

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

NOVEMBER 9, 1964 PRICE 40c

NEWSPAPER • NEWSPAPER • NEWSPAPER

1965: big year for character licensing 27
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 Auto equipment firm gets more mileage via radio . . 44



When **KSTP-TV** says "Go out and buy it",
 people go out and buy it

Represented Nationally by Edward Petry & Co., Inc.



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100,000 WATTS • MINNEAPOLIS • ST. PAUL

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Channel 8 Lancaster, Pa.

Representative: The MEEKER Company, Inc.
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Steinman Television Stations • Clair McCollough, Pres
WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.

Pay Television Forces To Take Their Case to Court after Voter Defeat

Los Angeles — Despite a two-to-one slap in the face by California's voters, Subscription Television, Inc., intends to take its case not only to court, "but also to seek redress through the Department of Justice, the Federal Communications Commission and the Congress, so as to protect not only the stockholders, but also the public, both of whom are victims of this vicious conspiracy."

In his strongly worded statement, Sylvester L. (Pat) Weaver, president of the pay tv firm, declared: "The voters of California have, unfortunately, been duped into defeating their own best interests by a powerful and wealthy lobby of theater owners, aided by some broadcasters."

In a campaign memorable for its virulence, both STV and anti-STV forces battled it out until the last day via newspaper ads and a steady stream of publicity releases. Also, the issue was debated throughout the state, as

well as other parts of the country, with Weaver as the principal spokesman for STV.

The ballot itself caused some confusion among voters, since a "yes" vote for the initiative meant a "no" vote for pay tv.

As a result of STV's defeat at the polls, indications are that the company, capitalized at more than \$20 million, may at least temporarily cease operations in California until the question is battled through the courts.

Despite the California set-back, Weaver announced plans to pick up franchises in other states "where we will complement their present television programing with the marvelous world of additional programing that subscription television offers."

Salinger Rumored For NAB Presidency

Washington, D.C. — Latest name to crop up in the NAB presidential sweepstakes is Pierre Salinger, former White House press secretary who was defeated in his bid for the U.S. Senate in California last week.

When contacted, NAB's Washington office disclaimed any knowledge of Salinger's possible candidacy, referring all questions to Willard Schroeder, WOOD Grand Rapids, Mich., chairman of the committee set up to select a successor to LeRoy Collins. Schroeder was unavailable for comment.

Other names bandied about in the past have been Rep. Walter Rogers, Secretary of the Air Force Eugene Zuckert and Fred A. Seaton, former Secretary of the Interior.

Gray Apologizes, Reinstated by WMCA

New York — An apology, an invitation and a contract renewal were the end-products of commentator Barry Gray's suspension by New York radio station WMCA early last week (see story, p. 17).

After closed-door discussions, both the station and Gray issued statements. Declared Gray, referring to his on-air fracas with Milton Eisenberg, an aid of GOP Sen. Kenneth Keating: "I made the error of mistaking heat for light. I plead guilty to being a very human human."

The \$2000 per week personality continued: "I apologize to Mr. Eisenberg and want to issue him here and now a most cordial invitation to appear on the program at any time he wishes, to discuss any matter he chooses."

As for the station, it pointed out that the reinstatement — like the original decision to suspend — was a decision made solely on broadcast grounds. "The matter has been satisfactorily resolved, it might be added, without any intervention from any outside sources."

WMCA also noted that Gray's contract had been renewed for 1965. It is estimated that he lost about \$1700 as a result of the suspension following the election eve dispute.

Gray pointed out that his nightly program was designed to introduce new ideas "and in the process we generate controversy. It's inevitable, I suppose, that we frequently manage to stir people's emotional juices. That's understandable. But everybody's entitled to get emotional except the moderator. That's the theory. Sometimes the theory breaks down."

Gray will resume his broadcast duties with WMCA tonight (Nov. 9).

Vick Chemical Names Merchandising Winners

New York — With 86 television stations participating, Vick Chemical Co. has just announced the winners in its media merchandising contest. The top three stations were WSB-TV Atlanta, Ga., WDSU-TV New Orleans, WCAU Philadelphia. Each was awarded a trophy.

Plaques were awarded the 10 runner-up stations. These included WFBM-TV Indianapolis, WNBQ-TV Chicago, KNXT Los Angeles, WTAE-TV Pittsburgh, WISH-TV Indianapolis, KVOO-TV Tulsa, WFBG-TV Altoona, Pa., KCMO-TV Kansas City, Mo., KHJ-TV Los Angeles, WXYZ-TV Detroit.

Tops for 'Today,' 'Tonight'

New York — In what was called "the greatest single billing year in the history of the two programs," NBC-TV reports a record \$28 million in sales racked up for *Today* and the *Tonight Show* during 1964.

It was also pointed out that a total of 85 different advertisers on both programs contributed to the total. *Today* made its debut on Jan. 14, 1952, and *Tonight* bowed on Sept. 27, 1954.

Major sponsors using both shows include Sunbeam Corp., Hotpoint Div. of General Electric Co., Nestle Co., Allen Products Co., for Alpo dog food, and General Electric Co.

KTLA-TV Shifts Reps

Los Angeles — KTLA-TV has switched station reps. With billings estimated at \$4-5 million, the West Coast outlet is moving from Peters, Griffin, Woodward, Inc., to H-R Television, Inc.

KTLA was purchased some time ago by Golden West Broadcasters.

RKO Attacks NBC-WBC Affiliation Deals

Washington — RKO General has attacked the NBC-WBC station swap ordered in an FCC decision of last July, from a new angle: If neither the Appeals Court nor the FCC will reverse commission's exchange order, RKO at least wants assurance that NBC's strong affiliation commitments to Westinghouse stations, made in the course of the original 1956 swap of WBC's lush Philadelphia outlets for NBC's Clevelanders, will be cancelled out.

RKO says the strong affiliation commitments made in the course of the 1956 deal will hurt it not only in Boston (where NBC allegedly promised WBC a perpetual affiliation) but in New York and San Francisco where

all three parties in interest compete, and in fact in all markets. RKO sees Westinghouse's Philadelphia "Windfall" as a competitive bonanza that will give WBC stations the edge over RKO and all other stations in bids for national spot sales and feature films, as well as inside track on NBC affiliation.

RKO was on the very brink of a profitable exchange of its Boston stations, WNAC-TV - AM-FM for NBC's WRCV-TV-AM in Philadelphia, until the commission stepped in. FCC would not renew the NBC Philadelphia licenses, and thus enable it to meet Justice Department divestiture order, unless NBC swapped back with Westinghouse, giving up the "illgotten gains" allegedly pressured in the 1956 Westinghouse exchange.

RKO wants the FCC's order held up until the Appeals Court decides the case. In the event the court upends the NBC-WBC deal, there will be less "unscrambling" of assets and personnel than if the deal becomes a fait accompli first, RKO says.

NAB Answers Sen. Dodd

Washington — In a polite letter to chairman Thomas J. Dodd of the Senate Subcommittee on Juvenile Delinquency, the NAB has said "thanks, but no thanks" to the suggested legal enforcement of NAB Codes on tv programing. NAB opposes establishment of any type of program standards by the Federal Communications Commission. The broadcaster association says it shares Sen. Dodd's concern for youth, and agrees with need for continuing tv program improvement — but the responsibility in programing must lie with the individual licensee.

NAB also agrees that the public and community groups should be heard about tv programing if they want to — but NAB opposes "any use of government fiat to force the media to engage in this colloquy." NAB believes that any move by government into setting up "specific categories" of programing for favor or disfavor, takes programing out of the hands of the licensee, and clearly runs counter to the first amendment.

The jointly signed letter from NAB's vice president Vincent Wasilewski and Code director Howard Bell points out that, according to the subcommittee's own interim report, "research scholars are cautious in their statements as to possible causal connection between conduct portrayed on tv and subsequent conduct of the viewer." NAB says it will cooperate in prospective research.

Dubonnet Doubles Order On 'Arthur Godfrey Time'

New York — Dubonnet, which recently made its network radio coast-to-coast debut on CBS' *Arthur Godfrey Time*, apparently liked what it heard — and doubled its weekly participation on the show. The result was "standing room only" for Godfrey

Schenley Imports Co., U.S. marketer for the aperitif wines, placed an initial order for two commercials per week for 26 weeks (see SPONSOR Nov. 2, p. 15) in mid-October. After hearing Godfrey's way with the Dubonnet message, the firm doubled its order, purchasing all the remaining available time on the now sold-out show.

Commenting on the stepped-up advertising, Scott Romer, advertising director for Schenley, declared: "Godfrey has done very well for Park and Tilford's Tintex and Norex Laboratories' Amitone, two other Schenley divisions. We felt that he would provide a perfect showcase for our expanded national sales program."

Time was purchased through Norman, Craig & Kummel, Inc.

American Research Bureau Reports Stabilizing Trend in Top 20 Shows

Beltsville, Md. — American Research Bureau reports that programs "showed further stabilizing trends during the week of Oct. 26-Nov. 1 with eight of the top 10 programs still in the top 10 and only two programs making the top 20 for the first time this season. New to the top 20 were *Gunsmoke* and *Ben Casey*."

Here is the breakdown:

ARB TOP 20 PROGRAMS BASED ON NATIONAL ARBITRON RATING ESTIMATES FOR THE WEEK OF OCT. 26-NOV. 1, 1964

Program	Rating Estimate
1. Bonanza, NBC	29.6
2. Red Skelton, CBS	27.1
3. Ed Sullivan, CBS	26.7
4. Andy Griffith, CBS	25.7
5. The Fugitive, ABC	24.5
6. Peyton Place I, ABC	23.9
7. Bewitched, ABC	23.7
8. Peyton Place II, ABC	23.5
9. The Virginian, NBC	23.3
10. The Lucy Show, CBS	21.3
11. Lawrence Welk, ABC	20.8
12. Gomer Pyle, CBS	20.5
13. Candid Camera, CBS	20.0
14. I've Got a Secret, CBS	19.8

14. Dick Van Dyke, CBS	19.8
14. Combat, ABC	19.8
17. Wednesday Night Movie, NBC	19.7
18. Gunsmoke, CBS	19.5
19. Ben Casey, ABC	19.3
20. Jackie Gleason, CBS	19.2

Fair Trial for Pay Tv Council Backs Weaver

Hollywood, Calif. — Echoing the sentiments of Sylvester L. (Pat) Weaver on the defeat of STV in California, Dana Andrews, president of the Fair Trial for Pay Tv Council and president of the Screen Actors Guild, called it a "temporary set-back."

"An incredible amount of money was spent by the theater owners of the nation to buy an affirmative vote," he declared, "but we expect that ultimately the courts will hold this prohibition measure to be unconstitutional."



A top-drawer secret



until Spot TV changed the picture

Hudson brought the tissue box out into the open. And they did it via Spot TV.

Back in 1957 Hudson Pulp and Paper, a regional advertiser, decided to compete with national advertisers for a bigger share of sales. Hudson filled out its line with bathroom tissues and paper towels. And, of course, facial tissues that made packaging history: The advertising came off with the wrapper! Hudson allotted 87% of the advertising budget for Spot TV, and was able to compete on an equal footing with national competition.

Its brands now rank 1st, 2nd, or 3rd virtually everywhere they're sold. And since 1957, consumer sales have increased by more than 300%.

Spot can change the picture for you. If you're a regional advertiser and want to introduce a new line of products, or compete with national advertisers on an equal basis in your markets — you can do it effectively with Spot TV. TvAR can show you how to put Spot to work for you in the eight major markets where their television stations are.

You get more out of your advertising dollars when you spot your markets with Spot TV. Hudson learned that buying television by the market gave them the Showcase they needed. Learn for yourself. Call TvAR.



**TELEVISION
ADVERTISING
REPRESENTATIVES,
INCORPORATED**

Representing: WBTV CHARLOTTE (JEFFERSON STANDARD BROADCASTING CO.) • WTOP-TV WASHINGTON AND WJXT JACKSONVILLE (POST-NEWSWEEK STATIONS) WBZ-TV BOSTON, WJZ-TV BALTIMORE, KDKA-TV PITTSBURGH, KYW-TV CLEVELAND AND KPIX SAN FRANCISCO (GROUP W STATIONS)

TvAR Offices in New York, Chicago, Detroit, San Francisco, Los Angeles and Atlanta

27 1965: big year for character licensing

By sending video programs into America's homes, sponsors foster a whole new retail and promotion field: that of licensing tv-related commercial products

36 Tv: the (young) people's choice

Animated tv character helps attract youngsters to Ohio station's 'Day at the Zoo'

38 Are you paying for debit decibels?

The sponsor whose commercial can't even be heard, says a specialist in sound, isn't reaching — let alone, creating — customers

41 Media's all-media buyer

Tomorrow's highly trained buyer will be a specialist with top responsibilities, according to a media man

44 More mileage via radio

Auto equipment company uses sportscasts for on-air product promotion and the sportscaster, himself, for extensive dealer promotions off-the-air

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TV Film Projector

A deluxe model
with every feature
your program people
could ask for

This new equipment does what you would expect from the world's most advanced television film projector. It has deluxe features, like instant start, reversible operation and automatic cue. These assure the finest quality and versatility for color as well as black and white. Completely transistorized and automated, the TP-66 is specially designed for TV film programming's faster pace.

INSTANTANEOUS START—Start and show buttons can be pushed at the same time, since projector sound is stabilized within 0.3 second. A pre-roll period, prior to switching projector "on air," is not necessary. Start is instantaneous, allowing preview of upcoming film when desired.

STILL-FRAME PROJECTION—Single frames can be shown at full light level for extended periods, permitting preview of first frame at start, or for special effects. Film is always completely protected by a filter that automatically moves into light path during still-frame use.

FILM REVERSING—Film motion can be reversed—a time-saving feature when rehearsing live or tape shows with film inserts . . . or as an imaginative production device.

AUTOMATIC CUEING—For full or partial automation, films can be stopped and cued up automatically. This eliminates the need for manually threading and cueing individual films, eliminating human error.

AUTOMATIC LAMP CHANGE—Both projection and exciter lamps are automatically switched in place, when burnout occurs. These time-saving features assure continuous operation and avoid costly delays.

AUTOMATIC LOOP RESTORER—Unique fail-proof feature eliminates need for human intervention, makes unattended operation practical.

TRANSISTORIZED SOUND—The TP-66 can be equipped for both magnetic and optical sound systems. Fully transistorized for finest quality and reliability.

NOW BEING DELIVERED

For full particulars, write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. Or see your RCA Broadcast Representative.



The Most Trusted Name
in Television

New 16mm Television Film Projector, Type TP-66





Shining morning face willingly at school

So much to see...so much to discover...
so much to learn. And it's so much fun
when you get your picture of this chang-
ing world from friends you've come to
know and love.

When little girls react emotionally, they
react whole-heartedly. As do little boys
for that matter.*

It takes the professional know-how of
154 WBNS-TV staffers to inspire this kind
of emotional involvement, but the know-
why is even more important. That comes
from being born and raised in Central
Ohio and eager to earn the continued
trust and confidence of our neighbors.
Only then can we be certain that WBNS-
TV is the station where seeing is believing.

**They poured out more than
80,000 nickels for fun and
games when WBNS-TV
held a day for them at the
Columbus Zoo Amusement
Park almost 20 miles from
Broad and High.*

WBNS-TV

CBS TELEVISION IN COLUMBUS, OHIO

*Affiliated with WBNS Radio (AM-FM) and the
Columbus Dispatch. Represented by Blair TV.*

You'd cry like a baby

if you really knew what goes on at media meetings
Time short. Pressure high. Deadlines close. Media files absent.
Media decisions must be made — and you can't be there, in
person.

But **SRDS** is almost always* there, and with your Service-Ads
in **SRDS**, **YOU ARE THERE** selling by helping people buy.



*In National Analyst, Inc. survey,
83% of agency executives say SRDS
is accessible in client meetings.

SRDS

STANDARD RATE & DATA SERVICE, INC.

The National Authority Serving the Media-Buying Function
C. Lary Batthaf, President and Publisher

5201 Old Orchard Road, Skokie, Ill. 60078 YORKTOWN 6-8500
Sales Office — Skokie • New York • Los Angeles

Publisher's Report



There's no mystery about SPONSOR

At least once a year every business paper publisher ought to tune his advertisers and readers in on his progress.

My first attempt along these lines was titled "One Year in the Life of SPONSOR." We made history in those early days and I was eager to tell about it in simple, behind-the-scenes fashion. The reaction I got encouraged me to continue these personal commentaries. The peak was reached, I think, when I wrote one headed "The First Ten Thousand Pages." Soon thereafter I received a flood of phone calls and letters not only from readers but fellow publishers as well. It developed that the redoubtable Edgar Kobak, then president of Mutual Broadcasting System but a publisher at heart, had brought it to the attention of the Business Paper Publishers Assn. convention with the remark that it was lamentable that more publishers didn't let their advertisers and readers in on the inner workings of their magazines.

This particular column fills you in on what we've been doing S.O. S.O. means Sinc Ojibway.

Ojibway Press bought SPONSOR last December after many months of negotiations. As always happens, the air before and after the sale was charged with rumors and predictions of what was ahead for SPONSOR.

But SPONSOR and Ojibway knew exactly what they wanted to accomplish. We had devoted numerous sessions to agreeing on objectives, goals and procedures.

When SPONSOR was sold, the old management and the new owners were in full agreement.

We would work to turn out a book that offered so much to the busy agency and advertiser executive involved in broadcast advertising that we must become one of his reading favorites.

We would work to mesh hard news, confidential news and useful articles into one fast reading package.

We would work to make SPONSOR indispensable to the national spot timebuyer.

We would work to expand our 4900 ABC-Audited agency and advertiser circulation to 7000 by the end of 1964.

We would work to achieve Monday morning mail delivery of SPONSOR in every section of the country so that the reader could count on a regular reading habit.

Have we succeeded?

Editorially, the hard news, confidential news and articles have blended into one smooth package. That they did blend is a miracle—a miracle that our reader response has acclaimed throughout 1964. We've added editorial color, added newsletters, improved the staff.

Our circulation goal was met and passed with our issue of Sept. 28. By that issue our agency and advertiser circulation, aided by a hard-hitting promotion effort, was 7793. That's by far the highest of any ABC-Audited book of the broadcast field.

The U.S. mail, with minor exceptions, is working for us. We're in mail sacks late every Friday night and on your desk Monday morning. We're told we're the only broadcast book to get good distribution that you can count on every Monday morning.

I expect to have more to add soon.

You can expect to be kept posted.



COVERAGE: WHAT IS IT?

A few years ago the A. C. Nielsen Company made its last attempt to measure effective coverage. In spite of the abuses perpetrated upon these figures by advertisers and stations and in spite of the techniques with which many found fault, the idea of measuring delivered audience rather than signal strength had much merit. Better coverage by a station must mean more people or it doesn't mean anything. 50,000 watt WPTR has a 50,000 watt competitor along with lesser signal stations yet look at the figures:

Station	10 County Outer Survey Area (Pulse, July '64) 6AM-6PM, M-F		
	Per ¼ hr. Aver. Share	Per ¼ hr. Aver. Rating	Per ¼ hr. No. Homes
WPTR	24	4.3	6609
X	14	2.7	4150
Y	12	2.3	3535
Z	2	.4	615

So you see, signal strength alone does not determine effective coverage. Ask your East-man for a complete analysis, and remember this is just a measurement of the ten counties immediately adjacent to the metro area. The further away you get the greater is WPTR's relative lead and the **MORE PEOPLE PER \$ WPTR DELIVERS THAN ITS COMPETITORS!**

Coverage: More people per advertising dollar on WPTR

Ask your Eastman about . . .

WPTR

Represented by the
Robert E. Eastman Company

*fifteen
forty* **WPTR**

50,000 Watts 1540 KC
ALBANY — TROY — SCHENECTADY

Perry S. Samuels
Vice President and General Manager
—WPTR



UNBUDGETED

Because the gooey residue of trick-or-treat candies hasn't been combed out of the front lawn as yet, I'm reminded that on that one fun night last week I witnessed the greatest array of living promotion spots for television programming that a network promotion man and a client ad manager could share in mutual dream-of-merchandising heaven.

The seemingly endless parade of masked moppets costumed as the characters who mince, wriggle and bound across our tv screens all week long — every week — was a procession of short, fat, lean, tall (for its age) and squeaky promos with no regard for network allegiance in the way they were paired. Nor did they display any regard for the incongruities of coupling live and animated facsimiles. The further disregard of prime-time network characters fraternizing with out-of-prime-time syndication personalities was flaunted defiantly and frequently at the donors of the Halloween loot.

Apart from the facility with which we were able to identify the sponsoring brand names that bring the two dimensional originals to us on a night-by-night schedule, there was a monumental fascination in the image of this moment-by-moment tableau going on in the doorways of almost all of the homes, on every street, in all the cities of the nation. What a promotion bundle this could cost any client if he had to pay for it!

The character-and-name-licensing by networks is a fat by-product promotion payoff for tv clients. Bill Ruchti takes a close look at this growing industry in the story beginning on page 27.

Sam Elber

LETTERS

Curiosity over Cat?

What ces eet, senores?

The most popular guess here [about the object in KTRK-TV Houston's ad on the cover of SPONSOR's Spanish-language issue, Oct. 19] — a not particularly attractive piece of glass sculpture.

If not, what, please?

And the connection with the skyline, also, please.

S. PATTERSON

*Cole & Weber, Inc.
Seattle, Wash.*

ED NOTE: This one's drawn lots of queries. A straw vote in the SPONSOR offices decided that the tall object looming over Houston's skyline in the KTRK-TV ad is a glass eat. As for the connection with the skyline, maybe the station is trying to tell us that it's "top eat in Texas." Any other ideas?

Actuarilly

Your article on life insurance companies in the Nov. 2 issue was most interesting and helpful. You mentioned in it that Prudential's *The Twentieth Century* is the longest-running, continuously sponsored network public affairs program on television.

If you eheck further, you'll find that it is the only network show of any type which has been fully sponsored by one advertiser 52 times per year for seven, going on eight, years. Not only that: its ratings keep getting better as years pass by — a tribute to the program's quality and to the tastes of tv viewers.

PAUL KELLER

*Vice President—Research
and Media
Reach, McClinton & Co.
New York*

Thorough Plaudit

Beyond any doubt, your recently published feature article on Spanish-speaking markets is the finest piece of reporting that any publication has done on this important segment of our buying population.

Your insight into the Latin markets from the advertisers' viewpoint was penetrating indeed. The

thoroughness employed by Charles Sinelair and the rest of your editorial staff resulted in an authoritative and convincing story.

We would like to see more follow-up articles on the Spanish market story in SPONSOR magazine. Spanish radio is rapidly approaching adulthood and there are many important ideas and developments which are born that should not have to wait for a once-a-year Spanish feature article.

WARREN SHUMAN

*General Manager
Tele-Radio & Tv Sales, Inc.
New York*

ED NOTE: Watch for a feature article on the air media in Puerto Rico in a future issue of SPONSOR.

