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SPONSOR

**Growing use
of back-to-back
commercials
studied—p. 36**

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS' USE

CONTENTS—see p. 6

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MAXIMUM RESPONSE

—that's advertising efficiency.



WBAL-TV ^{NB} BALTIMORE

"MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"

NATIONALLY REPRESENTED BY EDWARD PETRY & CO., INC.

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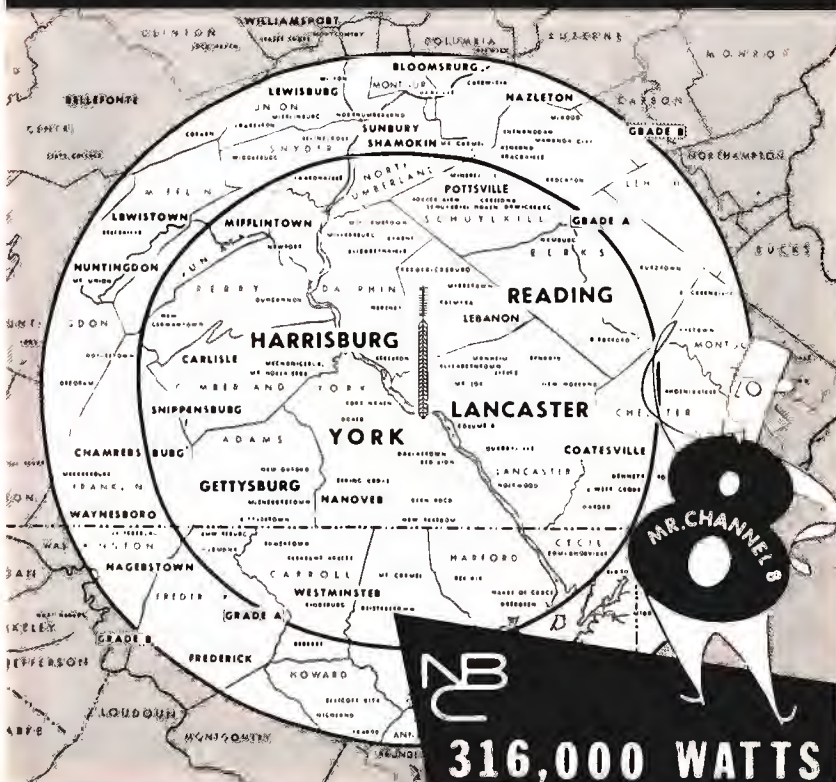
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glycolene • bright leaf

SUCKERING • HOGSHEADS

primings • cigarette

MULTI-CITY TV MARKET



Whatever your business language,
WGAL-TV translates it into sales

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

WGAL-TV
Channel 8
Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.
New York / Chicago / Los Angeles / San Francisco

SPONSOR-WEEK

Late news
in tv/radio advertising
6 January 1964

Rise order modified: Rise's controversial shaving cream commercial received a modified cease and desist order last week from the FTC, which accommodates tv mock-up use. FTC's original order against Carter products for false disparagement of competing products, and deceptive demonstration, was toned down at the behest of the Fifth Circuit Court of Appeals. The court said FTC demand for show of only "genuine or accurate" characteristics of products could be interpreted as discouraging use of ordinary and photographically necessary mock-ups on tv. FTC took out the word "genuine" and left requirement at "accurate comparison." Also at court suggestion, the commission's citing of N. Y. agency Sullivan, Stauffer, Colwell and Bayles, Inc., is limited to Carter products. The court agreed with the FTC that the Rise commercial presented competing products unfairly by a water-and-foam mock-up that collapsed at once, and did not mirror true qualities in rival creams.

Drug firm expands: Norwich Pharmacal plans to step up advertising and promotion for its just-acquired subsidiary, the Chloraseptic Company of Washington, D.C. Norwich acquired all of the capital stock of the professional pharmaceuticals manufacturer for about \$4 million. Most important product of Chloraseptic is an oral anesthetic and alkaline antiseptic marketed under the trademark Chloraseptic. While the new acquisition will remain intact and operate as a wholly owned subsidiary of the parent company, the expanded program of advertising and professional detailing will be carried out by the Eaton Laboratories Division of Norwich.

WNEW sales topper: Richard Kelliher has been named sales manager of WNEW Radio, New York. He was formerly manager of the Chicago office of Metro Radio Sales, Metro-media-owned rep. Appointment is effective 6 January.

Johnson assures access: President Johnson gave further indication last week that he is as pro-broadcast as was his predecessor. In response to a letter from Ben Strouse, president and general manager of WWDC, Washington, D. C., the President assured that the same arrangements permitting access to independent broadcasters, that prevailed during President Kennedy's administration, will prevail during his. As Strouse noted in his letter, in January 1961 a group of independent broadcasters met with Pierre Salinger and developed a plan for independent station coverage of the President which has continued since. Presidential news conferences and speeches are picked up by WWDC or the Westinghouse station and made available to all independents nationwide, either by direct pickup from WWDC (FM), or by patching in to their loop.

CBS News Fellowships: The eighth annual competition for eight CBS Foundation News Fellowships offered at Columbia University for the academic year 1964-65 is now open. Applications will be accepted until 29 February with the winners to be announced in April. Grants average about \$8,000 apiece. Entries are invited from news and public affairs staff employees of CBS News, CBS owned stations, CBS affiliates, non-commercial educational stations, and from teachers of courses in news and public affairs techniques in colleges and universities. In the first seven years of the program, more than 700 completed applications have been received, and Fellowships have been awarded to 56 representatives of the broadcast journalism field working in 25 states and three foreign countries.

Elevation to v. p.'s: Four account supervisors in the Chicago office of Foote, Cone & Belding have been elected v. p.'s of the agency. They are George L. DeBeer, John H. Giroux, Edward W. Hobler, and Philip A. Leekley.

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

A. SPONSOR!*

** We'd love to give you
full details. When?*

CALENDAR

The when and where
of coming events
6 January 1964

JANUARY

National Retail Merchants Assn., 53rd annual convention on "The Challenge of National Growth," Statler Hilton Hotel, N. Y. (6-9)

National Academy of Television Arts and Sciences, "tools of the trade" demonstration series, CBS Studio 50, New York (8)

International Radio and Television Society, first newsmaker of the year (8); first of a series of seven production workshops, Waldorf-Astoria, New York (9)

Florida Assn. of Broadcasters, mid-winter conference and directors' meeting. Guest speakers are NAB vice president for government affairs Paul Comstock, and director-chairman of the Florida Development Commission Wendell Jarrard, also Raymond E. Carow, president of the Georgia Assn. of

Broadcasters, Panama City, Florida (10-11)

National Academy of Television Arts and Sciences, dinner and show for the New York chapter, Americana Hotel, New York (17)

Milwaukee Advertising and Graphic Arts Groups, Ben Franklin Banquet (16); 6th annual graphic arts workshop (18); Special workshop sponsored by the Sales Promotion Executives Assn. (4 February); Exhibit and Awards Night (15); Silver Award Banquet sponsored by the Milwaukee Advertising Club and the Advertising Women of Milwaukee (27), Coach House Motor Inn, Milwaukee

Georgia Assn. of Broadcasters, 19th annual Georgia Radio-TV Institute "day-long debate" with FCC, University of Georgia (21-22)

National Religious Broadcasters,

convention, Mayflower Hotel, Washington, D. C. (21-23)

Advertising Assn. of the West, mid-winter convention, Bakersfield, Cal. (24-26)

American Women in Radio and Television, board meeting, Hilton Hotel, New York (24-26)

South Carolina Broadcasters Assn., 17th annual convention, Jack Tar Poinsett Hotel, Greenville, S. C. (31-1 Feb.)

FEBRUARY

Electronic Sales-Marketing Assn., 2nd annual electronic marketing conference, Barbizon Plaza Hotel, New York (3-5)

Advertising Federation of America, mid-winter conference, Statler-Hilton Hotel, Washington, D. C. (4-5)

International Radio and Television Society, newsmaker luncheon with NAB president LeRoy Collins, Waldorf Astoria, N. Y. (5)

Michigan Assn. of Broadcasters, annual legislative dinner and mid-winter convention, Jack Tar Hotel, Lansing, Michigan (5-6)

Minnesota Associated Press Broadcasters Assn., meeting, Minneapolis (6)

Mutual Advertising Agency Network, annual meeting, Royal Palms Inn, Phoenix (20-22)

Directors Guild of America, annual awards dinner, Beverly Hilton Hotel, Hollywood; Waldorf Astoria Hotel, New York (22)

International Broadcasting Awards for 1963, banquet presentation for best commercials on radio and television, Hollywood Palladium, Hollywood (25)

Southwest Council of the American Assn. of Advertising Agencies, annual meeting, Menger Hotel, San Antonio (27-28)

MARCH

1964 Variety Merchandise Fair, at the New York Trade Show Building, New York (8-12)

Electronic Industries Assn., three-day Spring conference, Statler Hilton Hotel, Wash., D. C. (9-11)

WAVE RADIO AND TV

ARE

IN VARIABLY

EFFECTIVE

LOUISVILLE
BOTH NBC

BOTH REPRESENTED BY THE KATZ AGENCY

(Antique type from the Robinson-Pforzheimer Collection.)

Mid-season program shuffles are already taking place at all three tv networks.

Here are some already a fact, or in the works:

- **ABC TV** — There's a shakeup due in mid-February in early-evening Friday scheduling. *77 Sunset Strip*, a once-powerful show which lost much of its touch under the Jack Webb regime at Warner Brothers, is due to shift out of the 7:30-8:30 p.m. slot and into a rerun cycle on another night. Galloping in to replace 77 will be *Destry*, an hour-long oater starring John Gavin and produced by Revue Studios, largest telefilm supplier to the networks. Eight sponsors are lined up for participations.

- **CBS TV** — The nighttime CBS schedule has proved as durable in late 1963 as its predecessor schedule did in 1962. Some time-period juggling is anticipated, but the only real mid-season switch is the dropping, 18 December, of *Glynnis*, a situation comedy whose star never survived her second-rate material, in favor of *Tell It to the Camera*, another Alen Funt venture.

- **NBC TV** — Two of NBC's nighttime shows are due for the axe this month. *Harry's Girls*, a produced-in-Europe series whose background locations were not enough to overcome the paucity of foreground dialogue, fell by the wayside 3 January, replaced by the U.S. version of a British tv hit, *That Was The Week That Was* (known around NBC as "TW-3"). Also exiting, on 7 January, is *Redigo*, the budget-sized version of *Empire*, with an audience participation show in which Desilu is involved, *You Don't Say*, replacing it.

Print-media oldies are becoming more cooperative with advertisers this year.

The Metro Comic Group has broken a major precedent by allowing RCA Whirlpool to buy large-space, front-page ads appearing in 55 major market areas.

The campaign rolls 2 February in a 52-week deal. In addition to the front-page space (one-sixth pages in color), Whirlpool will be buying one-third pages on inside pages.

In several cities, the Metro Comic pages are wrapped around the outside of Sunday newspapers. Thus, Whirlpool ads will, for the first time, be seen before newspaper purchasers see the headlines. Ad expenditure is sizable, and involves "the lion's share" of the budget, says ad manager Quentin B. Garman.

Trend to self-representation by station groups in tv doesn't include Triangle outlets.

Although Triangle actively pursues purely local-level spot tv business in cities where there are Triangle sales offices, the firm's hefty national spot tv billings are placed by agencies via Blair.

Thus, Triangle does not belong in the same category as the Group W stations and the Metromedia outlets handled by Metro Broadcast Sales, as reported last week (see SPONSOR for 30 December, p. 59).

Triangle is on an upheat in group identity in the same program area, much as Group W and other outlets are, with Triangle Program Sales now emerging as a growing force in the syndication field in both tv and radio.

Russian-language radio designed to shake up the Reds isn't limited to Radio Free Europe.

The American Committee for Liberation's Radio Liberty—an anti-Communist organization which aims its message at Russian nationals in the Caribbean—has been airing quarter-hour daily shows on Charlotte's WBT.

WBT has evidence, via the U.S. Navy, that Soviet ships in the Cuban and Caribbean areas are monitoring the shows, even recording and feeding some news items onto shipboard public address systems.

There's a movement afoot to put discussion of Negro problems on the NAB convention agenda.

A proposal to this effect was sent last week by WLIB general manager Harry Novik to NAB's LeRoy Collins. Said Novik:

"How to reach (the American Negro) and how to keep him both as a listener and a customer is one of the major marketing problems of our time."

Novik would like to see a whole spectrum of relationship between Negroes and the broadcasting industry examined, including employment, programing, news reporting and other factors.

Importance of the Negro as a consumer market was stressed to Collins by Novik, who reminded Collins that the Negro buying power in excess of \$20 billion annually at the present time is sufficient almost to make or break a product in almost every major city.

CBS Radio Spot Sales has filled in an important hole in its U. S. coverage picture.

The network-owned rep offshoot has signed a representation deal with Miami's WKAT, a Katzentine station, effective 1 February.

Addition of WKAT — which specializes in sports, news, and middle-of-the-road music — brings to 42% the segment of U. S. radio homes covered by outlets repped by CBS Radio Spot Sales. Further, it gives the rep firm a much-wanted outlet in the Southeast U. S. and a better over-all geographic balance.

The Miami market is a hot one as far as radio is concerned. Spot radio billings in the market reflected a 30% increase between 1962 and 1961. Miami is now rated as the 14th spot radio market in the country.

There continues to be an upbeat in local-level feature colorcasts in the syndication field.

A good example has been on view in recent weeks in Pittsburgh. There, WTAE has been running a package of Seven Arts-distributed features, of which half are in color.

The color shows are featured on Thursday evenings, with the 70-store Thorofare supermarket chain in the Pittsburgh area picking up the tab (including color differentials). Commercials for Thorofare have also been in color, and have been produced locally.

Other syndicators, such as MGM-TV, Embassy, and Warner Brothers, have also been offering filmed-in-color features to stations equipped with color film transmission facilities, and between 50 and 75 stations in the U. S. are now regularly televising full-color feature films.

One of tv's most steam-heated press agents is enlisting a new weapon: invisible ink.

Joe Wolhandler, under contract to J. Walter Thompson and Ford Motor to handle publicity-promotion for *Hazel*, has uncorked the following gimmick:

A blank postcard, bearing only instructions to wet it, is being sent to tv editors and columnists. When wet, it turns out to be a handwritten teaser starting off "Help! This time I'm in so much trouble it will take me 2 weeks to get out . . ." for the upcoming 16-&23 January two-part episode on *Hazel*.

COMMERCIAL CRITIQUE

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

What Makes the Big Ones Big?

ARTHUR R. ROSS

*vice president, radio-tv creative dir.,
Ketchum, MacLeod & Grove*

THERE IS A LITTLE GAME that is currently popular both inside and outside advertising circles called: "Knock, knock television commercials!" On occasion, this fun-type game makes sense. Certainly it's justified in the case of liver-bile, stomach-pump, and life-along-the-alimentary-canal school of tv advertising. Also, the live stand-up-and-smile-at-the-package school. And other assorted junk! But, having just come fresh from a commercial judging session headed by Harry McMahan and having witnessed at least 30 great 1963 commercials in that session, I think it's time to call a halt to the negative criticism of tv commercials, and start analyzing more positively what makes the good commercials good.

1. Demonstrate the product wherever possible. No other medium can do it so dramatically, because no other medium *moves*. Excellent examples of demonstration are the Chevrolet "egg" and "cannonball" spots in which the Chevy truck ride and durability are very memorably planted.

2. Create a mood for your commercials. Shun the blah and the blase and really "let loose with the emotions!" Eastman Kodak's "Can't Take That Away" commercial uses an old familiar pop tune (from an early Fred Astaire-Ginger Rogers movie) and weds it beautifully to emotionally-charged family scenes. Result: a nostalgic twinge that will sell lots of home movie film.

3. Say less, but say it well. If necessary, let the pictures tell the whole story. The Goodyear tire commercials do a great job in this non-verbal area. So does the new spot for the Jamaica Tourist Bureau that weaves in about fifty exotic

far-away-island shots in 60 seconds to a hypnotic drumbeat soundtrack. Great! Makes me want to go back to Dunn's River Falls like a salmon heading upstream for you-know-what.

4. Be different. Ford's pre-announcement "Parade" with its kookie animation does a fine job of teasing the new automobiles without showing a single rolling shot of the car. It's fun to watch, but there's a strong "wait and see the new cars" message that comes through after you're all through laughing.

5. Don't be afraid to show the product. Allerst's "Sneezing Bottle" commercial features the product all the way, but does it very interestingly. That, of course, is the name of the game: be interesting!

6. Be creative with your sound track, whether it's verbal or not. With all due respect to art directors everywhere, (including George Lois,) pictures are not *all* when it comes to making effective tv spots. The audio should "sing" too. Ford's "Night Ride" commercial does it nicely with mood music, Alcoa's "Sounds" with electronic effects, Foremost Dairy's "Milk" with natural sounds, and Lucky Strike's "Separate the Men from the Boys" with an outstanding jingle.

7. Be selective in casting. Whoever chose the gal who does the voice over narration for Betty Crocker's line of exotic foods should be given a medal. She turns a good commercial into a great one. Ditto for Edie Adams and Muriel Cigars.

8. Try to come up with technical innovations that enhance your story. A good case in point is Van Praag's new Astro-Vision that takes a workmanlike Valiant commercial and literally "stretches" it into something very exciting visually.

9. Constantly experiment. There are limitless things you can do with motion picture film, if you have the

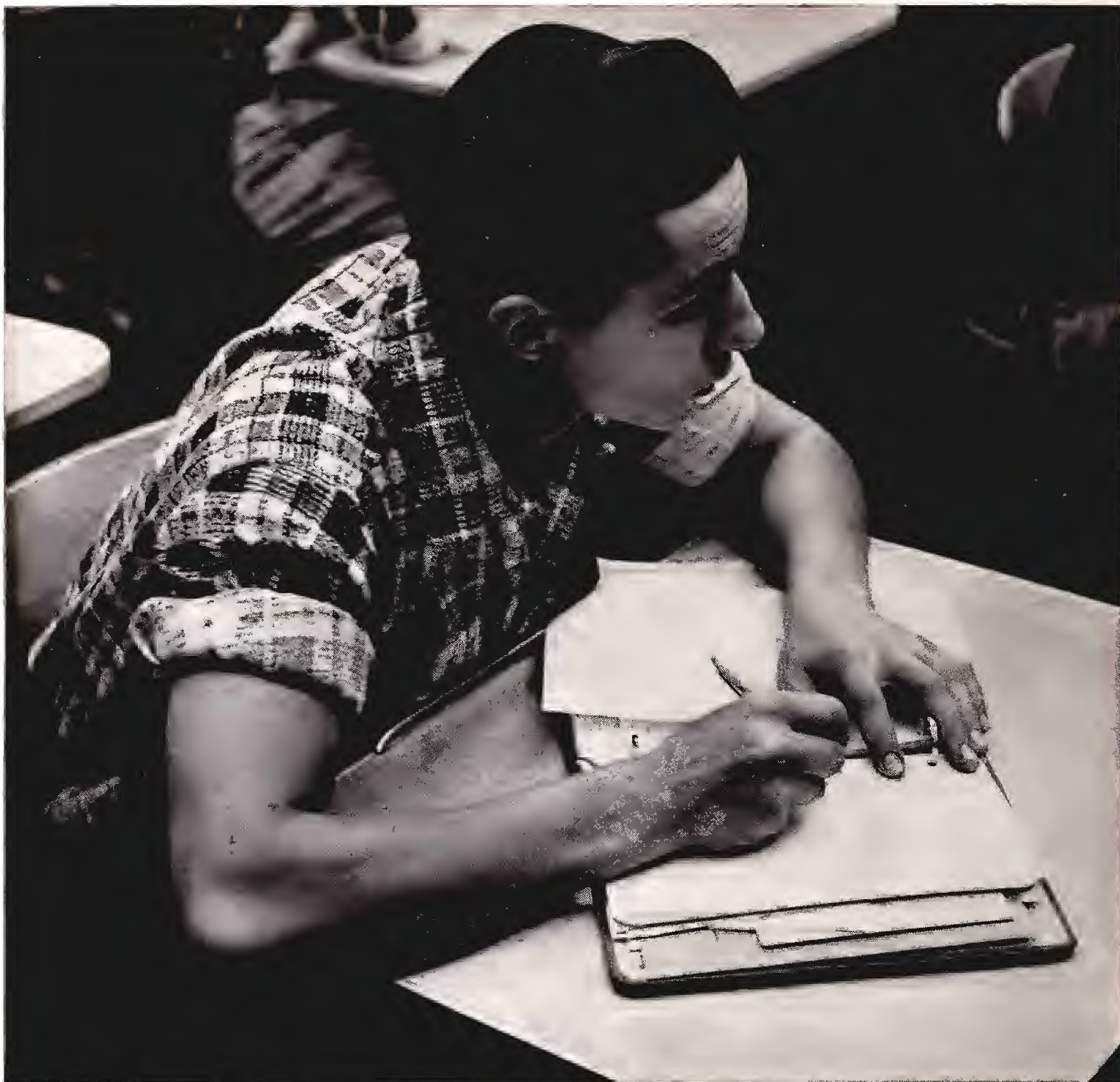
time, patience, and fervor to constantly rework your materials. *Creative editing*, for example, turned a brilliant copy idea for Birdseye Frozen Foods into a magnificent attention getting film. Birdseye's "Quiet Corner" is an outstanding example of the quick cut technique. Sergei Eisenstein would have been proud to see his cinematic theories so expertly executed.

10. Be human! People like to see and listen to things about people. It's only human. Kodak's "Little Boy in the Woods" commercial, Ritz Crackers' "Couple in the Dark," Cheerios' "It's for Grownups," (Stan Freeberg is a people-type comedy writer,) Johnson and Johnson's "Little Boy on the Beach," and last year's Pepsi-Cola series all prove the adage: *people sell people!*

These represent the cream of creativity in advertising today—advertising that's compelling to watch, stimulating, informative, believable, clever, and in good taste. In most cases the commercials are every bit as good as the shows they are displayed in, and as the gal in the Betty Crocker commercials would say, "... maybe better." ■



ARTHUR ROSS helped introduce the "new school" of animation to tv commercials, was the first to adapt black-light photographic techniques to the medium, and pioneered stroboscopic film techniques for tv automotive demonstrations. As tv-radio creative group head at McCann-Erickson and eastern tv-radio director at Campbell-Ewald, he has received over a dozen Art Director awards, a "Clio" from the American TV Commercials Festival, the Grand Prix Lion of St. Mark at the Venice Festival and Grand Prize at the 1963 International Film Festival, N. Y.



