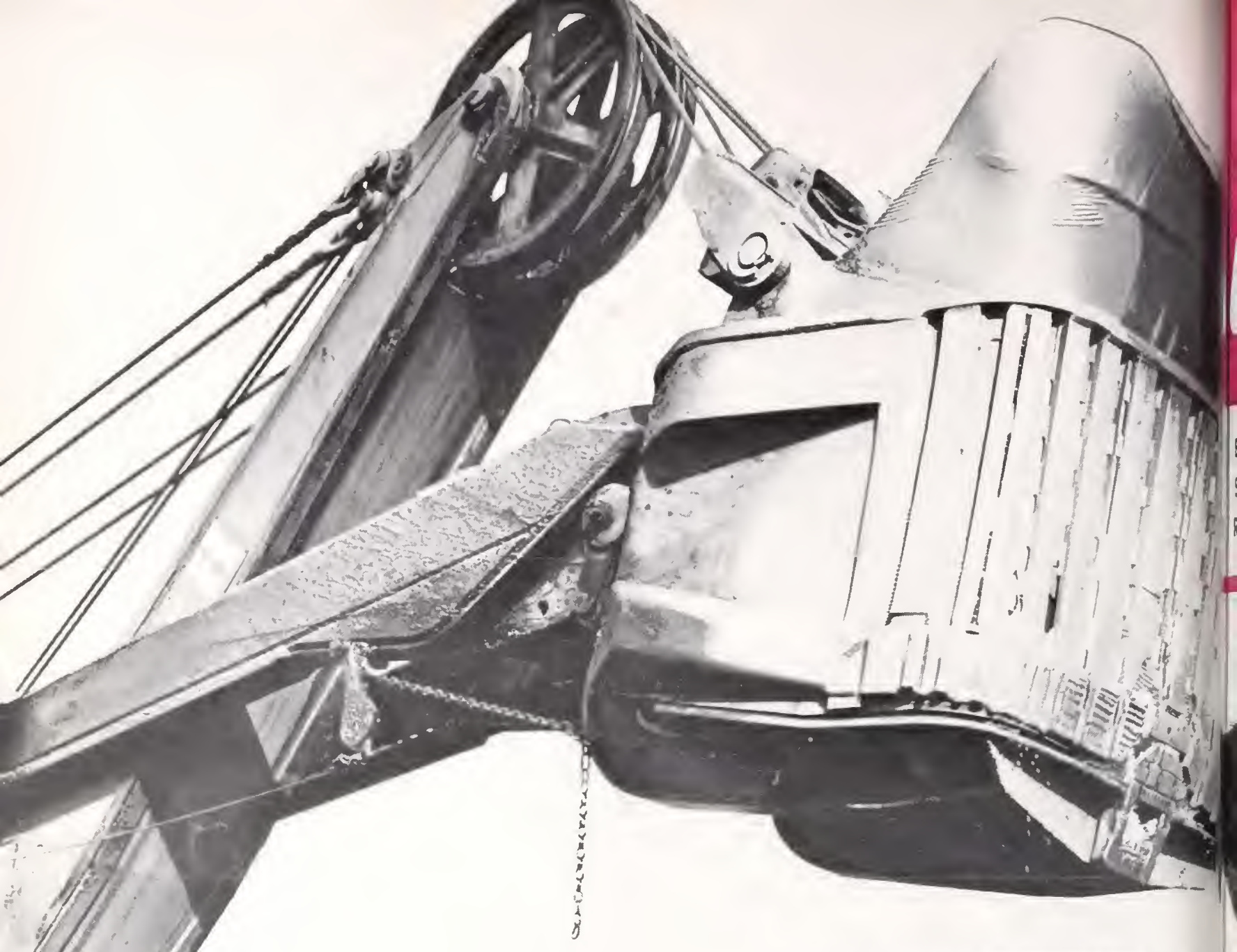
...The Personality Twins...