We Apologize

Sponsor Scope in the Nov. 2 issue of your usually well-informed magazine has succeeded—unintentionally I am sure—in depressing considerably the undersigned. Not only was my job for the past seven years apparently non-existent, but so was my employer, Leo Burnett Co.

I refer to the item on page 28, "39 Million in P&G Serial Mill." Among other erroneous statements, the production of *Search for Tomorrow* was credited to Compton Advertising. *Search*, the longest running daytime serial (and second highest rated weekday tv program in the latest Nielsen report) has been produced by Leo Burnett Co. since the demise of the Milton Biow Agency several years ago.

To itemize the errors in the paragraph referred to: (1) Five "P&G-controlled serials" are mentioned, but only four are listed. (The fifth is *Another World* on NBC-TV with production responsibilities handled by Y&R.) (2) *As the World Turns* is a half hour in length, not one hour. (3) *Edge of Night* is only a half hour program. (4) (And most important)—Leo Burnett Co. is one of the four producing agencies to P&G productions.

FRANK W. DODGE

*Producer, Search for Tomorrow
Leo Burnett Co.
Chicago*

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

November 6, 1964

When politics stepped out of the tv spotlight last week, the burning interest in the American as a voter gave way to the equally burning interest in the American as a viewer and a consumer.

A move toward climax seems inevitable as government and the broadcast industry resume their traditional dialogue on the quality--or lack of it--of tv viewing as American family fare.

Government pressures will come out of federal agency hearings, surveys, studies and consumer reports, past and to come, with assists from Hill committees and individual legislators.

Industry will rack its brains and gamble its money, study ratings and try to keep on solving the enigma of what the viewers want, and what will bring in revenues for support of the free tv system. It will defend sometimes admittedly un-defendable programing, and watch praise for its gigantic national affairs coverage dwindle in post-election climate.

It will keep an eye on programing on pay tv and worry over possible origination on CATV wires. Multiple station groups will muse over the Metromedia move into "do it yourself" programing via Wolper production buy.

In the background of this particular government-industry standoff on the American consumer's tv entertainment, is the election of President Johnson to four more years. Johnson has declared himself for free enterprise, and the loose-rein in agency regulation. He is also an avowed protector of the consumer and American youth.

He is also a skilled politician. Consensus here is that if the tv programing issue should ever erupt on a nationwide scale (and it took only one quiz show four years ago)--the President would cajole compromise from both sides without ostensibly favoring either.

The FCC--itself hopelessly divided on its rights and duties in programing supervision--has been teetering on the brink of some sort of action since its 1960 programing hearings. A while back, it was the business of comparing "performance with promise" in "overall" programing. Then it was community-level criticism, to be sought by licensees.

Currently, the commission approach leans toward the revised program reporting forms--and the report of its Office of Network Study. In the latter, author Ashbrook Bryant would cut network program ownership to 50 percent of entertainment fare in prime time, set up a compulsory association membership with self-imposed sanctions, and regulate, not license networks.

The FCC agonized months on both items. Justifiably, it shrinks from censorship--but, at same time there are constant cries to "do something!"

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

Interested legislators who are prodded by letters from parents and PTA's, educators and church and civic groups make up the interested groups.

The blame has consistently fallen heavily on the networks, sometimes for program choices they could have helped--sometimes for reruns of old and gory melodrama long since discarded.

Networks have two solid arguments: one against any form of censorship, and the other against self-inflicted revenue loss. As free enterprise, they rightly argue that they must win advertiser revenue, which means wide audience acceptance for programing in prime time.

Diversity is the answer suggested by FCC commissioner Lee Loevinger, and network study director Ashbrook Bryant, but the routes differ. Loevinger wants the competitive diversity of many outlets on many channels by many and diverse owners. Bryant would have diversity of program sources and "more competent decisional talent in program production."

Speaking for himself, Bryant told this reporter he feels that program production restricted to "too few hands" constitutes a real censorship.

Bryant acknowledges the basic industry dilemma of money versus art. "This problem has always been present in creative art designed for mass consumption. Because of tv's impact, there is a real social problem--and at the same time, there are real money problems involved for the industry. The networks would put on all-Shakespeare shows in a minute if it would bring in revenue. But it can't--and never will."

On the subject of setting up "standards" for "good" programing, the student of a decade of network practices bluntly rejects the idea.

"The last thing I would ever want to see is a decisional function put into the hands of the government. A lot of very responsible people who wanted to improve tv programing quality told us during the 1960 hearings that the FCC ought to set up some kind of standards--but no one has ever made it clear how this could come within the FCC's jurisdiction."

Like commissioners Loevinger and Rosel Hyde, Bryant holds the FCC can act only under strict statutory law. Regulation does not go beyond matters of obscenity, blasphemy and lottery. Only Congress could set up any additional program surveillance.

Bryant would like to see industry give the creative writers a "fair shake--more voice in the programing." He believes the mangle of "committee" decisions among various echelons kills creativity. He mentioned testimony to writer predicament in Merle Miller's "Only You, Dick Darling," and "Tv Viewing," written in 1962 by Columbia University's Eric Barnouw.

Both writers were graduates of the committee decision maze for television scripters.

Mildred Hall



Win an all-channel monaural moose

In earlier years, out here in our moosey country, when pioneers felt the need of strength & unity, they *circled the wagons*. Following the same sound principle, we have *circled our TV stations*. Opposing forces realized the utter futility of attacking our brave huddling together of 5 VHF stations plus 135 Goosers (named in tribute to our beloved Canadian Honkers).

Well & good. But is our land really worth attacking in 1st place? Is it not so that Montana, Idaho & Wyoming (Skyline TV Network territory) are populated primarily by moose?

Glad you asked. We reply thusly: Perchance. But *something* out here in area reached by Skyline TV Network accounts for \$1.3 billion RMS (Retail Moose Sales) annually. (Whether people or moose not yet pinpointed.) Skyline among top 100 Moosemarkets. Eager to supply more vital, compelling moostatistics. Have same running out our antlers.

To properly publicize all this, we are presently thinking about running a monstrous contest. As 1st prize, are considering a genuine stuffed Skyline moosehead that will play soothing background music, possibly have TV set within well-toothed mouth. In any event, it will be a prize any devoted

moose collector will treasure always, guaranteed to add an enormous amount of decor to any room or office.

But grasp this: our contest will not be open to just anybody & everybody. Thus if you would like to be one of the select, privileged folk to receive complete rules, if & when we get them all figured out, write to:

Skyline Network

P.O. Box 2557 Idaho Falls, Idaho

Represented nationally by George P. Hollingbery Co.
In the Northwest: Art Moore & Associates

Our utterly splendid network, broadcasting attention-arresting sounds with accompanying pictures often completely in focus consists of the following VHF stations:
KOOK • Billings KFBB • Great Falls KXLF • Butte
KID • Idaho Falls KMVT • Twin Falls

Skyline Network
P.O. Box 2557
Idaho Falls, Idaho

Gentlemoose:

All my life I have yearned for a stuffed moosehead that plays soothing background music. Tell me how perchance I can make my dreams come true. STV-C

NAME _____

ADDRESS _____

CITY _____

STATE _____

COMPANY _____

TITLE _____

I would like more moosefacts about your Skyline TV Network if you cross your heart no salesman will call.

I would like to gaze upon & converse with a real actual Skyline TV Network Moose Salesman. Have one phone me sometime.

Computers Star in Election Night Coverage

New York—With Network Election Service collecting the figures and providing them simultaneously to the three networks and wire services, the stars of election coverage on tv were the computers, and probably the most frequently aired word was "projection."

Each of the networks featured its own computer systems. NBC's was Electronic Vote Analysis (EVA); CBS dubbed its system Vote Profile Analysis (VPA), while ABC declined to use a label.

All three networks offered projections of both national and state races early in the evening, but, in an effort to take the onus off the prognostications, repeatedly urged viewers who lived in states where the polls were still open to go out

and vote. Presumably, this was done in answer to critics of computerized forecasts who have argued that projections of victory for one candidate or another could affect voting patterns in areas where the polls were still open. Some critics, particularly in California, have gone to the extent of proposing legislation in this area.

Network Election Service reportedly cut about one hour and 19 minutes from time necessary to tabulate results in past elections. Head-

quartered in New York, each of the networks and the wire services were responsible for a specific number of states with all figures going directly to the pool.

Aim of NES was to speed gathering of returns, eliminate duplication of effort and reduce viewer confusion. In the past, with returns coming in from many sources, the viewer, hopping from channel to channel, often received conflicting information on the election's progress.

Network, Wire Officials Praise NES

New York — Network and wire service executives were unanimous in their praise of NES, the pooled election coverage, indicating that the service will be used in future elections.

"NES did an excellent job," declared William B. McAndrew, executive vice president for news, NBC. "It was the best reported election that I've ever been involved in and I've been involved in them since 1936. I believe NES was one of the smoothest operations I've ever seen."

Elmer W. Lower, ABC News vice president, declared that "overall, it has been a highly successful evening for NES and we can easily improve and strengthen our coverage even more in 1966 and 1968."

Declared Fred Friendly, CBS News president: "I think it was a historic night for American journalism. The networks and wire services were able to collect more votes faster than had ever been collected before. It was a great breakthrough."

Dubbing the experiment a "great public service," Wes Gallagher, general manager of AP, said, "The pooled election service provided the public solid results far earlier than before. The vote count was so fast that it made unnecessary the use of vote projections by newspapers, since they had defin-

ite results in hand for early editions."

Gallagher added: "There were some tabulation errors but they were quickly caught and did not affect the reported result in any race."

Earl J. Johnson, UPI vice president and editor, described NES as "a well conceived and well executed enterprise."



ABC . . . "no label"



CBS . . . "VPA"



NBC . . . "EVA"

ELECTION NIGHT RATINGS PICTURE

New York—Here is a breakdown of how the various rating services saw the election night coverage:

	Rating	Share of Audience
National Arbitron		
NBC	25.8	48%
CBS	20.1	37%
ABC	8.0	15%
Trendex		
NBC	28.4	52%
CBS	18.4	33%
ABC	8.3	15%
New York Nielsen		
WNBC-TV	28.8	52%
WCBS-TV	20.6	37%
WABC-TV	6.5	11%

Note: Ratings covered the period from 7 p.m. to 11 p.m. on election night.

Hollywood Ad Club and IRTS Announce Special Affiliation

New York—The season for reciprocity has apparently arrived. First harbinger was Network Election Service in which the major networks and wire services pooled their coverage resources on election night. Latest brotherly moves include announcement that the International Radio and Television Society and the Hollywood Advertising Club have formed an affiliation, and reports that the Associated Press Society of Ohio and the Ohio Associated Press Broadcasters Assn. have begun talks on the possibility of forming a single organization.

IRTS and the broadcast-minded Hollywood Ad Club have approved an agreement that will give members of each all membership privileges in the other except voting. IRTS members will be able to take part in HAC affairs and vice versa.

Also, each organization will have representation on the other's board in an ex officio capacity, with Harry Saz, vice president in charge of media services, Ted Bates & Co., Inc., New York, as the HAC designate-member of the IRTS board, and Herminio Traviesas, vice president in charge of the Hollywood of-

fice of BBDO, as the IRTS designate member of the HAC board.

Commenting on the new arrangement, Jack O'Mara, president of HAC, said: "The Hollywood Advertising Club, by its name and by its tenets, is basically an advertising organization, but its location, history and membership have oriented it strongly toward broadcasting. Thus we are delighted to join forces with IRTS."

For his part, Sam Cook Digges, IRTS president, said "both HAC and IRTS have many programs which benefit their members and the industry. Through mutual promotion and participation, the programs of each will be expanded."

At a meeting in Columbus, Ohio, involving 150 newspaper editors and radio-tv executives, the Associated Press Society of Ohio and the Ohio Associated Press Broadcasters Assn. appointed a joint committee to investigate the possibility of a merger.

WMCA Suspends Gray; Charges Unfairness

New York — Charging that he failed "to adhere to WMCA's standards of fair play during an interview with Senator Keating's administrative assistant, Milton Eisenberg, on an election eve broadcast," WMCA has suspended interviewer Barry Gray.

The WMCA statement stressed that "the suspension was not related to any editorial position taken by Mr. Gray on the air. The issues involve WMCA's integrity, the station's standards of fairness and the courtesy accorded to guests on WMCA programs."

For his part, Gray admitted that he lost his temper with Eisenberg, calling him an "oily guest." That's what apparently caused the suspension, he said. Eisenberg said Gray became angry a number of times during the interview.

The suspension means a loss of an estimated \$2000 a week for Gray. Substituting for Gray on WMCA's election night coverage was Ed Brown of the station's news and public affairs staff.

Funt, Bendick Join Forces

New York—A pair of broadcast veterans, Allen Funt and Robert Bendick, have joined forces for the stated purpose of "developing new concepts for a variety of entertainment media."

Operating under the banner of Allen Funt Productions, Inc., projects under consideration include tv, full-length feature films, and both Broadway and off-Broadway presentations.

Funt is best known for *Candid Camera* on television and the earlier radio version. Bendick, a long-time producer and director, has handled such shows as *Today* and *Wide, Wide World*, plus several Du Pont specials. He also did a stint as director of tv news and special events at CBS and was co-producer and director of "This Is Cinerama" and director of "Cinerama Holiday."

TvQ Reports 'Flipper' and 'Bewitched' Are Tops with Small Fry Tv Viewers

New York—Both moppets and teenagers have responded favorably to the new crop of television shows, judging by a just-released report from TvQ.

The six- to eleven-year-old bracket included seven of the new shows among its top ten, while teenagers gave the nod to eight of the new offerings among their top ten. TvQ points out that not a single new show managed to make even the top twenty list of people 50 and over "who preferred to remain faithful to such long-time favorites as *Lawrence Welk*, *Perry Mason* and *Password*."

Here is a breakdown of the top ten shows among the six- to eleven-year-olds as taken from the second October TvQ report:

1. *Flipper*
2. *Bewitched*
3. *Beverly Hillbillies*
4. *Walt Disney*

5. *Flintstones*
6. *Daniel Boone*
7. *Addams Family*
7. *Munsters*
9. *Gomer Pyle*
9. *Jonny Quest*

Favorites among the teenagers included:

1. *Bewitched*
2. *Gomer Pyle*
3. *Bonanza*
4. *Man From U.N.C.L.E.*
5. *Fugitive*
5. *No Time for Sergeants*
7. *Flipper*
7. *Shindig*
9. *Daniel Boone*
9. *Gilligan's Island*
9. *McHale's Navy*
9. *Patty Duke Show*

TvQ points out that its comparable report last year showed the younger children's list with five new shows and the teenagers' list with three.

Rep Exec Stresses Tv's Contribution to Economy

PGW's Lloyd Griffin emphasizes television's ability to reach great numbers of people in short amount of time

Tulsa—Citing television's national accomplishments as a sales and business stimulator, Lloyd Griffin, tv president of Peters, Griffin, Woodward, Inc., station reps, last week told a meeting of the Tulsa Advertising Federation that the heart of television's importance to the advertiser is "its ability to reach great numbers of people quickly, to demonstrate and display a new product or service—in short, to take the advertiser's product and his salesmen right into 30 percent, 50 percent, 75 percent of all television homes in the given market in a matter of two or three days."

Griffin summarized tv's contribution to the Tulsa economy by pointing out that since 1949, approximately \$35 million was spent in the Tulsa tv market by national advertisers. In the same period, an even greater amount—\$35 million to \$40 million—was spent in the purchase of tv sets, he said. Also, Tulsa consumers spend about \$16 million dollars a year for maintenance, repairs and electricity to keep their tv sets operating.

Griffin added: "These direct ben-



Griffin . . . "sales, business stimulator"

efits, however, are dwarfed by the effects of television's influence on the sale of goods and services in the Tulsa market. Groceries, drugs, automobiles, gasoline, insurance, clothing, appliances—all the things that give lift to our economy, that make jobs in stores, in factories, in mines, farms and transportation."

Griffin said that in the 15 years since tv came to Tulsa, per-family retail sales in Tulsa have increased

by \$1654 per year, or \$1.6 million annually for each 1000 families in the Tulsa market.

"We do not for one moment believe that advertising is solely responsible for this increase," Griffin continued, "but it has certainly contributed most substantially. Newspapers, magazines, radio, outdoor and all other media were part of it, but television is the *only* new selling force that has been brought into the market in the past 15 years and national advertisers have spent more money in this new medium than in any other."

Griffin's talk before the Tulsa AFA was at its "Salute to Tulsa Television" dinner held to honor the community's three tv stations—KOTV, KTUL-TV and KVOO-TV.

Xerox Special To Be Aired On National Spot Basis

Hollywood, Calif.—The first of the Wolper-produced specials for Xerox, *Let My People Go*, will be telecast in 175 markets on a national spot basis during a one-week period in March, 1965.

Wolper Productions points out that this is the first time in its history that Xerox has sponsored a show in this manner, "joining other Wolper sponsors—Timex, Shulton, Liberty Mutual Insurance, Tidewater Oil, etc.—which have utilized this effective plan for reaching its nationwide market."

Xerox has five other specials in the works, but whether or not they will be aired on a national spot basis or on a network has not yet been determined.

The premiere show is a documentary about the exodus of Jews from Europe and the formation of the state of Israel.

Another program scheduled for Xerox will be *The Making of the President 1964*, a sequel to Theodore H. White's *The Making of the President 1960*, also bankrolled by written, with White handling the script.

TelePrompter Reports Record Earnings

New York—TelePrompter Corp. reports that its nine-month earnings "continued at a record pace" with net income of \$288,198 on a gross revenue of \$3,375,929.

This represents a jump into the black over the previous period last year when the firm reported an operating loss of \$65,529 prior to a special credit of \$142,595. Gross receipts in 1963 for the first three quarters were \$2,919,070.

Third quarter profits were also up, from \$7841 last year to \$47,709 in 1964.

Irving B. Kahn, chairman and president, said that the continued

satisfactory results in the third quarter, traditionally a slow period in TelePrompter's principal activity of community antenna television, assured the company of the most successful year in its history.

The firm acquired CATV systems at Horseheads, N. Y., and Tuscaloosa, Ala., during the third quarter bringing its total of owned and operated systems to 16, serving an estimated 200,000 viewers.

In addition to its rank as the second largest CATV group owner, TelePrompter also offers closed circuit tv and other services for industrial meetings, special events.

Sponsor IS FOR THE SPONSOR.

NO OTHER PUBLICATION IS.

RAB's David Sees Radio 'Creativity Explosion'

Tells Midwest ad execs creativity advantages account for one-third of radio business; criticizes tv trend

Kansas City, Mo. — Underscoring what he called a "creativity explosion" in the past 18 months, Miles David, administrative vice president of Radio Advertising Bureau, last week declared, "As much as \$100 million of radio billings nationally and regionally result from the ability of radio advertising to say it better than any other medium."

The RAB executive's remarks were in a speech before the annual Ideas Today convention for 500 Midwestern ad executives. The convention is sponsored by the

Kansas City Advertising & Sales Executives Club.

Declared David: "The creative advantages of radio account for as much as one-third of radio's national-regional business today, because there has been an unprecedented increase in use of imaginative techniques in radio's commercials — a creativity explosion."

Arguing that the best comedy writing in America today is being done for radio commercials, David pointed out that the creativity resolution was not confined to any one type message — that in addition to mastering humor, radio copywriters have learned to make more imaginative use of sound effects and have learned to "put sell into the music to accompany the sell in the words of musical commercials."

David added that the only commercials revolution comparable to the one taking place in radio is now occurring in tv. "The trend toward fantasy," he said, "is now

sweeping through television with about the same speed that the rise in creativity hit radio."

Expanding his thesis, David was critical of the trend in tv commercials. "Radio's creative revolution was balanced," he declared. "Imagination took effect in a variety of ways. Television's trend is toward fantasy — with magical things happening to housewives in the kitchen — and is usually clumsy by comparison. And like everything else in television it is, unfortunately, a copycat revolution."

Looking into his crystal ball, David predicted that in 1965 many agency copywriters will actually ask to be assigned to radio, "reversing the trend in which a radio assignment was almost like being sent out to the branch office."

David also predicted that in the future "more and more of the best television commercials will be scenic wallpaper used as eye-resters to accompany the sound-track of a radio commercial. As it is now, many of the best tv commercials are radio tracks accompanied by visuals. Their sell is in the sound."

ABC-TV Plans Original Hour Dramas Next Season

New York—In what could be construed as an answer to critics of television who have bemoaned the virtual disappearance of anthology drama (i.e. *Studio One* and *Playhouse 90*), ABC-TV is planning a series of hour-long original dramas for the 1965-66 season.

Dubbed *Crisis!*, the series will feature on-location production via videotape and will have Hubbell Robinson, programming chief for CBS during the heyday of anthology drama, as executive producer. Producer of the series will be Robert Alan Arthur, another tv drama veteran.

Commenting on the new series, Edgar J. Scherick, ABC programming vice president, said, "It [*Crisis!*] will mark a renaissance of television drama, and its potential for dramatic excitement has already rekindled the enthusiasm of many of the writers, directors and performers who were important to tv in its early days and who have gone to other fields."

Scherick said that among those who have expressed enthusiasm for the new series are John Frankenheimer, Sidney Lumet, Reginald Rose, Gore Vidal, Merle Miller and Jason Robards, Jr.

RAB: Picture Absence Added Dimension in Radio

Toronto — Also beating the drums for radio creativity last week was Robert H. Alter, RAB vice president and director of national sales (see story above).

Declared Alter before the Radio and Television Executives Club of Canada: "The absence of a picture is an added dimension in radio advertising. Often a picture interferes with the selling message because people may not visualize your product exactly as the picture shows it."

The RAB vice president added that it "has been said many times but never often enough that radio allows the consumer to create his or her own visuali-

zation of the advertised product."

In the course of demonstrating examples of creativity in radio spots, Alter had a word about the use of music. "There is a growing skill, almost a technology, in the effective use of music," he said. "Years ago, a commercial was considered successful if the music didn't drown out the words. Today every second of music as well as the spoken words are planned minutely for maximum effort."

Alter, by way of summary, declared, "Radio sells well not only because of the audience it delivers but because of the way it is being used."

GOP Protests Election Day Spot

Washington, D. C.—A five-minute Democratic political talk aired on NBC-TV's *Today* last week stirred up a hornet's nest, with the possibility of legal repercussions in one state.

The talk, taped by vice presidential candidate Hubert Humphrey for airing election morning, drew the fire of GOP chairman Dean Burch who labeled it an "irresponsible, last-minute blow beneath the belt after the bell had sounded."

In Minnesota, the talk was aired on KSTP Minneapolis-St. Paul, and drew the comment from the Republican state chairman that it clearly "violates the Minnesota Corrupt Practices Act."

KSTP general manager Stanley Hubbard, Jr., pointed out that the station had no prior knowledge of

the show, indicating that it "caught everyone flat-footed."