Investment Opportunity

The tools this young apprentice is learning to make will one day be used to turn out your company's products.

A great investment in time, money, effort and faith will have to go into making him productive. Every one of us has a stake in his success—and every one of us must invest something—for on the developing skills of America's young tool-makers depends the continued functioning of all industries.

You can protect your investment by joining with other leading American businessmen to promote the Treasury's Payroll Savings Plan for U.S. Savings Bonds. The Treasury Department's Plan helps safeguard the individ-

ual liberties, and encourages the industrious and responsible attitudes so necessary for the growth of our economy and the well-being of our society.

When you bring the Payroll Savings Plan into your plant—*when you encourage your employees to enroll*—you are investing in the next generation of America's skilled craftsmen and technicians. You are investing in our future. In freedom itself.

Don't pass this investment opportunity by. Call your State Savings Bonds Director. Or write today to the Treasury Department, United States Savings Bonds Division, Washington, D.C., 20226.



In your plant...promote the **PAYROLL SAVINGS PLAN** for U.S. SAVINGS BONDS



• The U. S. Government does not pay for this advertisement. The Treasury Department thanks, for their patriotism, The Advertising Council and this magazine. •

No hits, no runs & no '63 errors

Familiar tug-o'-war in past year between Washington officialdom and broadcasting industry was a standoff although new LBJ administration may seek some change

MILDRED HALL

SPONSOR *Washington Bureau*

WASHINGTON
PAST IS PROLOGUE, history books say, but broadcasters and admen alike are hopeful that government radio/tv regulation in the new year will *not* be an outgrowth of the unfinished business holding over from cliff-hanging 1963. Much of the hope centers on what is becoming known as the "Johnson Touch"—a modified frontier with more cooperation and fewer standoffs between zealous government agency and resentful business.

This modified approach persuasively suggested in the new President's talk to agency heads in December has not yet recruited FCC's New Frontier chairman E. William Henry, who is not given to retreat—unless it is a strategic one.

Still, events in the latter months of 1963 have given the FCC chairman pause in his crusades for commercials control, local-live programming in prime time, and heavier responsibility for broadcasters in editorial and controversial programming. There was a softening in the wake of the tragic four days in Novem-

ber, during which broadcasters voluntarily reached an unprecedented peak of perfection.

Technically, the government-industry score at the end of the 1963 innings was zero-zero—with each side acknowledging some error, but also claiming fouls by the other. The deciding plays have yet to be made, in a new year, under a new presidential management. Radio/tv executives have noted that:

▶ *In the tussle over commercials cutback, FCC's right to limit was struck out by its own parent House committee. But industry has been warned that it is on sufferance to correct the commercials situation.*

▶ *Oren Harris predicts pay tv will take over if broadcasters don't watch the irritant aspects of advertising on the air.*

▶ *Sen. John Pastore of the Senate Communications Subcommittee has in effect ordered broadcasters to bring him an informal progress report on voluntary corrective action in the newly coined areas of "clutter" and "interruptiveness."*

The subject of broadcast editorials and controversial programs is also in stalemate. The FCC chairman promises more guidelines on the Fairness Doctrine, but broadcasters say please don't—and House members have ordered the agency to let Congress handle this high explosive.

The FCC's strategy to promote or pressure more local live programming in prime time has been discouraged but not dropped. Like the other two issues, this one found the commission divided throughout the year. The Omaha hearings left the score zero-zero again. Omaha praised its tv broadcasters, and Henry backed down a bit in his report, admitting that no practical purpose would be served by further local live forums.

Setbacks in these major regulatory matches, plus the loss of their sponsoring president in the November tragedy, put the new frontier

THE LBJ REGIME TAKES OVER

Lyndon B. Johnson, seen here being interviewed by ABC TV newsmen Bill Lawrence, Ed Morgan, is first President to have broadcasting background. Current Washington guessing game concerns his toughness toward broadcasters



agency heads and latter-day appointees in a confusing and disheartening position. But the 1964 playoff *could* bring surprises to both agency and broadcaster teams.

The new President has been broadcaster and businessman, but is now a President. The Presidency effects qualitative changes. Lyndon B. Johnson, particularly if he goes on to capture a full term after the 1964 tryouts, is an unknown quantity as far as broadcasters are concerned. As President, in an elective office, he could ease off or crack down on the broadcast-advertising liaison, depending on his estimate of their actions — as a President would estimate them.

The role of FCC chairman Henry looks clearer. He has shown himself to be a toe-to-toe slugger in congressional standoffs. Defeats have not silenced him or left him inactive. His announcement of unanimous agreement by members of the FCC to tighten the requirements in the program section of licensee reports—and his putting the whole matter on the public record via oral hearings, looks like a new strategic approach to at least a partial victory in his crusades.

Also, the agreement of FCC members on this seems to show a psychological swing to unity by commissioners who have disagreed with Henry's specific moves, by open dissent or disapproving silence. In the program reporting, they are on safe ground of broad public interest. There is an "overall" regulatory approach here that is more acceptable than the particularly new and detailed proposals that brought down industry and congressional brickbats.

Taking a backward look at 1963, the regulatory winter came in on the Minow "vast wasteland" hangover, and lost no time getting worse, for broadcasters. The suggestion by FCC Commissioner Lee that the NAB code might furnish criteria on commercial limits for the FCC had been voted down in November, but the opposing marginal vote would be lost when veteran Commissioner T. A. M. Craven would be replaced by frontier appointee Kenneth Cox, in March.

In January, Minow warned broadcasters to cut down on advertising, or face regulation. Minow's closest

recruit, E. William Henry echoed the warning. In addition to commercials reform, Henry had already taken a stand for more local live programming and more programs for the intellectual minority. By February, Minow was known to be outward bound — and he proposed Henry as his successor.

While the commercials windup was building at the FCC, the ratings skirmish held attention during five weeks of hearings on weaknesses and discrepancies of broadcast ratings reports. Industry was to come out on top with this one, when Oren Harris, who headed the Investigations Subcommittee as well as the full Commerce Committee, decided to give broadcasters a chance to clean up their own rating troubles.

When rating hearings brought some thumps from Congressmen about lack of action by the Federal Trade Commission and by the Federal Communications Commission, both agencies issued joint warning that station puffs would henceforth get a crosscheck: any misuse of rating figures in station claims would mean trouble for the licensees.

All of it meant a tall order for NAB's Gov. LeRoy Collins, for the association's new ratings council, and its research committee. The industry breathed easier when top rating firms agreed to abide by standards and submit to impartial audit. (Outcome of this one will not be known until the House Committee takes a look at results and decides if the voluntary action is enough, probably early in 1964).

FCC was busy tabulating audience complaints on commercials, and moving toward its warning that rulemaking to limit commercial time was in the works. Cmr. E. William Henry, appointed chairman in May, was studying report of a Columbia University research authored by Prof. Gary A. Steiner and titled "The People Look at Tv." Henry was to call it the first sign of public dissatisfaction with television. The report said people were most annoyed by interruptiveness of commercials, and the greatest need was for better quality and more careful placement.

The terms "quality" and "clutter" became rallying standards for those who fought old style stopwatch



commercial limits—including NAB's Collins who had been urging upgrade of tv advertising in lieu of timetable limits. Collins got rough with cigarette commercials aimed at the young, and there was a muffled scuffle within NAB over his outspokenness.

At the NAB's April convention, outgoing FCC Chairman Minow infuriated broadcasters with a proposal first made in the FCC's Network Study report by Ashbrook Bryant. This was to make the NAB over in the image of the National Association of Securities Dealers, with powers of expulsion. NAB Code would be backed by the FCC, and membership would be compulsory.

In May came the real shocker.

FCC announced formal rulemaking to limit commercials, having found NAB Codes "ineffective." The agency lured cooperation with promise of waivers for special needs, and invited broadcasters to suggest alternatives to the NAB codes. Cmrs. Hyde and Bartley issued seething dissents. Ford opposed without comment, but was to become the most vociferous opponent of any limiting formula.

The broadcasters girded for action. Collins barnstormed the country and wrote to top 50 advertising agencies asking cooperation to defeat the FCC proposal. He defended the codes, but exhorted voluntary betterment. NAB Counsel Douglas Anello promised FCC a court fight. Delegates of State associations swarmed the capital. Results came fast in warnings from



FCC VS. NAB ON RATINGS

Chairman E. William Henry (L.) of FCC locked horns with broadcast industry during 1963 on subject of audience measurement accuracy, as well as on questions of commercial allowance and program practices. Defending these government onslaughts was Gov. LeRoy Collins of NAB, which established ratings council and research committee in wake of FCC probes. In 1964, however, a House Committee will view results and decide if voluntary action is really enough. Commercials problem is tabled for the moment, but is still an active issue in Washington circles

congressmen — particularly from Rep. Oren Harris and Rep. Walter Rogers—that FCC was exceeding its authority.

June began the turn of the tide in broadcast favor. Newly appointed FCC Cmnr. Lee Loevinger proclaimed himself a “moderate.” He did not then, or later, ever commit himself to the newly appointed FCC chairman Henry’s stand.

NAB’s tv code board recognized need for flexibility approach to commercial limits, and set up percentage (17.2%) per hour for prime time to replace the minute-and-second limits per half hour. NAB board approved, but said “No” to easing of limits in non-prime time. Collins felt more change was needed in the code styling, and tried for a network-advertiser-broadcaster meet on voluntary moves. But the nets held off, claiming fear of antitrust aspects; it was six months before Collins got his meeting, with an assist from Sen. Pastore.

Forewarning of Rep. Rogers’ move to stop FCC’s swing at commercial limits rule came when the Communications Subcommittee held hearings on rights of candidates who were the subject of broadcast editorializing. The gathering wrath of the congressmen came out in demands that FCC stop “legislating” and stay within its statutory authority. Congress would make this type of decision, on commercials and on what constitutes “fairness” in broadcast controversy, Henry was told. This will be one of 1964’s major problems for broad-

casters, infinitely complicated by the civil rights schism, and coming electoral battles.

By the end of August, Rep. Rogers’ bill to bar FCC rulemaking on commercial time limits was up for hearing. By September, the stand-off between the commission and the Commerce Committee was on. Committee Chairman Oren Harris openly warned FCC away from the rulemaking. The FCC chairman, in a New York speech, told broadcasters not to expect commercials problem to go away. “We mean it,” said Henry of the declared rulemaking. Bravely enough, the commission announced its 9 Dec. oral hearing on commercial limits avowedly to get some broad “guidelines” for its existing but vague policy on over-commercialization. It was a lost cause.

In November, the Rogers hearings went over the FCC like a steamroller, ignored its request for a hold-off on the legislation until after the oral hearings. Committee members vied with broadcast witnesses in blasting the new incursion of the FCC into the private enterprise aspects of broadcasting. Only Rep. Moss backed the FCC Chairman, but he was absent from the hearings, and had little to say until he and a minority of six members dissented from the committee majority report in December. Said Moss and his coterie at that time: FCC does and should have the authority to rule on commercial limits; outlawing that authority (on which the commission was itself

unanimously agreed) leaves the public with no protection at all from overcommercialization.

The horror that shook the nation in November seemed to tumble all these considerations like a house of cards.

In the aftermath, the nightmare glare of the tragedy gave broadcasters their most heroic role and brought an end to some of the hard-hitting aspects of the New Frontier. With a new President, some of the fire was taken out of FCC Chairman Henry’s crusades.

Henry was a milder, but far from crushed broadcast taskmaster at the 9 Dec. oral hearings. He was frankly and admittedly stumped by the problem of trying to find blanket criteria for diverse commercial needs of stations ranging from giant to pygmy size.

But the mildness did not mean forfeit. The program reporting hearings open another door to approach the licensee on his schedules of commercials; his community service; his handling of editorial and controversial programming. The reports, it was noted in the announcement, swing considerable weight at renewal time. It was conservative Cmnr. Hyde during the 9 Dec. hearings who pointed out that FCC’s greatest power lies in the check of performance and promise at renewal time.

Henry has promised to stay for his full 7-year tenure. It is not likely that it will be a static one—even with the braking action of a new administrative outlook. ■

Flavor of tv dominates Campbell's secret recipe

More than half of each million-dollar cup in consumer ad mixture is network and spot television, salted well with unmeasured radio



A salient note in the consumer blend is registered by Campbell Soup's network talent. Lassie and Donna Reed work for all products

NOTHING is so public as advertising. Yet from the hundred-thousand impressions every human receives every day, it is not easy to sift out the pattern of any given advertiser. And so for a company in grim advertising competition it becomes a business in itself to watch the opposition, while at the same time screening its own activity.

In foods, the nation's largest industry, where fortunes hang on the thread of a low profit margin, the intelligence game is perhaps keener than in any other product category.

Food factories in the past five years have steeply increased the television measure in their advertising recipes as they seek to feed greater masses. Paced by General Foods with \$41 million gross billings in tv last year, the food stakes grow higher every year along with tv's proportional share in the media mixture.

As tv takes up to three quarters of company budgets, it becomes more obvious that television is the road to the food market, but patterns don't show up at once, and advertisers would just as soon keep them secret.

A case in point: Campbell Soup, which is putting over half its measurable money into television but is reluctant to admit it.

Heavy tv in the media book of secret recipes must pay, since Campbell is one of the country's big moneymaking enterprises with U.S. and Canadian sales last year of nearly \$600 million and a wide edge in dollar earnings over its growth-stock competitors, General Foods and Corn Products (respectively \$4.01, \$2.08, and \$3.14 for fiscal 1962).

Campbell's tv expenditure has stepped up from less than a third of total measured spending in 1960 to more than half last year. Campbell is typical of big advertisers that make unstinting use of television not only to win the market but also to make time with stores and stockholders.

The current facts: Last year Campbell's measured consumer-media billings were \$27.3 million, \$14.2 million gross in television time, or 52% of the media total (not including radio, where brand figures are not available). Magazines got \$8.6 million and newspapers

\$3.8 million gross estimates.

If anything, the television picture is underplayed by these figures. Discounting tv time purchases, but adding unreported network program costs, would probably swell the actual tv expenditure by several million.

On the other hand, discounts on space buys, and adding of lesser print production costs, would leave the other media estimates close to the above.

Campbell's rise in U.S.-Canadian sales from \$338.6 million in 1954 to \$618 million in the fiscal year ended last July doubtless is due to a number of factors. Among them are careful management, elaborate quality control, aggressive selling, new-product development, and acquisitions. Campbell savvy in distribution and store-shelf dynamics, worked out and improved for 94 years, is well known in the food trade. This is the last ingredient before

Campbell consumer ad billing

(Gross in round millions)

YEAR	TOTAL TV	NETWORK	SPOT	OTHER MEDIA†	TOTAL
1962	14.2	8.3	5.9	13.1	27.3
1961	10.7	7.3	3.4	12.5	23.2
1960	C 6.6	C 5.3	C 1.3	C 13.8	22.2
	P 1.3		P 1.3	P .5	*(C & P)
1959	C 5.2	C 4.7	C .5	C 12.4	18.6
	P .8		P .8	P .2	(C & P)
1958	C 4.5	C 4.2	C .3	C 11.1	15.7
	P .07		P .07	P .06	(C & P)

* C—Campbell Soup, P—Pepperidge Farm (before acquisition by Campbell); † Except radio

During the past nine months, Campbell put \$11.8 million gross billing into television, which is \$1.8 million ahead of the nine-month tv expenditure last year.

If pre-1961 figures in the five-year Campbell media table are adjusted to add billings of a substantial tv biller acquired then by Campbell, a fairer media picture can be obtained.

This is the U. S. and Canadian sales picture for the same five years for Campbell's and subsidiary brands Franco-American, V-8, Red Kettle, Swanson, and Pepperidge Farm (Pepperidge Farm is included in 1960 but not before):

Net Sales in Millions

1962	.....	\$591,550
1961	.....	572,403
1960	.....	548,157
1959	.....	496,539
1958	.....	501,386

the soup goes on the stove.

Just before this last addition, though, there is one important flavoring to add, or the soup will never reach the stove. This is advertising, compounded of media spices. In the changing recipe, Campbell's flavor begins to taste more of tv.

Relationship of advertising effort to sales is not an easy point to prove. There is no sure formula here. Yet despite this, at least two things are very clear at Campbell:

1. The company has a highly successful financial record. The Fortune 500 list of top corporations in 1963 showed Campbell profits, as a per cent of sales, at 7.6% compared with the food industry median of 2.7%; General Foods 6.1%, Corn Products 5.8%, and Heinz' 3.8%. Also, sales increases have followed a better than average performance.

2. *The advertising formula today includes a preponderance of television and radio supplemented with other media.*

Place the two side by side, and the inference is strong that they are related.

Here is a rough sketch of Campbell's television activity now:

- **EVENING NETWORK**—*Lassie*, full sponsorship on CBS Sundays, 7-7:30. With this vehicle Campbell first discovered in 1954 that for every child in the audience you can get two adults as well. This recognition both of juvenile appeal to adults and influence on buying has been a sustained part of the grand tv plan and recalls the old theme of cartooned "Campbell Kids," first seen on car cards in 1904.

The Donna Reed Show, half-sponsored on ABC Thursdays, 8-8:30, an all-family vehicle that has been in the Campbell line-up since 1958.

You Don't Say, continuing participation on NBC's guest-star game show as it moves from the weekday lineup to Tuesday, 8:30-9.

- **DAY NETWORK**—On ABC, increasing activity including a scatter plan of 10 or more minutes a week on a half-dozen shows, and participations on the weekday *Price Is Right* (11-11:30), *Tennessee Ernie Ford* (12-12:30), and *Trailmaster* (4-5), both Monday-Friday.

CBS, alternate Thursday quarter hours on the weekday *To Tell the Truth* (3-3:30), alternate Friday quarter hours on the weekday *Secret Storm* (4-4:30), and *Mid-Day News With Robert Trout*.

NBC, participations, some color, on *Make Room for Daddy* (4:30-5), *Match Game* (4-4:25), *Say When* (10-10:25), Merv Griffin's *Word for Word*, and *Your First Impression* (12-12:30), all Monday-Friday, plus *You Don't Say*, moving 7 January from Monday-Friday 3:30-4 to nighttime (see above).

- **SPOT**—So far this year television spot is getting a little better than four of every ten dollars Campbell spends on tv, compared to network's six. These brands stand out on the spot scene: the four Swanson varieties, with better than a million dollars' worth of spot pressure (gross billings) the first nine months of this year (according to Televi-

sion Bureau of Advertising-Rora-baugh); Campbell soups, pork and beans and Bar-B-Q beans with nearly a million; and four Franco-American varieties with more than a million. Bounty main dishes and Pepperidge products both are running under a million. A name not on the Campbell tv spot list last year is Bully, beef bouillon-vegetable juice, with a modest advertising investment so far.

- **RADIO** — While outside the measured-media picture presented here, radio has been a Campbell medium since 1931. In network at present the company is on ABC's *Breakfast Club*, *Flair Reports*, *Weekday News*, and *Weekend Sports* and CBS's *Garry Moore*

Show, weekday co-sponsorship. In spot the company uses a national lineup for the brands, most notably V-8 vegetable juice, which is in its third season of heavy radio advertising, with a budget that may be running around a million dollars for this brand alone.

In any public statement about advertising, Campbell's invariably underlines the point of media balance. While in former years the company budget favored color advertising in magazines and even now remains magazines' top food account, still last year's figures show media scales tipping down in response to tv weight.

Given current advertising choices, needs, and conditions, television's share of the budget probably will go beyond last year's 52%, and could eventually climb to the two-thirds proportional share that radio took from Campbell at one point in the medium's heyday. Tv prospects in the Campbell advertising future can be based simply on numbers, taking into account the ability of a heavy circulation medium to satisfy the needs of a national company processing some 200 brands and basing its future on new ones.

Campbell President W. B. Murphy reports that a third of today's company income is from products not made 10 years ago. These same new products have accounted for 40% of Campbell's growth in this decade.

