

SPONSOR

**RATINGS—
AS CONGRESS
WATCHES,
INDUSTRY ACTS**

—page 19

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

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MAR 17 1964

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30 DAY PROGRESS REPORT

... informed about the menace of communis...

Communiques...

NAPTOWN GAZETTE: Don Burden, owner of the new radio station WIFE, is tickled to pieces with the latest Hooper ratings. Burden made a shambles of the ratings with his \$113,000 giveaway promotion. His station landed so far in front, it was strictly no contest.

... it mean Supt. ... should ... the

... w it feels to ...

Whee, the people...

In the WIFE radio promotion campaign, Indianapolis Symphony conductor Isler Solomon's wife, Betty, won a movie camera.

His men did a magnificent job — this time. He received ...



Irving Lebowitz

Managing Editor of The Indianapolis Times, columnist and author of "My Indiana".



DON W. BURDEN, PRESIDENT

SOLD
NATIONALLY
BY
H-RADIO

WIFE • AM-FM • INDIANAPOLIS
KOIL • AM-FM • OMAHA
KISN • PORTLAND

SOFT DRINKS



sirup spy • cola

CO₂ • POST-MIX • STARWHEEL

sodium citrate • carbonation

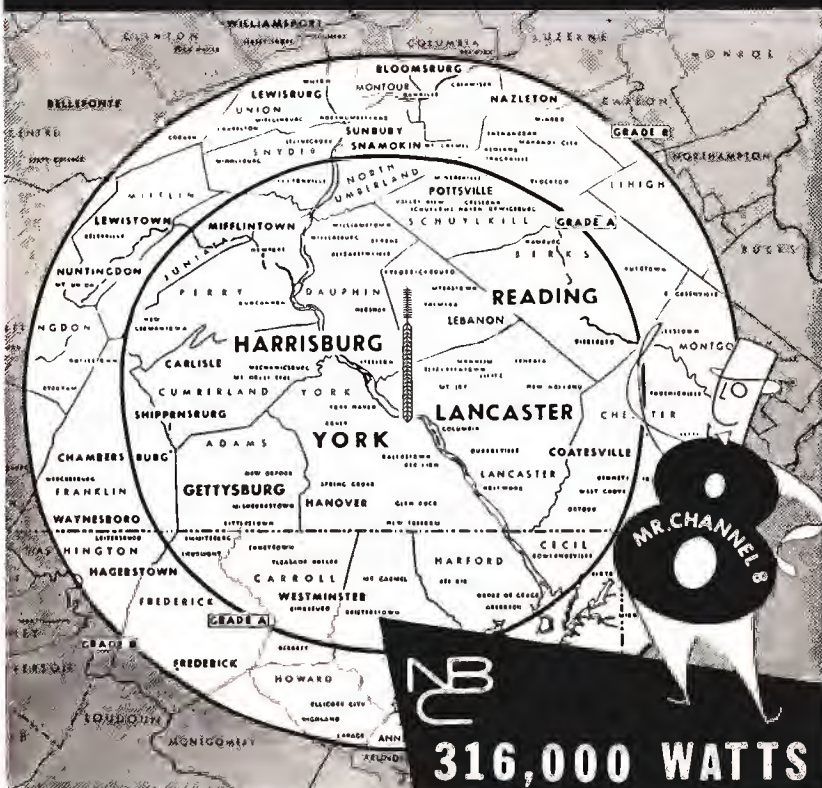
SIX-PAK • PHOSPHORIC ACID

Reseals • Pre-mix • Tandemizing

acidulant • alkali-dilution

American Bottlers of Carbonated Beverages

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

**AMUSING CONFUSION
BY MEMBER OF HOUSE**

Washington—An amusing moment during the debate of the Rogers Bill came when a slightly confused member of the House asked if he had understood that Mr. Harris was in favor of Pay TV? After having just blasted Pay-TV, the Commerce Committee chairman's considerable control in setting the member straight was an indication of an unshakable victor's calm. He must have known, from the early hours of the debate when member after member stood up to endorse the bill, that the legislative coup was assured.

4 Million Radios Sold

New York—Radio sets last year sold at a rate about six times faster than the U.S. birth rate and about four times faster than TV sets, with its total sales hitting a total of 23,974,000, reports Radio Advertising Bureau President Edmund C. Bunker.