In Wasca, Minn., where the announcement was also noted, Einar Iverson, Wasca county attorney, said he was requesting District Judge John F. Cahill to assemble a grand jury. "The evidence should be submitted to the grand jury for possible prosecution under the Minnesota Corrupt Practices Act," Iverson said. (Violation of the Minnesota Corrupt Practices Act constitutes a gross misdemeanor punishable by up to a year in jail or a fine of up to \$1000 or both.)

Hubbard said he felt the incident would probably be classified as a misdemeanor for which the fine would be \$100. Minnesota attorney general's office said enforcement of the law is up to county attorneys.

Mitch Miller Applies For D.C. UHF Station

Washington, D.C. — "Singalong" Mitch Miller, trading as All American Television Features, has applied for UHF channel 50 in this city. Miller told the FCC he is aware of stiff competition facing him, with four VHF's in the area, one educational and one commercial UHF (WOOK-TV, which is Negro-oriented). Miller optimistically hopes to break even on first-year estimated costs of \$350,000.

Programming plans are largely for half-hour syndicated, film and one feature film nightly, plus two Mitch Miller half-hour shows: *Evening with Mitch* on Saturdays and *Young America Plays and Sings*, a live music-education feature weekday afternoons.

The Miller application contains a blast at rating services made in his talk to the Pennsylvania Broadcaster Assn. only six days after the three-and-a-half year *Singalong* show was cancelled at NBC. Mitch disclaimed any "sour grapes" attitude, but he said ratings didn't tell advertisers what they needed to know about product identification and quality of shows to promote a particular product.

The *Singalong* star, once in the top-10 rated shows, said advertisers use "scatterplan" because network programs are so alike as to be practically interchangeable to an advertiser.

CBS and Yankees Make It Official

New York — The wedding ceremony was conducted with only members of the immediate family present. William Paley, CBS board chairman, and Frank Stanton, president, last week met behind closed doors with Dan Topping and Del Webb, co-owners of the New York Yankees, to sign the papers that put CBS into the baseball business.

The signing was without fanfare, in striking contrast to the furor provoked when word of the sale was first leaked.

Throughout the storm that followed and the threat of anti-trust action, CBS has stoutly denied any ulterior motive in its \$11.2 million purchase, insisting that ownership of the Yankees would not give CBS-TV any bargaining edge in bidding on future baseball telecasts. Also denied was any suggestion that CBS bought the baseball club to protect itself from any future pay-tv incursions into sports.

The statement at the formal signing simply said: "CBS confirmed this morning that its acquisition of 80 percent interest in the New York Yankees became effective today. Under a five-year contract, Dan Topping will be president and chief executive of the New York Yankees, Inc., continuing his former function.

Ralph Houk will be vice president and general manager."

The last obstacle to the sale was removed a few days earlier when the Justice Department decided against an anti-trust suit. The possibility of future action by the department would depend on how CBS handles the Yankee operation. Point at issue was whether CBS, already a potent force in the entertainment world, should be allowed to extend its influence.



Smiles apparently still prevail in the CBS-Yankee affiliation. Shown here at the official announcement of the transaction in August are William S. Paley, CBS board chairman, with Daniel R. Topping, St., (left) president and chief executive officer of the New York Yankees, Inc. and Del E. Webb, a co-owner of the baseball club. The signing last week was quiet in contrast to the first word of the sale two and a half months ago.

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

The prime 20 needs promoting

There's a rather soft market for prime 20s between now and the start of the pre-Christmas spot tv season. What threw this situation into sharp relief: mass exit of the politicals. Handicapping the disposal of the open 20s is the fact that there are only four to five weeks between now and gift selling time. A national advertiser who's inclined to start a schedule in November might not cotton to the idea of having to confine his schedule to four to five weeks, because the spots after that have been sewed up by the holiday crowd. As far as national spot is concerned, the sale of the prime 20 is a continuing problem. The TvB has been talking about focusing some of its sales promotion effort on this problem, such as a special study on the effectiveness of the 20, as against minute announcements. The TvB realizes that the obstacle to be overcome with regard to the 20 is not so much the attitude of the media man as that of the creative tribe. The writer, naturally, wants as much time as possible in which to transmit his message, and hence a minute is far more to his liking than 20 seconds. The media man may have his own idea of the 20's superior efficiency and prestige (adjacency to a network program), but repeated over-rulings at group sessions have made him rather gun shy.

Looking into all-night radio

Feelers are being put out by some major accounts that would prove something of a boon for clear channels, or stations with protected skyways. The target of these feelers is all-night radio. The twin attraction: (1) tremendous coverage with low cost, (2) reaching people who stay up late but don't cotton to the late, late movies. The advertiser interest could have been inspired by the success that American Airlines has had with its *Midnight to Dawn* music program in nine markets. The campaign was renewed for another five years a couple months ago.

Alberto-Culver exits Hawaii spot

Alberto-Culver can't be said to be inconsistent about its policy on piggybacks in spot tv. The consistency has been carried to the point where

Alberto-Culver won't have a single spot, outside of network, running in all of Hawaii. Reason for the spot tv blackout: the Hawaii stations are not only charging what is tantamount to a 100 percent premium for piggybacks but have relegated multi-product commercials to non-prime time. Alberto-Culver spot schedules are still out of the Indianapolis and Grand Rapids-Kalamazoo markets.

Mars now also in network tv

Mars candy bar is back on network tv after absence of two years. It's spending about \$280,000 for 54 minutes on CBS TV's Saturday morning line-up. The allocation: 18 minutes, *Tuxedo Junction*; 18 minutes, *The Jetsons*; nine minutes each, *Flicka* and *The Alvin Show*. Mars will continue with the Stan Freberg commercial in spot radio. Last year the confectioner spent about \$140,000 in spot tv. Incidentally, the candy bar business seems to have had a healthy comeback from the slight depression it suffered during the '50s. In 1960 the bar industry had a retail sales total of slightly over \$700 million. Two years later the tally edged over \$740 million and for 1963 the figure was \$750 million. The candy field, in general, also has been doing well. The U.S. Department of Commerce reported that bulk sales for the six months of this year were 5.5 percent over the like period of 1963 and 12 percent over 1962. P.S.: Mars followed up its CBS buy with a wrap-up 51 minutes in NBC-TV's Saturday morning sector at a commitment of \$250,000. Shows: *Hector Heathcote*, *Underdog*, *Fury*, *Fireball XL-5*, *Dennis the Menace*.

Tight tv market for candymakers

Talk about the resurgence of a product category in a medium, there hasn't been anything in years like what's happening with candy makers in Saturday morning network tv. Of the 23 shows in that area which, of course, takes in the three networks, 17 of them have candy advertisers. Three of the shows are owned or controlled outright by advertisers, which leaves but three programs in which additional candy people can participate. The situation suggests that spot will profit from the overflow. Another busy field among

network kid programs and daytime generally is the beverage market. Includes Koolaid, Fizzies, High C, Hawaiian Punch, the Canada Dry fruit drink line. Welch's Grape Juice is about to join them.

Purolator's harvest from spot tv

Spot tv can point to Purolator Products, Inc., as one of its most recent success stories. For the first six months of 1964 Purolator spent \$776,500 in the medium, which was more than twice (\$333,210) the spot outlay for the entire year of 1963. The payoff is reflected in these figures: for the first nine of 1964 Purolator reported sales of \$48,541,531, as compared to \$45,033,603 during the like span of 1963. This \$3.5 million difference in sales represented an additional net profit of \$1 million for the oil filter manufacturer. The account's at J. Walter Thompson.

Radio for bank's name buildup

Rather offbeat for bank advertising and a compliment to radio: the schedule that the United National Bank of Miami is now running. The bank won't open for three months, but in the meantime there'll be commercials daily to plant the bank's name in the listener's memory. The usual practice in advertising bank openings is to start the campaign two or three weeks in advance.

Do ratings make the image?

Another myth about the business that might be laid to rest is that each tv network, from the viewpoint of advertisers and agency, has its own distinct image. That credo went out of fashion, you might say, with the preachment of sponsor identification. If there's any image that the general run of buyer is inclined to give special consideration it is the rating dominance of the network. The sophisticated buyer knows that if the rating of a program is high enough his audience will include every one of the five quintiles. In other words a rating, say, of 30 will spread-eagle practically every segment of the demographic spectrum. Scan the sponsor lists of the current

season's nighttime network schedules and you'll find the same product classifications on each of the networks. With rare exception, efficiency (cost-per-thousand) is the keynote that sets the power budgets gravitating to one network or another. That even applies to the cultural and public service specials. To cite the latest case in point: 3M has just committed itself for six such specials on ABC-TV, via BBDO, at an expenditure of \$2.5 million. Had the rating picture not veered so strongly in ABC-TV's direction, the favored recipient of the plum could have been CBS-TV or NBC-TV.

ASCAP issue: in-store displays

ASCAP and the Bartel group's WADO New York are engaged in a dispute that should interest other broadcasters. The issue: is ASCAP entitled to a fee on spots traded with a supermarket for the privilege of placing an in-store display of goods advertised on the same station? Bartel's contention: by insisting on collecting for the spots given the supermarket as well as those bought by the displayed goods' advertiser, ASCAP is practicing "double taxation." ASCAP's rejoinder: the spots granted the supermarket are an open consideration for the use of the store's facilities and therefore constitute a separate transaction for time. ASCAP asks that it be paid an added fee based on the cardrate value of the spots allocated to the supermarket. The station further argues that it has gained nothing material, for itself, in the exchange. ASCAP counterposes: in principle, the station has gain something for itself, in that the in-store display, whether explicit or implicit, was an inducement to the goods' manufacturer in his purchase of time.

Media directors like their jobs

Timebuyers may do an inordinate amount of job hopping but, in contrast, their media director bosses are a pretty stable lot. At least in the top 25 agencies, the rate of turnover among media directors, over the past four years, can be counted on less than the fingers of one hand. Of the four changes, which didn't involve promotions or splitting of authority, the two notable ones took

CONTINUED ON NEXT PAGE

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

place at McCann-Erickson and Y&R. If there's a moral in this, it could be: media directors as a whole aren't given to using the job as a platform for their own advancement.

Peak daytime for first quarter

Look for a virtual sellout situation in daytime network tv to carry over into the first quarter of 1965. Tending to support this expectation: P&G, General Foods, Dow Chemical and Scott Paper have all indicated to the networks they'll be heavy-ing up daytime spreads come January. For General Foods, in particular, the proposed move is real news. Until the current quarter GF was inclined to look upon daytime as a second-class citizen.

Advertising ratio vs. GNP

A deplorable trend that the world of advertising might ponder: In 1960 advertising expenditures constituted 2.37 percent of the gross national product. In 1963 the ratio dropped to 2.20 percent. At this rate advertising's total share of the total economy, it is predicted, will slide off to 2.17 percent by 1970. The reasons for the downward drift has been a topic of conjecture among statesmen of the advertising field in recent years. One basic reason cited is the snobbishly indifferent attitude toward advertising at the corporate top level, an attitude that might be largely due to their personal remoteness from the actual market place. An isolated throne room, paneled in oak, is not, it might be said, conducive to an intimate experience of the interplay of advertising in the moving of goods or the molding of a corporate image.

Next with cold water detergent?

Soap marketers report that both P&G and Colgate have their labs hard at work on the mission of developing a cold water detergent, which, of course, would compete with All's (Lever) cold water version. The chances are that when P&G comes up with a cold water detergent it will promote it under a new brand name, instead of harnessing the new detergent to an estab-

lished brand, like Tide, for instance. Anyway, that's been the company's way in branding significantly different product spin-offs. However, it did make an exception of its shortening fluid. It couldn't make up its mind whether to name that fluid Puritan or Crisco, but a market test convinced it to use the same name for the fluid as the plastic shortening.

'Mr. Mayor' spinning off suit?

The world of *Captain Kangaroo* may be involved in internal litigation. Mitchell Hammilburg, co-partner with Bob Keeshan in the *Captain Kangaroo* property, is reported on the verge of filing a \$10 million suit naming CBS-TV as well as Keeshan. The action stems from the circumstance, allegedly, of Keeshan going entirely on his own when he set up *Mr. Mayor* for the network's Saturday schedule. Hammilburg's purported claim: the Saturday event is just an offshoot of Kangaroo and he should have been declared in for a share. *Mr. Mayor's* revenue from programming alone is worth something like \$500,000 a year.

Tv booms with trade groups

Deemed by advertising sages as a mark of qualitative recognition is the use made of a medium for institutional purposes. Chalk up tv as loaded at the moment with kudos of that sort. There are 10 trade associations with active budgets in the medium. It's a record tally for a single quarter. Following is a roster of these accounts and what section of tv they're in:

GROUP	SECTION
American Dairy Assn.	Network
American Gas Assn.	Network
American Iron & Steel Institute	Spot
Brazilian Coffee Growers	Spot
Glass Containers Manufacturers Inst.	Spot
Institute of Life Insurance	Network
National Cotton Council	Network
Nat. Fed. of Coffee Growers of Colombia	Spot
N.Y. & New England Apple Institute	Spot
Savings & Loan Foundation	Network

Note: It's not uncommon for members of a trade association to complement an association's spot activity with local campaigns of their own on

the same theme. An example of this is: Jones & Laughlin Steel Corp., in three markets where it has plants.

NBC probes the hair tint market

The hair coloring market has been about the hottest of them all in the beauty aid field the past two or three years. To get a measure of its own on the product's use, NBC-TV had Brand Rating Index do a study along that line among, as it turned out, 4273 women. The findings included these: (1) 23 percent of the women quizzed said they did their own hair tinting, (2) 43 percent of the 23 percent had jobs outside the home, (3) 25 percent of the 23 percent were daytime viewers of NBC-TV, (4) 19 percent of all the women who said they watched daytime tv had part-time employment. The 19 percent ratio suggested an interesting sidelight for advertisers, namely this: almost a fifth of the daytime tv audience is composed of women who have self-earned money to spend.

Posing a critique of new NSI

Some agency researchers have raised the question of validity about one facet of the revised Nielsen Station Index. They're referring to the proposed technique of borrowing data from a previous report to put into a current report. Under the new NSI procedure a market survey would be composed of two elements: (1) the nucleus based on the most recent measurements, (2) the outside area factor—day parts, fringe time, etc.—borrowed, if Nielsen so elects, from previously used data. Key point of the criticism: the NSI numbers could tend to look bigger than the ARB numbers.

Tv shows come to JWT's rescue

Credit JWT with the faculty for conjuring up the right answer in tv whenever things get somewhat sticky with a client. The agency did it in the late '50s with *Perry Como* for Kraft, with *Hazel* three seasons ago for Ford and just this season with *Bewitched* for Quaker Oats. The agency's record for picking 'em, say, over the

past 10 years, may not be any more distinguished than any other upper-rank shop, but its knack for landing the marines at the zero hour puts JWT pretty much in a class by itself. In agency lingo the synonym for overcoming a client crisis is "putting out the fire." JWT, apparently, can almost always rely on tv to do the job.

Nighttime sales perk at NBC-TV

For a pre-election week it was a busy one for NBC-TV nighttime sales. For example, Gillette (Maxon) wanted to make sure that it would have its six weekly minutes intact in the *Wednesday Night Movies* and so it extended its contract from 26 to 39 weeks. (In the warm weather Gillette waxes heavily with its Right Guard deodorant.) Union Carbide (Esty) bought some additional minutes for its Glad Bags promotion. R. J. Reynolds picked up a minute in *The Virginian* for the first 1965 quarter.

A look back at CBS

Some notes about the beginnings of CBS that might come in handy for the hoopla that will mark CBS, Inc.'s move to its edifice in Rockefeller Center. (1) The original flagship of the Columbia network was WOR New York, managed by the late Alfred McCosker, (2) the first president was Andy White, who was among the first name announcers, (3) the network's first advertiser, aside from the Columbia Phonograph Co., which founded the network, was Emerson Drug, (4) date for all this: 1928.

Prospects for anniversary specials

NBC-TV would like to sell specials to Elgin Watch and Hamm Brewing to help them celebrate their 100th anniversaries this year. Also to American Tobacco, Canada Dry, Hunt Food Industries and Schenley's Roma wine to mark their 75th years. For 1966 the network will be putting out similar reminders to National Carbon, Sherwin-Williams and Socony Mobil regarding their 100th and to Thomas J. Lipton and Sunbeam anent their 75th. Also due to celebrate the 75th next year but not a likely special sponsor: BBDO.

Florence

is unique

She walks in beauty,
vital as the television market she
symbolizes. Florence is
unique—the largest single-station market
in the nation. No other single
medium effectively serves
this growing agricultural-
industrial area.



Florence, South Carolina

*Channel 13 Maximum power • Maximum value
Represented nationally by Young Television Corp.*

A Jefferson Standard Station affiliated with
WBT and WBTW, Charlotte



1965: big year for character licensing

By sending video programs into America's homes, sponsors foster a whole new retail and promotional field: that of licensing television-related commercial products

■Every five or six years (clue: the time span between a child's birth and go-to-school age), a new tidal wave hits the \$350 million field of character-merchandising. In the early 50's, it was *Howdy Doody*; then, a toddler's age later, *Davy*

Crockett. Now 1965 promises another high-water mark.

What this means, of course, is that every sponsor of a merchandised tv program or name stands to gain millions of additional exposures throughout the nation (in

NEWEST TREND: Success of serious recordings cleared way for sober-minded books, both here and abroad. "The Defenders" appears in Danish (middle, left) while "Thinking Machine" (same row, right) is German.



. . . character licensing



ABC's Pleshette



CBS's Benson



NBC's Lunenfeld

some instances, the world) through tv-related merchandise in stores shop-windows and counters, plus ads in other media.

And the tv networks, with a full roster of merchandise-ripe programs and characters, are ready. Each has at least one superior candidate for this season's big splash:

- NBC-TV's is *Daniel Boone*, as portrayed by that familiar Westerner, Fess Parker, and already winner of an all-out welcome from licensed manufacturers (see SPONSOR, July 6, p. 16). This promotion will be a hot one, possibly a controversial one and certainly one to watch. A full month before the show went on the air Sept. 24, some 14,000 dozen *Daniel Boone* tee shirts had already been sold.

With 36 licensees signed and a comparable number in the works, Norman Lunenfeld, manager of merchandising, NBC Enterprises, sees "every indication of enormous success ahead."

- CBS considers western merchandising at an ebb, will be banking (literally) on that redoubtable and profitable hoyden, *My Fair Lady*, the show CBS bankrolled on Broadway and that is now in national distribution as a movie. A "very extensive" group of products will be bearing the Fair Lady ligature, most of them intended for adults: Schrafft's chocolates, Lady Arrow blouses, Hanes stockings. Forthcoming are dresses, raincoats, costume jewelry.

Murray Benson, director of licensing, CBS Films (a division of CBS Inc.), reports that his department has bettered its record every year for the last five "by a substantial margin," is currently enjoying "the best year we've ever had." (Last year, CBS Inc, itself, admitted that merchandising income had trebled in five years' time.)

- ABC, deeply entrenched with a long and profitable *Combat* merchandising line, has another sure-fire winner on the line with its new program, *The Addams Family*. More than 60 different items will tie in

with this wise (sales-wise) entrant that straddles both the expected vogue for "monster" merchandising and the perennially profitable area of just plain fun.

Eugene Pleshette, ABC vice president-merchandising, notes that character licensing is intended to promote and is therefore "an important ancillary to network programming." As for *The Addams Family*, he puts a friendly finger squarely on their funny bone when he says "They think they're normal."

Even moderate success for each of these three big entrants will mean that the networks collectively should more than match the \$200 million that they probably added last year to the exclusive (but hardly limited) field of merchandising. Other companies that share the field with the networks include: Walt Disney, Jac Agency, Licensing Corp. of America, Music Corp. of America, Screen Gems and Western Merchandising Corp. (see chart). In combination, these nine leading merchandisers undoubtedly activate retail sales that measure in the hundreds of millions of dollars no small feat considering the field's modest price range: from 5 cents for bubble gum (with trading cards enclosed) to \$25 (for fine art books, some clothing).

The Sponsor's Gain

As mentioned, tv sponsors stand to gain extra exposure through merchandising.

The chain may seem circuitous: By seeing a sweatshirt on a counter (or a teenage boy), the consumer is visibly reminded of the tv show that inspired it; in turn, he may think of the advertiser that supports the show.

But if he doesn't think that far, he presumably is encouraged to watch the program. Failing even that, it's believed he is at least encouraged to watch television.

Thus, results are cumulative (and, of course, immeasurable. Yet, the theory remains that the greater the over-all tv audience, the greater are

sponsor sales likely to be. And every bit helps.

Advertisers in general go along with it. In years past, it hasn't hurt at all to be associated with the tv hero of the moment, whether Hopalong Cassidy or Kukla. With subsequent tv cost spirals, however, and the resulting trend towards today's program participations, sponsors became only too grateful for every instance of promotion that the program itself could muster.

Agency thinking on the subject runs something like this: If tv just delivers us the viewer, we'll take the responsibility for delivering a good sound sell to him.

For the few advertisers who may have reservations, however, one fact stands as conspicuous and immutable as a mesa: In edging away from solo sponsorship, advertisers have also moved away from program control. The decision (to license or not to license) rests with those who retain control — producers, networks or other owners.

The Network Slant

For the tv networks, merchandising is considerably more than a profit-making sideline. All three of them value it first of all as still another way to promote their primary product, that is, the tv programs themselves.

Says CBS's Benson: "The prime consideration is not just to make money but to enhance the popularity and prestige of the programs that we're merchandising."

Says ABC's Pleshette: "This extra area of exposure calls attention to our tv programs in other advertising media, in stores, in markets . . . therefore it is *not* our purpose to license just for the sake of licensing when products are unrelated to program content."

Says NBC's Lunenfeld: "Of course, the program comes first."

The effectiveness of tv merchandising, Lunenfeld continues, is based on several critical factors that, he contends, have "revolutionized the purchase of toys:"

(1) Tv builds recognition. "The whole thing boils down to recognition, which is, after all, what any 'brand' is built on." And a regular nighttime network program yields, say, a 5-year exposure that ultimately numbers in the billions —

vastly more than any one manufacturer can afford. But a product correlated to the program can share that exposure and ride its momentum towards sales success.

(2) "There's no retail help of consequence any more," Lunenfeld continues. Whether in supermarket or department store, the customer is pretty much on his own when it comes to making a selection. Thus, if he's to be sold at all, he must be pre-sold — before he ever gets into the store. Tv does this pre-selling for character-licensees, thus "takes care of their advertising effort."

(3) Tv's impact, in fact, carries over to the moment of truth — i.e., the instant that the customer, at point-of-purchase, makes up his mind. At that moment, only the package with its tv image is there to persuade him. (One recent result: Many toy packages are tending to be larger and thus more insistent salesmen.)

In summary, Lunenfeld explains that "winning recognition through repetition" is all that any form of advertising tries — painfully hard — to accomplish. "We in merchandising do the same thing — but pleasantly — because our selling occurs in the program's entertainment area."

ABC's Eugene Pleshette (father of actress Suzanne Pleshette) adds some observations: Merchandising proves most effective when it's network prime time. "Later than that, it becomes limited — chiefly to adults."