Spot television's decisive role in marketing new products is well known and dramatized by Campbell's rise in spot from \$272,520 in 1958 to nearly \$6 million (gross time) last year, a record for which new products can take substantial credit. For instance, the bean products were first seen in spot a few seasons ago, followed up by network outings. Last year's big spot billers were the new Red Kettle soup mixes and Franco-American gravy and sauce. In the same millionaire-plus class were Swanson deep-dish and tv dinners, frozen foods and pies. (This season Swanson has more money both for spot and network since cancelling co-operative advertising this year. This had been the only Campbell's brand with a co-op budget, a "legacy" from former management be-

Campbell's ad agency roster at a glance

BBDO

Heat processed soups
Institutional products
Frozen soups

LEO BURNETT

Corporate advertising
Campbell's tomato juice
Franco-American products
Swanson heat processed foods
Swanson frozen foods
Red Kettle soups

OGILVY, BENSON & MATHER

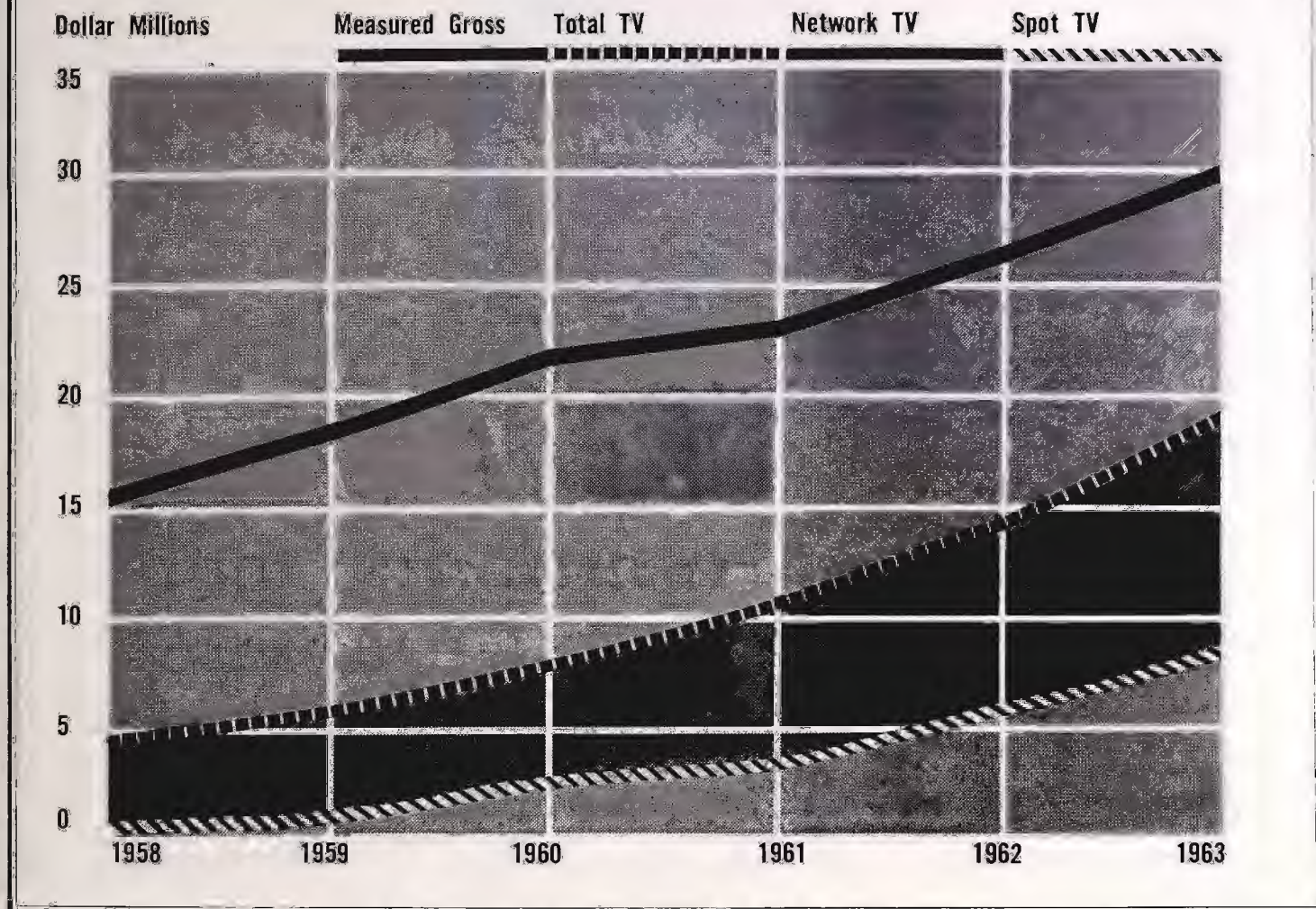
Pepperidge Farm products

NEEDHAM, LOUIS & BRORBY

Campbell's bean products
V-8 cocktail vegetable juice
Bounty products

(*Robert Otto and Cortez Enloe handle, respectively, Campbell international and medical-health professional accounts.*)

Middle line (television) mounts in Campbell media mix



fore Campbell acquired Swanson in the mid-fifties.)

Twenty-two new products were introduced in the company's fiscal year 1963. The Red Kettle dry soups line, actively adding flavors since its 1961 introduction, and billing \$1,000,000 in tv the first nine months of this year, shows how new products dynamically affect the company budget. Packaging innovations like the Red Kettle can's new tear strip also affect the outlay. This season Red Kettle is in tv spot, on three daytime networks, and Campbell's two evening shows, plus a schedule of five magazines, newspapers, and supplements.

A flavor debut in the senior heat-processed line in December has been cream of potato, using tv and other media to promote its introductory refund offer. Pepperidge Farm's Parfait frozen cakes made their bow in the east this fall and are getting a regional start in tv spot and Sunday supplements now. The Bounty line of licat processed main dishes achieved national distribution in the past year and can

be expected to register more forcefully in national advertising. Other new products of the past year have been turkey vegetable soup, Swanson Fish 'n' Fries Dinner, three Red Kettle mixes, a line of Swanson TV three-course dinners, and Pepperidge Farm hot frozen bread and cookie flavors.

Another factor auguring for sustained tv pressure by Campbell is the lively competition among soups and foods on the air today. Active tv soups include Heinz, Lipton, Knorr (Best Foods), and a group of regional brands. Other foods have their own counterparts.

Distributor-store enthusiasm about tv affects the budget, too. Tv's reputation with stores is strongly implied although not stated by Rex M. Budd, Campbell's director of advertising. He reports on interviews with 85 supermarket managers in five cities as to what form of advertising moves merchandise best. Three percent said magazines. Budd does not give other media scores because he thinks the magazine answer is "fallacious." It is

hard not to infer that television, known to be a favorite with stores, came out on top, a fact documented by a number of independent studies.

Campbell's aim for high visibility was stated by Budd a year earlier before the National Industrial Conference Board when he described his philosophy of spending enough money on advertising to avoid being smothered. A further indication of Campbell's need of powerful advertising media is its price record on established products. The classic tomato soup has held the line around 12 cents for 40 years, a record impossible to achieve without constant outward sales movement.

Evidence of the company's skillful use of media is the popular recognition implied in the can's appearance on "pop art" canvasses, also in jokes like one that was a joke singled out by *Esquire* as the worst of 1963: "What's red and white and grey all over? A can of Campbell's cream of elephant soup." This is one new product not likely to show up soon in test-market tv. ■

Procedures set for 1964 Commercials Festival

No limit on number which may be entered by an advertiser;
new period of eligibility to include only '63 commercials

THERE'S LESS than a month before the gates close on entries for the 1964 American TV Commercials Festival.

Over 1,300 entries are expected before that 1 February cut-off.

Whereas the basic rules and procedure remain substantially the same as in the festival's first four years, a few changes have been made. There is now no limit on the number of commercials which may be entered for any one advertiser, the period of eligibility has been changed to accommodate only commercials telecast for the first time during 1963, judging categories have been revised to make room for a special grouping of 20-second

spots, and an impartial tabulating firm—the John R. Felix Co.—has designed a special scoring form that will be automatically processed.

Bart Cummings, Compton chairman, heads a group of 135 advertising executives who will judge the 1964 entries on five regional councils. In addition to Best of Product category awards in some 40 product classifications, the judges will again select such other special citations as Best Locally-Produced, Best Produced at a Budget Under \$2,000, Best Canadian Market, Children's Market, Premium Offer, and such Craftsmanship Citations as Cinematography, Animation Design, Copy, Demonstration, Video Tape

Production, Musical Scoring, and others.

Clio statuettes (named for one of the nine muses, charged with making known or famous, celebrating renown and glory) will be presented at the Fifth Annual Award Luncheon in the grand ballroom of the Waldorf-Astoria in New York on 15 May. A full day of screenings and workshops will precede the award ceremony, and an exhibit of the latest production equipment and techniques is planned for both the 14th and the 15th. Regional Festivals in Toronto, Chicago, and other cities are planned for the end of May and beginning of June. ■

Commerce secretary predicts '64 expansion

"The American economy will continue to expand through 1964." That's the verdict of Luther H. Hodges, U. S. Secretary of Commerce, in his economic review of 1963 and outlook for 1964. The expansion, which began three years ago, said Hodges, "is carrying us past two great landmarks in the economic history of our nation . . . Gross national product has just reached an annual rate of more than \$600 billion, an increase of more than 20% over January of 1961 . . . Personal income per capita . . . is now passing the \$2,500 mark . . . about \$300 more per American than in January 1961."

Personal consumption expenditures in 1963 jumped \$17 billion, Hodges pointed out. The sale of automobiles led the durable goods category, with about 7.7 million cars sold. Furniture and appliance sales increased, due in part, according to the Secretary, to a "high rate of homebuilding activity." Consumer expenditures for nondurable goods rose in line with income, and "service expenditures continued to move higher about in line with the long-term trend.

"Consumer purchasing . . . was supported by growing use of installment and other credit but there was little evidence to suggest an abnormal reliance on credit by consumers, who continued to save over 7% of their disposable income."

Secretary Hodges predicted that consumer services would continue "their upward trend" in 1964.

Fair highlights G-E bulb push



A salesman who's almost never right but who sells a lot of light bulbs, myopic Mister Magoo, as mixed up and endearing as ever, is set to kick off his fifth year for G-E. The Fair theme figures heavily in the campaign, which will blanket some 300 tv stations in 200 markets with more than 12,000 spots during February and March. Network and spot share the honors, with minutes on NBC TV's "Tonight" and five daytime shows all in color, and local minutes, 20s and 10s in color where available. Here, Magoo visits the site of the Fair (before it opens) and points out the G.E. "Progressland" poster—though he thinks it's the G.E. poster behind him.

FCC will lower boom on commercials: Henry

A rule limiting the number and length of broadcast commercials is imminent, according to E. William Henry.

Undaunted by the wave of industry sentiment to the contrary and the strong opposition of Rep. Walter Rogers (D-Tex.), chairman of the House Communications Subcommittee, the FCC chairman reasserted the Commission's belief that it has the power to issue a rule setting a maximum number of commercials per hour. (Rogers has declared that legislation would be required for such a rule-making and, in fact, the FCC can only regulate commercials on a case-by-case basis.)

Henry also told the reporters on the Radio Press International WMCA program *From the People* that although the "vast wasteland" appellation no longer applies, prime time programming still needs a lot of improving.

Capital office for AAW

The voice of the advertising community may be heard a little louder in the nation's capital.

New strength comes from the Advertising Assn. of the West which has decided to throw its weight in with the Advertising Federation of America in maintaining a Washington bureau.

AFA set up the capital office in October 1959 to provide a communications link between advertising and government. This is the latest development in the program launched in November 1962 by AFA chairman George W. Head to strengthen and expand its effectiveness. (Another recent move was the formation of legislative alertment committees at the national and grass roots levels.)

These two largest and oldest advertising organizations together comprise some 185 advertising clubs throughout the country, over 1,000 company members, and number among their directors the executive officers of some 22 affiliated advertising associations representing various media groups and other segments of the business. Donald J. Wilkens heads the office.



"Melvin the Clown" and Uncle Ben Parker pack in crowd while cavorting during visit

'Melvin the Clown' boosts sales while cavorting for merchants

WTVO, uhf tv station in Rockford, Ill., has found that one of its top personalities has become a leading celebrity . . . at least as far as the city's merchants are concerned. Points out Marvin M. Freeman, the station's promotion manager: "If a Rockford retailer wants a crowd, he calls on our *Melvin the Clown*, who, assisted by sidekick *Uncle Ben Parker*, makes a personal appearance and demonstrates his 'Merchandising magic.'" Freeman adds that *Melvin* has proven a top salesman by his ability to "break up" everyone on his daily Treehouse program (4-5:15 p.m.), "cameramen as well as studio and in-home audience."

The latest merchandising tie-in was for Sears Roebuck & Co., whose advertising manager in Rockford, Bob Ramlow, said: "We decided to

capitalize on *Melvin's* talent, which became apparent last year when he visited our store and outdrew Santa Claus." This year, the store created a *Melvin the Clown* shirt and advertised it on WTVO, with over 500 quickly sold, Ramlow noted.

This was followed by a Sears store-window display created around *Melvin*—first time this has happened to a Rockford tv personality. With three five-foot-high *Melvin the Clown* elves whirling and twirling to the sounds of Christmas, he has been accepted as a new "Santa's Helper." Ramlow said that "traffic was terrific. *Melvin's* 'merchandising magic' was seen in action every day, when crowds gathered to see the window display, purchase *Melvin the Clown* shirts, and buy goods from other Sears departments." ■



Sears window display for the holiday features "Melvin" elves as helpers for Santa

Quite a kettle of fish

Take last summer's unusually large haul of pink salmon, add the fact that pink is the high fashion color for Spring of '64, combine with the Lenten season, and what you come up with is the largest advertising campaign in the history of the Seattle-based New England Fish Company.

This is Miss Constance Snow of New York who, as Miss Pink, will spearhead the promotion for canned Pink Beauty and Icy Point Pink Salmon. She'll grace grocery stores in a large cut-out point-of-purchase display in which she models one of 191 Oleg Cassini fashion prizes being offered in a NEFCO sweepstakes. First prize is a trip to New York for two, an Emba jasmine mink shrug, and a complete Oleg Cassini ensemble, custom-fitted by Cassini. The other 190 prizes include sweaters, swim suits, slacks, jewelry, handbags, gloves—all with the Oleg Cassini label.

Largest producer of pink salmon in the United States and Canada, NEFCO has undertaken to promote the use of salmon by housewives who, in some age groups, have tended to forget about the product in years when there was less available. Now with good supplies likely in the future, it wants to "re-educate" the consumer.

Broadcasting will get a big piece of the fish firm's advertising section. Spot tv in some

20 major markets will be supplemented by radio in difficult areas. The first flight is scheduled during the heavy salmon-selling pre-Lenten season. Still in the planning stage, the commercials will feature local personalities wherever available, a format which has worked very well for NEFCO in the past. In addition, film and tape will probably be used in varying degrees.

Magazine advertising will also be used extensively during the pre-Lenten and Lenten months of February, March, and April. Included are "Mademoiselle," McCall's, and "Ladies Home Journal." Week-end roto will be used in some markets. All advertising (except the four-page, four-color "Mademoiselle" insert) will also carry a plug for Pillar Rock Red Salmon and Icy Point Red Salmon.



Miss Pink for salmon promotion

Wynn Oil accelerates network radio drive

The California-based automotive products manufacturer is turning out to be one of network radio's strongest supporters.

A substantial user of the medium in the past, the largest share of Wynn's record \$2,475,000 advertising and promotion budget will go into news and sports broadcasts on the ABC, CBS, and NBC radio networks in 1964.

Kenneth C. Lovgren, advertising manager of Wynn Oil, said past experience had shown network radio to be ideal for reaching motorists. The 1964 schedule calls for 168 commercials a month on the three networks, for a total of 1,556,352 commercials during the year.

"It's almost impossible even to imagine the total number of commercial impressions we can anticipate," said Lovgren. "But to hazard a guess, I'd say we can expect to make more than five billion impressions this year."

Aunt Jane takes plunge in broadcast advertising

Aunt Jane's Foods, who's sales larder boasts 26 different pickle and relish products, and who has gone along gingerly for 43 years without broadcast advertising, is finally taking the plunge.

The Dearborn-based, Borden Company division decided on another old-timer for its first national radio ride—CBS Radio's 19-year-old *Arthur Godfrey Show*. A 26-week contract starts 7 January.

Aunt Jane's, which had its first million-dollar sales year in 1942 and now does a multi-million-dollar business, started advertising nationally in magazines several years ago. Magazines will continue to be used in 1964 to support the radio schedule, as will point-of-purchase material in supermarkets and independent stores.

Polk sees colorful year

Polk predicts colorful New Year: Chicago's Polk Bros. showed color television via 300 sets all New Year's day, to "set the pace" exposing the medium to consumers. The firm, which has sold more color sets

than any merchant or chain in the U.S., also ran print ads, radio spots and tv commercials promoting the exhibition, and invited representatives of all color tv manufacturers to attend. President Sol Polk predicts that over 1 million color sets will be sold in the U.S. in 1964, and reports that "Chicago has become the leader in color tv, and is as important to electronics as Detroit is to automobiles." Polk Bros. was chosen a retail representative to honor RCA board chairman David Sarnoff in celebration of RCA's first ten years in color tv broadcasting and manufacturing.

ABC-TV signs eight for tv ten-pin tour

ABC TV's 13-part pro kegler competition coverage bows 11 January with eight sponsors.

Called *Professional Bowlers Tour*, the series highlights the finals of the 1964 Professional Bowlers Assn. tournaments from 13 cities across the nation, starting with the St. Louis Open from the Crestwood Lanes. Sportscasters Chirs Schenkel

and Jim Simpson co-host the series which winds up 18 April in Lodi, Calif.

Sponsors are American Machine & Foundry (Cunningham & Walsh); Autolite Division Ford Motor (BBDO); Bristol-Myers (DCS&S); Consolidated Cigar Sales (Compton); General Mills (Knox Reeves); Goodyear Tire & Rubber (Young & Rubicam); Mentholatum Co. (J. Walter Thompson); and North American Philips (C. J. LaRoche).

This is the third successive year ABC TV has carried live coverage of the bowling playoffs.

NEWS NOTES

B&W's 1964 tv lineup: Two new shows on NBC TV figure importantly in Brown & Williamson's campaign plans for Raleigh and Belair cigarettes. They are *That Was the Week That Was* (Fridays, 9:30-10:30 p.m.) and *You Don't Say*, Tuesday, 8:30-9 p.m.

Twin planes: The John Morell Co. this month launches a 15-market

radio drive to promote its "His and Hers Airplane Contest." Agency for the client is John W. Shaw Advertising of Chicago.

NEWSMAKERS


ROBERT McDONALD to executive vice president of Becch-Nut Life Savers. **EDWARD J. JORDAN** to president of Becch-Nut's international division.

MAURY C. ROE to sales promotion manager for the fountain sales department of The Coca-Cola Co.

LAWRENCE SEPIN to assistant advertising manager for the CVA Co., marketer of Cresta Blanca and Roma wines. He was formerly with Brown & Bigelow and Montgomery Ward.

JOHN SODOLSKI to staff manager of the Electronic Industries Assn.'s Systems Requirements Committee. He succeeds **RALPH A. HOWARD, Jr.**, who resigned to join United Research Inc.

PAUL NEUBERT to vice president in charge of sales for the Zenith Radio Corp. of New York.



MISSISSIPPI COLISEUM
JACKSON, MISSISSIPPI
WJTV ch. 12: Katz • **WLBT ch. 3**: Hollingbery
Serving A One and One-Half Billion Dollar Retail Market.

The 1964 timebuyer: who is he anyway and what does he do?

BBDO's Mike Donovan talks about agency timebuyers in the first of a series written by ad agency media people

MICHAEL J. DONOVAN
Vp, Media Manager, BBDO

THE TIMEBUYER today might be as much of a Vanishing American as the wooden Indian if he or she aspires to a position of full value as a media expert. I have not made this statement to infuriate those among us who are indeed "expert" in timebuying. I know several of them. But I also know several timebuyers of yesterday who are "expert" media people *today* because they have allowed themselves the luxury of thinking beyond insular prejudices, and have therefore blossomed into magnificent total media technicians.

The place to be today in agency media operations is in the strategic planning area. In order to get there, a long, full journeyman's course must be served. Not incidental in this course is the "expert" timebuying function.

I am appalled to look around today and realize that there are so many kinds of timebuyers. There are spot tv timebuyers; there are spot radio timebuyers; there are network timebuyers; and there are also spot program and syndicated program timebuyers. There are also sports timebuyers, etc. It appears that with a little bit of conniving most anyone can appoint himself as a "specialized" timebuyer. Once again, I know many a person who is indeed genuinely professional in any one or more of these timebuying functions. For the most part, they have become that way as a result of the demands of the circumstances within which they operate.

I would venture that if you took any one of them from his normal habitat and supplied the right incentive he would rapidly appreciate

to a fuller task. For instance, the following prominent people in agency business today were once timebuyers:

MCCANN-ERICKSON — Ed Grey, senior vice president.

BBDO — Carroll Newton, management supervisor.

N. W. AYER — Tom McDermott, vice president.

BENTON & BOWLES — Lee Rich, senior vice president in charge of media & programing.

TED BATES—Dick Pinkham, senior vice president in charge of media and programs.

Y&R—Warren Bahr, vice president & director.

ESTY—John Peace, president.

C. J. LAROCHE—Jim McCaffrey, president.

This is a pretty impressive list. One of the things these people had going for them all the way was *action*. A timebuyer must be geared for it. If he can stand up under the demands, I think he can do anything in media; and if he can do a full media job, keep his eyes, ears and perspective open, what's to stop him?

Fact is, however, that most agencies, BBDO among them, are not interested in a timebuyer, per se. We are looking for well rounded *all media* buyers who can take the timebuying function in stride. How do we develop or convert such an ambiguous concept? If you start from scratch, it's easy. If you go through the conversion phase, it presents some problems.

First off, agencies today have benefit of several years of broken ground on this latter principle. Y&R was the first agency to announce dramatically and then institute the all-media buying plan. Dave Crane

at Benton & Bowles (now senior vice president at Ogilvy, Benson & Mather) was quietly doing the same thing while I was there. Most agencies have since followed suit.

As a result of the fact-facing that media people have given this strong trend in the business, many solid print-oriented media people have made splendid adjustments into timebuying. Those who couldn't have unfortunately been, or will be, generally operating at a disadvantage.

Because of the broad base that timebuying provides a fledgling media person, we at BBDO emphasize this phase of media experience.

What Makes a Timebuyer?

We recruit above-average, intelligent, college-graduate applicants. We are delighted to have Liberal Arts type apply—English, economic majors, etc. — because they have been taught to *think*. They know how to do rudimentary research; they know how to organize problems; they know how to write, how to express themselves; and generally they have a facility for broad articulation. We feel that we must teach them our business anyway, and that it is a business which at best is difficult to teach in school, especially if the teachers are not advertising people.

MICHAEL J. DONOVAN

V.p. and media manager at BBDO (New York), he joined the agency in his present post; has been v.p. and associate media director at Benton & Bowles; media supervisor at McCann-Erickson; and buyer at Ward Wheelock. He is a graduate of LaSalle College.



At BBDO we place these young people (male or female) in a training program which operates under our Media Analysis & Planning section. Inside of this complex, they get a taste of all modern media practices, from outdoor through computer procedures.

When we interview these young people, we tell them that it will probably take two years for their promotion opportunity and they shouldn't accept a position unless they are prepared for dedicating about this period of time to earning their spurs. Sometimes we can tap these trainees after only one year, depending on the individual circumstance. Sometimes the wait is longer, depending on opportunity.

After these people spend one more year on the line in a media planning and buying group, they are generally qualified for several things:

1. A substantial career in media planning & buying
2. A return to media analysis for advanced practice
3. Account work
4. Corollary positions in client organizations
5. Media selling opportunities
6. Transfer to other agency departments

All of these things happen with startling regularity. We are usually

able to keep only about 35 per cent of our media analysis graduates—all, by the way, at the desire of the people involved. We believe it is a healthy and good thing if some of our former trainees take media-oriented minds into account work or into other departments of the agency. At least we can build some empathy from within.