The 1963 figure brings to 214,353,000 the number of working-order radios in the U.S. as of Jan. 1, 1964, most double the 117.5 million radios in this country a decade ago. Bunker notes the number of radios now far exceeds the U.S. population, which is 200.5 million, and total set sales in the last three years was over 70 million—more than one new radio for every U.S. household.

Bunker also made special mention of auto radios, pointing out for many advertisers this is virtually a medium in itself. . . "delivering a mighty, moving audience at a time and in a situation no other medium can duplicate." He said there are now some 53 million auto radios in the U.S.

FDA ruling hits Vitasafe

Washington—FDA delighted over court ruling against "widely used promotional claims for vitamins and food supplements." Case involved Vitasafe Corp., and seizure of its vitamin and mineral capsules in 1960. FDA's attorney, George P. Larrick called decision a "landmark."

FDA embraced Judge Lane's opinion that to anyone, vitamin claims suggesting alleviation of various symptoms are false and misleading and endanger health. This is a point hammered by FCC's seemingly endless prosecution of a complaint against Geritol.

HATS IN THE AIR OVER ROGERS VOTE

Hassle on Hill would fence FCC in its own back-yard; gives Commerce Committee chairman chance to needle Pay-TV

Washington—The walloping 317 to 43 House vote approving the Rogers bill to ban FCC from rulemaking on length or number of commercials last week astonished (and delighted!) even the most sanguine rooters among broadcasters, advertisers and proponent congressmen. House Commerce Committee Chairman Oren Harris again proved he is a solid vote-getter in the House. NAB and its president LeRoy Collins, plus state broadcaster associations and individual broadcasters were entitled to do considerable preening for their part in the full-scale campaign to head off the FCC regulatory tactic.

It became evident fairly early in the four-hour debate in the House Thursday last that the opposition was taking a lonely stand. Congressman after congressman got up to endorse the Rogers bill. A round of speeches tore into the appointee-members of the "downtown agencies" whose members do not have to face the voting public, for trying to usurp congressional powers. It was at times hard to tell if the majority was acting for the broadcast free enterprise system—or against the old enemy, the regulatory agency.

Counter demands from the opposition that congress replace the regulatory vacuum left by the Rogers bill prohibition, by legislating some commercials standards itself, seemed to fall on barren ground. There was no response to the idea.

The floor debate on the triumphant Rogers bill to keep FCC out of commercials rulemaking would have been familiar to the broadcast and advertising world. Familiar to everyone who had sat through the FCC's futile round of oral hearings on the rulemaking, and familiar to everyone who sat through the House Commerce Sub-committee hearings on its chairman's bill to bar the commission rulemaking.

Rogers' argument was as forthright on the floor of the House as it had been in hearings. He wanted to bar the FCC from, as he put it, nosing into the economics of broadcasting in a manner suited only to public utility regulation. He wanted to keep the commission, he said, from assuming broad powers never delegated to it by Congress, never assumed before, either by this or any other prior FCC.

Officially, the nub of the problem was the question of FCC's authority to get into specific rulemaking—which opponents said would equate rate-making, by regulating scheduled amount of broadcast commercials for individual broadcasters. Actually, the floor debate hit hardest at the dangers of regulatory agencies performing legislative work, and taking over congressional prerogative. Reps. Harris and Rogers, heading up the onslaught

on the commission, said FCC had only the authority to regulate on an overall public interest basis—with commercialization only one factor, to be considered on a case by case basis.

Committee minority fighters Dingell (D., Mich.) and Moss (D., Cal.) repeated the arguments summed up in their 8-man minority report when the House Commerce Committee (33 members) approved the Rogers bill. At one point, they were playing on both sides of the net: they pointed out the dangers of letting broadcaster commercial huckstering go untrammelled, if the FCC was barred from regulation. Just as fervently, they pitied the broadcaster for having no standards, against any FCC callup on the carpet over commercialization at renewal time. They said the Rogers bill left a vacuum by barring the FCC from regulating—at the same time leaving the public unprotected by any congressional guidelines to hold down runaway commercialism on the publicly-owned airwaves.

A third twist to the argument was: if FCC has no standards, a broadcaster can make a monkey of the commission in any case of blatant overcommercialism that came to court. The court would have no rules within which the broadcaster was legally accountable.