Merchandising resolves itself into a liaison service, usually between network and manufacturer, but Pleshette recently was go-between for the U.S. Air Force and Aurora plastics, who needed details of B17s in order to duplicate accurately the planes seen on *Twelve O'clock High*.

Although many manufacturers watch tv closely with sales-trained eyes, the merchandisers, too, must "find elements in their programs that appeal to the audiences each program is reaching."

ABC-TV's *Addams Family*, for example, is served by "The Thing," an unattached hand capable of reaching out of a mail box to accept letters from the startled postman (see cut). For idea-man Pleshette, this inspired a "Thing bank," which is neither bank nor toy yet hopefully

will appeal both to child and adult: You put a coin in an outside groove and a tiny hand reaches from inside the box to grab and retrieve the money. By late summer, well before the program's Sept. 18 preview, its manufacturer had four factories tooled up for production in anticipation of sales in the "hundreds of thousands" at \$3.98 retail.

Thus, "sales stimulation stems from the tv program," Pleshette continues. "If the product itself fails, however, there will be no repeats . . ."

Letting licenses can be a difficult sell, according to CBS's Murray Benson. "It's intangible. You have no product to deliver, only a name and a likeness." Even so, networks are more and more on the receiving end of calls from manufacturers with ideas related to television.

Signing-Up Procedure

The usual procedure goes something like this:

A manufacturer will contact CBS, for example, for permission to manufacture a nurse costume as a tie-in to *The Nurses*. Once Benson, like his prototypes at the other networks, is assured the product meets network standards (i.e., is in keeping with the program, not detrimental to it, not salacious, harmless for children to play with and the like), he grants the manufacturer an exclusive license.

In return, the manufacturer delivers a cash payment (which varies according to the retail price and sales potential of the product), as an advance against network royalties (which are almost invariably 5 percent of the manufacturer's shipping price). A chief reason for the advance is to give networks a guarantee that the manufacturer will follow through, as licensed. Certainly, the networks aren't, as sometimes charged, in the business for the advance payments alone. As ABC's Pleshette points out, "That's not enough. What we seek is a *continuing* sales performance throughout the life of the program."

In the case of a new tv show, the product is licensed, informally tested for final design features, finally put into production and released to retail outlets through the manufacturer's usual sales and distribution channels. Then, everyone

... character licensing



RENEWED TREND: "Steady sellers" among records taken from sound tracks of each network's more notable documentaries also reflect adult interest in products made familiar by tv.

crosses his fingers and hopes the tv show will be a hit.

"There is just one qualifying detail," says Lunenfeld ironically. "The show must stay on the air."

"It all reverts to television where the original 'sell' is made," Pleshette explains. "The minute the program is off the air you can take your tv merchandise and go home."

If the tv program is a success, however, chances are that the merchandise, too, will prosper. For example, games like "Concentration" have sold as many as 5 million sets for a retail gross of about \$20 million. Daniel Boone merchandising (and its "Trailblazer Club") will receive extra impetus from 5 million Gold Key comic books (Western Printing) monthly! The "Video Village" board game continues to sell, has reportedly reached the half-million mark even though the program it's named after has been off the air three years. Rod Serling's book based on "Twilight Zone" (Grosset & Dunlap) sold an impressive 82,000 copies at \$3.95 a year ago; result, although the program is off the air, is "Twilight Zone Revisited" this year. And even if the Civil War fad didn't materialize in

the toy field, southern-drawl tv shows like *Beverly Hillbillies* are hotcaking a great variety of tv merchandise, especially in the South and Southwest. Another tv game, *Beat the Clock*, is played in almost 5 million living rooms around the country, thanks to merchandising. "The Fortunes of War," a book based on CBS-TV's *Twentieth Century* episode, became a monthly selection offered by The History Book Club.

Not Without Problems

That's the way it's supposed to work. But, of course, there are hurdles along the way.

For one thing, each network has learned (sometimes the hard way) the value of dealing only with reputable manufacturers. And since "the children's market is the backbone of profit," as ABC's Pleshette puts it, merchandisers are automatically thrust into close touch with the clutch-and-claw toy business.

NBC's licensing of "Fess Parker merchandise from the Daniel Boone tv show" is thus being watched with interest. The lengthy identification and specific inclusion of Parker's

name are safeguards against infringement. The problem is that Boone's name, as that of an actual historical personage, is in the public domain.

To be "utterly safe" about poachers, NBC's Lunenfeld has called into play his 10-year backlog of legal practice in New York (*alma mater*: Columbia) and has posted warnings in the toy-industry trade press: "Please take notice that any companies which attempt to manufacture or sell merchandise which is in any way identified with our Daniel Boone television show or its star, Fess Parker, will be vigorously prosecuted to the full extent of the law." Even if the warning doesn't as such make the industry take notice, its force as a promotional statement undoubtedly will.

For all their upsets and ulcers, networks receive good rewards, however, for merchandising is one form of promotion that pays off in dollars as well as publicity. About half of merchandising's annual volume (an estimated \$350-400 million at retail) stems from network-licensed products, on which they collect a 5 percent royalty. That \$5 million melon is probably split so that NBC gets 40 percent; CBS, another 40 percent, and ABC, 20 percent. That puts each network's take at an annual \$1-2 million which must, in turn, be shared with participating producers and performers whose names (or properties) are used. Nevertheless, it's a remarkably good promotion department that makes any profit at all!

In Retrospect

Character-merchandising, as is well known, began in 1933 when one manufacturer, inventive in the face of the depression, decided to try making some Mickey Mouse dolls.

The toy business has never been quite the same since. Mickey's (and subsequently Minnie's) early success was followed in 1935 with curly-haired dolls in the image of Shirley Temple, and their colossal success removed any doubts about the impact of character-licensing. From Maine to the Monterey peninsula, little girls lay down in store aisles and screamed until they got one.

Although children's persistence

MAJOR CHARACTER MERCHANDISERS AND PROPERTIES

ABC (17 titles)

Wide World of Sports
 Alumni Fun
 Burke's Law
 Combat
 Day in Court
 Discovery
 General Hospital
 Hootenanny
 Jimmy Dean
 Mickey
 One Hundred Grand
 Peyton Place
 The Addams Family
 The Fugitive
 12 O'Clock High
 Voyage to Bottom of Sea
 Wendy and Me

CBS (24 titles)

Baileys of Balboa
 Captain Kangaroo
 Deputy Dawg
 Gilligan's Island
 Gunsmoke
 Have Gun, Will Travel
 Heckle and Jeckle
 Hector Heathcote
 Lariat Sam
 Mighty Mouse
 My Fair Lady
 Perry Mason
 Rawhide
 Sergeant Bilko
 The Defenders
 The Living Doll
 The Nurses
 The Twentieth Century
 Tippy Toes the Wonder Horse
 Tongaloo
 Trackdown
 Video Village
 Wanted, Dead or Alive
 Whirly Birds

NBC (22 titles)

Astro Boy
 Bonanza
 Captain Bob Cottle
 Car 54, Where Are You?
 Chet Huntley
 Concentration
 Daniel Boone
 Exploring
 Fury
 Jayne Mansfield
 Jeopardy
 Kentucky Kid
 Laramie
 90 Bristol Court
 Ritts Puppets
 Say When
 The Doctors
 The Rogues
 The Story of . . .
 Update
 Word for Word
 You Don't Say

Licensing Corp. of America (28)

American Heritage
 Arnold Palmer

Batman
 Battle Line
 Book of Knowledge
 Book of Popular Science
 Bullwinkle
 Carol Heiss
 Dobie Gillis
 Emmett Kelly
 Fireball XL-5
 Gaylord
 Gomer Pyle
 Guy Lombardo
 Horizon
 Little Golden Book Titles
 Mr. Machine
 Pat Boone
 Rocky and his Friends
 Sam Huff
 Super Car
 Superman
 Tammy Doll
 The Diner's Club
 The Rifleman
 Thumbelina Doll
 Twinkles, the Elephant
 Wonder Woman

Weston Mdsq. Corp. (34 titles)

Archie Comic Characters
 Birthday House
 Brenda Lee
 Bugs Bunny
 Candid Camera
 Compton's Pictured
 Encyclopedia
 Courageous Cat
 David Ladd
 Dr. Kildare
 Ellsworth Elephant
 55 Days at Peking
 Harry's Girls
 How the West Was Won
 James Bond Motion Pictures
 King Kong — Godzilla
 MGM Animated Cartoons
 Mr. Novak
 Mutiny on the Bounty
 Ripcord
 Sonny Fox
 Soupy Sales
 Tales of the Wizard of Oz
 Tennessee Tuxedo
 Donna Reed Show
 Fall of the Roman Empire
 The Lieutenant
 The Mighty Hercules
 New Adventures of Pinocchio
 Patty Duke Show
 The Weird-Oh's
 World of the Brothers Grimm
 Tom & Jerry Cartoons
 Travels of Jaimie McPheeters
 Universal Picture Co. Characters
Music Corp. of America (13 titles)
 Challenge Golf
 Johnny Midnight
 Karen
 Magic Land of Allakazam
 McHale's Navy
 Mr. Ed

The Munsters
 The Virginian
 Three Little Pigs
 Truth or Consequences
 Universal City — Entertainment
 Capital of the World
 Universal Movie Monsters
 Wagon Train

Jac Agency (22 titles)

Adventures in Paradise
 Ben Casey
 Breaking Point
 By the Numbers
 Careful my Love
 Dondi
 Ensign O'Toole
 Fair Exchange
 Junior All Stars
 Laurel and Hardy
 Margie
 McKeever and the Colonel
 My Favorite Martian
 Q.T. Hush, Private Eye
 Robert Taylor Detectives
 Target, the Corrupters
 Andy Griffith Show
 Danny Thomas Show
 Greatest Show on Earth
 The Law and Mr. Jones
 The Lucy Show
 The Untouchables

Screen Gems (9 titles)

The Flintstones
 Huckleberry Hound
 Naked City
 Quick Draw McGraw
 Rin Tin Tin
 Route 66
 Ruff & Ready
 Tom Cat
 Yogi Bear

Walt Disney (27 characters)

Alice in Wonderland
 Babes in Toyland
 Bambi
 Chip and Dale
 Cinderella
 Daisy Duck
 Donald Duck
 Dumbo
 Goofy
 Huey, Dewey & Louie
 Lady and the Tramp
 Ludwig von Drake
 Mary Poppins
 Mickey Mouse
 Minnie Mouse
 101 Dalmations
 Peter Pan
 Pinocchio
 Pluto
 Scamp
 Scrooge McDuck
 Sleeping Beauty
 Snow White & Seven Dwarfs
 Song of the South
 Sword in the Stone
 Winnie the Pooh
 Zorro

. . . character licensing

hasn't changed much, selling techniques have, and merchandisers were quick to demonstrate their products on tv or — better still — to use tv characters as models for their products. And the child market (especially toys) remains the Klondike of their business.

To reach it, network merchandising divisions or their licensees unflinchingly spread their efforts like a winning poker hand before the players that count: Sears Roebuck (both for retail and catalog sales), Woolworth's (as chain-store giants), AMC or Allied stores (for department-store distribution) and — although distributors are reluctant to admit it because of the concessions purportedly involved — leading discount houses, too.

Buyers for such organizations, diamond-hard from their long professional exposure, are not an easy bunch to woo, still more difficult to win. (The typical toy buyer, even for dolls, is a "mature" male who takes his work seriously and who is always asking for "something new.") While most manufacturers conduct at least informal testing of their new products ("My kids think it's great"), there's no real way for pre-selecting a major seller from the outright dud.

Says one pro in the field: "You don't really know — you never really know. It's as exciting a business in that sense as the entertainment business, itself." Toys especially depend on an elusive something called "play-value," which roughly means "the amount of attention implicit in an item." Strong play value holds the child's attention, while a "flash" toy (like a wind-up rabbit) remains unchallengingly predictable and shortly monotonous. Actually, there's only one final test: the child, himself.

NBC's Lunenfeld says that television has revolutionized toy purchasing in two ways: (1) "Tv-advertised toys are the ones that move — rapidly." (2) Tv-licensing procedures have automatically encouraged the centralization of toy pro-

duction into fewer, larger firms. This has occurred because tv advertising has notably shortened the time needed to introduce a new toy successfully, increased urgently the need for bigger advertising budgets and has even managed to erase the heretofore seasonal aspects both of toy manufacturing and of toy selling.

Department store buyers, for example, formerly had committed their annual budgets by September, would only order an occasional "special" after that. Now, as late as mid-December they'll order anything strongly promoted on tv. And to fill such orders, manufacturers are as deeply in production in January as they used to be in June.

Where, 10 years ago, there was a doll manufacturer or a producer of toy guns exclusively, there is today a giant like Louis Marx & Co. (output: possibly as much as 8 to 10 percent of the industry's total) or Mattel (a comparable sales gross: \$96 million a year), with its doll division, toy gun division, etc.

Consider the activity of Remco Industries, one of the larger manufacturers. Most of its \$3.25 million advertising budget is going into television this year, but not to support the "monster" fad that the company expects to ride. (Its dolls will duplicate characters both from CBS's *The Munsters* and ABC's *Addams Family*.)

In fact, according to *The New York Times*, "The company believes that the television shows themselves constitute a built-in advertising program. Remco figures that the *Munsters* will record some 982 million advertising impressions over a 52-week period and that the *Addamses* will ring up one billion viewer impressions."

New Merchandising Trends

Surging into newly stronger positions this year are several noticeable trends which, however obvious, nevertheless have predictive meaning:



ABC's perennially popular 'Combat' (above) and its new 'Addams Family' (right) . . .

(1) Merchandising has ceased to be "kid stuff" in any sense of the word, is being extended so that tv-licensed products appeal to teenagers (as with lunchboxes), adults (casual wear) and also the well educated (books) — in short, consumers of all ages and many tastes. While many of these items don't depend so heavily on the enthusiastic personal association that a child, for instance, may obtain from owning a *Terry Toon* hand puppet, the point-of-purchase impulse that often cinches the sale remains a product of tv-associated recognition.

(2) Toys and tots will probably always deliver the most merchandising dollars, but diversification has also introduced clothing lines. This is most notable in boys' wear, which now abounds with such useful and durable goods as tee shirts, sweat shirts, jackets. Today's youngsters



... have sired some 100 items between them, from toy guns to toy "Things."

Puppets, sunglasses, lunchboxes, like these NBC-licensed items soon add up to a roomful, (see top) as demonstrated by CBS-licensed products.

can sport a *Combat*-inspired field jacket, replete with shoulder patches or a Daniel Boone leather jerkin. (Frontiersmen seldom wore deer-skin shirts, as so often depicted, because they got as soggy in an old-fashioned rainstorm as a chamois gets today in washing a car — and dried just as stiffly.)

While novelty hats remain very popular, they're not responsible for the biggest earnings, says CBS's Murray Benson, whose office has a pegged hatrack that's filled with headgear. At least two problems hover over hats: Profitably, they should be wearable both by girls and boys. Few are. And, unfortunately, their sales depend more on gimmickry than on their performance as headcovering. Better sellers are products useful in their own right that have the television gimmick as an extra value.

Of course, some novelties prove ageless. To refute the adage that tv merchandise is effective only for the new crop of programs, Benson reports that his young daughter is wild about a red and yellow sweatshirt with a cape attached, immediately recognizable to tv regulars as the insignia (with proper colors) of *Mighty Mouse*. Interestingly, the program is older than the girl is.

In what was admittedly a far-fetched invention by ABC's merchandisers, the name of Troy Donahue lent saleability to a line of teenager's cotton dresses because each bore a "Troy Donahue" tag that served to enter its owner in a date-Troy-Donahue contest. With less maneuvering, sweat-socks bearing his name proved — to judge by teenage reaction — just plain sexy in their own right.

But the clothing trend includes

more than sweatshirts and socks. Pajamas are big this year and masquerade costumes and masks (thanks to the expected "Monster" craze) are expected to be. Even blouses, pillows, towels, bandannas and cocktail napkins will be enlisted in promotional support of ABC-TV's *Addams Family*. In fact, one manufacturer is licensing fabric designs so that listeners can make whatever article of clothing they choose.

(3) While merchandisers have no intention of neglecting the toy and novelty fields, they've realized that publishing, too, offers a strong profit potential and has largely remained unplowed. This area is remunerative because, depending on the book, the network may get as much as 10 to 15 percent of the hardcover retail price, from 4 to 10 per cent on a paperback. Al-

. . . character licensing

so since networks see merchandising as extra program promotion, books especially are favored because they can lic around the house for months, reminding the occupants of the tv program. In a library, their promotional value survives for years.

Books run the gamut. They start with story, coloring and comic books for children, usually at modest prices. In the enormous middle ground of soft-cover publications lie many volumes that merely borrow tv titles or characters in order to narrate otherwise original stories. In "General Hospital," described as "an original novel based on the popular ABC-TV show" (Lancer Press, 40 cents), a famous dancer can no longer walk . . . must her will to live also die? The *Combat*-based series have such subtitles as "Men, not Heroes;" "The Story of Fighting Men and Their Women." Also in this middle ground are Hootenanny songbooks (\$2.50 hardcover, 50 cents soft) and the *Beverly Hillbillies'* "Book of Country Humor."

At the top of publishing lists are the few fine volumes that are beginning to make sales sense. "Dialogues of Archibald MacLeish and Mark Van Doren" (Dutton, \$5.95) goes beyond their tv program of a couple of years ago to include virtually their entire, unedited conversation. Advance reviews hailed it as "profound, imaginative, illuminating . . ." ABC is responsible for "How Presidents Are Elected," while CBS keyed its *Tour of the White House* in book form. NBC's story of Christmas as told in great paintings is published as "The Coming of Christ" (\$17.95). To appear this fall: Simon & Schuster's "The Day That Life Begins" (written by an ABC-TV producer) and a semi-historical "Saga of Western Man," based on ABC public affairs programming.

CBS, which usually supplies the

editors for the books it licenses, has a careful researcher in Murray Benson, who reads every one of the books his department puts out, serious or comic. "I have to," he reports, "to make sure there aren't legal or promotional problems involved." Benson, a former NBC staff announcer on *How-*

BIG MONEY GAME

NBC-TV's "Concentration," which premiered Aug. 25, 1958, has had an average weekly cost of about \$25,000. That brings its total six-year production bill to \$7.8 million.

A licensed by-product of the show, the game called "Concentration," has sold 5 million sets for a retail gross of \$20 million. In other words, to play the tv game, the public has paid almost triple the cost of the program, itself.

dy Doody, got into character-licensing when he started to handle requests for *Howdy Doody* items, has been in it ever since.

(4) Another path that network merchandisers are pursuing: phonograph records. Few merchandised titles have hit the big time in the difficult and parochial recording fields, but, says Benson, "They provide a lot of steady sellers." Similarly, NBC has realized continuous royalties from recorded spectacles, special holiday programs and the like.

Virtually everything at ABC except the sound of the drinking fountain in the hall has been put on record, from martial and theme music for a "Combat" pressing to "The Basic Issues" of the Johnson-Goldwater positions, interpreted

with fairness and equanimity by the ABC News Department for Purchase Records. Educational recordings on folk music or outer space and side-products of the networks' *Discovery* series have built children's records into an especially saleable line.

(5) Another notable trend is the merchandising of films. This gives networks a splendid chance to recoup some of the many dollars that high-cost, carefully produced public service and documentary programs have consumed. "And on library shelves," says CBS's Benson, "films keep forever."

Probable leader in distributing tv documentaries is Encyclopedia Britannica Films, Inc., which sells or rents to schools, colleges, universities, libraries and adult-education centers. Shorter films in 15- or 30-minute versions are favored, but longer programs (like NBC's hour-long *The River Nile*) find willing buyers when the quality is high. The first three NBC programs adapted by EBF were *Cuba: Bay of Pigs* (an Emmy-winner); *Birth Control — How?* and the Civil Rights documentary, *The American Revolution of '63*. Likely future candidates after their telecasts this fall are the forthcoming color films on the Louvre and the French Revolution.

Much of ABC's film backlog is available through Carousel Films and, again, includes an impressive list of programs produced by the network's public affairs division. While most programs are of general interest, a few are of particular value to special groups — among them, the ABC study of the Vatican and Pope John XXIII.

But it is CBS that claims leadership in film merchandising. The network has 200 titles available, in educational format and more than 30,000 prints in circulation, each perpetuating the life of a tv program well beyond the date of its first broadcast. They cover topics ranging from the fall of Hitler to the sharp rise in population.

Benson says that the CBS volume of film merchandising "far exceeds" that of the other networks.

The 16 mm CBS films are available from McGraw-Hill, Carousel

Contemporary Films and others. Prices are \$135 for a half-hour program; \$250 for the hour-long productions. Still the same as two years ago, prices have deliberately been held down in order to get the educational product out and to extend the life of the programs. Steady customers include government agencies, armed forces, many industrial companies.

Whereas tv films are expected to have immediate pertinency, the non-theatrical product is a better seller if it is not "too topical." Like books in a reference library, the films should be timeless rather than timely.

(6) In the over-all approach to merchandising (where each network has a broad variety of properties to vend), it's obviously better business not to play the whole field but to detect your strength in advance, then parlay it for all it's worth.

Again, take ABC's *Combat* as a sturdy example. This program sired nearly 50 different items, most of which proved durably profitable: toy soldiers, leather holsters, bubble gum and inlaid puzzles, Fighting Infantry game, Anzio Beachhead game, toy tommy guns and helmets, etc.

Such in-depth promotion sometimes leads to unexpected splashes, like skipping a stone across water.

Consider the book, "*F.D.R.*" (\$10, Harper and Row) published at the suggestion of ABC. Initial sales were good, but will undoubtedly become still better as soon as ABC's 26-episode series on the late president begins in January. Result: the network and publisher have collaborated again to produce a soft-cover version of the same photograph-rich volume — timed, of course, for a January appearance.

And that still isn't all of the ABC-FDR boom. The network plans to use 14 hours of tapes, recorded by its news staff with the late Eleanor Roosevelt as she reminisced about her husband, as the basis for two long-playing Columbia records. Says ABC's Pleshette, "We operate across the board."

And CBS has matched the Tinker-Evans-Chance triple play with a film-to-book-to-record pro-

motion of its own: Their starting point was the Army-McCarthy hearings on television a decade ago. Recently, the network recited its kinescopes and released something like 90 minutes for theatre showings under the title, "Point of Order." As a "movie" showing in art houses, it won critical applause all over again, was subsequently sold for tv showings in England by ATV. And now the kinescoped film, in turn, has cleared the way for a record of the sound track, plus a book.

(7) Never formidably exclusive when it comes to seeking merchandising advantages, networks



TREND: Children's clothing like "Fess Parker" pajamas and the "Kukla" costume, is joined this year by items designed for adults, such as "My Fair Lady" blouses.

have sometimes farmed out their tv properties to firms other than their own merchandising departments. CBS's "The Munsters," for example, is being promoted via a rock 'n roll single recorded by Decca records, but under the merchandising aegis of MCA Enterprises. Such deals sometimes cross what would otherwise be unexpected lines — for example, the merchandising of an NBC property on CBS-owned Columbia records. Not unlike his confreres at CBS and NBC, ABC's Pleshette estimates that about 10 percent of his network's properties "are committed elsewhere."