WCHB AM / **FM** **WCHD**

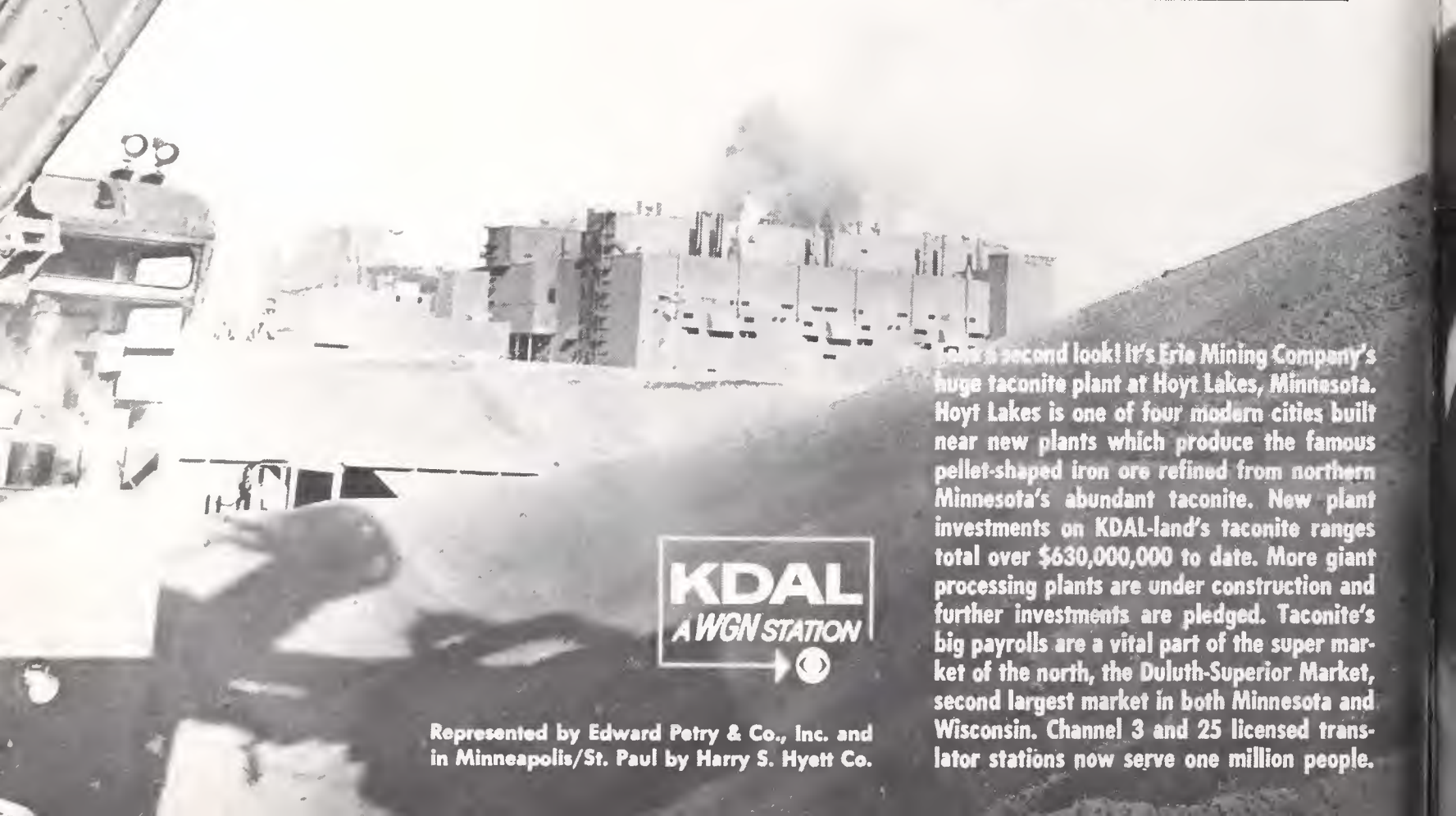
"SOUL RADIO"

FM COMPANION TO WCHB

Inkster, Michigan—Detroit 1, Michigan



YOUNGSTOWN?



It's a second look! It's Erie Mining Company's huge taconite plant at Hoyt Lakes, Minnesota. Hoyt Lakes is one of four modern cities built near new plants which produce the famous pellet-shaped iron ore refined from northern Minnesota's abundant taconite. New plant investments on KDAL-land's taconite ranges total over \$630,000,000 to date. More giant processing plants are under construction and further investments are pledged. Taconite's big payrolls are a vital part of the super market of the north, the Duluth-Superior Market, second largest market in both Minnesota and Wisconsin. Channel 3 and 25 licensed translator stations now serve one million people.

KDAL
A WGN STATION
→

Represented by Edward Petry & Co., Inc. and
in Minneapolis/St. Paul by Harry S. Hyett Co.