At this point, Rep. Younger (R., Cal.) invited the opposition to introduce their own legislation. Said he to fellow-Commerce Committee members Moss: "You have the privilege—why don't you fill the vacuum?" And he questioned the belief by opponents or by the FCC that the commission truly had the authority to put specific rules on commercials.

Rogers and Harris joined in this challenge: why, if the FCC was so sure of its authority, did it back down and drop its rulemaking as soon as the Commerce Committee questioned it, and passed on the Rogers bill? Moss tried to argue that they did not back down on the idea—only wanted to gather more substantial information

please turn to page 4

on which to base realistic standards. There seemed to be no takers on this.

Any accusations of hucksterism of broadcasters—and there were only a relatively small nucleus who brought them—raised the familiar retort: the customer can always turn his dial. "The American viewer or listener doesn't need big brother looking over his shoulder to tell him when he's getting the proper amount of commercials, or the right kind of programming."

Moss tried arguments about the Columbia U. report by Dr. Steiner that the American public found in commercials their "first real dissatisfaction with television." He reminded congressmen of the phenomenal prices broadcast properties were bringing—from \$4 to \$12 million for a single station, based not on its half-million dollars in equipment but on the publicly-owned, commission-granted free license. (The "free" may have to be qualified if FCC gets its way on license fees—another subject the House Commerce Committee is wading into, this very week.)

Moss, who is a highly effective and eloquent pleader on a par with the best of them, pulled out all stops urging his fellows to remember the public, not just legislate for the broadcasters. Moss said he himself did not want to tell his constituents that he'd voted for a bill that would "remove all restraint from broadcast commercialism."

Apparently, the fellow congressmen did not share his fear. And perhaps their minds were roaming ahead a little, to November, when for each of 435 candidates for congress, a friendly broadcaster is a nice thing to have.

Rocky Road over Schlitz Bid

Washington — Justice Dept. wants courts to say "No" to Schlitz Brewing Co.'s proposed acquisition of control of General Brewing Co.'s Lucky Lager beer. Justice also wants divestiture of Burgermeister Brewing, which Schlitz acquired in 1961. Civil suit filed by Justice in San Francisco said Schlitz' national sales in '62 totaled over \$184 million, and General Brewing's were over \$85 million. Takeover of Canadian firm would make Schlitz largest American beer producer. Currently in top spot is Anheuser Busch.

Justice claims earlier acquisition of Burgermeister by Schlitz has already resulted in diminished competition in sale of beer, particularly in California. Also, adding control of General Brewing would give Schlitz more than 30% of this market, and threaten competitive balance industry-wide.

RATING COUNCIL'S PROGRESS IS SATISFACTORY SAYS MCGANNON IN ANSWER TO ANXIOUS SOLONS

New York—Broadcast Rating Council chairman Donald H. McGannon, who also is president of Group W, has issued a swift rejoinder to two congressmen threatening "legislation" unless something is done "pretty quick" to revise rating procedures. The two congressmen—Rep. Paul Rogers (D., Fla.) and Rep. Arthur Younger (R., Calif.)—are members of Rep. Oren Harris' (D., Ark.) subcommittee which launched probe of rating systems last year.

Harris hasn't announced his views on situation, but Younger says he and Harris are in agreement about need for report soon from National Assn. of Broadcasters, which was asked by subcommittee to devise system for policing rating systems, and has since joined with other members of TV industry to form the Broadcast Rating Council. (See story page 19.)

Rogers said, "I think the TV industry is concerned about the ratings more than ever before," and claimed: "There still has been no adequate revision or change in the reliance in them." Threatened Younger: "Unless they come up with something pretty quick, we are going to have to write some legislation on this."

McGannon pointed out to the two solons that a plan was presented to their subcommittee last May concerning the establishment of standards and the auditing of rating services, as well as a long-range methodology research effort. "All elements of this plan," he said, "have progressed according to some ambitious but self-imposed target dates."

"While all members of the Broadcast Rating Council seek the most rapid accomplishment of our objectives, we consider the progress achieved as being satisfactory," said McGannon.

In fact, he noted that "our liaison with the chairman, membership and staff of the subcommittee has been regular, frequent, and extensive. The

written commendation and the encouragement received from many of the individuals have been most heartening and appreciated by the Broadcast Rating Council."

This is borne out by subcommittee member John Moss (D., Calif.), who pointed out that while "in the actual use of ratings by the TV industry this year I can see no improvement . . . recognize that the NAB is moving ahead."