(8) And now tv character merchandising is reaching beyond domestic markets to include many foreign nations, as well.

CBS, for example, depends on films-product salesmen to represent its merchandising from CBS film offices in 25 major cities around the globe. Representatives are briefed in person, directed by telex and, when necessary, by telephone from New York headquarters.

Similarly, NBC tv titles and personalities are popping up in any number of books and games printed in foreign languages, including Japanese. "Merchandising and films abroad are leapfrogging," says Lunenfeld. "One follows the other."

ABC licensing is conducted through film syndication staffs in England, Germany, Scandinavia, Japan, Australia and Latin America. As with other networks, the home office retains product approval.

So, it would seem, the little wheel that came out of the great wheels of tv programming may run away with it all in the end.

Not so, says ABC's Pleshette. "You can never lose sight of what comes first. You're essentially selling the tv screen. After that, anything else is secondary."

NBC's Lunenfeld frankly hopes there's more to come. His favorite dream is that an image developed strictly for merchandising — a Green Giant and an Ajax knight in armor — will star on its own as a tv entertainment personality. "So it'll be coming the other way," he explains, "from the store shelf to the tv screen."

"We'll do the best job we can," says CBS's Benson, "producing products that'll reflect credit on our programs — and on our network. . . There'll be no 'outlandish' percentages because it's the consumer, in the end, who has to pay."

Whatever's to come in the future, merchandising has already, in 30 fast years, left a firm imprint on U.S. life and mores. And the most comprehensive — if unintentional — tribute paid to the whole effort came from C.D.B. Bryan, a young novelist who recently won the biennial Harper prize worth \$10,000. When asked if he didn't agree that his award had been very well promoted, he replied, "Yeah, but where are the C.D.B. Bryan tee shirts and sneakers?" ♦



An estimated 10,000 people await 1 p.m. opening of gates for fifth annual WTOL-TV (Toledo) "Day at the Zoo."

Tv: the (young) people's

■ The popular, animated tv character, Magilla Gorilla—and characters from the program as manufactured by Ideal Toy Co., the program's sponsor — helped attract youngsters to the fifth annual WTOL-TV (Toledo) *Day at the Zoo*.

Theme for the eight-hour outing was a comical, "Elect the people's choice, go ape and rejoice: Magilla the Gorilla for President."

To carry it out, WTOL gave gorilla buttons to the first 20,000

through the zoo gates, also had 100 "convention workers" (including a 20-piece band) help the children cast ballots on real voting machines, lent for the day by the county elections board. Toledo's Mayor John Potter addressed the group, while the vice-mayor and a city councilman helped judge a gorilla poster contest that drew 2000 entries.

Winners received more than 100 Ideal toys and prizes, mostly in the form of stuffed gorillas. Ideal

Toys' advertising manager, Abe Kent, gave out the prizes as Ed Justin, merchandising manager for Screen Gems who promotes Magilla, applauded from the sidelines.

To complete the tv-oriented day, "Miss Ann" of WTOL-TV's *Romper Room* led the children in singing for the Toledo zoo director.

Similar Magilla promotions, available to stations and stores through Screen Gems, have been held in Muskegon, Mich. (Sept. 26), In-



Ed Justin, merchandising manager of Screen Gems, applauds nominee.



Major drawing card: Magilla Gorilla, the tv character, who was up for election as President as main feature of voting-themed activities.

choice

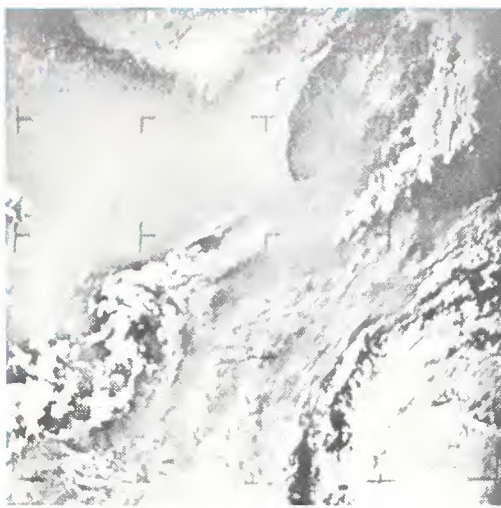
dianapolis, Ind. and Reading, Pa. (both Oct. 3) and are scheduled for Minneapolis, Oct. 22-23; Boston, Nov. 6-7; and Abilene, Nov. 27-28.

Just how effective is such a tv-merchandising pull?

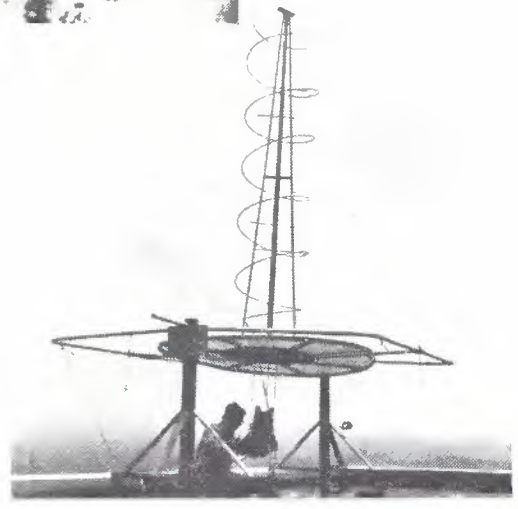
Judge by the numbers that turned out in Toledo: Zoo attendance records for the year were smashed by the children and adults who participated: the total attendance was 55,340.



Ideal Toy's Abe Kent distributes prizes.



New dimension in weather shows is given by regular telecasts of Nimbus eye-view of entire Eastern part of United States on WSM-TV.



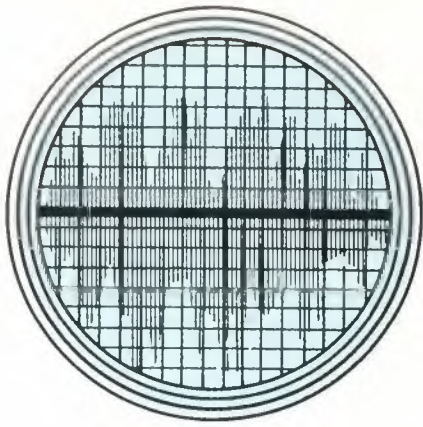
Station engineers tinkered helical antenna to pick up tv signal of Nimbus satellite for Nashville viewers.

Weather show gets boost from outer space

■ The weather always makes news in Nashville. Perched on the edge of the Highland Rim of the Cumberland Basin, Nashville residents are constantly alert for cold fronts, which penetrate the Ohio Valley, low-pressure cyclonic developments in the Southwest and the Gulf, and other quick-change weather situations.

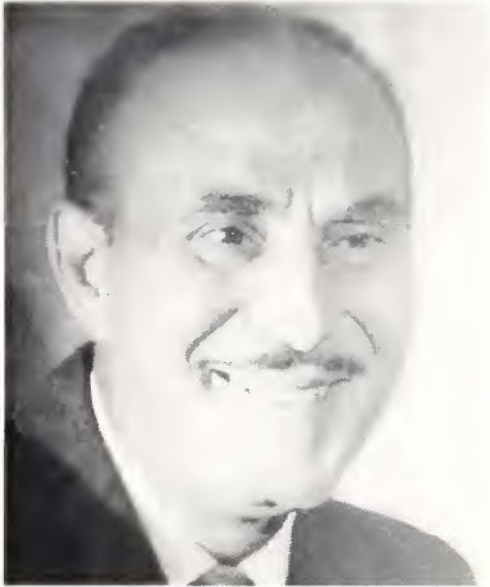
Small wonder that the weather shows on Nashville's WSM-TV include Gulf Oil, Greyhound, Neuhoff Packing, Trustworthy Drugs, Household Finance, First Federal Savings & Loan and American Bread. For tv dialers, weather information in Nashville helps to determine everything from how Junior will be dressed for school to how major businesses will operate the following day.

Recently, WSM-TV decided to go a step further in its weather reporting. Station engineers, following up a brainstorm of station president John H. DeWitt, Jr., pieced together a \$700 "junkyard" antenna and tuned in on NASA's "Nimbus" weather satellite high in orbit. Since late August, these Nimbus pictures have been shown, via tape, in the station's 30-reports-weekly series. Reaction from both viewers and sponsors is "excellent," says the station. ♦



Are you paying

Carson New York's Berry



NBC's Frank McGee, WCBS' Lou Adler . . . "like a bell."



■ Background noises that accompany most radio-listening and tv-viewing make it imperative that the sponsor's message be delivered by an announcer whose voice can be heard.

Otherwise, says Sidney N. Berry, president of Carson New York Corp., film producers and audio-visual specialists, the advertiser is simply paying for "debit decibels."

"The sponsor has got to find a voice that'll cut right through the clatter at the listener's end," this sound expert insists, "and still not be swallowed up."

An announcer's voice can be tested for this in advance by measuring its range with an oscilloscope.

Although human voices vary enormously, they generally modulate somewhere between 175 cycles and 4000 cycles, as measured on an oscilloscope, Berry continues. "Those that track consistently between 450 cycles and 2500 cycles, however, are the best for broadcasting and the most audible," he contends, basing his statement on "hundreds of voice tests" he has

conducted "over a period of years."

Voices under 300 cycles (that is, most basses) or over 5000 cycles (the high sopranos) are generally difficult to hear in transmission. They are even more difficult in reproduction.

In particular, this audio specialist continues, the typical bass (or soprano) lacks overtones. And it is overtones that increase audibility and intelligibility by suggesting sympathetic vibrations with sounds that are both higher and/or lower.

This phenomenon can be demonstrated on a piano.

"Strike a middle A," Berry proposes, "and you get overtones — that is, harmonic vibrations from the octave above and the octave below, which enrich and emphasize the principal tone."

"But it won't be the same," he warns, "when you strike a high C. The sound at that level doesn't have enough overtones to stimulate the other octaves."

Thus, it is the middle range — not only for the piano but also for the human voice — that promises the greater overtones. And, as a

result, it yields the greatest strength when broadcast.

Who are some announcers that have penetrating middle-range voices?

Berry feels that both Frank McGee of NBC and Lou Adler of CBS "come through like a bell."

Among women broadcasters, Nancy Dickerson of NBC has a voice that is "very fine," while Mary Pangalos of WCBS-TV's New York news staff also has a "good penetrating voice."

He also cites Betty Furness as a model of audibility. Her broadcast strength comes from having essentially the same vocal range of Dinah Shore, whom Berry calls "the perfect example of an audible, intelligible voice." (Many singers, he notes, fail the test completely and are genuinely difficult to hear.)

Don't confuse vocal range with other factors, Berry warns, such as talking speed, delivery method, articulation, loudness — although most professionals will call such factors into play to give color to their speaking and, hopefully, to help you understand them better.

The sponsor whose commercial can't even be heard, says a specialist in sound, isn't reaching — let alone, creating — customers

for debit decibels?

NBC's Nancy Dickerson, WCBS-TV's Mary Pangalos . . . "penetrating."



CBS' Betty Furness . . . "model of audibility."



Berry holds, however, that the announcer who talks too fast or adheres to the current fad of "whispering" is doing disservice both to audience and sponsor.

The vocal problem isn't so conspicuous on tv, he continues, "because even when you haven't caught the exact word, you can sometimes 'understand' by watching the announcer's mouth."

The problem *is* acute with radio, however, especially with car, portable and/or transistor sets. Most of the latter, for example, cut off below 500 cycles and rarely receive anything above 3500. And even with the standard AM receiver, only a really *good* set is capable of receiving the full range of a station's output.

Moreover, radio-listening has left the relative quiet of the living room and moved into the hullabaloo of beaches, picnics, highways. On a car radio, for example, the announcer's voice has to clear such formidable (and sometimes simultaneous) obstacles as the drone of the engine, the rush of wind, the din of traffic and even fading signal strength.

In fact, Berry points out, a truck's rumble has about the same sound range as the typical announcer's bass voice and therefore "swallows" it.

"Driving back from Pennsylvania recently with the car radio on," he recalls, "I was astonished at the trouble I had just *hearing* announcers, some of whom are big names in the business as well as good personal friends. But their voices just aren't right for their jobs."

Still another problem, he adds, is that once the average listener has tuned in to a station, he leaves the volume alone, not bothering to turn it up or down with changes in reception. "And why should he?" he wonders. "It's too much to ask — especially of some one driving a car — that he keep changing his radio's volume merely because sound isn't being properly managed from the point of transmission."

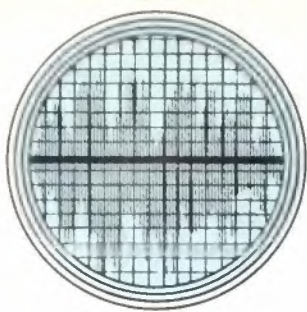
Berry evolved his audibility theories during World War II when he served with the Office of War Information (OWI). "One of our problems," he explains, "was to

find ways of countering the Germans' jamming of our broadcasts to Europe. They used everything — bells, dentist drills, buzz saws, industrial noises. . . ."

To measure their success, the OWI recorded their broadcasts as received in Europe and analyzed the frequencies of jamming noises to determine what special patterns, if any, they fell into. Not unexpectedly, the jamming ran the full range of audibility, from 50 cycles to 14,000 or 15,000. "Above that," says Berry good naturedly, "it's dog whistle."

While analyzing the OWI records, Berry realized the enormous differences among announcing voices; some penetrated the jamming and got their message through. Others were lost in the uproar. And he soon realized why.

He put his theory to the acid test when, for the succeeding six years, he conducted announcers' auditions for short-wave broadcasts. "Our oscilloscopes soon persuaded us," he confesses, "that if a candidate had one of those deep bass voices that was easy for the



Germans to drown out, we — for our purposes — had to forget him.” Similarly, women who spoke in high soprano voices proved “too far away from the range of intelligibility.”

Since then, Berry has been somewhat surprised that more radio and tv sponsors don't pick their announcers more selectively, with special concern on how the voices reproduce.

“Hearing them on the air is one thing,” Berry avers, “but something happens when a voice is recorded on tape or transferred to film. There's a loss at both ends [of the sound spectrum] and the voice becomes flatter, less resonant.”

Again, the bass and the soprano are the heaviest losers.

In addition, more voice quality is lost with every duplicate made. “It loses definition and detail,” he explains, “in much the same way that a picture of a picture does when it's reduced and screened a third time for reproduction in a newspaper.”

Thus, he continues, the loss of sound penetration or “staying power” compounds itself, as when a tape is transferred to a record and then broadcast by radio.

“From the sponsor's point of view,” he emphasizes, “the best announcer is the one whose voice loses least in multiple reproduction.” Fortunately, this, too, can be tested in advance. A really good announcing voice will lose less than 2 percent, even to the sixth generation of a print.

Top sound technicians, Berry contends, are well aware of such problems and automatically take whatever steps they can to solve them during the production of a commercial. Those who don't, he feels, are slipshod. They escape general detection though, because many agencies and commercial directors aren't fully aware of such matters.

The cure, of course, lies in getting the advertisers, themselves, to think of sound from a technical point of view.

“If they would just listen once in awhile to what's on the air,” Berry pleads, “and listen on the kind of set that's typically in use. When a local commercial cuts in and blasts you out of your chair, you know darned well that either network control over loudness hasn't been given close attention or that the local station engineer didn't preview the commercial insert to get his correct sound-level setting in advance.”

He also contends that automatic controls don't take care of adequate leveling.

Not only are there erratic differences in sound transmission both by network and local station, he says, but there are also major differences in the way that sound is recorded at the outset — when the commercial is being made. “No standard has ever been set to regulate the level of sound at which recordings are to be made,” he says with obvious disappointment. If a standard were established — and observed — stations wouldn't have to preview each and every commercial to learn its volume in advance.

To cite examples of various, familiar sound systems, Berry reports that the typical telephone conversation ranges between 200 cycles and 4000 cycles. Before FM broadcasts were introduced, radio broadcasts cut off at 5000 cycles and standard AM broadcasts still do.

The FM system revised radio, however, by introducing a range from 50 cycles to 13,000-14,000.

Since a great many street noises fall below 500 cycles or soar above 2500, they form tough interference with the bass or soprano that usually occupies the same audio band.

This audio-visual specialist draws an analogy between today's sound tapes and yesterday's tv film: “In the early days of television, you could never tell how film would look until you saw it on the tv screen. It was unpredictable.” The result was that film was widely tested under simulated conditions of actual transmission, and picture quality gradually improved.

He deeply regrets, however, that the same procedure hasn't been followed with tapes and records intended for broadcast. “In radio, the standard procedure is merely to check the sound as it comes from

the beautiful hi-fi speakers in the control room. But listening under the ideal conditions of a studio gives absolutely no indication of what's going to happen to the sound when it's broadcast.” As a result, some commercials sound as though they were “slapped right onto the air, untried and untested.”

Such practices ultimately undercut the basic goal of advertisers, Berry insists.

What is that goal?

“To reach the consumer who's unaware of the production and its advantages and to make him aware.” Radio and television, like all ad media, must create customers. “But in order to do so, we've first of all got to reach them.”

Present practice — in which the potential customer often can't even hear the commercial — “puts too great a burden on the listener,” Berry contends. “He's got to hear what you're saying before you can ever begin to sell him.”

In that sense, the problems of sound can be compared with politics: The middle-of-the-roader (or middle-range voice) usually attracts the greatest number of people because he doesn't offend either extreme (or either end of the sound-spectrum, Berry adds, including the “hi-fi extremists”). “In terms of what the sponsor wants to accomplish, he must go along with such facts of life in order to reach the greatest number of potential customers.”

And the way to do it, Berry continues, is not to shout at the listener or to irritate him, but “to get into his mind.”

To help clear the access route into the consumer's mind, Berry recommends several steps:

- (1) Alert advertisers, themselves, to the technical problems involved in properly recording and transmitting sound.

- (2) Educate representatives of the sponsor, as well as agency personnel and workers in commercial studios, to technical needs via a workshop in sound.

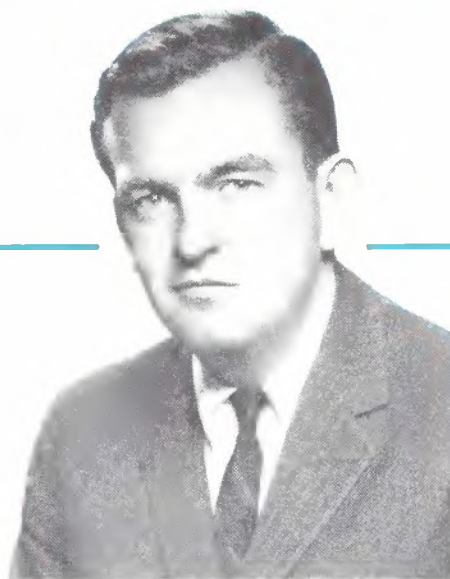
- (3) Establish minimum recording standards, preferably through an industry group like the IRTS or NAB.

- (4) Help enforce such standards (as well as develop an ear) by actually *listening* to what's put on the air. ♦

The timebuyer of the '70s:

Media's all-media buyer

Tomorrow's highly trained buyer will be a specialist with top responsibilities, says FSR media man



By Mike Keenan

**Associate Media Director
Fuller & Smith & Ross Inc.**

As associate media director at Fuller & Smith & Ross, Mike Keenan is responsible for all media planning, client presentations and buyer supervision for Warner-Lambert, American Chicle, Air France, Commercial Solvents, Acco Labs and Coats and Clark. Before joining FSR, he held such positions as associate media director and assistant media director at Lennen & Newell, handling the Colgate, Corn Products, Armstrong, and Cities Service accounts, among others. Prior to Lennen & Newell, Keenan was with Foote, Cone & Belding, where he was responsible for the General Foods, Clairol and Lever Bros. accounts. Before that, he had been a buyer at Compton. Keenan served in the U.S. Army Counter-Intelligence Corps after graduating from Duke with a BA degree in Economics in 1955.

■ What will it be like to be a time-buyer in the 1970s? None of us knows, of course, but a few hints have been given, and a degree of insight into the future can be gained by examining past trends in media as well as business in general.

Change—A Way of Life. Most of us have come to accept change as a way of life. This is especially true in the business community. How

many times have we heard facts such as the following?

- Half of the jobs held by this year's college graduates did not exist when these people were born.

- Two-thirds of all food products manufactured today did not exist 10 years ago.

- Half of today's population is under 29 years of age.

- One in five families has a total gross income of over \$10,000 per year.

- The world's current crop of trained scientists is so huge that it totals 90 percent of all the scientists who have ever lived.

These facts underline the growth and change that are integral parts of our business life. Changes in the agency media function have been no less dramatic. In fact, the growth in the agency media departments and their place in the advertising spectrum have been even more spectacular than that of similar service areas in general business. This dynamic evolution can be seen by reviewing the changes that have taken place since World War II, an era when the media function grew out of proportion to the tremendous growth experienced by the agency business in general.

The Pre-1950 Media Department.

The next time that you talk to a media salesman who looks (but probably won't admit to being) 40 years of age or older, ask him what it was like to call on a large agency's media department in 1948 or 1950. Perhaps you will be surprised to learn how much the media function has changed.

The pre-1950 media salesman ordinarily called on the account executive and then, perhaps, went to the media man for the actual order

or contract. In those days, the largest agencies had three or four persons in the media department, as opposed to today's 200 to 300-man operations. And the "scat-of-the-pants" and "judgment" buys of years ago are a far cry from the tools that the platoons of media specialists use today.

What have been the specific changes in the agency media picture during the last 15 years? The factors are today taken for granted, yet they were unheard of not too many years ago:

- Commercial television.
- Rating systems for tv.
- Use of "Media Group" system.
- Refined demographic measurement of broadcast media.
- Written and heavily documented media plans, and demand for close media - sales coordination.
- Color tv.
- Total audience studies for wide range of publications.
- Regional print availabilities, and special opportunities, e.g., Hi-Fi Spectacolor.
- TvQ and other measurements for program audience prediction.
- "Media planner" designation.
- ADP (Automated Data Processing).
- Pay tv.

Three Basic Reasons for Change.
All of these specific innovations

are merely indicative of the tremendous change that has taken place in the past few years. These changes are symptomatic and the result of three basic facts of media life:

1. Because of population increases and product innovation, the absolute amount of dollars invested in media by advertisers has grown dramatically.

2. Related to the above, the greatly increased marketing know-how and the increasing complexity of media measurement data that are now available.

3. The increasing concern of advertisers for "accountability" brought on by decreasing cost-profit ratios.

These are the facts. With them in mind, can we guess what it will be like to be a timebuyer in the 1970s? I think that we can, but initially, let's examine tomorrow's media department.