We usually try to test our analysis graduates with heavier broadcast media buying assignments. We believe that the pace of this function will serve better in shaping them up as all-media buyers than any other type assignment will.

Despite the buyer's day-to-day buying duties, he is brought into the full phase of his products' overall planning and media implementation. This gives the buyer an opportunity to develop into a fuller media man with the subsequent promotional opportunities.

The buyers at BBDO report to media supervisors who operate under associate media directors by group. The principal responsibility of the associate media director is that of planning, client contact, etc. and, of course, the total flow of duty. He might be compared with an architect. The supervisor coordinates all of the piece-meal assignments within the department—analysis, etc., with other departments

such as marketing and research—and supervises buyers, helps and instructs them. He might be considered a foreman.

The supervisor also acts as the associate media director's alter ego, as necessary. The buyer is the window of the agency; he is the craftsman who deals with the seller, and the reps, etc.; uses the tools of his trade; and reaches up as far as he can into the realm of the supervisor and the associate media director, all the time building himself a sound set of stairs upon which to climb in the business. This progression of time and experience, coupled with a sharp eye for opportunity, appears to be effective in the buyer's climb to success.

Timebuyers and computers

When I first started buying time, the only computation help I had was pencil and paper, a slide rule and an ancient non-automatic Monroe calculator. My hands got weary and my mind got dull from the frustration of being too far behind what I would have liked in the way of faster answers to my arithmetic problems in timebuying.

Today, the media man and, particularly, the timebuyer has many many more items to consider in his decision than I did. An electric calculator is not enough help. An electronic computer should be enough help.

The computer, if properly programmed and used with the right perspective, can be invaluable to a timebuyer. He should be able to place more confidence in satisfying the objectives of his buy. In the past, we had to worry more about getting *something* on the air in time.

Sky is the limit

Timebuyers who are worth their salt (and most of them are) are progressive, hard working, ambitious and much to be admired. They are better in all ways if they are part timebuyers and full all-media buyers.

I suppose I'm prejudiced but I'm willing to admit it and say that the sky is the limit in today's agency business for an alert timebuyer—one who can learn his technology with judgment, patience and fortitude. ■



Mike Donovan (l), associate media director Bill Beste work out media plan at BBDO

No trick to budgeting costs

Head of commercials house takes look at why expenses are so high

WILLIAM J. (PETE) PETERSON
 Mark VII Commercials

WHY do commercials cost so much? Let's have a look at where the money goes . . . and why.

There's no trick to budgeting. It requires more patience than most people possess, but this comes easy when you stand to lose your producer-type shirt if you miscalculate, or, just as bad, overprice your estimate and lose the job. Prime requisite is a list of wage scales for each classification. One of the most widely-used publications containing such information is the Hollywood Film Manual (Arejay Sales, Burbank; Raoul Pagel, editor).

Before going into specific costs, please bear with me for a few observations. The size of the crew may amaze you. You might ask, "All this for one little 60-second spot?" "Is each man absolutely necessary?" The answer, "Yes." While most of the budget goes directly into labor costs, remember that people are your best investment; good people, a blue chip investment. As an example, it would be false economy to scratch a lamp operator, say, at \$37.51 per day, if his presence could give you an extra 30 minutes of shooting time. To get the particular cameraman you want might cost you a few dollars overscale. Chances are he's well worth it. True, a Hollywood crew is larger than those used in most parts of the country, but, because of the size, speed and technical brilliance, that crew will turn out twice as much work in a day. And good footage *shot* is the payoff.

If daily scale seems high, as compared with many other trades and

crafts, it should be remembered that film-making is traditionally a "sometimes" thing. The industry is plagued with "slow periods." Few technicians work a full 50-week year. Each of these men has served a long and exacting apprenticeship that is probably unequaled in American labor. Each man, literally, has spent a lifetime learning and improving his specialty.

Many of the classifications do not exist outside the film-making fraternity.

It should also be noted that all commercial film making, in every major city, is subject to rigid Guild control. Every legitimate film commercial production house and every major advertising agency is a signatory to the IATSE film contract. Frequently, Guild requirements fix the number of men necessary for a specific job or classification.

Now, let's budget our commercial. At Mark VII Commercials, we use a 17-page form with some 28 major categories, each further broken down into from 1 to 20 listings. Our form is probably overly detailed, but there is no all-purpose short-cut to estimating costs, since each commercial is at least hundreds of dollars different from another. What follows is not, repeat *not*, a sample budget estimate; rather it is an attempt to sum up many variables to show a breakdown that may be of value in pointing up reasons why commercials are expensive. To this end, I have purposely itemized certain categories that a production house would normally consider part of its basic overhead.

All prices are minimum daily scale based upon an arbitrary 10-hour day, which includes two hours overtime for most classifications.

I. CREW:

Director	\$ 135.00
First Assistant Director.....	95.63
Camera (3)	
Director of Cinematography..	184.80
Operator	96.63
1st Assistant Cameraman.....	58.24
Art Director	97.40
Grips (3)	
Key Grip	54.01
2nd Grip	44.72
Dolly Man (required if using crab dolly)	48.02
Craft Service (laborer).....	31.24
Electrical (3)	
Gaffer	54.01
Best Boy	44.72
2 Lamp Operators.....	78.76
Property Man	54.01
Make-Up (Dept. Head).....	80.14
Hairdresser	67.38
Sound Crew (3)	
Mixer	112.70
Mikeman	62.37
Recorder	62.37
SUB-TOTAL	\$1,462.15

These are the basics, give or take a few, depending on the job. For instance, if we are shooting a cowboy actor, chances are we don't need a hairdresser. If we are working to a pre-recorded music track, we need a playback man. But, let's get on with the variables. . . .

II. SET CONSTRUCTION:

Two bids from different production houses on the same board could vary as much as a thousand dollars. (It shouldn't, if the individual production houses are properly and equally apprised of agency thinking—but this is probably the area of greatest variance.) As an example, suppose we open up with a medium close shot on an actress seated on a couch, then move in to a tight head

Just use patience

production of television ads, and justifies the entire outlay

shot. We thus need a relatively inexpensive set as compared with opening up on a long establishing shot showing the entire back wall, two flanking walls, a floor, windows, a backdrop outside the window, drapes, greens, furniture, etc., before moving in to our tight head shot.

We include such items as: (a) Set Construction—labor; (b) Set Costs—material and purchases; (c) Rental—backing—sets (existing); (d) Set Striking. Let's arbitrarily assign a price of \$300. We can assume we won't have such added items as (a) greens, (b) special effects, and (c) drapery.

III. SET DRESSING

Let's say our commercial has a couple of sets requiring specialized equipment and furniture. The set decorator will be invaluable in helping to locate the furniture, making the best deal in rental and then giving the cold set a warm, lived-in look.

Set Decorator—2 days.....	\$155.98
Swing Crew (2 with 1 man @ gang boss rate—they handle the furniture—3 days 2-8 hr; 1-10 hr.)	191.43
Rental	100.00
SUB-TOTAL:	\$447.41

IV. TRANSPORTATION:

All material, equipment, crew, and talent moved by car, bus, or truck to and from stage or studio is subject to teamsters union regulations. Let's arbitrarily put our transportation budget at \$100.

V. EDITORIAL:

The editor, or cutter, is one of the most important persons in the entire industry. His work begins when everyone else's stops and, to impa-

tient account men, seems as if it goes on and on a day after forever. What with rough cuts, and approvals, and dissolves and titles (and often, inserts and reshots), and dubbing, etc., the editor is pretty well tied up for a couple of weeks. He gets \$293.30 weekly for an eight-hour day; negative cutter gets \$32.12 per eight-hour day; an assistant editor gets \$33.35 per day. Let's put our editorial budget at about \$800.

And now, more variables. . . .

VI. EQUIPMENT RENTALS:

A) Camera, Mitchell, BNC with full complement of lenses, filter, gear head (Incidentally, a zoomar lens runs \$25.00 per day.) Prices are standard but needs vary, so, approximately	\$100
B) Crab Dolly.....	20

C) Lighting Equipment — lamps, globes (including burnouts), stands, filters, switches. Specific needs vary, so, approximately. (Note: This equipment is most often included in stage rental.)..	100
D) Prop Rentals.....	50
E) Wardrobe—We get a break; this time we don't need it.....	N.C.
F) Recording Equipment.....	70
G) Color corrected packages. The list could go on but let's stop...	50

SUB-TOTAL: \$390

VII. FILM:

Du Pont or Eastman, 35mm, black & white, \$52. per thousand feet of raw stock, 3,000 feet, including 4% tax, \$162.24.

VIII. LAB WORK:

Most lab work is figured on a footage rate. Rates vary depending

FROM SHOOT TO SHOW — EDITORIAL

Following is a Mark VII schedule of one "typical" 60-second commercial, using direct sound and having a fair amount of opticals including titles. You might refer to it when the client asks, "Why does it take that long?"

MONDAY—Shoot.

TUESDAY—Editor syncs dailies for viewing. Run dailies; break down scenes for cutting commercial, and rough cut commercial.

WEDNESDAY—Go over lettering type faces, style and relative size with Title Department. Order fine grains.

THURSDAY—Title Department gets regular fine grains (for fades and dissolves), and registration fine grains (for supers), and lines up counts.

FRIDAY—Title Department shoots supers.

MONDAY—Editor gets dupes, approves all dissolves and supers. Dubs sound. Turns over elements to negative cutter.

TUESDAY—Negative cut, put into Lab for 35mm first trial composite.

WEDNESDAY—View first trial. If approved, order composite fine grains. Deliver first trial.

THURSDAY—Lab makes 16mm dupe negative.

FRIDAY—View 16mm first trial composite. Order required number of release prints.

MONDAY—Ship 16mm release prints.

upon the type of job handled, i.e., developing negative .0299 per foot; printing dailies .0663 (CFI) per foot. We are shooting 3,000 feet but will print about 2,000 feet, so let's estimate dailies at \$200. Without going into the entire rate book, we will include sound transfer, fine grains, 35mm first trial composite, dupe negatives, 16mm first trial composite, contract prints, \$200. SUB TOTAL: \$400.

IX. TITLES & OPTICALS:

Here again, another variable. Costs vary greatly according to the work needed. We will include: hand lettering with drop shadows, supers, fades, mattes (if any), blow-ups, optical zooms (if needed). . . . Prices are available from any lab or optical house but remember to compute the *entire* cost. For example, an ordinary lap dissolve may be listed at \$5. or an off-center zoom at \$35. However, this doesn't include your fine grains and duping. Our estimate, \$350.

X. DUBBING:

On the scoring stage, we project the rough-cut picture in a sound-proof room while the mixer (mixers, if needed) blends the individual dialogue, music, sound effects tracks into a single mixed track. This track is then transferred from magnastripe to optical. Rates may seem high, but for the equipment required, talent needed, and the magic wrought, it's probably a bargain. Some of the better known, and probably best, stages in Hollywood charge about \$125. per hour. Since costs depend on number of minutes used, broken down into (portion hour) segments, it goes without saying that the editor should have his elements properly assembled, his cue sheets properly prepared. We will get a better dub if some rapport is established between editor, producer, and agency representatives regarding what is desired for the final mixed track. Somehow the clock ticks faster during minutes of indecision. Including transfer costs, let's say \$100.

XI. TALENT:

Generally, the production house pays the session fees; the agency takes care of the additional usage payments and residuals. In our

breakdown, if we assume that we have an actress, announcer, and hand insert model, we would figure as follows:

On-camera actress (SAG), 1 day..	\$ 95.00
Off-camera announcer (SAG),	
1 day	70.00
Hand insert model (SEG), 1 day..	70.83
(residual buyout 75% of session fee)	55.36
SUB-TOTAL:	\$291.19

XII. SUPPLEMENTAL LABOR COSTS:

The producer as employer must pay Social Security, vacations, and holiday (paid directly to employee daily or weekly), health and welfare, pension and compensation insurance, as follows:

SEG (extras).....	24.7 % of scale
SAG (actors)	14.45% " "
Directors	14.45% " "
All IATSE crafts and guilds	22.5 % " "

Thus, based on our foregoing figures, the producer's share of taxes, etc., is \$632.84.

XIII. PRODUCTION HOUSE—OVERHEAD & PROFIT:

Our combined price, which is still considerably less than producer's cost is now \$5,435.83. We now must add such items as: A) Stage Rental. It varies greatly depending on the ducer.

Generally speaking, a producer on a major lot pays more for stage space than an independent with a smaller stage. Prices vary from \$100 to \$1,000 per day. It should also be noted that stage rental frequently includes electricity, some (or all) lamps, camera, and partial lens needs. B) Insurance—Negative and Cast. The first inexpensive; the latter costly.

C) Phones: This is absorbed in that large miscellany called overhead, but it is a real cost and long distance calls run into a buck (ask your office manager). D) Messengers, Postage and Express. Since everything must be completed yesterday morning, we all use air shipments as casually as most people do postcards. But it costs. E) Entertainment. A few lunches with all principals involved may be costly, but these working lunches are invaluable. The strain of shooting a commercial is unbelievable and a moment of relaxation when everyone gets to talk

over mutual problems and concerns is as vital as a coach's pep talk at half time.

F) Sales. A production house salesman is a most important part of the organization—much more than a "good Joe" order-taker. Quite often he determines what the final estimate should be. He must know production costs and, most important the agencies' needs. Needless to say, a good salesman is expensive G) Accounting. The paperwork involved is beyond description. Each technician has a different wage scale working agreement and each must be paid NOW, if he is on a daily.

People who handle these costs are highly skilled specialists whom the producer must pay relatively well. It should also be pointed out that the producer will have paid the bulk of his out-of-pocket cost within a week of shooting, but he himself will not be paid in full for at least a month.

H) Profit. What is fair? If a producer, after making a firm bid and receiving the job, runs over budget he must bear the loss himself. If he protects himself by including a contingency or adding a fat mark-up he won't get the job. So what is fair?

Obviously, there is no set percentage. As with an advertising agency, mark-up includes overhead but, unlike agencies, few production houses have exclusive long term "accounts." Most work is handled on a job-to-job (low bid) basis. Obviously certainly agency producers have preferences, but price is always prime factor. This is as it should be. Price, however, should not be the sole determining factor. After all the commercial is the selling agent and the product is often judged by the salesman. It would seem that the commercial should be the last place to compromise with second best.

Since overhead costs and profit mark-up needs vary with each production house, there probably cannot be a hard and fast "fair percentage." I suspect that a great number of reputable production houses would be willing to work on a cost plus basis which would include stop figure wherein no profit would be taken over the estimated budget.

Agency business no longer one of 'Hucksters' says FC&B's Carney

THE POPULAR image of the agency business—compounded of equal parts of grey flannel, cold martinis, warm blondes, and corporate instability—was given another major blast last week.

The job was done by Robert F. Carney, board chairman of Foote, Cone & Belding, who put heavy stress on the stability of his agency in a luncheon address before the New York Society of Security Analysts.

"You still hear stories of the one-man operator with an account in his pocket who takes it with him from one agency to another," Carney said. "You can believe these stories if they are ancient history, or if they apply to a very small advertising account and a very small agency."

"With an account of any size whatever, there are so many people working on an account that it is no longer possible for one man, even at the highest level, to automatically move an account to a new employer."

Although he ducked a few neat questions from the Wall Streeters after his talk (sample: "What is the billing of your largest client?"), Carney afforded considerable insight into the workings of FC&B today.

Gross billings for 1963 were expected to hit \$155 million, he said, up from 1962's \$135.5 million. Earnings were likely to be slightly over \$1 a share, up about 20% from the previous year. FC&B has grown faster than the industry average during the past seven years, with net income ratio topping the industry average for the past four years.

By following the agency trend toward pension plans and other benefits, FC&B has managed to hang on to its best executives, Carney indicated. "We employ in the United States 250 persons whose salaries are \$15,000 per year or more," he said. "Of this number, 101 have been with the company more than 10 years, 60 more than five years but less than 10, and 89 have been with us less than five." Added Carney: "Our employees benefit from not being forced to

work on stagnant accounts without hope of real progress, living in constant dread that the account will leave, and so will their jobs."

In the client area, "clients accounting for 81% of our 1962 gross billings have been with us continuously since January 1, 1958; and of those, clients accounting for 54% of our gross volume have been with us continuously since 1953."

Carney did not touch on specific media aspects of his agency (other than to point out that "the original obligations of an agency have been vastly increased" in terms of what is done for clients).

He did, however, cite that "of the products and services we advertise for our 53 domestic clients, 29 occupy first place in sales in their category."

Approximately 80% of FC&B's operating income is derived from advertising media (in the form of commissions), 16% from fees charged for the preparation of advertising materials, and 4% from fees for special client services, Carney said.

In the immediate future, the FC&B chairman also stated, the agency hoped to wrap up the acquisition of a large ad agency in Western Europe at costs involving "substantial expenditure."

Newton to managing dir. of BBDO in London

Carroll P. Newton, a vice president and director of Batten, Barton, Durstine & Osborn, has been named managing director of BBDO - London effective 15 January. Patrick Dolan, who has held this post, continues as chairman of the



Newton

London company and president of BBDO-International. Newton joined the agency in 1930, and has served in various departments since that time. He was named a vice presi-



No kicks in the can

(and that's a promise to TV producers)



316 West 57th Street, New York 19, New York • JU 2-8095

COMPARE THIS THREE STATION MARKET SUMMARY

TOTAL COVERAGE AREA:
Station "Z" Homes 407,300
Station "Y" Homes 416,400

▶ **WFTV HOMES 423,300** ◀

TV PENETRATION:
Station "Z" Homes 347,800
Station "Y" Homes 353,900

▶ **WFTV HOMES 359,600** ◀

AUDIENCE CIRCULATION:
NET WEEKLY NIGHTTIME
Station "Z" Homes 235,500
Station "Y" Homes 210,500

▶ **WFTV HOMES 236,000** ◀

(Quoted from American Research Bureau, March 1963 Coverage Study)

CAUTION: Any audience-size data used herein are estimates only, subject to errors and limitations inherent in indicated sources. WFTV does not assume responsibility for the accuracy, completeness or validity of such original data.

Represented Nationally By Adam Young Inc.

WFTV

ORLANDO, FLORIDA

dent in 1952 and a director in 1956. He is presently a management supervisor. Active in politics, he assisted on the first Eisenhower election campaign and directed the promotional and advertising activities in the 1956 Eisenhower campaign. He also directed these activities for the National Party operations in the 1954 and 1958 congressional elections and again in the 1960 Nixon presidential campaign.

Bates names N. P. Tate v. p. and exec. art dir.

Norman P. Tate has been elected a vice president at Ted Bates & Co.,



Tate

and will assume the newly created position of executive art director. Tate was also named head of the art department. With this appointment, copy, art and commercial broadcast production operations have been consolidated under the direction of senior vice president in charge of creative operations Jeremy Bury. Tate has been with Bates for three years as a visual specialist, working with art, copy and production groups. Prior to that he was head of tv art at Foote, Cone & Belding.

Boulware to head sales development at Skyline

Robert H. Boulware, vice president of Fletcher Richards, Calkins and Holden, has been appointed vice president in charge of sales development for the Skyline Television Network, with headquarters in New York. Boulware has been serving in his present capacity since 1956 when he joined Bryan Houston, Inc. which was later merged into Fletcher Richards, Calkins and Holden. He has been both an account supervisor and associate media director. He joined the advertising department of the Procter and Gamble Co. in 1937. In 1947 he was appointed commercial manager of WSAI Radio and in 1953, general manager of WLW-TV, both in Cincinnati. Presently, he is program chairman of the International Radio and Television Society.

NEWS NOTES

Bakers' co-op gains support: The Gordon Baking Co., bakers of Silvercup Bread, pulled its billings out of Grant Advertising which handled the account for two years, and will now place its advertising through the QBA Advertising Bureau. While commending Grant, Gordon president Gene Nuziard said Gordon Baking wants to support the Quality Bakers of America

Co-Operative in every way possible, including the use of its house agency, QBA Advertising Bureau.

Starts own shop: Jerry Slocum has left the Champ, Wilson & Slocum agency he helped found in San Diego nine years ago to form his own agency, Slocum Advertising, at 452 Olive Street there. He took with him DeFalco's Food Giant Supermarkets, Burnett's Furniture Stores, Cabrillo TV & Appliance, Jacobson's Clothiers, Valle Verde Estates, and Farmers Insurance Corp., with total billings of well over \$100,000.

Agency appointments: Kinney Service Corp. has named Smith/Greenland Inc. as its new advertising agency.

Joining up: Van Barnefeld Advertising of Santa Ana and Burton & Booth Advertising are new members of the Western States Advertising Agency Assn.

SA client: Club Colombia Beer, of Colombia, South America, has appointed Jacobs Gibson Vogel, New York, as its U. S. agency.

Public relations firms merge: Cleary-Strauss-Irwin & Goodman and McFadden & Eddy Associates have combined and will function under the name of McFadden, Strauss, Eddy, Irwin & Goodman. Major domestic offices are in Los Angeles and New York; European operations headquarter in London, Paris, and Rome. In addition, the new company will maintain a completely staffed office in Palm Springs and close affiliate offices across the country. McFadden & Eddy's current interest as West Coast partners of Audience Building Counselors, a company specializing in national publicity and promotion of tv programs, will continue until season's end, after which all such activities will be consolidated under the newly merged company.

Electronics firm pulls switch: Sony Corp. of America has appointed Doyle Dan Bernbach as its agency. Assignment takes effect 1 April 1964. Other appointments include The Good Humor Corp., subsidiary of Thomas J. Lipton, to J. Walter

POPULATION GROWTH RATE SLOWS

On the first day of 1964, the population of the U. S. was 190,695,000, according to the Census Bureau. This total compares to 188,062,000 on the same day in 1963. The 2.6 million increase represents a growth rate of 1.4% for the year, down from 1.6% in 1960 and 1961, and from an average change of 1.7% during the 1950's.

The Census Bureau's population clock is now recording one birth every 7½ seconds; one death every 17 seconds; one immigrant every 1½ minutes; and one emigrant every 23 minutes.

Estimates made by the Census Bureau in mid-1963, based on a population of 188.5 million, show

20.7 million pre-school-age children; 34.5 million elementary school-age children; 13.47 million high school-age children; 10.87 million college-age; 111.5 million over 21 and under 65; 17.56 million over 65; 1 million over 85.