'63 RCA'S BEST YEAR

New York—Color television broadcasting operations have been cited by Radio Corporation of America as helping 1963 sales and earnings exceed earlier year-end estimates and reach new records. This according to the annual report released at week end by chairman David Sarnoff and president Elmer W. Engstrom.

Sales were slightly over 2% higher, rising to \$1,789,277,000 from 1962's \$1,751,646,000, while profits jumped 28% to \$66,033,000 (\$3.61 per share) from \$58,495,000 (\$2.84 per share). Average number of shares in 1963 was 17,406,000, against 17,023,000 the year before.

The report noted that color TV "which bears the indelible stamp of RCA research and engineering," became the most vigorous growth element in the consumer market and accounted for a major share of earnings from all RCA consumer products. "The other investment in the company's history has more richly fulfilled our expectations, and we believe color's greatest period of earnings is ahead," the RCA executives said. Color, they felt, should reach \$1 billion at the retail level throughout the industry in 1964.

Turning to broadcasting, the report said 1963 was the best year for NBC since its founding 37 years ago, with the radio/TV network's profits at an all-time peak for the second successive year.

Shareholders were also told that fourth-quarter profits were the largest for any quarter in RCA history, and it was the 11th straight quarter of improvement. Profits for the quarter were \$21,852,000 (\$1.21 per share).

BRAZZIL IN DUAL ROLE

Miami — Bill Brazzil, last week named general manager of Wometco's WTVJ here, holds a dual position unique in broadcast ranks. He also continues as vice president in charge of sales for entire broadcast division of Wometco Enterprises (WLOS and WLOS-TV Asheville, WFGA-TV Jacksonville, KVOS-TV Bellingham, plus WTVJ). Brazzil joined WTVJ in '56 as national sales manager, was elected vice president in charge of WTVJ sales in '59, and became Wometco's broadcast sales chief in '62.

UNITED
ARTISTS

SHOWCASE 2

GREGORY PECK
RICHARD BASEHART & LEO GENN
in **JOHN HUSTON'S**
MOBY DICK
with **ORSON WELLES**

Here's the epic of hard-bitten
Down Easters embattled on sea
and land... the drama of a
whaling captain who risks lives
in his fanatic life-long search
for a behemoth of the Deep.

Running time: 116 MINUTES



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SPONSOR

MARCH 2, 1964
Vol. 18, No. 9

GENERAL

- 19 As Congress watches, an industry acts**
An all-industry council plus five leading rating services chart the route to civilized program ratings

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- 26 Britannica waives the rules**
Low-pressure commercials by McCann-Erickson for top educational publisher use offbeat approach in campaign designed to produce sales, aid diversification moves

AGENCIES

- 35 26 radio, TV commercials win IBA Awards**
Fourth annual International Broadcasting Awards name winners from roster of 1,600 world entries for outstanding merit as the year's best advertising

TIME/BUYING & SELLING

- 38 Educating the timebuyer**
Rep firm president criticizes his own kind for not educating timebuyers properly. 'We haven't preached enough to people in their language,' he believes

TV MEDIA

- 45 'Try it' tack spurs results for DCSS client**
Television, merchandising tie-ins for Softique establish clear registration of new product on public in drive to reach most consumers in shortest time

RADIO MEDIA

- 50 Fortune cookies pack retail sales**
Buffalo department store cooks up spot radio drive using the 'Mandarin messages' to foretell prizes for listeners, promote business in all areas

SYNDICATION & SERVICES

- 54 New flexibility for TV tape producers**
Videotape Productions computerizes editing technique to create 'Edimation' system for use in commercials with 'Editec' and 'Edicom' its chief components

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WHEN IT COMES TO WOMEN... we've got all the good numbers

WJBK-TV gives you a direct line to the gals who do wonders for sales curves . . . the big-buying 18 to 39 year olds in the booming 5th market. They dial Channel 2 as a matter of happy habit because they know they'll like what they see, from all-star entertainment like our terrific movies, top-notch variety shows and the best of CBS to our mind-stimulating full hour of dinnertime news. Your STS man has convincing details plus fine avails. Give him a call!