First, the new media department will be larger and represent an increased proportion of an agency's total personnel. The continuing trend toward the more "professional" media approach and true "full service" departments will place increased responsibility on the media function. More advertisers will want detailed analyses of proposed media expenditures, and correlations between these plans and sales data. Pressure will increase for accountability; more clients will want to know how it can be done better. The answers to these questions call for more people and for better trained people.

Second, media departments will depend to a great degree on automatic data processing systems. The mass of data now available and the increasing flow of new information will call for efficient methods of data handling. As one media man has said, "Those long, green sheets will be a thing of the past." The collection, inter-relating and analysis of mountains of facts is expensive "people work," but inexpensive "machine work." In addition, machines will be used extensively — as they are now in many cases — for certain strictly clerical functions, such as estimating, coverage studies and billing. The larger agencies no doubt will rent or purchase ADP systems. The smaller agencies, because of the capital



Reviewing campaign strategy are (l-r) Mike Keenan, Fuller & Smith & Ross associate media director; John Nuccio, vice president and media director, Bernie Rasmussen, associate media director.

involved, will rely on outside service bureaus, in effect renting machine time.

The third aspect of the media department of the '70s will be the increased use of specialists. The economic principle of "division of labor" is just being felt in media. By the '70s, the utilization of specialists for various media aspects will be far advanced. It is in this regard that we can sketch the organization of this media department of the future. Essentially, it will be made up of four levels: management, planning, research-analysis and buying.

Few media directors will be of the "big-buyer" variety. Management of these large media operations will call for persons with an excellent grasp of administrative and management techniques, as well as the necessary knowledge of media and selling. Media directors will be paid for their ability to mold an efficient media team and sell it and the department's output to clients.

The first operating level and the largest non-clerical group in the department will be one with a media planning function, whatever the title. It will be composed of people who are responsible for formulating, writing and presenting media plans. The media planner will be in charge of marshalling the facts from

various sources and developing sound all-media proposals. He will be the organizer, the planner and the decision-maker in the area of dollar allocation by medium, by market segment and by audience category.

The research and analysis section of the department will be the chief source of supply for the facts needed by the planner and the buying specialist. This group will be responsible for the machine aspect of the department and the application of the ADP capability to specific problems. People who will run this section of the media department of the future are today being trained in research groups in various organizations, not just in agency media departments.

The final operating level, and the smallest group in size, will be the buying specialists. This is the obvious extension of the long-established trend in our economy of increasing specialization by job function.

In the media department of the '70s, the actual purchasing in terms of reviewing availabilities (i.e., alternate courses of action) and ordering and confirming schedules, will be handled for the most part by machine. However, establishment of budgets and objectives, media contact, negotiation and coordination will all be handled by buyers specializing in the various

media. These will be individuals experienced in negotiation in each medium, and more importantly, they will be people who know — thoroughly — the sellers of each medium.

Where, then, will the timebuyer of the '70s fit in? The facts seem to indicate that except for that small group in the buying specialist area, the person today called "timebuyer" will function as an all-media buyer or planner in the near future.

He will be responsible for developing the media plan and controlling the media budget. This will call for a person who has the ability to organize facts for analysis and marshal the services available in the department for this analysis.

The "people" part of the media equation will still be present. The most valuable buyers of the '70s, like those of today, will be persons who have a complete knowledge of media. They will be buyers who, using this knowledge, can supply the advertiser with a schedule that is a "little better" and sells a few more cases of product "x" for the same dollar expenditure.

These will be the buyers who grow with the times, who meet the challenge of new ideas and concepts with new techniques and enthusiasms for their craft. ♦

CHARLES F. BUCCIERI: aspects of a market



"The station reps, through the institution of such devices as "P" and "Grid" cards, have placed an undue emphasis on cost-per-thousand, making this the sole criterion for the buying and selling of spot time," says Charles F. Buccieri, associate media director for Young & Rubicam. He strongly believes that important aspects of a market, "such as audience makeup, time of day, day of week and program environment," should also enter into determining the cost of a spot. "Too often," Charlie continues, "these important characteristics are overlooked when the rate cards are prepared. Certainly these are the factors that play a part in determining the best buy for the client."

With Y&R since 1955, Charlie directs the planning and time and space buys for the following accounts: Procter & Gamble, General Electric, *Life* magazine, Arrow shirts, Travelers Insurance, Royal Typewriters, Spalding and Frito-Lay. Prior to Y&R, he spent a year with Compton as media researcher on such accounts as Mobil Oil and P&G. He first entered advertising in 1952 as a researcher for Benton & Bowles. Charlie is a graduate of Boston University's School of Public Relations, and holds a B.A. degree. He and his wife have two sons, ages 12 and 5. A family man, he enjoys fishing and reading whenever he finds the time.



More mileage via radio

Auto equipment company uses sportscasts for on-air product promotion and the sportscaster, himself, for extensive dealer promotions off-the-air

■ Take a small manufacturing company that has had to develop sharp wits in order to survive. Apply comparable craft and cunning to its advertising policy and what do you get?

A winner.

Its name: the Monroe Auto Equipment Co. Out of business necessity (and good common sense), the company decided to get all the extra mileage it could from radio. And the procedure became a policy — a profitable policy.

Here's how:

Monroe makes shock absorbers for cars and trucks. And the company's principal advertising goal is to sell its name, since its principal problem is to develop product identification.

Who buys their product? Mostly men.

What's a logical way to reach this often elusive segment of the consuming public? Well, at home or in their cars, by radio. And while you're at it, program for a man's second favorite subject — sports.

That's just a quick resume of the common-sense approach, as devised by Monroe's agency, Aitkin-Kynett Advertising, Philadelphia. Chief of the account is Joe Culbertson, with Jack Accetta as back-up man.

Some of the company's advertising success, however, is a reflection of the 47-year-old company's overall history, a success story unto itself:

It was founded by the late C. S. McIntyre, whose sons, Brouwer D. and Charles S., today serve as board chairman-chief executive officer and as president, respectively. Originally called the Brisk Blast Manufacturing



Pat Summerall (r), WCBS radio's sports director, checks Monroe Auto Equipment shock absorber during call on Tony De Biasse (l) of the Hickory Tree Garage located in Chatham, N.J.

Co., it made—and sold—more than two million hand tire pumps back in the early '20s.

Then came spare tires and — worse still — free air at gasoline stations. Monroe's business threatened to slacken to a sleepy torpor and then a silent demise. Although Research and Development wasn't much known as a phrase or a department in those early days, alert Monroe executives stayed up late, experimented furtively behind closed doors.

And then they got it.

The company introduced level-type shock absorbers for cars and trucks in 1926 and, a year later, adopted its present name — the Monroe Auto Equipment Co. By 1933, Monroe had begun the manufacture of direct-acting, hydraulic shock absorbers, standard equipment on all U.S.-made (and many foreign-made) cars today.

Domestic production is centered in two plants — at Hartwell, Ga., (near Atlanta), and Cozad, Neb., — with home offices in Monroe, Mich. With "associated companies" around the world, the Monroe name is becoming more and more prominently known. For example, a gigantic signboard promotes company name and product along the airport highway just outside Montevideo, Uruguay.

The home office has traditionally endorsed local advertising. And, whenever possible, it's also been enthusiastic about utilizing local sports personalities, a concept with great potential on radio, in particular. Thus, in the past, Monroe has backed Bob Reynolds on WJR Detroit, Bob Steeles on WTIC Hartford. In Pittsburgh, they've had Pie Traynor working on their behalf and at important auto-supply trade shows, they've introduced Olympic decathlon champ Bob Mathias and sportscaster Bill Stern to visitors at the Monroe hospitality suite. These are just a few of the



Three times a season, dealers and distributors are hosted by Monroe to Yankee game and stadium dinner with Pat Summerall. Here three sponsor reps (white blazers) and guests pose with former Yankee manager Yogi Berra, as part of merchandising stunt that packs a real wallop with automotive equipment customers back home.

sports personalities that have served as Monroe spokesmen.

Building from local to national advertising, Monroe has in the past bought time on the Mutual network with Stern presiding. Last year, the advertiser sponsored *National Football League Highlights* on NBC-TV, plus a warmup program with Dizzy Dean preceding each broadcast of the *Baseball Game of the Week* on CBS-TV.

Also on a national basis, the auto-equipment manufacturer has bought space in trade publications like *Automotive Dealer and Automotive Industry*, where Monroe's track record in auto-racing classics is also a likely topic. (When A. J. Foyt won this year's Indianapolis 500, his car was equipped with Monroe "shocks" and the manufacturer proudly trumpeted its 12th consecutive Indianapolis victory.) Nibbling deeper into the national pie, Monroe also takes an occasional ad in *Life*, the *Post* or *Sports Illustrated*.

But "home base" for this sports-conscious sponsor has always been radio. Total budget for this year will run to something like \$100,000, mostly for Monroe's sponsorship of Van Patrick on Mutual, currently their only radio network buy.

But Monroe has also zeroed in — with bomb-sight accuracy — on a key local radio buy, as well: The New York exposure of *Baseball Warm-Up* on WCBS, for the second year running and at an estimated

\$15,000 for alternate-week sponsorship. With the purchase, they've enlisted the services of former New York Giants football pro, Pat Summerall, now sports director and announcer for WCBS.

Summerall has increasingly become Monroe's spokesman off the air as well as on: He bounds out into the service-station field to learn how to sell and install shock absorbers and load-leveler stabilizing units. He's signed in for several days at sponsor headquarters in Monroe, Mich., to meet top executives, be prepped on policy matters and how the company's advertising is keyed to fulfill them. He helps merchandise the product with dealers or sales representatives and can be counted on to show up at showroom or show-down, to lend his personal help. And he's a regular at dealer-distributor meetings throughout the greater New York area, whenever Monroe executives and representatives get together. (They sometimes wear light-colored blazers with the company's winged crest on their breast pockets.)

In fact, as Dick Stahlberger, account man for CBS Radio, puts it, "There's a very close working relationship between Pat Summerall and Jack Smith, New York district sales manager for Monroe. Every chance that Smith gets, he uses Summerall as an official spokesman for the company."

(Monroe has just signed again

with WCBS for the 1965 season and there are indications that Summerall will be included in additional local radio buys to be made after the first of the year.)

Does all this special attention to sports-oriented advertising pay off? Without a doubt.

Monroe has steadily increased its sales from a paltry \$2 million volume during post-depression 1937 to well over \$40 million for its fiscal year ending June 30.

And with "more than 50 percent of the market," as Monroe itself admits, the company ranks as "the world's largest independent manufacturer of ride-control products."

Furthermore, Monroe is now looking even farther, towards overseas markets like Belgium where, in St. Truiden, it's just opened a new Monroe-owned (and partly Belgian-financed) branch. This factory will provide shocks for Common Market countries where, Monroe says, more and more of its products are becoming standard equipment. The Belgian production, when coupled with that of licensees in half a dozen other countries plus Monroe's domestic output, brings this manufacturer's shock-absorber capacity to 100,000 units a day.

Take a small manufacturing company that's developed sharp wits in order to survive. Apply comparable craft to its advertising policy and what do you get?

A winner. ♦

THE CHANGING SCENE

First New Commercial UHF Station Set for New York

The Empire State Building and the New Jersey Television Broadcasting Corp. have signed a 20-year lease which will bring the first new commercial television station and the only commercial UHF station to the New York metropolitan area in 17 years, Helmsley-Spear, Inc., management agents for the Empire State Building have recently announced.

Edwin Cooperstein, president and general manager of UHF channel 47, WNJU-TV and Harry B. Helmsley, president of Helmsley-Spear, Inc., signed the lease at ceremonies in the world's tallest building, which already accommodates all eight of New York's television stations.

The new lease provides both for the location of channel 47's antenna system atop the Empire State Building and its transmitting facilities on the 84th floor.

Growth of UHF television is expected to be accelerated by the fact that all television sets manufactured after April, 1964, must be equipped

to receive new UHF stations on channels 14-83.

Channel 47's specially-designed antenna is presently being fabricated by Radio Corporation of America at Camden, N. J. The two fifty-two foot long antenna will be installed on the north and south sides of the Empire State Building's tower at a height of 1,200 feet. Work is expected to start this month, with the new station going on the air sometime next spring.

The Empire State Building was represented in this matter by its general counsel, Wien, Lane & Klein, and the New Jersey Television Broadcasting Corp. was represented by Melvin J. Wallerstein, Newark, N. J.

Agencies Part Company

Gardner Advertising Co. and Hamilton Cosco, Inc., Columbus, Ind., have jointly announced a mutual agreement to part company effective Dec. 31, 1964.

Award Nominations Now Being Received

Announcements about the 23rd annual awards of the Alfred I. duPont Awards Foundation have been mailed to more than 4,000 radio and television stations, it has been announced by the foundation's curator, O. W. Riegel, director of the Lee Memorial Journalism Foundation, Washington and Lee University. The deadline for nominations is Dec. 31, 1964.

The purpose of the awards is to identify and honor broadcasters who did outstanding work in the public interest during 1964. Only three citations are made: one honoring a relatively large radio or television station; one honoring a relatively small radio or television station and one honoring a commentator.

Nominations may be made by individual stations, networks, commentators, or agencies, Riegel said, but emphasized that the general public within the communities served and persons with an interest in broadcasting are also welcome to submit nominations.

A grant of \$1,000 accompanies each award which may be used for any purpose, but since 1951, the duPont Foundation has invited recipients to establish fellowships or scholarships in the broadcasting arts at appropriate educational institutions in the name of the winners and the foundation.

Maxon To Close Chicago Office

C. Terence Clyne, president of Maxon Inc., has announced the closing of Maxon's Chicago office effective Jan. 1, 1965.

The management, creative and media services for the A. E. Staley Manufacturing Co., the single account in Maxon Chicago, have been selected by Maxon New York for several months. This move will complete the transfer.

Haakon Groseth, senior vice president of the Chicago office, will be transferred to New York immediately with other members of the staff essential to the Staley operation.

Raymond Stricker, vice president in charge of the Maxon Chicago office, will become a consultant to Maxon New York effective Jan. 1, 1965.

RIGHTS AWARDED TO CLAY-LISTON FIGHT



Frederic H. Brooks, president of Sportsvision, signs for Inter-Continental Promotions as he and Robert F. Hurleigh, president of Mutual Radio Network, ink pact giving Mutual exclusive radio broadcast rights to the Clay-Liston fight.



What's missing from this scene that would add greater impact while demonstrating this cookware's superiority?



What would be still another step forward in increasing awareness of this product's modern styling?



What's the best way to add tastiness to this demonstration, to show vividly what this product offers?

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

turn the page and see ... →



Color! Corning shows the beauty and usefulness of its products in the most exciting way possible . . . with color TV commercials. Corning also finds the commercials valuable in motivating the trade and its own sales force.



Color! SINGER shows fashion-conscious young housewives the handsome design of its new Touch & Sew (sewing machine) . . . with color commercials. Booming sales indicate that the Singer approach was right on target.



Color! Reynolds Wrap involves people in its product with color in its commercials. The foil and the food take on a handsome dimension in color, says the manufacturer whose product outsells all other aluminum foils combined.

COLOR . . . makes the commercial!

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

1. Your trademark given strongest identification.
2. Consumer involvement much greater.
3. You stand out from the competition.
4. Your products seen at their best by best prospects.
5. Cost increase for color less than in print media.
6. Viewers in black-and-white see better pictures, too.

Even if your transmission must at present be black-and-white, you'll be well-advised to film in color now. Black-and-white transmission is excellent; you'll be building a backlog of color material, and you'll be way ahead in experience when everybody goes to color. And they certainly will—for color programming is on the rise, and sales of color sets are increasing rapidly. The whole country is going color! Want to know more about the benefits of working in color? Contact: Motion Picture Products Sales Department, **EASTMAN KODAK COMPANY**, Rochester, New York 14650.

For COLOR . . .



Companies Announce Rise in Earnings

Wometco Enterprises, Inc. have announced a 25 percent stock dividend on all stock outstanding plus the regular quarterly dividend of 14 cents on the outstanding class A stock and five cents on the outstanding class B stock. The stock dividend will be distributed Dec. 22, 1964 to stockholders of record as of Dec. 1, 1964. The cash dividend will be payable Dec. 15, 1964 to stockholders of record as of Dec. 1, 1964.

The Procter & Gamble Co. reported consolidated net earnings of \$40,363,316 for the three months ended Sept. 30, 1964. These earnings are equal to \$0.92 per share. Earnings for the same period in 1963 were \$37,792,001, equal to \$0.90 per share. In the three months reported, provision has been made for Federal and other income taxes of \$38,042,000.

The Borden Co. announced record third-quarter and nine months' sales and earnings and an increase in the regular quarterly dividend. The increase, the fourth in 18 months, raises the dividend to 52½ cents a share from 50 cents a share. It is payable Dec. 1 to stockholders of record Nov. 6.

Tri-Continent, a San Francisco headquartered motion picture television production company, specializing in children programs, commercials and documentary industrial films, earned \$195,000 dollars during its first month.

Sell Spot Participation In CBS-TV Santa Parades

Four sponsors will participate in CBC's Santa Claus Parade coverage on CBYT Corner Brook, CBHT Halifax, CBMT Montreal, CBOT Ottawa, CBLT Toronto, CBWT Winnipeg and CBXT Edmonton. Each sponsor has purchased one 60-second spot within the body of the parade telecasts.

The sponsors and their agencies are: Marx Louis & Co. Canada Ltd., Marx Toys (Spitzer, Mills & Bates Ltd.); Kelton Corp Ltd., Peter Austin Toys (Canaline Advertising Agency Ltd.); The Rowntree Co. Ltd. (Ogilvy, Benson & Mather Canada Ltd.) and Reliable Toy Co. Ltd. (Ronalds-Reynolds & Co.). Re-

liable Toy has also purchased a 60-second spot prior to the start of the telecasts.

The Santa Claus Parade from Toronto will be seen Nov. 14 on CBYT, CBHT, CBOT and CBLT. The parade from Winnipeg will be telecast the same day on CBWT and CBXT. The Montreal parade will be seen Nov. 21 on CBMT.

Thomas S. Case Joins Cleveland Ad Agency

Thomas S. Case, formerly vice president and group creative supervisor at McCann-Marschalk, Inc., New York, has joined Cleveland ad agency, Lang, Fisher and Stashower, Inc., as vice president and creative director. In this new position, Case will assume the creative responsibility for all the company's clients and all media, both print and broadcast.

A native Clevelander, Case began his career with Fuller & Smith & Ross, Inc., and later served as copy chief in FSR's San Francisco office before returning to Cleveland as McCann's creative director.

Case brings to LFS experience on a wide variety of consumer accounts such as Westinghouse, Alcoa, Standard Oil, Ohio Bell, and more recently Pillsbury, Tab, Scripto and Sabena Airlines.

Several campaigns under Case's direction have received numerous performance awards as well as recognition in the field of art and broadcast competition, both local and national.

Case's position is a new one at LFS, long one of Cleveland's top consumer agencies. It marks another step in LFS's continuing policy of bringing clients a high degree of professionalism in both creative and marketing fields.

Katz Elected to TvB

Eugene Katz, president of the Katz Agency, New York station reps, has been elected to the board of directors of the Television Bureau of Advertising.

Katz succeeds Martin L. Nierman, president of Edward Petry & Co., whose second two-year term is up in November.

TEAM MAKES AAAA OPENING PRESENTATION



This team made the opening presentation at the recent AAAA Tv Commercial Production Seminar, sponsored last month in Charlotte, N. C. by the Southeast Council of the American Assn. of Advertising Agencies: (left to right) Robert I. Bergman, president of Filmex Inc., Marc Brown, president of Marc Brown Associates, Inc., Eugene Petrillo, vice president and radio/tv director, D'Arcy Advertising Co. and William Gibbs, vice president in charge of sales, MGM Telestudios, Inc., all from New York City.



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THE CHANGING SCENE

Guerlain, Inc. Expands Radio, Tv Spot Schedule

A very old company is using an expanded schedule of radio and television spots this fall to project its new "younger" image.

Guerlain, Inc., French perfumer founded in 1828 and internationally renowned among the sophisticated and well-heeled, has employed broadcast media with commercials designed to make the company better known on a broader base. Humor in the messages will be coupled with a saturation schedule in major markets.

The objectives, according to Gilbert Advertising Agency, Inc., are to reach the youth market and to strengthen acceptance for Chant d'Aromes, Guerlain's first new fragrance in seven years. Shalimar has been Guerlain's best-selling perfume in the United States since it was introduced in 1926.

Budgets for both radio and tv are

more than double what they were a year ago. Coverage has been intensified to provide greater penetration in each market and add new markets to the schedule.

For 1964, tv will be used in five cities, New York, Chicago, Philadelphia, Boston and Cleveland. One tv outlet was selected in each. Radio advertising covers 14 major cities, employing two or more stations in most—fine and popular music—to reach a diverse audience.

As in the print schedule, radio and tv advertising will "peak" during the six to eight-week period prior to Christmas. This is traditional in the industry because of the importance of perfume as a gift.

Hauser, Brooks Represent Triangle Program Sales

Two West Coast representatives for Triangle Program Sales are being announced as part of the continuing expansion of the syndication arm of Triangle Stations. Jack Hauser and William Brooks, Jr. are the

newest additions of the sales staff.

Hauser, who will cover Alaska, Washington, Oregon, and Idaho, will be based in Seattle where he is sales manager of Northern Television, Inc. Brooks, whose territory includes Nevada, Arizona and California outside of Los Angeles, will represent Triangle from his posts in Beverly Hills as vice president of Cartoon Distributors Corp. and western regional sales manager for George Bagnall & Associates.

Increase Noted In Syndication Sales

Station WFAA-TV Dallas, Tex. has renewed its contract for the purchase of 260 Felix the Cat cartoons through 1971, this time specifying that it will telecast the entire package in color, it was announced by Frank A. Browne, national sales manager of Trans-Lux Television Corp., syndicator of the series. Originally, the Dallas station used Felix in monochrome. WGN-TV Chicago is also going the color route with another Trans-Lux package,

Mike -

1-25-64

Mr. Shapiro.
I strongly protest pre-empting of "The 10th Tuesday the tenth order to show "Save Women." If anyone about the gals in that's what we have educational Channel for.

It stinks!

I like you as a guy but your (or station's) programs AND MANY MANY commercials are terrible.

I have been for a number of years them very informat^{ed} answered. First, for your station news, and sports network level to adjustment is no commercial? I

Dear Mr. Shapiro,

I enjoy your program and have watched it since it began. How many other station managers over the United States put themselves on the "hot seat" on a similar program?

I would also like to know why Steve Allen wont give

I are alone

Browne added, this one the 130 cartoons of the popular action series, *The Mighty Hercules*.

Four Star Distribution Corp. has embarked on a *Rifleman* sales drive that will have the company's most successful series in off-network syndication in the top 175 markets, according to Len Firestone, vice president and general manager of Four Star Distribution Corp. *Rifleman* is now in 136 markets, with a target of 39 additional markets to be sold. The show now plays in 90 of the top 100 markets.