Since the last decennial census in April 1960, the median age of the population dropped from 29.5 years to 28.6; the excess of women increased—in 1960 there were 97.1 males per 100 females, in 1963 the ratio was 96.6 per 100; and the non-white population increased at a faster rate than the white—8% in contrast to 5%. The non-white population of 22 million comprised 11.7% of the mid-1963 total.

Thompson for all advertising for both its Street Vending and Grocery Products divisions, effective 1 February. Change marks the end of an eight-year relationship with MacManus, John & Adams, during which billings have increased to \$500,000 and sales have doubled; The Vano Household Products division of B. T. Babbitt and Pacific Vegetable Oil Corp. to Johnson & Lewis of San Francisco.

NEWSMAKERS

CLARENCE THOMAS to Foote, Cone & Belding as director of news and sports in the agency's broadcast department. Previously, he was director of news and sports at the William Esty Co.

RUDOLPH VALENTINI to the sales promotion department of Cunningham & Walsh as art director. He was with Jurist Art Service.

MARTIN F. CONROY to associate creative director at Batten, Barton, Durstine & Osborn. MALCOLM MACDOUGALL to creative head in Bos-

ton. He was copy chief at the Bresnick Co.

GEORGE FABIAN to associate director of media research at Young & Rubicam.

WILLARD S. SMITH to principal of Willard S. Smith Assoc., a new agency in the Guardian Building, Detroit. Smith has been director of advertising for WJBK-TV, Detroit.

GALE H. TERRY to account executive with Leo Burnett in Chicago. He was formerly vice president and sales manager for Producing Artists.

ROBERT S. MARKER to senior vice president of McCann-Erickson, and manager of the Detroit regional office. R. THOMAS BROGAN to vice president and supervisor, succeeding Marker, for the Buick account.

FRANK RYHLICK to vice president of Wade Advertising's Los Angeles office.

JACK DONAHUE to executive vice president of Soper Outdoor Advertising of Glendale, Cal. He was national sales manager for KTLA-TV, Los Angeles.

ROBERT P. TERRY to vice president and account supervisor with

Garland Advertising in Phoenix. He was formerly Phoenix manager for Vineyard-Hernly & Assoc.

MARION WELBORN has resigned as vice president and Los Angeles manager of Geyer, Morey & Ballard.

ALBERT D. ROSS to manager of the Denver office of Nelson Roberts & Assoc., succeeding retiring MORRIS D. TOWNSEND. Townsend will serve as an advisor on a part-time basis.

JAMES R. MCMANUS and FRED WELLMERLING to vice presidents of Young & Rubicam's San Francisco office.

ROBERT F. GALLAGHER to ERWIN Wasey, Ruthrauff & Ryan in Philadelphia as public relations account executive.

DONALD A. COLVIN to vice president and general manager of the Houston office of Ketchum, MacLeod & Grove. H. DALE HENDERSON was also named vice president.

THOMAS CASEY and JOSEPH C. FRANKLIN to vice presidents at Campbell-Mithun in Chicago.

EDGAR J. KAUFMANN to vice president of Parkson Advertising.

*what
has
public service
to do
with
advertising?*

WNAC RADIO 680 CHANNEL 7 TV



More than you'd suspect. For the public is not only a source to be sold, it must be served, too. When a radio or television medium can do this, through a consistently honest and imaginative job of public service programming, it is bound to build for itself a favorable image. Subtly and inevitably, there's a rub-off on the advertising . . . and the advertiser benefits.

In the matter of public service, both RKO General properties in Boston, — WNAC RADIO (680) and WNAC-TV (Ch. 7) — long ago made it their joint business to be a vital force for good within the community. In fateful '63, there was much that was of deep personal concern and interest to the community they serve. With microphones and cameras, WNAC Radio and Channel 7 together set new standards of public service in reporting and recording issues and events at every level of interest — local, national and global.

Evidence of public approval by WNAC Radio and WNAC Television audiences has been tangible, massive. From this approval, the station's advertising must inevitably benefit, even though subliminally. After all, a customer usually is more receptive to a selling proposition when he or she likes the salesman!

Broadcasters seek answer to

Growth of integrated commercials, piggybacks bring demands from stations, representatives, and clients for new definitions, practices, policies on tv commercials

TELEVISION'S ability to sell effectively in short time spans is creating a new problem for the industry. Advertisers, having found that 30 seconds is often ample to do a job for a single product, are now running two commercials instead of one in a single minute, with increasing frequency.

As a result, broadcasters last week were asking such questions as:

"How can we guarantee product protection?"

"How can our stations clear the commercial until the last minute? A multi-product announcement must be seen; you can't just read the copy. What do we do?"

"When we see the commercial how do we know for sure if it is integrated or not integrated (piggyback) when NAB, and many others differ in their opinions?"

"If we can clearly label the commercial as 'integrated' or 'piggyback,' how should we charge the advertiser? He's really getting two commercials no matter how you look at it."

These questions once were more theoretical than actual, but today they are very real.

Among the advertisers pushing more than one product in a commercial—usually by putting two 30's back-to-back—are such giants such as Alberto-Culver, American Home Products, Colgate-Palmolive, Chesebrough-Pond's, Campbell Soup, Corn Products, General Mills, General Foods, and Lever Bros.

Compilations by KNXT, Los Angeles and the Station Representatives Association using BAR reports emphasize how the multiple product announcement has grown:

• *Between October 1962 and November 1963, there was a 380% increase in multi-product announcements in Los Angeles.*

• *The Station Representatives Association's compilations for the week of 14 October 1963 alone show that approximately 85 network television advertisers used shared commercials for about 295 products or services.*

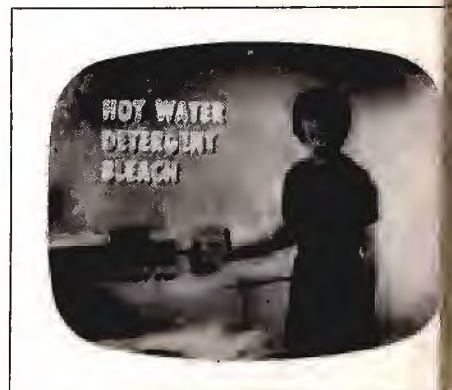
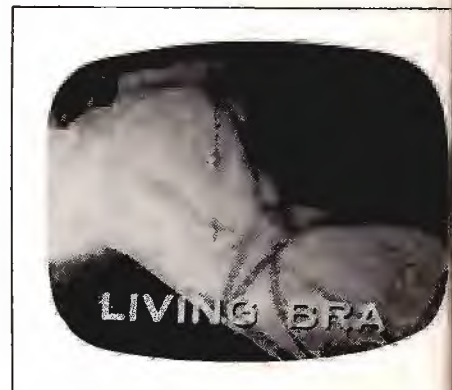
A conspicuous user of the back-to-back commercials is Alberto-Culver, also one of the first. Alberto-Culver's president, Leonard Lavin, endorses combining two 30's for a number of reasons, among them the fact it "gives tv an extra advantage in fighting the rising cost-per-thousand.

"By its use, two low-budget brands can share the cost of a minute announcement—either spot or network—and in this way still get the frequency they require," Lavin says.

An American Home Products spokesman says his company has placed almost all of its products in shared commercials at some time or other to save money. The only criterion on what should be back-to-back with what depends on the products' basic compatibility (products like Chef Boy-Ar-Dee and Bisodol for upset stomachs would never be put together, for obvious reasons. Nor would two competing products like cough syrup and cold drops be considered compatible.)

None of American Home Products' commercials are integrated, but are simply two 30's placed back-to-back, with no bridge.

One leading advertising director who is against the clutter created by multi-commercials is John W. Burgard, Brown & Williamson's vice president for advertising. Yet Burgard is accused by one station representative for his company's frequent use of 30/30's. Burgard's answer to the charge is: "Whether I have used piggybacks has no bear-

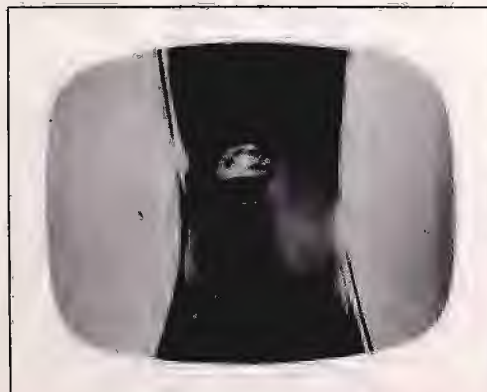
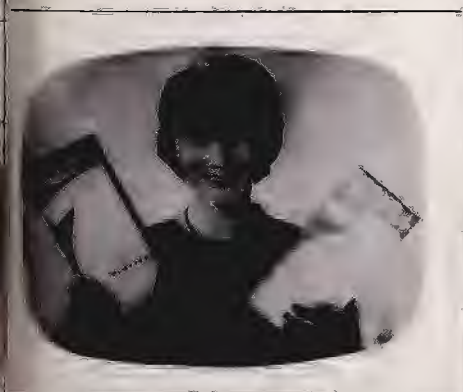
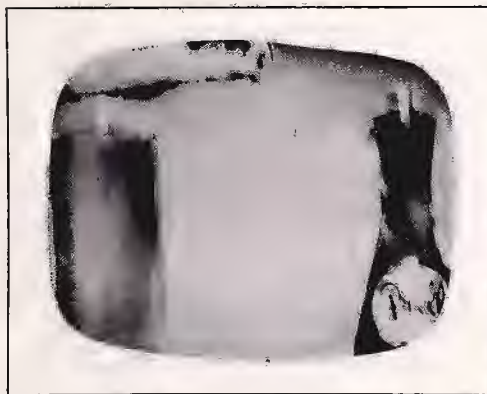
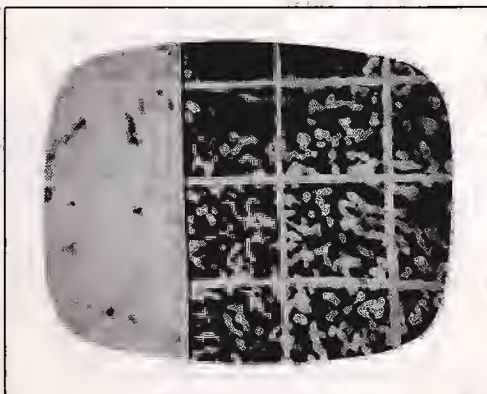


Commercial 'double trouble'

Integrated bras, girdles
 Commercial for Playtex moves
 from Playtex Living Bra to
 companion product with the
 "There's more! A wonderful
 Living Girdle with the same
 kind of elastic..." again show-
 ing how easily product is washed
 in first part



Back to back for P&G
 Gleem and Prell, both P&G
 products, are joined in a tv
 commercial which makes no
 attempt at "integration" aside
 from medicine-cabinet link.
 P&G, incidentally, doesn't
 like to have P&G commercials
 next to piggyback spots





Beecham Brylcreem commercial extols hairdressing, then makes midstream switch via logo bridge to sell Maclean's toothpaste

ing on the subject. I am sure that at some time I have, since in the over thirty years I have been in the advertising business I have tried just about everything; however, it would be difficult to say for sure since you can start a long argument these days on the exact definition of the piggyback.

"In none of the articles I have written or speeches I have made on the subject of clutter have I mentioned piggybacks. This whole crusade urged by the ANA Broadcast Committee for the past two years

is concentrated on encroachment in entertainment time; on the frequent interruptions, particularly at the station break; and on the excessive time between the close of entertainment of one program and the beginning of entertainment on the following program.

"I, for one, do not intend to debate with representatives of the broadcast business the content of an advertiser's commercial. That is up to the individual advertiser, and, interestingly enough, the time devoted to commercials is the only

non-entertainment element that has not increased in time over the past few years."

Burgard concludes: "I might suggest that the individual would be well advised to join in the movement to fight the encroachment on entertainment time and the subsequent, clutter of non-entertainment, con-commercial elements before this practices vitiates the effectiveness of television advertising to the extent that it is no longer attractive to the advertiser."

The top tv customer, Procter & Gamble has done some sharing in its minute announcements, but in general is relatively free when it comes to 30/30's.

P&G, which spent some \$17 million in spot tv in the third quarter of '63 alone, issued a strong statement to its agencies and rep firms recently, saying that it will not pay for its announcements if they are placed in triple-spotted positions alongside piggyback commercials.

The warning was sent via Compton, acting as "spot coordinating agency," and signed by Graham Hay, broadcast media supervisor. Significant excerpts from the P&G letter follow:

"Today, with the development of the shared commercial and the varying definitions of the integrated and piggyback as regards these shared commercials, the pinpointing of triple-spotting occasions is a more complex job. Nevertheless this pinpointing must be done for it is readily apparent that many shared commercials must, to the viewer's eye and mind, be nothing more than two distinct commercials . . .

As far as P&G is concerned a shared commercial will be considered an integrated one, and thus actually only one commercial, if it

KNXT, Los Angeles adds new rates

In what could be a portent of things to come throughout industry, West Coast outlet sets higher prices for "multiples"

CLASS	UNITS	BASE	10 PLAN	20 PLAN	30 PLAN
Class "CC"—1-51 weeks:					
1 minute	2	\$450.00	\$290.00	\$270.00	\$250.00
MPA minute	3	550.00	370.00	340.00	310.00
Class "CC"—52 weeks:					
1 minute	2	\$400.00	\$270.00	\$250.00	\$310.00
MPA minute	3	500.00	340.00	310.00	280.00
Class "C"—1-51 weeks:					
1 minute	2	\$400.00	\$235.00	\$220.00	\$195.00
MPA minute	2	500.00	300.00	270.00	240.00
Class "C"—52 weeks:					
1 minute	2	\$360.00	\$215.00	\$200.00	\$175.00
MPA minute	2	450.00	270.00	240.00	210.00
Class "D"—1-51 weeks:					
1 minute	1	\$200.00	\$110.00	\$100.00	\$ 90.00
MPA minute	1	275.00	145.00	125.00	105.00
Class "D"—52 weeks:					
1 minute	1	\$180.00	\$100.00	\$ 90.00	\$ 80.00
MPA minute	1	245.00	135.00	115.00	95.00

satisfies all of the following requirements:

A. Both commercials are identified as having the same brand name. It is not sufficient that the bridge say 'Here's another product from—' and then go into a commercial having no audio or video identification with the brand name of the first commercial in the pair.

B. Both commercials are for products which have the same general usage.

C. The bridging or integrating of the two commercials is so executed as to appear to be one commercial.

"A shared commercial which does not satisfy all of the above stated requirements will be considered a piggyback commercial, or, two separate commercials. If a commercial for Procter & Gamble is run adjacent to a piggyback pair, a triple-spotting condition has been effected for which we will require a make-good or credit.

"We would appreciate your advising all your stations of this policy . . ."

Two different advertisers

While making this pronouncement, P & G through Compton has also presented the industry with a real problem. Recently, a 60-second commercial from the agency included two products: P & G's Crisco and Food Manufacturers' M & M Candies. The commercial weaves back and forth between the two products and is considered fully integrated, though advertising two totally different products. The commercial was cleared by the NAB Code after much consideration.

P&G's policy was welcomed, station representatives say. It may cause problems with adjacencies to P&G products, but it is a start to cleaning up "the menace," they say.

Irwin Spiegel, director of sales promotion and advertising at Avery-Knodel, says the 30/30's do cause problems to a certain extent for the stations as well as other advertisers who have to worry about product protection. Spiegel remembers International Latex as being one of the first to use shared commercials, combining bras and girdles.

A spokesman at Edward Petry & Co. says he expects "all the giant corporations to use shared commercials soon" and that rep firms

Katz urges new definitions and practices

New definitions and practices for multi-product announcements have been suggested by The Katz Agency in a memorandum to its stations. Katz notes the new P & G ground rules contained in a letter from Compton and asks why other large advertisers may not establish their own rules also at variance with both the Code and P & G. "Not long ago," Katz observes, "an agency requested credit for one of its single-product advertisers because the announcement ran adjacent to a multi-product commercial. The complaint was triple spotting. But, the multi-product spot had been approved by the Code office as a single announcement—and this commercial had been placed by the very agency that brought the complaint!"

The Katz memorandum asks a number of questions about network and spot commercial practices, including: "Is the NAB Code the proper instrument for setting commercial practices? Does it do the job satisfactorily or are changes indicated? How should multi-product announcements be interpreted in the context of over-commercialization and triple spotting? . . . What constitutes clutter? . . . At what point is there a serious threat to the effectiveness of television advertising as a result of virtually unopposed acceptances of 'new approaches' by agencies and advertisers? . . . What about product protection? . . . Should a station accept piggybacks (or integrated commercials) on the network and refuse them through national spot on local channels?"

As a starter to establish clearer guidelines and/or policies, Katz suggests these definitions:

1. Truly Integrated Announcements — those which would clearly give the appearance of one single commercial.
2. Integrated Piggybacks—those which the average viewer would regard as two commercials but which are bridged in such manner as to qualify for Code approval as single announcements.
3. Piggybacks—those which are obviously two separate product messages without the bridging would be required for Code approval as single announcements.

Since advertisers are coming up with definitions, Katz suggests also that "broadcasters should urge the Code board to designate shared announcements not simply as integrated or piggyback, but as (a) truly integrated, (b) integrated piggybacks, (c) straight piggybacks. Under Code provisions both 'truly integrated' and 'integrated-piggybacks' commercials would qualify as single announcements, and piggybacks as two or more."

Katz adds "some ideas" for stations to consider as practices to "facilitate everyday business decisions" and insure minimal abuses: Require that all multi-product announcements be submitted to the Code office for screening and designation as truly integrated, integrated piggyback, or piggyback; for truly integrated announcements charge the regular rate; for integrated-piggyback charge 150% of the appropriate rate; for piggybacks charge 200% of the appropriate rate."

should plan ahead accordingly.

A CBS TV National Sales, is examining the number of companies splitting the minute. What the firm decides to do will depend on the degree of infringement.

KNXT, a CBS o&o in Los Angeles, is one tv station known to adapt its rate card to multiple product announcements. The station charges a higher rate for one minute spots which include more than one product on the simple reasoning that the advertiser is getting

extra value. The cost ranged from 6 to 36% higher for MPA announcements.

"We're not triple-spotting, however," says Ray Bindorff, general sales manager for the CBS o&o station. "It is not a money-making effort but a dollar-trading effort. We use the MPA minute during a station break or within a movie where triple-spotting is acceptable, but no place else. We think it is progressive and the right thing to do. We want to point out what we think

is a growing menace."

The new KNXT policy, in effect only a short time, is not "too dissimilar" than that of P&G's, according to Bindorff. It is more strict than that of the NAB, he added.

The station does not accept a commercial using only the phrase "another fine product of" to bridge the gap between the two products. "We even demand that two 30's on the same product used back-to-back have the same visual and audio qualities," says Bindorff. "Although

Nearly everybody seems to be doing it

Tabulation of commercials monitored during week of 14 October by Broadcast Advertisers Reports and compiled by Station Representatives Association shows the national advertisers who used piggybacks and/or integrated commercials on tv

AMERICAN TOBACCO: Montclair, Pall Mall.

ARMOUR AND COMPANY: Dash Dog Food, Star Corned Beef Hash, Dial Soap, Parsons Amonia, Princess Dial Soap, Chiffon Liquid, Star Chili.

ALBERTO-CULVER: Command Shave Cream, VO-5 Shampoo, VO-5 Hair Setting Lotion, VO-5 Hair Dressing, VO-5 Hair Spray, VO-5 Creme Rinse, Rinse Away, Get-Set, Derma-Fresh Hand Lotion, Safeguard Spray on Bandage, Subdue.

AMERICAN HOME PRODUCTS: Chef-Boy-Ar-Dee Ravioli, Infra Rub, Dristan Mist, Out Gro, Heet, Easy Off Oven Cleaner, Easy-On Spray Starch, Bisodol Tablets, Griffin Liquid Wax, Quick Dip Sudden Beauty, Chef-Boy-Ar-Dee Spaghetti Sauce, Aerowax, Bisodol Mints, Sleep-Eze, Dri-Brite, Compound W, Sani-Flush, Easy Off Window Spray, Freezone, Chef-Boy-Ar-Dee Spaghetti Dinner, Woolite, Jiffy Pop-Corn.

BISSELL: Shampoo, Shampoo Master, Aerosol Upholstery Shampoo and Kit and Applicator.

BLOCK DRUG: Dentu-Creme, Green Mint Mouthwash, Polident.

BRECK: Shampoo.

BEECHAM PRODUCTS: Brylcreem.

BRILLO MFG.: Scouring Pads, Paddy Scouring Pads.

BRISTOL-MYERS: Clairol Silk & Silver, Clairol Loving Care, Clairol Hair-So-New, Clinicin, Ban, 4-Way Cough Tablets, Ipana Hexa-Flouride Toothpaste, Excedrin, Clairol Shampoo, Bufferin.

BEECH-NUT LIFE SAVERS: Fruit Stripe Gum.

HELENE CURTIS: Secure, Enden Shampoo, Helene Curtis Spray Net.

COATS & CLARK: Zippers.

COLGATE-PALMOLIVE: Colgate Dental Cream, Code 10 Hair Tonic, Cashmere Bouquet Soap, Action, Ajax Liquid Cleanser, Vel Liquid Detergent, Super Suds, Palmolive Soap, Lustre-Cream Shampoo.

CARTER PRODUCTS: Nair, Carter's Pills.

CHESEBROUGH-POND'S: Q-Tips, Vaseline Petroleum Jelly.

CARNATION: Evaporated Milk, Friskies Dog Food, Friskies Cat Food, Coffee-Mate, Instant Non Fat Dry Milk.

CHUNKY CHOCOLATE: Chunky Chocolate Bar, Bit-O-Honey, Kit Kat, Chocolate Sponge Bar.

CAMPBELL SOUP: Canned Vegetable Beef Soup, Franco-American Spaghetti, Red Kettle DeLux Soup Mix, Bounty Chicken Stew, Franco-American Football, Pennant Offer, Beans & Ground Beef, Canned Chicken Noodle Soup.

CONS FOOD: Sara Lee Apple Danish Coffee Cakes.

CORN PRODUCTS: Mazola Margarine, Knorr Soups, Nu-Soft Fabric Softner.