WJBK-TV

DETROIT  **2**

| | | | | | | |
|----------------------|---------------------|---------------------|--------------------|-------------------|----------------------|--|
| MILWAUKEE WITI-TV | CLEVELAND WJW-TV | ATLANTA WAGA-TV | DETROIT WJBK-TV | TOLEDO WSPD-TV | NEW YORK WHN | <i>IMPORTANT STATIONS IN IMPORTANT MARKETS</i> STORER <i>BROADCASTING COMPANY</i> |
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STORER TELEVISION SALES, INC. Representatives for all Storer television stations.



☆ IN LOS ANGELES ☆

1,000,000

**SPANISH SPEAKING
PEOPLE SLIP THROUGH
YOUR FINGERS WITHOUT
THE HELP OF SPANISH
LANGUAGE RADIO KWKW**

*THIS CAPTIVE AUDIENCE
CAN BE YOURS!*

KWKW has 20 years
experience in serving
this market!

- Average yearly income
—over \$800,000,000
- Automotive products
—\$72,540,000 annually
- Food products
—\$434,700,000 annually
- 47.5 own their own homes

IN 1963 OVER 100 NATIONAL AND
REGIONAL ADVERTISERS HAVE
NOT LET THIS MARKET SLIP
THROUGH THEIR FINGERS.

KWKW
5000 WATTS

Representatives: N.Y.—National Time Sales
CHICAGO—National Time Sales
LOS ANGELES—HO 5-6171



PUBLISHER'S REPORT

BRC — MIRACLE IN SELF-REGULATION

1963 will probably go down in history as the year when Washington went all out in its incursions into the affairs of Madison Avenue.

This explains, too, why SPONSOR's contacts with the FCC, the FTC, the NAB, and assorted Congressmen reached a crescendo previously foreign to our advertising oriented publication.

It also explains why we strengthened our Washington Bureau, put our basic Washington reports on yellow stock for higher readership, and doubled our editorial coverage of the Washington scene.

When the NAB issues its report at the April NAB Convention of projects and accomplishments for the year past (we'll cover this fully) you'll note that high on its priorities are the Commercials battle, TV Code and Radio Code activity, joint meetings with the ANA and 4A to lick clutter and other problems, and (oh, yes) the shepherding of the Broadcast Rating Council from a gleam in Governor Collins' eye to full-fledged fruition.

It's the Broadcast Rating Council that I want to comment on in this column.

This may well turn out to be Exhibit A in the broadcast industry's claim to maximum self-regulation.

In the words of a hard-boiled industry member of the 15-man BRC Board "This is the most exciting and important industry accomplishment of the past ten years."

Even allowing for some excessive first-blush enthusiasms, anyone studying the rating problem in breadth and depth must come to these positive conclusions:

1. A serious problem existed. Whether it could ever be successfully resolved within the confines of self-regulation seemed highly dubious.
2. In a show of rare leadership, wisdom, and courage Governor Collins pledged the industry before the Harris Committee to establish minimum standards in the field of broadcast audience measurement, to organize and oversee a rating audit service, and to embark on a long-range program of rating methodologies.
3. The NAB Board chose an amazingly effective man to head the project — Don McGannon. He, in turn, built a team of dedicated industry workers who gave unstintingly to the project.
4. A major miracle was performed when all elements of the industry agreed to participate, all actively with only the ANA in the role of observer.

So important is the Broadcast Rating Council that SPONSOR has looked deeply into its formation, objectives, organization, and implementation. Its three part story starts on page 19 of this issue.

Don McGannon

WE BELIEVE -- YES -- WE BELIEVE

We at KRNT Radio and Television believe in advertising. We buy a lot of space in this magazine because we know it helps get our story over to a lot of people like you whom we seldom, if ever, see. We feel when we associate with a magazine like **Sponsor**, we are associating with the best. As Lord Chesterfield once said to his young friend, "Come walk down the street with me. It will make your fortune." Well, we have walked down the street with **Sponsor Magazine** for many years.

We always figured almost anyone with money could start the presses rolling and publish a magazine. If he couldn't sell subscriptions, he could indiscriminately give the magazine away. In this manner, he could guarantee us a whale of a circulation. But there is more to circulation than numbers. There is more to magazine editing than copying everybody else and making much ado about nothing.

THE BASIC TRUTHS

It's who's up front that counts first. The guys up front put the stuff between the covers that gives the magazine style and personality, character and believability — and, yes, respectability.

It's who's out front that counts second. Heavens, if this magazine were directed to adolescents scattered all over the map just to get circulation, and that's the kind of circulation they got, we wouldn't buy this advertising.