NBC Enterprises' International division marks its first business transaction with Algeria through Radio Television Algerienne's purchase of a six-hour Tokyo Summer Olympics package, it was announced by George A. Graham, Jr., vice president.

The Triangle radio series *Anniversaries in Sound* was sold in 24 markets, establishing a new record for the year-old Triangle program sales. All but one of the buyers are stations. Other radio contracts completed by Triangle Program Sales,

include: *Motor Racing Review* to WJMX Florence, S. C. and WZOK Jacksonville; *Word Picture* to WFLR Penn Yan, N. Y.; *Window on Washington* to WRIN Rensselaer, N. Y. and WVTR White River Junction, Vt. and *Keiter Contacts* to WVTR.

Science Fiction Theatre, the 78 half-hours of "Sci-Fi" anthology, has been sold in a total of 150 markets with the addition of five recent sales, reports Pierre Weis, vice president and general manager, syndication division of United Artists Television, Inc. The additional station purchases are comprised of: WMUR-TV Manchester, N. H.; WRBL-TV Columbus, Ga.; KSWO-TV Lawton, Okla.; WBKB-TV Chicago, Ill.; WTEV-TV New Bedford, Mass.

Agency Appointments

Reach, McClinton & Co., Chicago, appointed to handle advertising for Americana-Interstate, Mundelcin, Ill., a division of Americana Encyclopedia; The Eureka Co., Scranton, Pa., a division of Litton

Industries and H. F. Philipsborn & Co., Chicago.

Bofinger-Kaplan Advertising Inc., Glenside, Pa. appointed to handle advertising for Shannon Air Limited, headquartered at Shannon Airport, Shannon, Ireland.

Harry W. Graff Inc. appointed advertising agency for the Dale Dance Studios.

Sullivan, Stauffer, Colwell & Bayles, Inc. appointed the advertising agency for garden chemical and household pesticide products for Geigy Chemical Corp., Ardsley, N. Y.

Wilson Haight & Welch, Inc., Hartford and Boston advertising agency, added two new accounts, R. C. Bigelow, Inc. and Symmons Engineering Co.

Harold Walter Clark, Inc. appointed advertising and public relations agency for Kon-Kwest Manufacturing, Inc., Englewood, Colo.

Venet Advertising, Union, N. J., has been named by Palco Products, Inc., New York to promote its novelty Toys-A-Popping Caramel Corn.

Mr Shapiro
Would you in all honesty - sit down -
watch one of your 4 o'clock
shows. Take your pick any day
any movie.
Your program "Let Me Speak to the Manager"
is really pleased with your comments and find
a couple of questions that I would like
able in the present or distant future
local programs such as Mr. Peppermint,
only, is there anything being done on the
settings of the color cameras so that
or receivers on every program change and
enjoying my color set but the foot race to
with your democratic methods
belief! I mean showing
the available stations!
are being so open minded!
1" commercials.

If you had the Quality touch

You'd be aware constantly of your audience's pulse ... the likes ... dislikes ... praise ... brickbats. More important than being aware, however, is your effort to seek this information through a weekly half-hour program, the first such series in television. Now in its fourth season, "Let Me Speak To the Manager" serves many purposes, not the least of which is a rapport between WFAA AM FM TV (through General Manager Mike Shapiro) and more than 2,000,000 North Texans, who have found someone to listen to their broadcast problems and to attempt a solution. This is the kind of public service that puts the stamp of Quality into a station's image.

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market
ABC, Channel 8, Communications Center /
Broadcast Services of The Dallas Morning
News/Represented by Edward Petry & Co. Inc

Menley and James Inc. Produce 'Family Living'

NBC's *Family Living* is now being produced by the Menley and James Laboratories Family Life Institute. *Family Living*, which has attracted world and national authorities to its 520 consecutive programs over 10 years, is moderated by Edwin Lee.

Rate Increases

Effective May 1, 1965 television stations WTVO Rockford, Ill. and WICS Springfield-Decatur, Ill., will increase their rates from \$400 to \$450 and from \$325 to \$350, respectively. All advertisers will be charged at the new rate indicated commencing with the effective date.

American Dairy Assn. Buys ABC's 'Shindig'

American Dairy Association's latest advertising buy is ABC-TV's *Shindig*. *Shindig* is the first "pop" musical show in prime time beamed directly to teen-agers. *Shindig* follows the *Patty Duke* show on Wednesday evenings from 8:30 to 9:00 EDT; 7:30 to 8:00 CDT. It features the latest in song by the top recording artists of the day. The *Shindig* dancers are from the movie version of *West Side Story*.

ADA commercials will feature teenagers who aspire to be senators, editors and scientists and are built around the theme "Big Ambitions Need Milk to Grow On."

AFTER THE MARKETEEER MEETING



Shown after the 1964 Pepsi-Cola Marketeer Award meeting in Jacksonville, Fla. are, left to right, W. Arthur Fielden, senior vice president of Bishopric-Green-Fielden, Inc., of Miami; Bob Dobelstein of radio station WGRO Lake City, Fla., named Pepsi-Cola Marketeer of 1964; John W. Holeman, president and general manager of the Pepsi-Cola Bottling Co. of Jacksonville, who presented the award, and Harry Talbert, of WPDQ Jacksonville. Fielden reviewed the merchandising support of the radio stations at the meeting. Talbert, the "voice of the Gator Bowl," was awarded a gold foghorn engraved with his name and "You're Alive," after he presented a five-minute play-by-play of the winner of the Pepsi-Cola shopping spree in action in her favorite supermarket.

Richard Stakes Elected Institute Chairman

Richard S. Stakes, assistant treasurer and controller of The Evening Star Broadcasting Co. (WMAL-AM-FM-TV) Washington, D. C., was elected chairman of the board of the Institute of Broadcasting Financial Management at the membership meeting in Detroit. He succeeds Thomas Carroll of Time-Life Broadcast Stations.

Rep Appointments

Grant Webb & Co. appointed exclusive national representative for radio stations KCAD Abilene, Tex., KOKE Austin, Tex. and KMYC Marysville, Calif.

Vic Piano Associates, Inc. appointed national representative for WEXL Detroit, Mich.

H-R Representatives, Inc. re-appointed as national sales representative for WDOK Cleveland, Ohio.

Peters, Griffin, Woodward, Inc. appointed exclusive national representative for WNUS Chicago and WERE-AM-FM Cleveland, Ohio.

Adam Young Inc. resumed representation of WKIX Raleigh, N. C., Nov. 1.

Advertising Time Sales, Inc. new national sales organization for radio station WAKX Duluth, Minn.-Superior, Wis.

National Time Sales appointed as exclusive national sales representatives of stations WGOE Richmond, Va., WCJD Jacksonville, Fla. and reappointed as rep for KLOK San Jose-San Francisco and KGST Fresno, Calif.

**AVAILABLE IN HOLLYWOOD
TV SUPERVISOR-PRODUCER-DIRECTOR**

Heavy experience in commercial and program production. Member Directors Guild of America. West Coast representative for a major New York agency has free time to handle additional assignments. Personal top-level contacts at all 3 networks.

BOX 98, SPONSOR, NEW YORK 19, N.Y.

Vic Piano Associates, Inc. appointed as national representative for WHCQ Spartanburg, S.C. and WJMY-TV Detroit, Mich.

Frederick W. Smith appointed national representative for WLIR-FM Garden City, New York.

Advertising Campaigns Announced by Old London

A large and concentrated fall-winter television advertising program for snack foods has been initiated by Old London Foods, Inc. An additional print media campaign will bolster the firm's selling activities for its Melba Toast products.

This fall, Old London is participating sponsor in *Dennis The Menace*. Old London, who pioneered in the use of network television for snack foods over five years ago, will augment its network efforts with spot-television in selected markets. Commercials for the market-by-market campaign are a combination of animation and live action sequences.

The tv campaign schedule is concentrated in the peak buying weeks for snack foods which extend through the holiday season. Virtually all snack items in the Old London line—including "dippy doodles," "corn doodles," "cheez doodles," "pretz-L nuggets" and "cheez waffles"—are slated for this inclusive advertising program, the biggest in the company's three decade history.

The advertising agency for Old London is Richard K. Manoff, Inc. and Robert W. Bloch Public Relations is the firm's PR-publicity representative.

TV Station Elects Board of Directors

Capital Broadcasting Co., owner of the license to open a new tv station in the Washington, D.C. area, WDCA, has announced the election of the board of directors for the corporation. They are: Milton Grant, president; Walter Kay, vice president; A. Dana Hodgdon, Edward Mernone, Dr. Robert Williams and Frederick Siman.

Grant will be general manager of the new tv station. Walter Kay will serve as executive vice president in charge of sales.

YEAR AFTER YEAR



A LEADER

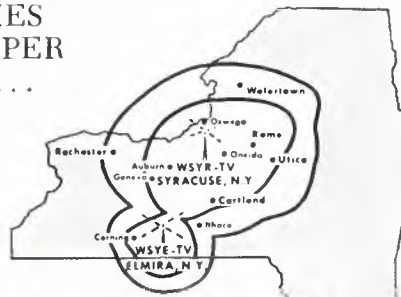
Hit Central New York's rich 24 counties with commercials delivered by WSYR-TV—the leader in the market year after year. It's important to use the leading station in a market that has:

- Population of 2,508,700
- Buying Power—\$5,434,133,000
- Total Homes—740,870
- TV Homes—689,800
- Retail Sales—\$3,273,465,000
- Food Sales—\$789,846,000
- Drug Sales—\$94,327,000

(Market Data Source—SRDS, Jan/64)

WSYR-TV DOMINATES

... because of SEVEN YEARS of UNBROKEN LEADERSHIP in the market, in ARB REPORTS. NUMBER ONE in HOMES DELIVERED . . . *20 PER CENT over Station No. 2 . . . *65 PER CENT over Station No. 3.



*ARB for March, 1964. Sign-on to Sign-off, Monday thru Sunday.

WSYR • TV

NBC
Affiliate

Channel 3 • SYRACUSE, N. Y. • 100 KW

Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS



**WE'VE
MOVED...**

TO...

**25 WEST 45th STREET
NEW YORK CITY, 10036
212 581-4200**


Sponsor
**EDITORIAL AND
ADVERTISING OFFICES**

THE CHANGING SCENE

CTV and Affiliates Hold Successful Fall Meeting

The first regular meeting under the new two-year agreement signed recently between 11 Canadian television stations and CTV Television Network, was held at Toronto's Royal York Hotel.

Spence Caldwell, CTV president, as chairman, welcomed Don Jamieson, president of the Canadian Association of Broadcasters and vice president of CJON-TV Newfoundland, to the meeting as CTV network's latest affiliate member. Other stations represented at the meeting were CHAN-TV Vancouver, CFCN-TV Calgary, CFRN Edmonton, CHRE/CHAB Regina-Moose Jaw CJAY-TV Winnipeg, CJOH-TV Ottawa, CFTO-TV Toronto, CKCO-TV Kichener, CFCF-TV Montreal and CJCH-TV Halifax.

Michael Hind-Smith, CTV vice president, programming, reported that the 1964-65 network schedule is believed to be the strongest and most diversified that CTV has ever had. This season's schedule breaks down to 15.2 percent comedy, 10 percent family and adventure, 10 percent drama, 9 percent news and 25.3 percent women's daytime programs. Sports, documentary, public affairs and audience participation programs each account for 7.6 percent of CTV's schedule.

The first BBM survey of the new season places five CTV programs in the top ten of Canadian television programs: *Bewitched* (third), *Littlest Hobo* (fifth), *Andy Griffith* (sixth), *McHale's Navy* (eighth) and *Flipper* (ninth).

PRB-Minda Associates To Form Joint Venture

The Public Relations Board, Inc., Chicago and New York City public relations agency, has announced the formation of The Public Relations Board-Minda Associates, Minneapolis, Minn.

Lee Schooler, president of PRB, said that the new organization can offer Twin City firms the facilities and services of a national public relations firm, plus the advantage of

day-to-day account servicing by a Minneapolis-based agency.

The Public Relations Board-Minda Associates reports they will provide companies requiring a national public relations program with comprehensive and detailed coverage that normally would be economically impractical. Radio and television will be utilized approximately 15 percent of the time in conjunction with public relations campaigns and represent a "vital element" in communications in an area of a "monopoly press," according to Minda.

PCS Film Productions Makes Bissell Newsfilm

Last Day At The Fair, a one-minute newsfilm summarizing the closing of the New York World's Fair, has been produced by PCS Film Productions.

Sponsored by the Bissell Co., through its public relations agency Ruder & Finn, Inc., the newsfilm shows Bissell shampoo masters being used to "clean-up" the fair before its closing for 1964.

Also seen in the film—which is a 16 mm., black and white silent production, with accompanying script—are final-day shots taken at the Festival '64 restaurant, Clair Pavilion, House of Japan and Parker Pen Pavilion.

The newsfilm was distributed to 200 major market tv stations throughout the United States for use on locally-emanating news shows.

PCS Film Productions is a division of Planned Communication Services, which specializes in mass-media publicity distribution.

Teleradio Bows With PR

Teleradio Public Relations has been formed as a division of Teleradio Advertising Corp., it was announced by Winton E. Hanson, president. Headquartered at 519 8th Ave., New York, the corporation, handling Castro convertibles' advertising with an annual billing of well over two million dollars, now has complete facilities for public relations, publicity and promotion; radio and television studio facilities for production along with its complete advertising services.

Grayce Anne Jaymes, who conducts a syndicated radio show, *For*

People Only, will be in charge of public relations. Vice president John Jaymes has announced that Tele-radio is now agency for New York's newest newspaper, *The New York Express*, Romax Industries, The Garden Cafe, Vesuvio Restaurant, Independent Computer Systems School and Golden Hills Academy. Total billing exceeds three million dollars.

Carson, Roberts Celebrate Tenth Year Profit Sharing

The Carson/Roberts advertising agency shut down its operations for two hours on Oct. 26 to hold a luncheon for all 145 employees at Dublin's restaurant in Los Angeles.

The purpose of the luncheon was to celebrate Carson/Roberts' 10th year of profit sharing. Films, slides and talks by the agency's principals depicted C/R's activities for the past 10 years.

Ralph Carson, president, and Jack Roberts, executive vice president, also announced that they will be renovating the buildings next to their main office headquarters on Beverly Boulevard so that they will have an extra 5,000 square feet of office space. Carson/Roberts acquired the land last year.

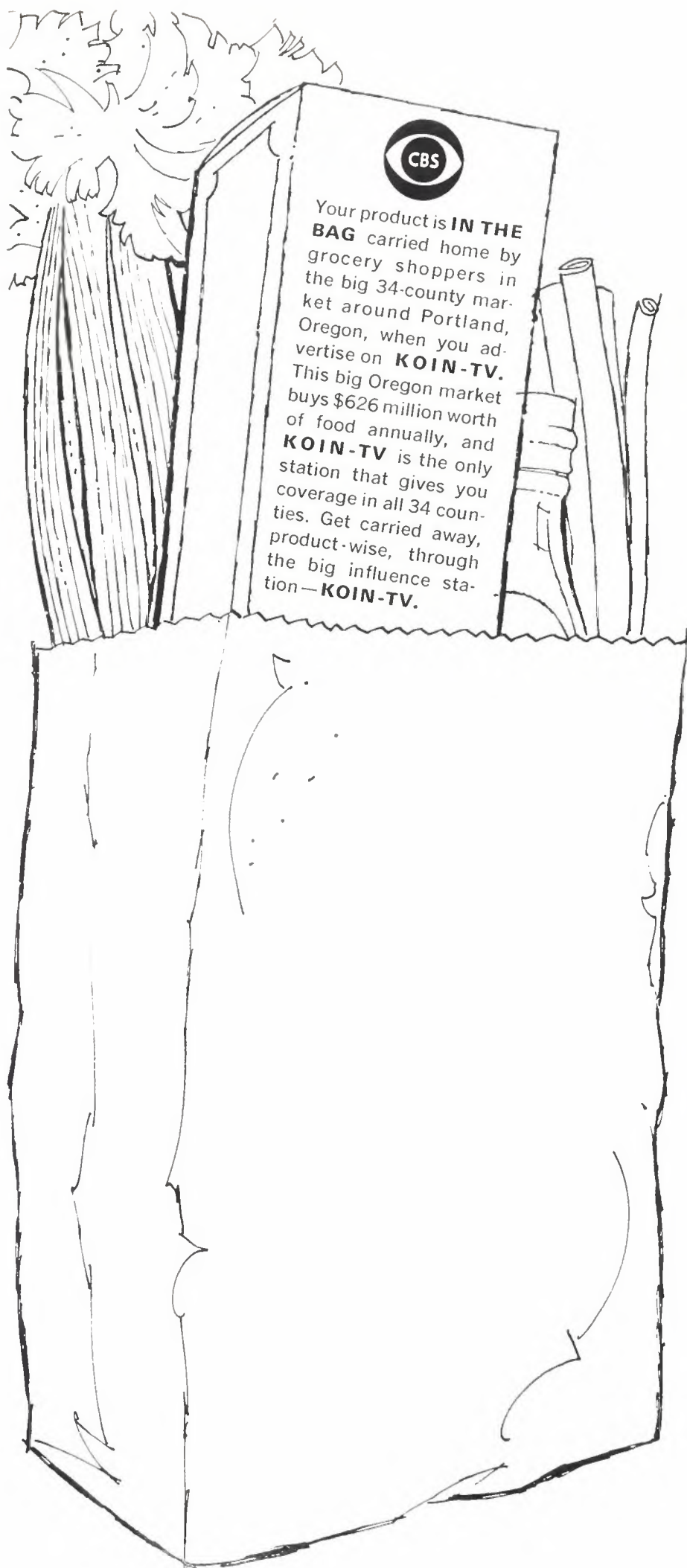
'Tab' Gains Nationwide Consumer Acceptance

In little over a year, "Tab," the Coca-Cola Co.'s low calorie soft drink, has become the third largest advertised product on soft tv in the nation. A top selling trio composed of flavor, quality and distinction is faithfully reflected in spot television commercials for "Tab."

"Tab" made its official entry into the post-mix vending field at the National Automatic Merchandising Assn. convention and exhibit. Acceptance of "Tab" by bottlers and consumers alike accounted for almost complete coverage of the country in less than a year.

C. J. LaRoche and Co. Closed Branch Office

C. J. LaRoche and Company of 575 Lexington Ave., New York City, announces the closing of its branch office in Hollywood at 6269 Selina Ave.



REFERENCES: Sales Management Survey of Buying Power, June 1964; NCS, 1961. REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, INC.

Who reads specialized business publications?

Customers.

Whose?

Yours.



Call them purchasing agents, call them marketing directors, call them v.p.'s, call them superintendents, managers, estimators, specifiers, buyers, consultants, designers, contractors, chemists, physicists, engineers or any other title known to salesmen. Whatever the label, you can be sure that your customers read the business press.

You can be sure because no one holding a responsible position will hold it long without reading publications appropriate to his work. That's not the secret of responsibility—but it's a clue.

Advertisements in the business press—trade, industrial and professional publications—attract customers while they're exercising their responsibility to keep informed.


The climate's right. The price is right.

Budget as you behave.* There are no dollars in advertising budgets more efficient than those invested in the business press.

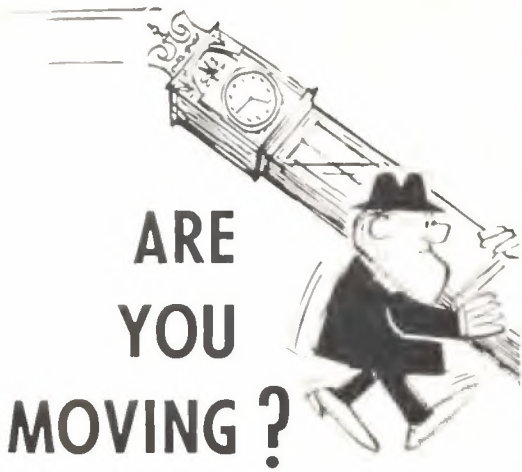


1913 Eye Street, N.W., Washington, D.C. 20006. Representing the 244 member magazines of National Business Publications, Inc., whose membership qualifications include independent audits by the Audit Bureau of Circulations, the Business Publications Audit of Circulations, Inc., or the Canadian Circulations Audit Board, Inc.

*The fact that you can be reached has just been demonstrated.



The specialized business press is industry's reporter, management's instructor, the sales manager's divining rod, the marketer's market data source. Read by the man who wants to get ahead and the man determined to stay ahead, the business press teaches the newcomer, trains the analyst, retreads the old-timer. It serves, pin-points, identifies. It is not all things to all men. It is specific, seeking out specialized markets. It isolates, clarifies, inspires. It reaches—efficiently.



ARE YOU MOVING?

Do you have a question about your subscription?

Do you want to order or renew your subscription?

If you have any questions about your subscription, place your magazine address label where indicated and clip this form to your letter.

If you're moving please let us know about five weeks before changing your address. Place your magazine address label where indicated and print your new address on this form.

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- Renew my present subscription (include label)

Rates in U.S. and Canada: 3 yrs., \$10; 2 yrs., \$8; 1 yr., \$5.

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To insure prompt service whenever you write us about your subscription be sure to include your SPONSOR Address Label.

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Your Title:

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Subscription Service Dept.
Ojibway Building
Duluth, Minnesota 55802

THE CHANGING SCENE

Equal Time Decisions

The FCC added two more political equal time decisions to the roster last week. It informed counsel for Metromedia, Inc. that the International Ladies Garment Workers union campaign committee could buy time on WNEW-TV New York, featuring campaign speeches by President Johnson and Robert Kennedy, without liability for equal time demands from opposing parties.

A request by Democratic congressional candidates, Mrs. Eleanor Clark French, for equal time to reply to a May 3 talk on New York station WOR-TV by incumbent GOP Congressman John Lindsay was denied.

Office Opening Announced

Richard-Sherwood Artists announces the opening of its offices at 33 East 60th St., New York. The company will specialize in representation of talent for television and radio commercial work.

Duncan Named Secretary Of Broadcasters Assn.

Alderman Duncan has been appointed the executive secretary of the South Carolina Broadcasters Association, it was announced by the president. He has been the president and treasurer of Southern Publishers, Inc., Columbia, S. C., since 1959 and also editor of *Contracting in the Carolinas*, since 1959.

Alderman is a graduate of The Citadel and did graduate work at the University of South Carolina. He was formerly the editor and publishers of the *Aiken Standard* and affiliated with the Associated Press.

Station Sales

Collier Electric Company CATV and Microwave Systems in Colorado, Nebraska and Wyoming was announced by J. E. Collier, president of the selling companies. Community Tv, Inc. of Salt Lake City is purchasing the CATV Systems in Sterling, Colo.; Laramie, Wyo.;

Sidney and Scottsbluff County, Neb.

Mult-Pix, Inc., is purchasing the Alliance and Kimball, Neb. systems.

Mountain Microwave Corp. is purchasing the microwave assets of Collier and has applied to the FCC to provide two additional channels of service to the systems in Colorado and Nebraska. Bob Magness is president of Mountain Microwave Corp.