DU PONT: Teflon for cookware.

OUFFY-MOTT: Sunsweet Prune Juice, Sun-sweet Apricot Nectar.

EX-LAX: Ex-Lax.

R. T. FRENCH: Instant Potato Pancake Mix, Scalloped au Gratin Potatoes, Copper Kitchen Sauce & Gravy Mixes, Mustard.

FLORIDA CITRUS COMMISSION: Canned Orange Juice.

FRITO-LAY: Corn Chips, Cheetos.

GENERAL MOTORE: All Buick Automobiles.

GENERAL ELECTRIC: Hotpoint Washers, Hotpoint Range.

GILLETTE: Deep Magic Dry Skin Conditioner, Tame Creme Rinse, White Rain Hair Spray, Paper-Mate Pens, Silver Curl, White Rain Shampoo.

GOLDEN GRAIN MACARONI: Scallop-A-Roni, Twist-A-Roni, Noodle-Roni.

GENERAL FOODS: Post Alpha Bits & Toy Offer, Maxwell House Coffee, Log Cabin Syrup, Birds-Eye Green Peas & Pearl Onions, BirdsEye Mixed Vegetables with onion sauce, Post Tens, Dream Whip, Jell-O Gelatin.

GENERAL MILLS: Trix, Twinkle Cereal, Cheerios, Betty Crocker Fudge Brownies, Gold Flour & Coupon offer, Betty Crocker Creamy White Frosting Mix, Total Cereal, Cocoa Puffs, Frosty

O's, Betty Crocker Yellow Cake Mix, Betty Crocker Fudge Frosting Mix, Betty Crocker Fudge Brownie Mix, Betty Crocker Noodle-mondine, Betty Crocker Butterscotch Squares Mix, Betty Crocker Cake Mixes.

HAGON CHEMICALS: Calgon, Calgon Bouquet.

HARTZ MOUNTAIN PRODUCTS: Bird Food, Yummies.

H. J. HEINZ: Hot Ketchup, Regular Ketchup.

IDEAL TOY: Clancy the Skating Monkey.

S. C. JOHNSON: Klear Floor Wax, Pledge Furniture Polish, Liquid Wax, Shoe Shine Kit.

JOHNSON & JOHNSON: Band-Aid Sheer Stickers, Bondex & Booklet Offer, Micrin.

KIMBERLY-CLARK: Kleenex Tissue.

KRAFT FOODS: Kraft Barbeque Sauce, Pineapple Preserve, Kraft Whipped Cream Cheese, Kraft Chocolate Candies.

LEHN & FINK: Lysol Liquid, Medi Quick Spray, Lysol Spray.

LEVER BROS: Lipton Regular Tea, Stripe Regular Toothpaste, Lucky Whip, Wisk, Breez Cannon offer, Dove White Pink, Lifebuoy.

LUDENS: Fifth Avenue Candy Bar, Candy Drops.

P. LORILLARD: Kent.

LIGGETT & MYERS TOBACCO: L & M, Chesterfield King.

LOUIS MARX & CO.: Big Shot Missile Calendar, Budding Beauty Vanity, Easy Weaver Hand Mirror, Boppa Bear Game, Big Bruiser Car.

MILES LABORATORIES: Alka-Seltzer, O-A-D Day, Nervine, Chocks Vitamins.

MENTHALATUM: Menthalatum, Deep Healing Rub, Ointment.

MERRITT-CHAPMAN-SCOTT: DeVoe Paints.

MAYBELLINE: Eye Make Up.

NOXZEMA: Cover Girl Make-Up.

NORWICH PHARMACAL: Unguentine, Aerom, Pepto-Bismol.

NATIONAL BISCUIT: Nabisco Shredded Wheat, Nabisco Premium Saltines, Milk-Bone Protein Snacks.

OLIN MATHIESON CHEMICAL: Squibb Vitamins, Squibb Spectrocin-T Throat Lozenges.

P & G: Secret Cream & Roll On, Prell Liquid Soap, Prell Concentrate, Milk Wave Permanent, Wave Soap.

PHARMACO: Chooz, Feen-A-Mint.

PHARMACRAFT LABORATORIES: Allerest, Deodorant.

similar to P&G's policies we did not know what they were doing until recently. We defined our policy about eight months ago."

The KNXT policy can probably be attributed to—or at least justified by—the station compilations of BAR figures mentioned earlier.

Art Elliot, eastern tv sales manager at Harrington, Richter & Parsons, feels the trend toward 30/30's has picked up strongly just in the last few months. He mentioned Standard Brands, Lever Bros., and

General Mills as most recent large entries into the shared commercials fraternity. Lever made its first requests for clearance of shared commercials in November, according to Elliot.

Elliot, as well as many others from rep firms, believes the NAB Code on the subject is too vague.

The shared commercial has caused such a problem that HR&P is recommending to its stations that they not clear such commercials even though many other stations are doing so, according to Elliot. Too often, he says, they cause a problem the last minute. "We're just not going to do it any more. Advertisers think we'll take anything. How can we give them 15 minutes protection with so many multi-product spots?"

Marv Shapiro, v.p. and eastern sales manager at TvAR believes shared commercials are going to be one of the major problems of spot tv in 1964. Sponsors did it on the networks and now they're moving into spot tv, he says.

Shapiro notes that until now, a large number of the multi-product commercials were not known as such until they were reviewed by the station a few days before air time, causing a last minute problem in trying to maintain product protection. He lists these possible solutions as stop gaps:

- A rate card adjusted for the MPA minute, similar to that of KNXT, Los Angeles.

- A clause in the rate card saying that the rates offered are for single product announcements only and rates for multiple product announcements are available on request.

- Notice that all orders are placed on the assumption that announcements are for one product only and rates are "subject to possible revision" if they include more than one product.

Shapiro believes it is unrealistic not to accept the MPA commercials. "You can't bury your head in the sand, even though the trend is undesirable," he says. "We'll see even broader use of it in the future, and we'll just have to make revisions."

Several representatives pointed out that shared commercials really started on the networks, and have only recently become a factor in

spot television. Yet the multi-product problems in spot tv are greater by far. The difference is in the scheduling. Networks can put the 30's together in an island position within a half-hour program. Local stations, which often have to put them in station breaks, can be left with time they can't sell.

For example, in prime time, where the NAB Code permits two commercial announcements during a station break, the station can only sell the 60 seconds if it accepts a 30/30 piggyback, and the other 10 seconds cannot be sold.

Steve Machcinski, former chairman of the broadcast trade practices committee for the Station Representatives Association, and Adam Young spokesman says:

"Everybody screams that having two different products in one commercial is one commercial. It's a very serious problem. The viewer doesn't understand the difference between an integrated and non-integrated commercial, he just sees a bunch of products and gets annoyed. Theoretically you can put six 10's in a minute.

"But as long as the networks accept it it's hard for us," says Machcinski. "If we say no, the advertisers say the nets do it. Who do you people think you are?"

"If the two top stations in the top 40 markets stopped accepting shared commercials the problem would be licked," Machcinski believes.

"Previously reps have been complaining about clutter but now we're getting down to specifics with numbers and names of offenders."

In a recent telegram to the NAB Code head Howard Bell, TvB, and the Station Representatives Association, WFBM-TV Indianapolis said that "what now appears to be a small campfire, may very well turn into a bonfire by the first of February."

Toward heading off any bonfire, NAB is at work and hopes to clarify the ground rules very shortly. Nothing in the present code rules out or encourages such commercials, but Bell hopes to meet the problem. In so doing, it is emphasized that whatever is done to protect the industry, must first protect the viewer's interest also. ■

ALLSBURY: Chilled Quick Crescent Dinner, Chilled Quick Fudge Brownies, Chilled Quick Let Rolls, Golden Yellow Cake Mix, Chilled Quick Carmel Nut Rolls, Fudge Brownie Mix, Milk Pancake Mix, Cake Decorator, Double Dutch Devils Food Cake Mix, Double Dutch Frosting Mix, Apple Cinnamon Coffee Mix, Chilled Quick Orange Danish Rolls.
FIZER CORP.: Barbasol, Ben Gay, Candettes, Quins Hand Cream, Pacquins Silk & Satin, Quins Mani-Magic.
HILLIP MORRIS: Parliament, Personnales, Marlboro, Paxton.
PHILADELPHIA & READING: Tickles Doll, Batwagon Warship.
LOUGH: St. Joseph Children's Aspirin, St. Joseph Children's Vitamins.
UREX: Sweetheart Soap and Decals Decorating Kit, Trend Powder, Dutch Cleanser, Trend Lotion, 4 Seasons Lotion, Trend Liquid.
QUAKER OATS: Puffed Wheat & Rice, Quaker Oats, Ken-L Ration, Aunt Jemima Pancake Mix.
RICHARDSON-MERRELL: Vick's Vaporub, Vick's Vapo-Cough Syrup, Vick's Formula 44.
J. REYNOLDS: Salem, Winston.
PERRY: Remington Electric Shavers.
STANLEY-WARNER: Playtex Nursery, Playtex Bras, Playtex Bra, Playtex Girdle.
STERLING DRUG: Ironized Yeast Tablets, Enlene Spot Remover, Haley's M-O, Dr. Lyons White Tooth Powder, Fletcher's Castoria, Baby Powder.
SUNBEAM: Spray Mist Iron, Shave Master Electric Shavers.
SCHOLL: Dr. Scholl Zino Pads, Dr. Scholl's Foot Powder.
SAWYER: Viewmaster.
STANDARD BRANDS: Chase & Sanborn Instant Tea, Blue Bonnet Margarine.
SIMONIZ: Vista Floor Cleaner Wax, Tone.
SHULTON: Ice-O-Derm.
SWEETS COMPANY: Tootsie Roll.
SCOTT PAPER: Scotties, Scottowels.
US PLYWOOD: Various Weldwood Adhesives.
UNION CARBIDE: Prestone Anti-Freeze, Eveready Batteries.
UNITED BISCUIT: Kitchen Rich Golden Nectar Cookies, 8 Pack Saltine Crackers.
WILLIAMS: Somnex, Aqua-Velva Lotion, Lescage Shave, Geritol Liquid, Geritol Tablets.
WARNER-LAMBERT: Roloids, Dentyne.
WATERMAN-BIC PEN: Bic Ball Point Pens.

Jahncke to head NBC political unit

Many of NBC's problems concerning political sponsorships in this presidential campaign year will be



Jahncke

shouldered by Ernest Lee Jahncke, Jr., just named head of NBC's temporary Political Broadcast Unit.

When the unit is activated, Jahncke's job as head of Standards and Practices will be handled by Carl M. Watson, director, Broadcast Standards, and John A. Cimperman, director, Practices. Jahncke will devote his full time to the unit with the temporary title of vice president, Political Broadcast Unit, administering political sponsorships on NBC's tv and radio networks, and owned stations.

Jahncke joined NBC in 1959 as director, Standards. He was promoted to Director, Standards and

Practices, in October of 1960, and assumed full supervision of the department the following month. He was named vice president in November 1961. He had previously been vice president and assistant to the president of Edward Petry, and from 1952-1957 held this same title with ABC.

New series on zoos

Triangle Stations has announced production of a new series of half-hour color programs, *Zoos of the World*, which will be carried on the six Triangle outlets and then syndicated by the group's program sales division.

Zoos of the World will be the sixth tv program in the Triangle Program Sales portfolio. The others are *Colorful World of Music*, featuring Podrecca's Piccoli Theatre; *The Big Four*, an auto-racing package; *This Is America*, colorcasts of U. S. fairs and festivals; *The Myth and the Menace*, a study of Communism; *Frontiers of Knowledge*, dramatization of scientific and medical advances, and *The Little League World Series*.

Babcock resigns as v.p. of Crosley Broadcasting

John B. Babcock has resigned as vice president of Crosley Broad-

casting Corp., and general manager of Crosley's Indianapolis television station WLW-I. On 1 February he will become vice president in charge of operations for the Park Broadcasting Co.'s interests, with headquarters in Ithaca, New York. Park Broadcasting will provide management and correlating services for two tv stations, two am radio stations and a fm stereo station now owned by Roy H. Park. These stations are: WNCT-TV-AM, WGTC-AM, Greenville, North Carolina, and WDEF-TV-AM, Chattanooga, Tennessee. Babcock will become a director and member of the executive committee of Park Broadcasting Co.



Babcock

Crosley names Bartlett

Walter Bartlett, presently vice president in charge of WLWC Columbus, has also assumed responsibility for the operation of WLW-I Indianapolis. He succeeds John B. Babcock, Crosley Broadcasting vice president and general manager of the Indiana outlet, who recently resigned.

WFIL donates facilities to educational stations

WFIL-AM-FM-TV Philadelphia, which is moving to new studios within the next few weeks, has donated the real estate, building and facilities it is vacating to WHYY, licensee of Philadelphia's educational radio and tv stations.

The old two-story structure at 46th & Market Sts. was officially presented to WHYY by Roger W. Clipp, vice president of the radio-tv division of Triangle Publications, on 26 December. Those studios had housed the laboratories and equipment of the WFIL stations and the headquarters of Triangle's broadcast arm since 1948. The presentation culminated a plan announced

An old-fashioned reception



There's a certain Neanderthal flavor to the Best Foods reception room in New York these days, provided by a full-family display of The Flintstones. Best Foods sponsors the ABC TV series each Thursday. Flanking "Mr." and "Mrs." are Robert Dobbin (r), Best Foods director of advertising, and Joel Stivers, asst. director of advertising.

several months ago by Walter H. Annenberg, president of Triangle Publications and editor and publisher of the Philadelphia *Inquirer*, to make a gift of the WFIL facilities to the non-profit educational stations.

The WFIL stations are moving to a new Broadcast Center at 4100 City Line Avenue.

NEWS NOTES

Pepsi buys NBC nighttime: Pepsi-Cola Co. has bought sponsorship in three NBC-TV nighttime programs, "Eleventh Hour," "Saturday Night at the Movies," and "The Jack Paar Program." The order was placed through Batten, Barton, Durstine & Osborn.

National Log expands: National Tv Log, a newspaper rep handling tv program promotion, has added the Dallas *News* and *Times Herald*, Fort Worth *Star-Telegram*, Akron *Beacon Journal*, Cleveland *Plain Dealer* and Seattle *Post-Intelligencer* to its list. Groups of newspapers will be added every three months after 1 March, in order not to have constant rate changes.

All Murphy stations at PGW: KXLY (AM & TV), Spokane, are now represented by Peters, Griffin, Woodward. The radio outlet started broadcasting in 1922, operates 24 hours at 5 kw on 920 kc. A CBS affiliate, KXLY-TV, channel 4, is entering its 12th year. With this appointment, PGW is now the exclusive representative for all Morgan Murphy broadcasting interests. It has represented WISC-TV Madison, Wis., channel 3, since its air-date in 1956, and began representation last December of WLUC-TV Green Bay, channel 11, and WLUC-TV, channel 6, Marquette.

NEWSMAKERS

RONALD P. MCKENNA to advertising and promotion director of WANE-TV, Fort Wayne, Indiana. He has been studying under a research assistantship in the Television-Radio Center of Syracuse University.

GENE O'DELL to production man-

ager of WTVN-TV, Columbus. ROGER JOHNSON to commercial operations director.

ROBERT F. GREEN died Christmas night. He was director of personnel for Wometco Enterprises.

DAVID YARNELL to program manager of WOR-TV, New York.

CLIFFORD E. FORD to the WNBC-TV sales staff and Don Luftig to producer-director there. Ford has been an account executive with WNBC Radio. Luftig was executive

producer and program director for WINS, New York.

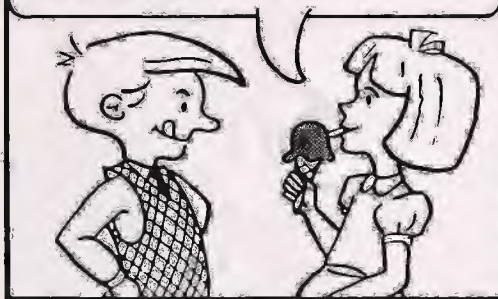
ARTHUR MORTENSEN to head Golden West Broadcasters' new television division. He was formerly general manager of KERO-TV, Bakersfield.

ROBERT F. DOTY to operational coordinator of WTVT, Tampa-St. Petersburg, Fla. He will continue as local sales manager.

KEN CROSS to acting manager of KERO-TV, Bakersfield.

WORFORD WARD & TILLIE VISION

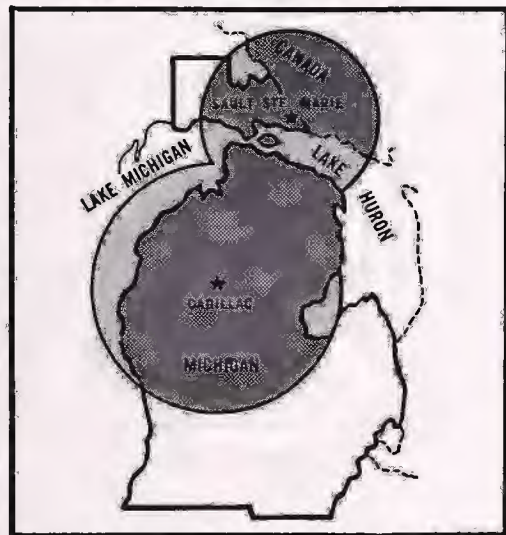
UPSTATE MICHIGAN BUYS MORE FOOD PER RESIDENT THAN THE PEOPLE IN DETROIT AND WAYNE COUNTY.



MOST INTERESTING. WHAT PRODUCTS DO THEY BUY?



WHY, THE PRODUCTS ADVERTISED ON WWTV/WWUP-TV, STOOPID!



BIG MARKET — BIG EATERS!

Much as it may surprise you, dear reader, food sales per person in the 39 counties of Upstate Michigan do indeed run higher than in rich Wayne County. We'll gladly send you the breakdown, if you wish.

Matter of fact, we believe Upstate Michigan is the greatest "new opportunity" you

television advertisers can find in the entire U. S. Nearly a million PEOPLE. Annual retail sales, nearly a BILLION dollars.

Consult your jobbers and distributors in this area as to the influence WWTV/WWUP-TV has in our 39 counties — or ask Avery-Knodel for the whole story.

The Feltzer Stations

RADIO
 WNZD KALAMAZOO-BATTLE CREEK
 WJEF GRAND RAPIDS
 WJFM GRAND RAPIDS-KALAMAZOO
 WWTU-FM CADILLAC

TELEVISION
 WRD-TV GRAND RAPIDS-KALAMAZOO
 WWTU CADILLAC-TRAVERSE CITY
 WWUP-TV SAULT STE. MARIE
 KDLN-TV LINCOLN, NEBRASKA
 WGIN-TV GRAND ISLAND, NEB.

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10
 ANTENNA 164D' A. A. T. / ANTENNA 1214' A. A. T.
 CBS & ABC / CBS & ABC

Avery-Knodel, Inc., Exclusive National Representatives

Where a

Names from radio network roster of 1938-39 can be found advertising on networks this season. Veterans make up fifth of current sponsor list.

THE WORLD TODAY is a far different cosmos from that of 25 years ago, but some things endure. Like advertisers.

Radio networks are a nostalgic vantage point for glancing back a quarter century. Oldtime comedies and mystery shows are being revived, and one of the networks, CBS Radio, has exhumed tape-recorded voices from the past for a popular exhibit at its building site in New York. In surveying the show sounds of the past 25 years, about the same number of advertisers a quarter century ago can be counted among those on the network then and still sponsoring radio network radio this season.

In the years that saw the radio era become the age of television, this select group of network blue-chips still is on the radio board. Products, to be sure, have evolved from simple soapchips to powerful detergents, from flour to ready-mix, from razor blades to electric razors, but many of the names remain the same. Jell-O is still Jell-O just as it was in that great radio season of 1938-39, when General Foods advertised Jell-O on the Jack Benny show.

Still four-way hand

As the world has changed, there still have radio networks along with television products. Red and Blue are gone, and yet there are four networks today as then, with ABC (created in the early forties from NBC and Blue) the only new name among the four.

Among their clients, the commercial roster of the 1938-39 season lists around 26 stalwarts of the U. S. economy whose commercial



ABC "Breakfast Club" host, Don McNeill, above in working portraits spanning 30 years and hundreds of sponsors, below with present cast of networks' oldest commercial show

Sponsors of yesteryear?

can be heard on network radio today. Disregarding product changes, the same corporate names that were customers of *Amos 'n' Andy*, *Burns and Allen*, *Charlie McCarthy* and *Bing Crosby* are in a good many cases around today for *Breakfast Club* (on the air then), *Arthur Godfrey*, *Monitor*, and *Mutual News*.

The hardy band from 1938-39 who are buying radio network in 1963-64 are Bristol-Myers (Sal Hepatica, Vitalis), Campbell Soup, Chemway (Lady Esther), Chrysler, duPont, Ford, General Electric, General Foods (Grapenuts, Huskies, Jell-O, LaFrance, Maxwell House, Post Toasties, Postum, Sanka, Swans Down), Goodyear, Household Finance, Kraft, Liggett & Myers (Chesterfield), MacFadden-Bartell (*True Story*), Mennen, Philip Morris, National Dairy, Pet Milk, Purex (Campana, Old Dutch, Sweetheart), R. J. Reynolds (Camels), Standard Brands (Chase & Sanborn, Fleischmann, Royal Gelatin, Tenderleaf), Sterling Drug (Bayer, Cal, Dr. Lyon's, Energine, Ironized Yeast, Molle), Sun Oil, Time, Vick, Wander (Ovaltine), Wrigley.

Blending names

Continuity for at least two of these is the result of corporate mergers and acquisitions, as with the Purex product complex and Pet Milk's ownership of Whitman candy. That is, Purex is a client name today but wasn't then; Pet was then but not today, yet Pet's Whitman is today but not then. Careful checking would turn up many more product-family relationships of today that did not exist 25 years ago.

A look back at the old radio schedules reveals some continuity in advertising styles. Take, for instance, significant names in the networks' vital food category.