Such circulation wouldn't make a cohesive market. Besides, that type of reader doesn't have the kind of money to make it worthwhile anyway.

We are careful about whom we hire to represent us.

ERGO

Well, now, we out here in the center of the U.S.A. and in the center of Iowa and in the center of Des Moines run our radio and television stations in much the same way this magazine is run. We have been in this broadcasting business for 29 years, and we jealously guard what goes out over our air. It has made us leaders in our field. What is past is prologue. We jealously guard that which goes to strengthen our personality and our character and our believability and, yes, our respectability. What is past is prologue in this phase, also.

You can bank on the fact that you'll always be proud to be associated with us. You can walk down the street with us, and it will go a long way toward making your fortune.

KRNT KRNT-TV

DES MOINES

*An Operation of Cowles Magazines
and Broadcasting, Inc.*

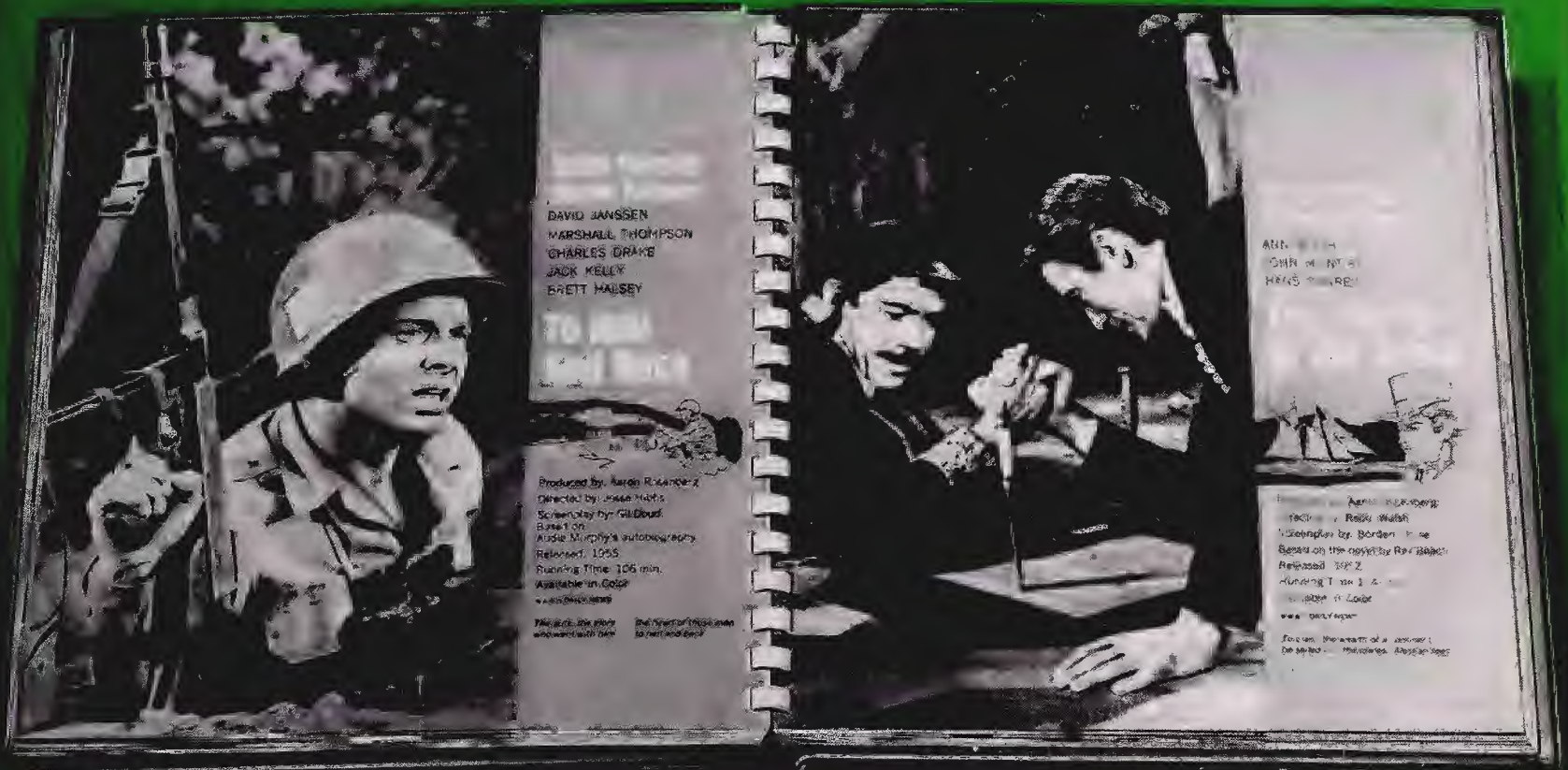
REPRESENTED BY THE KATZ AGENCY, INC.