H-R Representatives Move Offices to Park Avenue

H-R Television, Inc. and H-R Representatives, Inc., national spot representative firms move to new New York headquarters at 277 Park Ave. effective Monday, Nov. 2. The move to the fifth floor of the new Chemical Bank Building, between 47th and 48th streets, gives the companies the largest New York headquarters of any national spot representative firm, and is the third time that H-R has doubled its headquarters space since 1950.

Kraft Sponsors Como On CBS TV Network

Kraft Foods Ltd., through Needham, Louis & Brorby of Canada Ltd., will sponsor six Perry Como specials on the CBC-TV network this season.

The first of the one-hour variety programs was telecast live from Detroit on Thursday, Oct. 29.

Regular artists on the Como specials will include the Ray Charles Singers, announcer Frank Gallop and orchestra directed by Nick Perito. Writers are Goodman Ace, Bill Angelos and Bus Kohan. Producer is Marlo Lewis. Director is Dwight Hermion. The Como show originates with NBC.

Houston Radio Station Begins FM Operations

KLEF, Houston's newest radio station, began operations Nov. 1 at 6:00 a.m. on FM.

KLEF devotes its entire programming to classical music, according to Ronald G. Schmidt, station vice-president and general manager.

The station's full schedule—from 6:00 a.m. until midnight each day — is presented in FM multiplex stereo.

KLEF's studios are in the Sterling Building in downtown Houston, and the transmitter and antenna are located atop the Tennessee Building, a few blocks away from the studio site. With a power of 45,000 watts, KLEF extends its coverage to 58 Texas counties and six Louisiana parishes.

3M Company Reports High Sales and Earnings

The 3M Co. has reported the highest sales and earnings for any three months period in the firm's 62-year history. Records were also set for the first nine months of 1964.

Sales for the three months ending Sept. 30, 1964, reached \$230.6 million, compared with \$210.9 million for the same period last year, an increase of more than nine percent.

Net income of \$26.5 million, equal to 50 cents a share of common stock, up 11 percent, compares with \$23.8 million, equal to 45 cents a share, for the third quarter in 1963.

Eastman Kodak Sponsors 'Greatest Showman'

The story of Cecil B. DeMille's film career will be presented in a 90-minute color special, *The World's Greatest Showman*, on NBC-TV Sunday, Nov. 29.

Eastman Kodak Co., through J. Walter Thompson Co., has purchased full sponsorship of the program, it was announced by Sam K. Maxwell Jr., director of special program sales, NBC-TV. Eastman also sponsored the first showing of the special program.

'Holiday Hostess' Promotion Scheduled

A special "Holiday Hostess" promotion to acquaint consumers with holiday uses of Campbell's Tomato Soup was announced by the company.

Throughout the year a continuous advertising schedule will support Campbell's Soups. During the "Holiday Hostess" promotional period, specific tomato soup advertising will appear in national magazines as well as on television and radio.

Arthur Hull Hayes Receives Award

CARTA (Catholic Apostolate of Radio, Television and Advertising) will present its annual CARTA Award to the president of CBS Radio, Arthur Hull Hayes.

CARTA's president John McArdle, vice president and general manager of WNEW-TV said that the award will be presented at CARTA's 17th Annual Communion Breakfast Nov. 8 at the Waldorf Astoria Hotel.

The CARTA Award is bestowed annually to Catholic professionals in the fields of radio, television and advertising.

Offices Change Locations

Ralph C. Ellis Enterprises recently moved to newer and larger offices at 556 Church St., Toronto, Ont.

Ellis Enterprises began its operation in January of this year at the Film House, 22 Front St. West, Toronto, and is a tv film program distributor in Canada and abroad.

Ackerman Associates Inc. Oklahoma City, Okla., has moved to new quarters in the Ackerman Building, United Founders Plaza.

KFOG has moved to new studios and offices at Ghirardelli Square, San Francisco. The Kaiser Broadcasting Corp. FM outlet is the first tenant to occupy quarters at the multi-million dollar development. The new address is 900 North Point, San Francisco.

PCS Film Productions Makes Westclox Film

PCS Film Productions has produced a one-minute tv newsfilm for the Westclox Div., General Time Corp.

Titled *Newest Face on Broadway*, the film—a 16 mm black and white silent production, with accompanying script—features the recent installation on Broadway of the new Westclox outdoor clock, the largest outdoor clock in New York.

The newsfilm was distributed to 200 major tv stations throughout the United States for use on locally emanating news shows.

The agency for Westclox is MacManus, John and Adams, Inc., New York.

YOU'VE MET THE

when he says snow,
by gosh it snows

TYPE

The kind of a chap people always cup an ear to. They swear by what he says. They like the witty way he says it. He's a pro at it!

Like our man Jack Davis — WKOW's big PROgramming personality on the weather beat. When Jack says rain tonight, by gosh it rains tonight. When he says prepare for it, people go right out and buy slickers and lemons and windshield wipers and detergents and complexion creams and cough syrups and things.

Got a product to add to that list? Let Jack Davis and his popular Weatherscopes whip up a sales storm for it!

The PROgramming Station

WKOW 1070

MADISON, WISCONSIN CBS

Wisconsin's Most Powerful Station!

TONY MOE, Vice-Pres. & Gen. Mgr.
Ben Hovel, Gen. Sales Mgr.
Larry Bentson, Pres.
Joe Floyd, Vice-Pres.
Represented nationally by H-R



A MIDCO STATION

SPONSOR SPOTLIGHT

ADVERTISERS

Darden Chambliss has been appointed public relations director of The Aluminum Association.

Francis M. Beudert and **Harold A. Ashby** promoted to division president and vice president, marketing, respectively.

Robert O. Howard named advertising and sales promotion manager of B. F. Goodrich's associated tires and accessories division.

Charles S. Grill appointed to the newly created position of director of advertising of Philco Corp.'s consumer products division, effective immediately. **Daniel R. Cavalier** resigned as merchandising manager of the firm.

Lloyd T. Moore named to head Libbey Products, Owens-Illinois Institutional glassware sales for the Pittsburgh office.

Harold S. Rieff joined the Bunlap Corp. as executive vice president and general manager.

Edward J. Williams appointed executive vice president for finance, production and research and **Fred M. Haviland, Jr.** appointed executive vice president for marketing.

AGENCIES

Robert Bode, Frederick Kittel and **Bernard Owett** elected vice presidents in the New York office of the J. Walter Thompson Co. and **Franklyn Johnson** elected vice president in the Chicago office.

Sumner J. Winebaum named head of the Paris office of Young & Rubicam.

Clare Barnes elected a vice president of Sullivan, Stauffer, Colwell & Bayles, Inc.

Rod McManigal joined the Princeton advertising and public relations agency as copy chief.

John F. Brookman and **William V. Humphrey** joined Donald Young Associates, Inc., Chicago, as account executives.

Edward Edel and **William Edwards** joined Carl Ally Inc., Advertising as broadcast traffic coordinator and account executive.

John E. Hussey joined the research department of D'Arcy Advertising Co. as research analyst.

James P. Dwyer joined the Philadelphia office of Albert Frank-Guenther Law, Inc., as account supervisor.

Russell Walters joined Bronner & Hass, Inc., Chicago advertising agency, as assistant art director.

James A. Wilson appointed broadcast creative director of Powell, Schoenbrod and Hall Advertising, Chicago, Ill.

Anderson F. Hewitt joined Geyer, Morey, Ballard, Inc. as senior vice president.

Robert A. Fishman joined the staff of Bernc-Vogel & Associates, Washington, D. C. advertising agency. He will assume the post of broadcast media.



Joseph Sollish



Anders Krall

Joseph Sollish named an associate creative director and a vice president at Young & Rubicam.

Anders Krall appointed vice president and director of market research of Cunningham & Walsh, Inc., New York.

Barry Blau elected a vice president of Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

Edwin P. Berlin named copy chief for Dunwoodie Associates, Inc., Garden City, N. Y.

Paul Lehner, William C. Taylor, Donald H. Rice, Theodore E. Schulte and **C. Malcom Sullivan** appointed members of a new management committee in the Chicago office of the J. Walter Thompson Co. Lehner is chairman of the committee.

Paul Gerdner named sports director of the Young & Rubicam tv-radio program department's publicity services.

Stan Kohlenberg named vice president in charge of special promotional projects on the Warner-Chilcott Laboratories account for Sudler & Hennessey, Inc., New York.

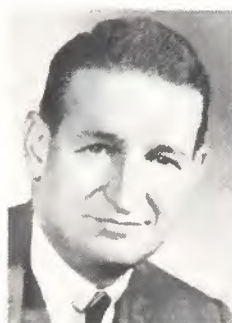
Ralph Linder appointed vice president and Latin American Coordinator of Lennen & Newell, Inc.



Edward Williams



Fred Haviland



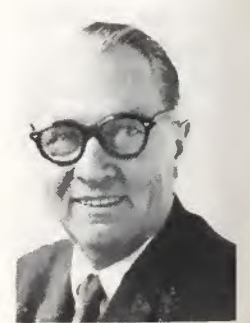
Anderson Hewitt



Robert Fishman



Stan Kohlenberg



Ralph Linder



Steven Semons



Henry Reeves



Edward McClure



Joseph O'Sullivan

Steven L. Semons appointed media director at de Garmo Inc. Prior to a BBDO hitch as media group head, Semons was with the Cunningham & Walsh media department and earlier, Young & Rubicam.

Henry A. Reeves elected a vice president of Fuller & Smith & Ross, Boston, Mass.

Isabelle Stannard joined Friend, Reiss as media director.

John Laslo joined Bronner & Haas, Inc., Chicago as a copywriter.

Peter F. McNally appointed creative director at the advertising and public relations firm of McClellan & Associates, Inc.

Elizabeth L. Jones named a creative director of Adams, Martin and Nelson Advertising, Inc., Minneapolis, Minn.

James F. Bender appointed director of public relations in the Pittsburgh office of Fuller & Smith & Ross, Inc.

Ron T. Smith elected president of The Martin R. Klitten Co., Inc., Los Angeles.

Peter Keveson joined Kastor Hilton as vice president and creative director.

Edward M. McClure named account executive at Fuller & Smith & Ross for its client, Worthington Corp. **Joseph W. O'Sullivan** appointed manager of administration of Fuller & Smith & Ross' New York office.

Thomas Della Corte and **Robert Jeremiah** have been promoted to senior buyers in the media department of Cunningham & Walsh Inc., New York.

Alice Givens joined the firm of Earle Palmer Brown and Associates, Inc., as copy chief.

Gerald Weinman named associate director of Pritchard, Wood, Inc.

Carl L. Friberg joined Clinton E. Frank, Inc. as a print buyer in the media department.

Jan Schneider joined Gardner Advertising Co.'s St. Louis media department as a buyer.

TIME/Buying and Selling

James C. Kissman and **James F. Mackin** appointed account executives to the radio division of Peters, Griffin, Woodward, Inc.

Keith Larkin who has been with the firm for seven years, continues as an associate in the office.



Elizabeth Jones



James Bender



Ron Smith



Peter Keveson

K C O H

**YOUR BEST
Negro buy
NOW rated
3rd in Metro
Houston**

(Pulse Metro Area, April-May-June, 1964)
(6 AM-6 PM M-F)

KCOH

delivers the nation's 10th largest Negro metro market, with purchasing power of over \$300,000,000.00 annually, and more!

KCOH

knows that advertising results are necessary . . . and gets them!

KCOH

has had the lowest C.P.M. throughout 1964 of all Houston radio stations!

KCOH

has earned the Negro community's loyalty, assuring advertising acceptance.

KCOH

Robert C. Meeker, Pres.
Represented by: Savalli-Gates, Inc.



Exclusive New Service For Radio Stations and Advertisers

Good feature programming can be economical. It can build audiences. It attracts advertisers. It sells listeners.

Enterprise Broadcast Features now brings to radio timely, entertaining, informative features that appeal directly to the wide range of audience interests. We call this concept . . .

Target Programs

It's dynamic and different.

Enterprise Broadcast Features draws on the experience of the world's largest newspaper feature service . . . Newspaper Enterprise Association. Working with this wealth of outstanding talent, veteran broadcast producers have created dramatic, new features especially to serve stations and advertisers.

"By-Line", "Sportscene", "This Is Living", "Let's Exercise", "Gardener's Notebook", "Jacoby On Bridge", "Agribusiness", "Storytoon Express", are available now.

Cost? Surprisingly low.

Call, wire, write today.

ENTERPRISE BROADCAST FEATURES

7 East 43rd Street, New York 17, New York
Telephone: 212 TN 7-6800

SPONSOR SPOTLIGHT

Gary Ferlisi appointed manager of the Portland, Ore. office of Jacobson-Simpson & Associates.

George C. Allen appointed a radio account executive in the Los Angeles office of Edward Petry & Co., Inc.

TV MEDIA

Joseph Schacter appointed business manager of WNJU-TV Newark, N.J.

Bruce B. Cox appointed program manager of WLOS-TV Asheville, N.C.

Thomas J. Knott named assistant program manager of the Group W Boston station of WBZ-TV.

Charles Amato joined WOR-TV New York, as an account executive.

John Wicklein joins WABC-TV as news director effective Nov. 16, 1964.



Richard Trembath



Gerald Gilles



Floyd Beaston



Roger Kiley

Richard Y. Trembath and **Gerald R. Gilles** appointed public affairs director and account executive for KYW-TV Cleveland, Ohio.

Robert L. Gilbertson, Jr. appointed vice president and general manager of WTEN-TV Albany-Schenectady-Troy, N.Y.

Bosh Pritchard named vice president in charge of sales for Tel Ra productions of Philadelphia.

William J. (Bill) Sheehy appointed account executive for WLKY-TV Louisville, Ky.

Douglas Trenner appointed an account executive in WOR-TV sales.

RADIO MEDIA

John W. Nelson and **James E. Long** joined WJR Detroit, Mich. as account executives on local and regional business.

Sid Cohen and **Michael Fransen** join KPAT-AM-FM San Francisco, sales department. **Alice Potter** joins KPAT-AM-FM as copy chief and director of public relations.

Robert M. Oxarart appointed manager of KFRE-FM Fresno, Calif.

Donald Tawzer appointed sales manager at KOIL Omaha, Neb.

Lawrence A. Wilkinson and **Cleo Wright Warriner** named chief engineer and director of advertising and sales promotion for WCBM Baltimore, Md.

Loren F. Holleback appointed sales promotion manager and **James F. X. Mullen** named merchandise manager for CBS Radio.

Floyd (Bud) Beaston named vice president and general manager of WGMS Washington, D. C. effective Nov. 9.

Roger W. Kiley selected as sales manager for KISN Portland, Ore.

Jack Baker has been added to the local sales staff of WIP Philadelphia, Pa.

SYNDICATION & SERVICES

Arnold D. Burk resigned as executive assistant to United Artists president **Arthur B. Krim**.

Bill Lee has sold all interests in his management firm to assume the post of creative director for Dick Clark productions.

Jack Hauser and **William Brooks, Jr.** added to Triangle executive sales staff.

Paul Whiteman named special program consultant to Triangle Stations, it was announced by **Roger W. Clipp**, vice president, radio-tv division, Triangle Publications, Inc.

JUST FOR THE OL* OF IT!

what's up?

JUST FOR THE OL* OF IT!

WSTV-TV

Dominant in Wheeling - Steubenville

A RUST CRAFT STATION

Costs of production cut

By Arthur Bellaire

Creative director
BBDO, San Francisco

■ Regardless of what a given commercial costs to produce, is it really worth it? And if not, what's the best thing to do? Cut corners while it's in production in order to bring it in as cheaply as possible? I don't think so. I think that's too late. I think it's cheaper to have a better idea in the first place.

After all, ideas are probably the cheapest commodity there is. Oh, we have to pay through the nose now and then to inspire somebody to have one, but nobody has a corner on them. Not even the advertising business has a corner on ideas.

When I say that it takes ideas to cut production costs, I am not at this moment referring to those basic ideas which all advertising needs—those ideas which select the strongest selling appeals to form the basis for copy. I am referring to another kind—communicative ideas—on which lie the burden of the successful execution of basic appeals. In other words, in television it ain't just what you say that counts—it's how you say it.

Start with a sound basic copy story, expressed in a strong basic theme: that's *what* to say. Then select a technique that's going to express this basic idea in the most compelling and interesting way possible: that's *how* to say it. Truc, that goes not only for tv copy but for all media. But in television that's where too many copywriters start asking the advertisers for production money rather than asking their brains for good ideas. Some techniques do need money to make them come off, but more often than not an idea is good because it is simple and uncluttered.

It just takes thinking. "The brain is a wonderful organ," said Robert Frost. "It starts working the moment you get up in the morning and it doesn't stop until you get to the office."

If television is a medium of close-ups—and it is—then playing it close to the eyelashes is more often right than it is wrong—and reasonable in cost more often than expensive. Shooting in close-up is a good place to begin because it concentrates the interest and comes out big. This is where empathy begins.

Playing it in close-up can cause many wonderful things to happen in addition to a lower production budget. The close-up is intimate. It involves. And these days we have to involve or we are lost.

Simply saving money in the production of commercials is hardly an end in itself. But having a good idea is—because a good idea really involves the customer. And a good idea is generally a simple idea. And a simple idea generally costs less to produce than a complex idea.

One impression I don't want to leave is the thought that when a good idea occurs it automatically saves money. It's just that the copywriter or producer who looks for ideas and watches the dollars will be more likely to get his money's worth when a larger investment is required. The odds are always in his favor.

Animation, as you know, comes in many prices. Most commercials can thrive without it, but in those cases where we decide we need animation, more often than not some limited form at a limited price will do the job nicely.

If you must animate, have a reason. And if you need good quality, have a reason to pay that extra price. Take Mr. Magoo, for example—that nearsighted, bumbling, myopic little salesman who is now in his fifth year selling General Electric light bulbs. This is not cheap animation by any means, but judging by Magoo's record-selling light bulbs, we're really getting our money's worth.



ARTHUR BELLAIRE

a vice president and member of the board of directors of Batten, Barton, Durstine & Osborn, recently moved to the agency's San Francisco office as creative director. Previous to his West Coast appointment Bellaire was creative director in charge of tv and radio production in New York. He joined BBDO in 1943 as a print copywriter, transferred to the radio copy group in 1945, began creating tv commercials in 1948, took charge of radio/tv production in New York in 1962. Prior to joining BBDO, Bellaire was a news writer with NBC and a radio news writer with the United Press. He is a member of numerous advertising committees, chairs the newly-formed 4A committee on tv commercial production. Author of the book "Tv Advertising—A Handbook of Modern Practice," Bellaire has also written many articles on tv commercials.

When you total it all up, it's actually not one idea a good tv commercial must have, it's two: first the basic theme idea, expressing what the advertiser wants to say; and second, the communicative idea. Isn't it a shame that the number of commercials cluttering up tv today seem to have no ideas at all—or seem to have one without the other.

It's the horribly frightening reliance on extra production values to make up for lack of basic selling ideas that's causing a waste of many advertisers' dollars on television today. Overconcern for aesthetics. Underconcern for selling.

Fortunately, some advertisers still insist on basic ideas and communicative ideas in one and the same commercial. It takes a bit more thinking, but it pays off. ♦

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TO
NEW YORK?**



**Stay at the only Inn
in town run the
old-fashioned way!**

(Only 1½ blocks to the Coliseum)

The brand new 600-room luxury Inn with every modern feature: spacious air conditioned rooms and suites, superb restaurants, smart cocktail lounge, free roof top pool, free indoor garage, small and large meeting rooms with banquet facilities—even closed circuit T.V.—and old fashioned, old world Innkeeping service—only 1½ blocks to the Coliseum!



Holiday Inn OF N. Y. C.
57th ST. WEST of 9th AVE.
Phone (212) LT 1-8100

CALENDAR

NOVEMBER

Broadcasters Club of Washington reception for members of the Federal Trade Commission, Broadcasters Club, Washington, D. C. (9).

Assn. of National Advertisers fall meeting, The Homestead, Hot Springs, Va., (9-11).

ABC Radio regional affiliates meeting, Detroit, Mich. (10).

American Assn. of Advertising Agencies eastern annual conference, Hotel Plaza, New York, N.Y. (10-11).

Point-of-Purchase Advertising Institute, 18th annual conference and exhibit, New York Hilton, New York (10-12).

Radio-Television News Directors Assn. annual conference, Rice Hotel, Houston, Tex. (11-14).

Peters, Griffin, Woodward, Inc. annual promotional seminar for PGW represented stations, Pick Congress Hotel, Chicago, Ill. (11-16).

OK-CATV Assn. of Oklahoma and Kansas annual meeting, Sheraton Oklahoma, Oklahoma City, Okla. (13).

ABC Radio regional affiliates meetings, Albany, N.Y. (13).

American Women in Radio & Television board of trustees meeting of the educational foundation, Washington, D.C. (13-14).

Edward Petry & Co. annual promotion seminar, Pick Congress Hotel, Chicago, Ill. (16).

BDA annual seminar, Pick Congress Hotel, Chicago, Ill. (16-18).

NAB CONFERENCE SCHEDULE
National Assn. of Broadcasters fall regional conferences:

Statler Hotel, Detroit (Nov. 9-10).

Hotel Ten-Eyck, Albany, N.Y. (Nov. 12-13).

**WE SQUEEZED
THE AIR OUT
AND LEFT
NOTHING
BUT AIR IN**



All broadcast . . . all buying . . . all important. That's SPONSOR, designed as — and still — a buyer's book. Not pedantic, mind you. Not gossipy. We present the top of broadcast news, quickly; the meaning of the news, deeply; the trend of the news, perceptively; the future of the news, daringly. Do we ever annoy? Offend? Disrupt? Yes. We also enrich the buying mix in the back of the buyer's mind — with the stuff that helps make the difference between "ordering" and "buying." That's why the buyer reads SPONSOR, the broadcast idea weekly with the fat trimmed away.

25 West 45th Street, New York City, 10036,
Telephone: 212 581-4200.

If you lived in San Francisco...



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



**Once...lucky dog. Twice...lucky dog?
Seven times...can't be luck. Must be class!**

With such tough judges, what else could it be?

We asked the media buyers in seven major cities which local radio stations they choose for the bulk of their buying.*

In each case, the great majority chose the CBS Owned radio station as one of the top three.

Why? Because they are the best judges of media in their own communities.

They listen to their local stations. They talk

to people around town. They've learned that a talk-and-information format provides a best-of-show setting for their commercials. Especially when it's talk and information that people respect and respond to.

So seven times out of seven the experts show how much they prize their CBS Owned radio station. And they put their money where their choice is.

THE CBS OWNED RADIO STATIONS

WCBS New York, WBBM Chicago, WEEI Boston, WCAU Philadelphia, KMOX St. Louis, KNX Los Angeles, KCBS San Francisco
Represented by CBS Radio Spot Sales

*Source: Study by Charles Harriman Smith/Associates, Inc. Available on request.