General Foods over the years has tended toward light comic and family fare, with shows in 1938-39

like *Jack Benny*, Jell-O banner-carrier for many years on NBC-Red; *Joe Penner* on CBS for *Huskies*; *Frank Morgan-Fannie Brice* (Baby Snooks) on NBC-Red for Maxwell House; *Joe E. Brown* for Post Toasties on CBS; *We, the People*, with Gabriel Heatter for Sanka on CBS; *Al Pearce and His Gang* on NBC for Grapenuts. All were once-a-week evening shows.

Other food shows 25 years ago included Chase & Sanborn's *Charlie McCarthy*, Sunday evenings on NBC-Red; Kraft's *Bing Crosby* with Bob Burns and the John Scott Trotter orchestra Thursday nights on NBC-Red; Swans Down's *Kate Smith* with the Glenn Miller orchestra Thursdays on CBS; *Kellogg's Circle* with Ronald Colman Sundays on NBC-Red; Royal Gelatin's *Rudy Vallee* Thursdays on NBC-Red; Campbell Soup's three shows, *Orson Welles Mercury Theatre* Friday nights on CBS, *Amos 'n' Andy* weekday evenings, and *Edwin Hill's Human Side of the News* twice a week on NBC-Red; Tenderleaf Tea's *One Man's Family* Wednesdays on NBC-Red; Postum's *Lynn and Abner* weekday evenings on CBS; Silvercup's *Lone Ranger* three times a week on Mutual.

Daytime menu

On the daytime table at the Red and Blue networks were the cereals and children's drinks with late afternoon thrillers: *Dick Tracy*, *Don Winslow*, *Jack Armstrong*, *Little Orphan Annie*, *Terry and the Pirates*, and *Tom Mix*. General Mills' *Betty Crocker* was broadcasting a 15-minute cooking talk twice a week on NBC-Red mid-afternoons, and Diamond Salt presented *Kate Smith Talks* for a quarter hour three times a week at noon on CBS. Foods figured, too, in "soap" opera. Crisco had *Vie and Sade* on both Blue and Red daily; Spry sponsored *Aunt Jenny's Stories* mornings on CBS; Bisquick *Valiant Lady* on NBC-Red daily; Sealtest *Your Fam-*

ily and Mine daily on the same network. Cereals makers and bakeries backed other day serials.

Among the soaps, cleansers and other household aids of 25 years ago, several were with nighttime radio drama. Woodbury presented *Hollywood Playhouse* on the Blue network Sundays; *Lux Radio Theatre* was a Monday feature on CBS; Rinso had *Big Town* with Edward G. Robinson and Claire Trevor on CBS Tuesdays; Pacific Borax' *Death Valley Days* was heard Fridays on NBC-Red; Palmolive presented *Gang Busters* Wednesdays on CBS. Other types of programing by this group included Fels Naphtha's *Hobby Lobby* Wednesdays on Blue, Sweetheart's *Jack Berch* songs twice



Arthur Godfrey was on CBS for *Barbasol* in 1938. Today he has 19 radio sponsors.

Oldtime religion, oil, and news

NBC Radio's oldest customer is Sun Oil, a 35-year client that continues with the Three-Star Extra news daily on the network. Show longevity records are held by a trio of religious sustainers, National Radio Pulpit, begun in 1923; Catholic Hour, broadcast since 1930, and Art of Living, on the air since 1935.

Mutual cites as an oldtime customer not a national advertiser but a local sponsor of the co-operatively offered Fulton Lewis, Jr., news program; the W. F. Palmer Jewelry Shop, which has been presenting the show over WRHI Rock Hill, S. C., since its inception in 1937. Long-running newsmen besides Lewis on MBS are Fred Vandeventer, Frank Singiser, and Cedric Foster. A handful of commercial religious programs also hold long-play records on Mutual.

a week on NBC-Red, and *Fibber McGee & Molly* for Johnson's Wax Tuesdays on NBC-Red. Among the daily soap-opera classics were *David Harum* on the NBC-Red; for Bab-O, *The Goldbergs* on CBS for Oxydol, *Hilltop House* on CBS for Palmolive, *Houseboat Hannah* on Blue for Lava, *Life Can Be Beautiful* on CBS for Ivory, *Ma Perkins* on NBC-Red for Oxydol, *Myrt and Marge* on CBS for Supersuds, *Pepper Young's Family* on Blue and Red morning and afternoon for Camay, and *Road of life* on both CBS and NBC-Red for Chipso.

Getting teeth into radio

Big radio moments brought to the audience by dental products were Pepsodent's *Bob Hope* Tuesday nights, day serials like Dr. Lyons' *Backstage Wife*, Kolynos' *Just Plain Bill*, *Lorenzo Jones* and *Stella Dallas* both for Phillips. All were on NBC-Red.

Toiletry business on the radio networks in 1938-39 included the *Fitch Bandwagon* Sundays on NBC-Red, *Lady Esther's Guy Lombardo* twice a week on CBS and NBC-Red, Vaseline's *Dr. Christian* with Jean Hersholt on CBS Tuesday nights, Jergens' *Walter Winchell* Sunday nights on Blue, *Drene's Jimmy Fidler* on both CBS and NBC-Red, *Noxzema's Professor Quiz* on CBS Saturday nights.

Drug products on network radio 25 years ago numbered, among

others, Bromo Quinine with the *Fred Waring Orchestra and Chorus* on NBC-Red Saturday nights; Ironized Yeast with *John J. Anthony's Good Will Hour* on Mutual Sunday nights; Anacin, sponsoring *Easy Aces* three times a week on Blue; Bisodol with *Mr. Keen, Tracer of Lost Persons*, three times a week on Blue; Musterole's *Carson Robison and His Buckaroos* Mondays on Blue; Alka Seltzer's *National Barn Dance* Saturdays on Blue; Lydia Pinkham's *Voice of Experience* three days a week on Mutual; American Home Products' weekday *Helen Trent* on CBS, and Anacin's *Our Gal Sunday* weekdays on CBS.

Music to smoke by

Tobacco patronage of radio networks brought listeners variety and the best of the era's big bands in the 1938-39 season. The shows: Chesterfield's *Burns and Allen* on CBS Friday nights; and *Paul Whiteman Orchestra* Wednesdays on CBS; Camel's *Eddie Cantor* on CBS Monday nights; *Avalon Variety* with two Reds, Skelton and Foley, on NBC-Red Saturdays; *Half & Half's Ben Bernie Orchestra* with Lew Lehr on CBS Sunday afternoons; *Camel's Benny Goodman Orchestra* with Johnny Mereer and Martha Tilton Tuesday nights on CBS; *Pall Mall's Eddie Duchin Orchestra* Mondays on NBC-Red; Philip Morris' *Russ Morgan Orchestra* on NBC Wednesdays;

Lucky Strike's Your Hit Parade with Lanny Ross Saturdays on CBS and *Kay Kyser's Kollege* Wednesdays on NBC; Roi Tan's *Sophie Tucker* three times a week on CBS, and the *Old Gold Program* with Robert Benchley and Artie Shaw's orchestra Sunday nights on CBS.

Oil-automotive radio that season 25 years ago featured the *Cities Service Concert* on NBC-Red every Friday; the *Ford Sunday Evening Hour* on CBS; the *Voice of Firestone* Monday nights on NBC-Red; Gulf Oil's *Screen Guild Players* Sunday on CBS; Sun Oil's *Lowell Thomas* news daily on Blue.

In other categories, memorable sponsorships of the 1938-39 season included the *GE Hour of Charm* with Phil Spitalny's all-girl orchestra Mondays on NBC-Red; Canada Dry's *Information Please* with Clifton Fadiman Tuesdays on the Blue; duPont's *Cavalcade of America* Mondays on CBS, and Delaware Lackawanna & Western Coal's presentation of *The Shadow* Sundays on Mutual.

Goodbye, Mr. Chipso

On the other side of the ledger are the oldtime brands that are hard to find on store counters today and equally scarce on contemporary radio networks. Gone is the network commercial for Avalons, Supersuds, Chipso, Calox, Kolynos Sloan's liniment, and coal fuel.

Counting both quiescent brand and active ones that are advertising elsewhere, radio network clients of 1938-39 not to be found in the medium in the fall of 1963-64 are Adam Hats, American Home Food (Gulden's), American Home Products (Anacin, Bisodol, Hill's drops Kolynos), American Tobacco (Lucky Strike, Pall Mall, Roi Tan Half & Half tobacco), Armco, B. T. Babbitt (Bab-O), Bayuk Cigar (Phillies), Bowey's (Dari-Rich), Brown & Williamson (Avalon, Raleigh, Bugler tobacco), Canada Dry, Carnation, Chesebrough-Pond's (Pond's, Vaseline), Cities Service Colgate-Palmolive (Colgate, Palmolive, Supersuds), Continental Baking (Wonder), Cook (travel), Delaware, Lackawanna & Western Coal, Diamond Crystal Salt, Fels Firestone, General Mills (Bisquick, Corn Kix, Wheaties), Gordon Baking (Silver Cup), Gospel Broad

TIMEBUYER'S CORNER

Media people, what they
are doing, buying and saying
6 January 1964

■ **PKL adds media man:** John F. Shima has joined Papert, Koenig, Lois (New York) as a media supervisor responsible for the Piel Brothers account, after a 16-year tenure at Keyon & Eckhardt (New York). He was a media group head at K&E.

■ **C&W promotes three:** Three Cunningham & Walsh (New York) media men have been promoted. Daniel Borg and Frank McDonald, formerly senior media buyers, have both been elevated to media supervisors. Richard Busciglio, who was a media buyer, has been upped to senior media buyer.

■ **Upped to v.p. at Parkson:** Herbert Gruber, director of broadcast media, has been elected a v.p. at Parkson Advertising (New York). He has been with the agency since 1954.

■ **BBDO adds three to Chicago staff:** Don Osten and Frank Coyle, both formerly with Gardner (St. Louis), have joined the Chicago office of BBDO. Osten is the new manager of the media department, replacing Jim North,

who has returned to BBDO's New York office. Coyle joins as a media supervisor. Robert B. MacDonald, who was with Wade Advertising (Chicago), joins as a media buyer.

■ **Gromer upped at FC&B:** Frank J. Gromer, Jr., v.p. and director of media at Foote, Cone & Belding (New York), has been promoted to director of marketing services, in charge of all media and research. He has been with the agency for 17 years — the first nine in the research department, where he rose to the position of research director, and the more recent years in the media department, where he became v.p. and director of media in 1959.

■ **Congratulations to the TB&SS "grads:"** About three quarters of the students in the Fall IRTS Time Buying & Selling Seminar in New York, which closed with its eighth session 17 December, will receive certificates indicating completion of the course. Certificates are awarded to those attending a minimum of six of the eight sessions. Committee head Al Petgen (ARB) reports that plans for repeating the seminar this

JACK GIEBEL: **in the daytime, SRO**

"The full potential of daytime network tv is at last being realized," observes Doherty, Clifford, Steers & Shenfield (New York) media supervisor Jack Giebel. Jack says the networks now have the SRO sign on day time, because buyers have seen the light and are taking advantage of the bargains available. "On the average, a daytime program delivers one-third the rating of an evening show at one-eighth the cost," says Jack, "and one daytime show, 'Password,' has ratings comparable to the evening Judy Garland Show, but at one-tenth the cost." With DCS&S two years, Jack works on the Bristol-Myers, Grove Labs, Kimberly Clark, and Standard Triumph accounts. After graduation from the N.Y.U. school of commerce with a bachelor's degree in marketing, he began his career in the research department at Young & Rubicam, rose to media buyer, joined Benton & Bowles in a similar post, later became a media coordinator at Grey Advertising. A native New Yorker, Jack, wife Mickey, and 11-year old daughter Caron live in West Hempstead, Long Island.



year are being completed. The starting date has not been definitely set, but will probably be Tuesday, 28 January. Again registration will be limited to 100, and those who had to be turned away from the Fall meetings will be given priority. Fee is \$15. If you're interested in attending, play it safe and reserve a place for yourself now by calling Claude Barrere at IRTS in New York.

■ **Schaefer Beer buys New York:** Schaefer 52-week sked started 1 January on several New York City radio stations. Minute spots are being employed in all time periods. Buyer at BBDO (New York) is Chuck Downing.

■ **Helene Curtis has a Secret:** Firm discloses it has been testing a new product, Magic Secret, said to temporarily erase facial wrinkles and lines. Tests in various cities, including St. Louis, have proved successful, and have motivated the company to plan national marketing of the product "early in 1964." In the St. Louis test, a combination of television (KSD-TV, KTVI, KMOX-TV) and print backed the introduction. Company spokesmen were unwilling to divulge 1964 ad budget for Magic Secret, but did say television "will be the major medium." Agency is Edward H. Weiss & Co. (Chicago).

■ **Gold Medal and Fleischmann's get together:** Gold Medal Flour and Fleischmann's Yeast are co-sponsoring a 20-page free booklet, *Yeast*

Baking and You, to be promoted early this year via television and magazines. According to General Mills, more than 40 per cent of U.S. television homes will see commercials pushing the booklet during February on daytime and nighttime news programs, and ABC-TV's *Patty Duke Show*.

■ **Nestle's Decaf starts new campaign:** Nestle's Decaf begins a "very heavy" 10-week radio campaign today in a group of selected markets across the country. Drive of minute spots aimed at total audience is being aired in all time periods. Buyer at Warwick & Legler (New York) is Joe Hudack.

TV BUYING ACTIVITY

▶ **Welch's** reported readying a 10-week campaign to promote various products. Drive will begin the end of January, utilizing daytime and fringe minutes, and chainbreaks. Audience of two-thirds women and one-third children desired. Buyer at Richard K. Manoff (New York) is Walter Abel.

▶ **Economic Labs** reported buying daytime minutes to push Matey, baby product, in what will probably be a four to six-week campaign starting early in February. Markets to be utilized indefinite at this time. Buyer at Kastor, Hilton, Chesley, Clifford & Atherton (New York) is Dorothy Glasser.

BUYERS TAKE TIME OUT FOR A HOLIDAY LUNCHEON



IN NEW YORK: Ray Kremer (far r.), account exec CBS Radio Spot Sales, hosts a Christmastime luncheon for McCann-Marschalk media buyers and friends. Enjoying the get-together are (l-r), buyer Jack Saly (Wool Carpet

Institute); Catherine Noble, M-M dir. of b'casting; Lloyd Dennis, Jr., v.p. & gen. mgr. WTOP Radio (Washington, D.C.); buyer Dave Murphy (Schrafft's); buyer Frank Finn (Inco); and buyer Otis Hutchins (Pillsbury).

casting Assn., Gulf Oil, Lewis Howe (Tums), International Silver, Andrew Jergens (Jergens, Woodbury), S. C. Johnson, Kellogg, Kimberly-Clark (Kleenex), Lever (Lifebuoy, Lux, Pepsodent, Rinso, Spry), P. Lorillard (Old Gold), Mail Pouch Tobacco (Kentucky Club), Miles Labs (Alka Seltzer), Moore Paint, John Morrell (Red Heart), Norcliff Labs (Calox), Noxzema, Pacific Borax, Penick & Ford (My-T-Fine), Personal Finance, Phillips, Pillsbury, Lydia Pinkham, Plough (Musterole), Princess Pat (beauty preparations), Procter & Gamble (Camay, Chipso, Crisco, Drene, Ivory, Lava, Oxydol), Quaker Oats (Quaker Oats, Puffed Wheat), RCA, Ralston-Purina (Ralston), Sensation, Sherwin-Williams (Sherwin-Williams, Acme), Standard Labs (Sloan's liniment), Texaco, Thrivo, U. S. Tobacco (Model), Ward Baking, Warner-Lambert (Listerine), George Washington (coffee), Welch, Wheatena, Wheeling Steel, and Williams.

More radio passengers

The list of network radio business today shows how the current fractionalized selling style has turned radio into an omnibus compared to the more restricted, private coach style of show sponsorship that prevailed 25 years ago. The client list of 1963-64 is nearly a third again as big.

On the books now are many accounts that, for whatever reason, were unknown to radio networks a quarter century ago: beer, wine, union-trade-chamber of commerce organizations, insurance, soft drinks, automobiles, tools, dictionaries and products unheard of then like plastic housewares and meat tenderizers. Commercial religious broadcasting also has grown over the years.

Current selling in sound

Latter-day network radio sponsors include AFL-CIO, Adolph's, American Cyanamid, American Dairy, American Motors, Anderson Co., Assemblies of God, Bankers Life & Casualty, Belton Electronics, Black Magic, Buick, Cadillac, California Prune Advisory Board, Certified Car Care, Champion Spark Plug, Chanel, Christian Reformed Church, Christmas Club, Church &

Dwight, William Cooper & Nephews, Cowles Magazines, Dawn Bible Students Assn., DeVoc & Reynolds, Dormeyer, Electric Autolite, Emery Industries, Evangelical Foundation, Ex-Lax, Faribault Woolen, Florists Telegraph Delivery, Foster-Milburn, Fram Corp., General Cigar, General Development, General Motors (United Motors, Fisher Body, Chevrolet, Oldsmobile), Gillette razors, blades, Billy Graham Evangelistic Assn., Glidden, Gold Seal, Gulf American Land, Hanes, Hastings, Highland Church of Christ, International Minerals & Chemical, Krim-Ko, Lanvin, Lehn & Fink, Lutheran Laymen's League, Mackle Bros., Mars, Menley & James, Mentholatum, Mercury Cars, Meredith Publishing, G. & C. Merriam, Metropolitan Life Insurance, Miller Brewing, Miller Falls, Minute Maid, 3 M, Mogen David, Morton House Kitchens, Mutual of Omaha, National Biscuit, National Car Rental, Nichols Wire & Aluminum, Merle Norman Cosmetics, Norwich Pharmaceutical, Ocean Spray, Penn Grade Crude Oil, Pro-phy-lac-tic Brush, Puritan Sportswear, Radio Bible Class, ReaLemon, R. J. Reynolds, Rexall, Roma Wines, Savings & Loan Foundation, Schick, Schlitz, Seven-Up, Shulton, Sinclair Refining, J. M. Smucker, South Penn Oil (Pennzoil), Standard Packaging, Studebaker (Chemical), Switzerland Cheese Assn., Sylvania Electric, Temple Time, Textron, Time-Life Insurance, Top Value, Voice of Prophecy, West Virginia Dept. of Commerce, Westgate-California Products, Wings of Healing, Wurlitzer Co., Wynn Oil Co., and W. F. Young. ■

WELL-BAKED TIE

Stations could forget all bread-and-butter worries with more advertisers like Horn and Hardart Baking Company. The chain, which is celebrating its own 75th anniversary, has begun its 37th consecutive year as sponsor of the Horn and Hardart News on WCAU, Philadelphia.

THE MOST IMPORTANT 1/4" IN TIMEBUYING TODAY



The Monday stack may hide many needles. SPONSOR's not one of them. To a buyer, SPONSOR pops out of the pile as the most important 1/4" in his buying mix—that tureen of soup in the back of his mind that needs the constant stirring in of SPONSOR's top-of-the-news; of SPONSOR's significance-of-the-news; of SPONSOR's spotting of trends; of SPONSOR's scouting of the future. It's all about broadcasting and it's geared entirely to buying. SPONSOR, the "extra margin" in the profession of buying time, and the selling to time-buyers. 555 Fifth Avenue, New York 17. Telephone: 212 MURRAYHILL 7-8080.



WFLA's Dan Johnson (r) uses a dictating machine at a client's office

Tape dictators score with WFLA salesmen, customers

In an effort to provide better service to its advertisers, WFLA Tampa-St. Petersburg is using portable tape dictating machines to draw up contracts right in the customer's office. The recorders offer advertisers a chance to make suggestions and keep the station's management aware of sales possibilities.

John Alexander, general manager of the station, said that "by listening to the words and inflections of the customer's voice we can spot a trouble area or see where a customer is particularly satisfied. Instead of being confronted with awkward situations, we know enough about our customers to prevent dissatisfaction from arising."

WFLA began using the tape recorders as a teaching device. After recording occasional conversations between salesmen

and customers, the tapes were played back at management meetings and sales seminars. Alexander soon realized the conversations with customers elicited suggestions, areas for improvement, and market trends in a depth not available from letters or written reports.

The dictating machines have eased salesmen's selling time. Instead of taking notes after a call, the salesman dictates his comments.

Contracts are often dictated right in the customer's office, allowing him to know exactly what the contract says. During the playback, the client can ask questions and make suggestions for change directly on the tape.

The portable dictating technique was developed for WFLA by the Voicewriter Division of Thomas A. Edison Industries.

Tremendous expansion seen for network radio

While most think of network radio as the senior citizen of broadcasting, one industry leader thinks the medium is just at the threshold of tremendous expansion.

Robert Hurleigh, Mutual Radio president, points to the increasing emphasis on global matters as the "motivating factor in the growth of every major network in the field." In an editorial in the January issue of the network's newsletter, Hurleigh said the "immediate dissemination of world-wide news is a factor in broadcasting that is beginning to take precedence over every other phase of operations. And it will continue to grow. The station that does not supply this need will lose its respect and ultimately its listeners. Those that supply it best will become the leaders in their marketplaces."

As an example, he noted that following the tragedy of President Kennedy's assassination "almost without exception every independent station as well as every unaffiliated group had to turn to one network or another to aid them in their need for coverage."

In addition to providing immediate news of international developments, it will be up to the networks to overcome the "economics of lines, the power of politics, and the problems of language" which, Hurleigh concluded, have until now made the major U. S. networks primarily domestic.

ABC Radio president hints radio rate hike

ABC Radio president Robert Pauley is apparently planning a program rate increase for 1964.

Intimations of the boost came in a bullish year-end report which revealed ABC Radio billings for 1963 increased 38% over the previous year.

In a quarter-by-quarter breakdown, the first quarter of '63 was up 23% over the corresponding period 1962; second quarter was up 24%; third quarter up 55%; and the final quarter 1963 up 48%.

Pauley also pointed to a billings increase in each 1963 three-month period over the preceding quarter

is particularly stressed that the third quarter, a traditional period of decline, was 18% ahead of the second quarter in volume, and attributed the increase to the "more realistic summertime audience measurement techniques of Sindinger."

Improved advertiser and listener acceptance of ABC Radio and greatly improved station facilities were the two reasons cited by Pauley to support the idea of a rate increase. "I feel certain the year 1964 will see more programming on network radio than in the past several years," he said, "and these programs will cost more because they are worth more."

Summing up the year's developments, Pauley said '63 showed 20 advertisers in for 52 weeks, with 17 of them each spending between \$250,000 and \$1 million; of 27 new affiliates, three are 50 kw outlets (WHAS Louisville, WCKY Cincinnati, and KBAT San Antonio); and 13 affiliates improved their facilities from 250 and 1,000 watts to 1,000 and 5,000 watts.

Flair Reports, formatted in six 3½-minute segments seven days a week, showed a 79% billings increase over its 1962 predecessor, *Flair*, which was offered by the network to stations as a 55-minute program.

ABC Radio's leading success stories came in the areas of sports, in which billings increased by 183% over the previous year, and news, which showed an overall increase of 48%.

One-buy fm group gets SRDS web status

New bait is being dangled before national advertisers to lure them into buying fm radio.

Frederick W. Smith, New York-based representative, has begun selling a single-order group of 18 fm stations as the "first truly national sales network" in that medium. And to document that claim, Smith's group, collectively called Major Market FM Network, is reportedly the first fm sales network to be included in the Network edition of Standard Rate & Data (1 January).

It differs from other single-order fm groupings, according to Smith,

in that it covers the entire country from Buffalo to Los Angeles and is restricted to stations in the top 50 markets only.

Active in New York timesales for some 12 years, Smith started his representative company four years ago, represents 33 stations, the majority of which are fm and all of which he terms "adult programed." Of the 18 stations in Major Market FM Network, 14 are his regular stations, four are repped by outside outfits and are associated with Smith for the group sale only.

NEWS NOTES

Spanish broadcasters gather: The 7th annual meeting of the National Spanish Language Broadcasters Assn., a group of Spanish language stations serving 22 markets in the United States, takes place in Los Angeles 12-14 January. Richard E. Ryan, general manager of KLOK San Jose-San Francisco, and KGST Fresno, who is chairman of the NSLBA, said that the three days of meetings will include two days of closed sessions and an open confab on the third day with agency and advertising representatives participating. On the agenda are programming, local and national sales, media promotion, and marketing research. Members of the group, include Spanish language stations in Florida, Philadelphia, Chicago, Texas, Arizona, Colorado, New Mexico, and California. Headquarters for the meeting will be established at the Hollywood Roosevelt Hotel.

NEWSMAKERS

ROBERT M. DOOLEY died this 20 December. He was general manager of WNHC, New Haven.

HOWARD L. MCFADDEN to manager of sales for WRCV, Philadelphia. He was formerly with NBC Spot Sales in New York.

PAT GMITER to the local sales staff of WHIC. He was with KQV in Pittsburgh.

BILL ROBERTS to am radio program director of WTHI, Shelbyville, Indiana. CARL KAKASULEFF to WTHI am radio news staff.

W S I D REACHING BALTIMORE'S PROFITABLE THIRD MAN

What about women!

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* Negro women
listeners than
any other station
in Baltimore,
the seventh
largest Negro
market.

* Pulse Negro Audience Comp — May-June 1963

Represented by —

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DORA CLAYTON — Atlanta

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SA 7-8250

Pattern set in syndication

Toy manufacturers turn to packaging own programs to build 'image' and provide new availabilities in local markets; FCC ban on option time may mean additional sales

ASIDE FROM an increase in toy-firm-program-production, advertisers can expect to see little change in syndication patterns in 1964. A SPONSOR survey found that syndicators will continue to distribute motion pictures and off-network shows in the main, and the prospects for new first-run product, at least during this year, are bleak.

The only major change in syndication patterns in 1964 centers on the advertiser. Toy manufacturers,

in an attempt to clothe themselves in 'image' and provide availabilities —fiercely scarce during the Christmas buying season — more and more are packaging their own shows and scheduling them in local markets all through the year.

Mattel led the way with its *Funny Company* last year. An advertising agency specializing in toy accounts followed with *The Cowboy and the Tiger*, produced for its clients. The latest entry is Ideal,

which underwrote the production of Hanna-Barbera's *Magilla Gorilla*. That program goes on the air this month with 52-week schedule in various cities around the country.

Cartoons sold by syndicators are reported to be in great supply this year, and it appears there will be a battle for kids-show time periods between syndicators and the producing toy firms. Toymakers with their own shows will be hardy competitors for the distributors of cartoons: a program series already one-half to two-thirds sold is, for many stations, hard to refuse.

The year forecasts little change in the first-run situation — aside



Stills from Ideal Toy Co.'s new "Magilla Gorilla" program, a possible threat to distributors of children's shows in '64

from the toymakers' program production. For the most part, syndicators have not yet figured a way to produce fine, network-quality series with their limited budgets. They will probably increase production of what one station group program buyer calls "glue-pot first-run"—entertainment or documentary series culled from newsreel clips.

A return to regional sponsorship is predicted for the future probably long after 1964 is written into history—but if this type of advertising support materializes on any scale, the prospects for first-run will improve considerably. Many advertisers have become disenchanted with spot buying on syndicated shows, and appear to be ready to return to the more 'promotionable' regionable underwriting of tailor-made series. Syndicators, of course, would be happy to produce first-run with this kind of guaranteed advertiser support.

The FCC's option time ban will probably spell additional sales for syndicators in 1964, especially in the smaller markets, where stations are expected to increasingly preempt weak network shows and replace them with syndicated fare.

Station Production Down

A decrease in station group production is forecast for 1964. Many groups, heavy in production and packaging last year, have found costs far too high, and plan to at least cut back this year.

Late-night programming will continue to be heavily scheduled with motion pictures, although more and more stations will program off-network series for their sleepless viewers. A group program buyer predicted that the 90-minute series currently on the networks, would, in their eventual syndication, serve as late-night programming, rather than late afternoon.

There may be an increase in the demand for syndicated features and series in color this year. At the time color television is reaching its maturity, distributors are releasing features from the special era of color motion pictures. About half the pictures in most of the post-1948 packages were produced in color. Evidence points to increasing use of color prints by stations. ■



Rogin



Gregory

Rogin and Gregory get executive posts at MPO

Milton Rogin and Sherman Gregory have been appointed to executive posts at MPO Sales Meetings, Inc., a subsidiary of MPO Videoelectronics. Rogin will be executive vice president and Gregory will be director of sales. Rogin, one of the founders and formerly president of Cellomatic Corp., is the inventor of the dual overhead method of animation projection which was named for that company. He has produced films, strip films and live presentations for a broad cross-section of industry and associations. Gregory joined Cellomatic in 1961 after serving as president of Pictafilm, Inc., producers of optical animation tv commercials. Previously, he was New York sales manager for ABC Films. He has also worked for Radio Free Europe, WFIL-TV, Philadelphia and *TV Guide*. Frank Elkin has been appointed art director for MPO Sales Meetings and Kenneth Semeken production supervisor.

NEWS NOTES

More MGM movies: MGM-TV has released 40 more post-'50 motion pictures for tv sale, including such titles as *All at Sea*, *Doctor's Dilemma*, *On the Town*, *Red Badge of Courage*, and *Tea and Sympathy*. MGM has previously made available 725 pre-'48s, and 90 post-'50s.

Reorganization: Herb Klynn, president of Format Films, has announced the dissolution of that firm and the formation of Herb Klynn & Assoc., with headquarters in North Hollywood, Calif. Henrietta Jordan has been named vice president and administrative assistant. Ray Thursby is production coordinator; Rudy Larriva is direc-

tor, and Joe Siracusa is editorial supervisor. The firm will continue with the assignment of integrating *The Alvin Show* for CBS TV.

Seven Arts For CBS Sports: Seven Arts Assoc. will produce a group of half-hour sports specials for CBS TV Sports. One of the programs will be a study of a quarterback through the eyes of the Baltimore Colts' Johnny Unitas. Subjects of the other programs, which will also center on individual athletes, have not yet been selected. The Seven Arts productions will be seen on the CBS Sports Spectacular.

First-run sales: Official Films' first-run series, *Biography* and *Battle Line*, have added new markets to their lists: *Biography*, now in 184 markets, was sold to KHOL-TV Holdredge-Hastings-Kearney, Neb.; KOLN-TV Lincoln, Neb.; WKRG-TV Mobile; and WESH-TV Daytona Beach-Orlando. *Battle Line*, now in 126 markets, was sold to WAVE-TV Louisville; WAFG-TV Huntsville, Ala.; WDAY-TV Fargo, N. D.; WNCT Greenville, N. C.; KOMU-TV Columbia, Mo.; and WYTV Youngstown.

Off-network adds markets: Four Star Distribution has added seven markets to those carrying its properties: KRDO-TV Colorado Springs and WKEW-TV Buffalo, have bought *Dick Powell Theatre*; KTVK Phoenix bought *Stagecoach West*; WAIL-TV Atlanta, *Rifleman*; KREX-TV Grand Junction, *Rifleman* and *Dick Powell Theatre*; KID-TV Idaho Falls, *Zane Grey Theatre* and *Detectives*; KING-TV Seattle, *The Law and Mr. Jones*; and KTVI St. Louis, *Targets: The Corruptors*.

Expansion in Canada: Twentieth Century-Fox TV has signed an agreement for exclusive Canadian tv distribution rights to ten series produced by Glen Warren Productions, the independent production arm of CTV Network's flagship station, CFTO-TV Toronto.

NEWSMAKERS

MICKEY R. DUBIN resigned as vice president in charge of sales and administration of Sarra, Inc.

TvAR's romance with a tape

Rep firm has gained prestige, and a unique view of tv problems of ad agencies, with special Ampex installation

WANT to screen a new tape commercial series in a hurry for an important client? Want to audition, quietly, a hot new pilot taped by an independent producer? Want to see for yourself what is happening in local tv news and entertainment programming at major stations outside New York?

No problem. Just call TvAR in New York.

Ever since the rep firm installed its Ampex videotape recorder back in mid-1959, TvAR has found itself in something of the same position as *The-First-Family-On-The-Block-To-Have-A-Tv-Set*.

Almost all reps have some kind of screening facilities for 16mm film. A few reps, such as PGW, have had deals in which a closed-circuit tv receiver was hooked up, via co-

axial cable, to tape playback facilities at a tv station. But no rep has seen fit to make the kind of splash outlay required to compete with TvAR's tape setup in New York—a system which has cost the rep firm over \$60,000 for installation and improvement, plus about \$15,000 a year in operating expenses.

TvAR makes good use of its tape facility within its own shop. (It is, after all, in business to make a profit and not to function as a sort of Electronic Good Samaritan.) Reel after reel has unwound on the

Norman A. Varney (l), broadcast supervisor of local tv at JWT agency, is shown TvAR tape setup by rep firm's Harold J. Fredericks



ecorder

TvAR Ampex to familiarize the sales staff with new programs, extended news shows, local commercial production, and on-the-air personalities at the eight stations now repped by the firm. From time to time, special sales reports by TvAR stations, special messages to executives in New York, and samples of new station promotion material are screened.

TvAR also gets lots of sales mileage from its Ampex ("Frankly, we feel we've gotten our money back," says TvAR chief Robert M. McGredy) through direct-selling showcase screenings of local programming for groups of New York agency-men. TvAR feels—with considerable reason—that many local programs, such as those produced by TvAR-repped KPIX in San Francisco, might be passed over if admen did not have a chance to see what approximates a live telecast of the series.

Of major interest, however, is an element which TvAR hardly considered when technicians arrived to hook up the big tape recorder: agencies have made tv tape an integral part of their broadcast activities, and are very appreciative of a screening facility where even the coffee is free. (As with rep firms, agencies think twice before installing an item of equipment which costs well into even seven figures.)

Agency tape screenings at TvAR aren't staged "occasionally" or even "frequently." The right word is "constantly."

During 1963, TvAR staged:

- Over 248 screenings, involving one or more taped commercials and/or programs, at the rate of about one screening per business day in the entire year, for—

- 40 agencies, advertisers and other outside organizations (latter being primarily in the public service area, such as Arthritis Foundation or United Fund.



With tape rolling, Varney views Pan Am commercial with TvAR mng. dir. McGredy

Do agencies really appreciate such a gesture?

Here's how Bill Kennedy, v.p. and executive director of the media-program department of Ted Bates—a regular "customer" for TvAR's tape facility—put it to TvAR recently in prose rich enough to quicken the pulse of any rep:

"You are absolutely of immense help in screening commercials and programs, and we are delighted you are so cooperative in making this available."

TvAR executives who drop in at the rep firm's viewing room stand a good chance of having a preview of some of next season's new shows. During 1963, various large agencies (Bates, Benton & Bowles, Leo Burnett, Compton, D-F-S, FCB, Grey and SSCB, to name a few) beat a path to TvAR's door—occasionally on an "emergency" basis—to audition prospective new program vehicles.

These included: *Phyllis Diller Show* (in which ABC was involved), *You Don't Say*, *Pat Buttram Show*, *Jo Stafford Show* (taped overseas by ATV-ITC), *Cathy's Swap Show* (a William Morris package in which NBC was interested), *Little People*, *Sleepytime Cat* (an intimate musical series starring Julie London), *Dean Oliver*

Rodeo, *Keep America Singing* (a sort of Mitch Miller-type show built around barbershop singing), *Deb Star Ball* (which Clairol later bought via FCB), *Hello World*, *Pied Piper of Hanlin* (an hour-long musical screened for a west coast coffee account), *House of Hope* (later bought by NBC as *The Doctors*), and *Let's Make Music*.

TvAR enjoys playing host to agency visitors, and even goes so far as to provide closed-circuit tape playback feeds within its office building in New York (666 Fifth Avenue) to the Ted Bates and Benton & Bowles agencies. But TvAR feels the Ampex is really pulling its weight when it results in a better use of the spot tv medium by an advertiser. Points out TvAR's McGredy:

"Pan American Airways traditionally bought local tv weather shows when we first talked to them about a revised format on our KPIX 6:00 p.m. news. We screened a tape of the new, longer-length newscast for key agency and client people. They bought it, and have been on the air with it for the past three seasons, and are quite happy with it. If it hadn't been for the tape screening, I don't think they would have considered it." ■



Frank M. Headley



Frank E. Pellegrin

HR employee stock plan

STOCK OPTIONS have been granted to key employees of HR Television and HR Representatives under a Stock Participation Plan announced today by the firms' owners, Frank M. Headley, Frank E. Pellegrin, and Dwight S. Reed.

Twenty-five employees have been issued options to the 15-year-old representative firms, it was reported. The plan, which was approved at the annual board meeting 20 December, will be reviewed periodically and additional options may be granted from time to time to new participants, or to existing stockholders.

Included on the initial list of employees receiving options were: James Alspaugh, vice president, HR Representatives; Robert Billingsley, Los Angeles salesman; John Bradley, v.p., eastern tv sales manager; Alfred Brintrup, head accountant; Cal Cass, Atlanta office manager; Marie Chernet, executive secretary; Geno Cioe, Detroit office manager; Jim Cravagan, San Francisco salesman; Robert Dalchau, Dallas office manager; Joseph Friedman, v.p., San Francisco office manager; Max Friedman, v.p., eastern radio sales manager; Avery Gibson, v.p., sales development; Martin Goldberg, v.p., research director; Mel Grossman; promotion director; Vernon Heeren, Chicago salesman; Loretta Kealy, director, sales service and

contract department; Art Kelley, St. Louis office manager; Richard Leader, Los Angeles salesman; William McRae, midwestern radio sales manager; George Merchant, a director of HR; Al Ritter, New York salesman; Edward P. Shurick, v.p., HR Television; Grant Smith, v.p., midwestern tv sales manager; Jack White, v.p., national tv sales, and Thomas E. Wood, Philadelphia office manager.

With the announcement, HR becomes the second major station representative firm to broaden its ownership in the last four months. In September, Edward Petry & Co. sales to employees was announced. However, in the case of Petry, partners Edward Petry and Edward E. Voynow sold their entire stock to employees. From the original 26 stockholders, Petry now has 52.

Headley, who is HR Television chairman and HR Representatives president; Pellegrin, HR Television president; and Reed, executive vice president of HR Television, continue as major stockholders. In this respect, the HR plan is more comparable to the plan of the John Blair station representative firms, and that of Robert Eastman & Co., than to the Petry sale. In addition to the principals, the Blair plan includes nearly 100 employees, while the Eastman stock is spread among some 15 employees. ■

Katz releases new spot radio estimator

Spot radio costs appear to have risen only slightly in 1963 over 1962. An updated edition of The Katz Agency's Spot Radio Budget Estimator, released last week, estimates the cost of a one-minute announcement in traffic time in all the top 100 markets at \$3,203.29 (based on 12 spots each week at the 13-week rate). The 1963 figure compares to \$3,037.33 in 1962.

The new seventh edition of the Katz estimator tabulates the cost of 12 one-minute announcements per week for 13 weeks in 150 markets, in traffic, daytime and evening time classifications. A formula is provided for estimating costs of 12 or 24 announcements per week for schedules of 1, 6, 13, 26, 39, and 52 weeks. Rates used in the Estimator are those published in the November 1963 SRDS Spot Radio Rates and Data.

SRA names Shurick

Edward Shurick, vice president and senior executive of H-R Television, takes over as head of the important Television Trade Practices Committee of Station Representatives Assn. He replaces Steve Machcinski.

Serving with Shurick on the Committee are Walter Nilson, Katz Agency; Jack Fritz, Blair TV; Lon King, Peters, Griffin, Woodward; Charles Standard, Meeker; and Robert Kizcr, Avery-Knodel.

NEWSMAKERS

CHARLES SPENCER to the sales staff of Mort Bassett & Co. in New York. He was a time buyer for J. Walter Thompson.

ROBERT L. LEVENSTEIN to the New York television sales staff of The Katz Agency. He was with the Television Bureau of Advertising for the past six years.

CLAIRE R. HORN to director of special research projects for AM Radio Sales. Previously, she was director of research for McGavren-Guild.

ARTHUR J. DECOSTER to sales manager of the Chicago office of ABC Television Spot Sales.

WASHINGTON WEEK

News from nation's
capital of special
interest to admen
6 January 1964

★★ FCC's December kill of petitions for reconsideration of vhf drop-ins in seven markets may not be the last word after all.

Comr. Kenneth Cox's second scathing dissent to the denial throws doubt on whether a decision so "fundamentally unsound and self-defeating" can hold up. If history sides with the Cox prophecy of delayed momentum for profitability on UHF, another "last" word may be spoken.

Almost overlooked in the year-end bustle were some new angles and arguments in the drop-in denial. Cox angrily marvels at the new majority decision to put a standard VHF channel in Baton Rouge, one of the seven two-vhf markets denied drop-ins.

Also germane: the yes, no, maybe statement of swing voter Lee Loevinger in joining the majority. His go-along philosophy for newcomers to the FCC admittedly does not match some court dicta on need for new approaches by new members, to meet changing public needs.

★★ Cox was particularly impatient with FCC majority's citing fm-am radio situation as a sad parallel to his proposal for dual vhf-uhf operation.

Cox says there is no comparison. Drop-in duality would end in seven years, in his plan, with uhf takeover. Meanwhile, there would be interim service to the public, and better competitive position for the third network. In radio, duality has no time limit, and there is no comparative law to make all radios both am and fm receivers, as there is for uhf.

★★ Cox asks what steps have been taken, as promised in the May 1963 drop-in denial, to aid the short-range goal of aiding the third net?

He has seen no move to better network competition. The majority's "expectation" of success in the long-range goal of an 82-channel full competitive situation is really just a "hope" for the next seven years at least.

Cox sees irony in the claimed psychological boost for long-range uhf by denying vhf drop-ins in seven markets. He asks why a new standard vhf channel for Baton Rouge will be any less damaging to uhf image than the proposed vhf drop-in would have been?

Cox rebuts majority fears that absentee multiple owners would grab vhf drop-ins. Cox says locals have already applied, but they could not face a gamble of uhf against 2 vhf's--only multiple-owners could afford this.

★★ Comr. Loevinger says he would have voted for drop-ins last May.

Why the change? Partly, he doesn't think ABC or the public will suffer "hardship" if ABC has no third primary outlet in these markets until uhf gets going. Besides, vhf drop-ins might snag for years on court contests, and by then uhf might be just as good--maybe better! Ultimately, he voted with the majority to "maintain stability and consistency in Commission action." Historians of over a decade of FCC back and forth on the uhf issue may wonder a bit about that "consistency."

★★ Where they stand in the first week of 1964:

LeRoy Collins stands pat on his campaign to end youth lure in cigarette commercials, he told interviewer Mark Evans in a Sunday night WTTG (Metromedia) tv program here last week. When parents are angered by children starting smoking too early, broadcasters have to shoulder their responsibility, and avoid influencing the youngsters to start the habit. (Rumors are strong that Surgeon General's summary on smoking and health will be out by the 2nd week in January: NAB board will then have to decide in January meetings if it will back Collins' stand.)

Collins also stands pat on his South Carolina speech trouncing southern broadcasters for "letting the wrong people speak for them" in civil rights matters. He admitted this cost NAB a few members--but also won a few.

About the senatorial race: NAB president implied it was not in his current plans, but he would not "paint himself into a corner" with an unconditional "not under any circumstances."

★★ FCC's chairman E. William Henry produced a modest and wholly non-controversial year-end report of FCC's 1963 accomplishments.

Topping his list were satellite communication developments, gains in educational tv and uhf prospects. With classic understatement, he summarized other broadcast matters:

"During the year, the Commission has also examined the question of the amount of time devoted to commercials; has moved to clarify broadcasters' responsibilities to their local communities in the fair treatment of controversial topics of public importance . . .*

★★ Promised for the near future:

A staff report on the FCC's inquiry into tv network program practices, with side note that the FCC has proposed to open network affiliation contracts to public inspection, and has ended option time.

Coming soon: report and findings on commercial time standards, to be out in January; action on FCC's final revision of tv application forms to give commission a closer look at programming in local live category, and licensee efforts to know his community. (Oral argument on this has been put off from 13 Feb. to 12 March.)

★★ The problem of applying fairness doctrine to dramatic programs went nowhere in FCC's decision on the CBS "Smash-Up" show, last week.

FCC decided the case strictly as an individual instance, and said as much to both the network and the complainant, National Association of Claimants and Compensation Attorneys Bar Association. NACCA counsel had accused CBS of putting on the program at the behest of insurance companies. FCC said it found no evidence of such collusion, and in any case was barred from program interference. CBS was told the decision is not precedential for all dramatic shows.



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