**Here's part 2 of the new Volume 9
Universal-Seven Arts' "Films of the 50's"**

What's in it?

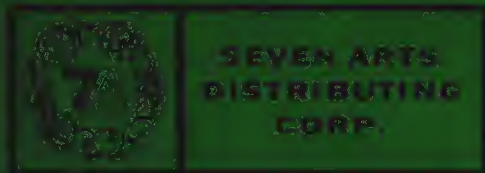


54 audience-pulling feature films for top television programming



Fine motion picture entertainment for prime-time programming with today's top stars... stories... directors... including **NEVER SAY GOODBYE** starring Rock Hudson and George Sanders **WINCHESTER '73** starring James Stewart, Shelley Winters, Dan Duryea and Stephen McNally • **THE ALL AMERICAN** starring Tony Curtis **THE SHRIEK** starring Jose Ferrer and June Allyson **THE SPOILERS** starring Ann Baxter, Jeff Chandler and Rory Calhoun... and the exuberant **MA & PA KETTLE** feature series.

All in Part Two, just one of four parts of the new Volume 9—a total of 215 Universal Features from the Seven Arts' library of "Films of the 50's"



A DIVISION OF SEVEN ARTS ASSOCIATED CORP.

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRD™ (Spot TV Rates and Data) Individual stations subject to local regulations.

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NEW YORK 200 Park Avenue YUlkers 6-1717
 CHICAGO 4580 East Lincolnwood, Ill. ORehara 4-5105
 DALLAS 5641 Charlston Drive Adams 9-2355
 LOS ANGELES 2562 Royal Woods Drive Sherman Oaks, Calif. State 8-8276
 TORONTO, ONTARIO 11 Adelaide St. West EMpire 4-7193

CALENDAR

MARCH

Hollywood Ad Club, luncheon meeting, Radio Advertising Bureau pres. Edmund Bunker speaking, Hollywood Roosevelt (2).

International Radio & Television Society, 24th anniversary dinner, presentation of Gold Medal Award for 1964 to American Broadcasting-Paramount Theatres pres. Leonard H. Goldenson, Waldorf-Astoria, N.Y. (4).

National Academy of Recording Arts and Sciences, third annual symposium in association with Bureau of Conferences and Institutes of N.Y. University's Division of General Education, titled "Recording and Music: Culture, Commerce, and Technology," at Hotel Lancaster, N.Y. (4-Apr. 22).

Dallas-Ft. Worth Art Directors Club, judging begins in seventh annual Exhibition of Southwestern Advertising Art, in Dallas (5).

Oklahoma Broadcasters Assn., second annual Radio Operations Seminar, at Oklahoma U. in Norman, with FCC's Cox, NAB's Anello, RAB's David (7-8).

Variety Merchandise Fair, New York Trade Show Building, (8-12).

Electronic Industries Assn., national electronics marketing symposium, Statler Hilton Hotel, Washington, D.C. (9). Spring conference (9-11).

Writers Guild of America, West, 16th annual awards dinner, combining honors for TV-radio and screen, Beverly Hilton Hotel, Hollywood (9).

American Toy Fair, at American Toy Exhibit, N. Y. (9-14).

American Assn. of Advertising Agencies, Southeast Council, annual meeting, Riviera Motel, Atlanta (11-12).

National Editorial Assn., government relations workshop, Willard Hotel, Washington, D.C. (12-14).

Broadcasters' Promotion Assn., deadline for "Third Annual On-The-Air Awards" entries (15), extended from Feb. 15.

Assn. of National Advertisers, third annual seminar on business paper advertising, Plaza Hotel, N.Y. (19).

Intercollegiate Broadcasting System, annual national convention, Columbia University, N.Y., hosted by WKCR-FM (21).

Southwestern Assn. of Advertising Agencies, convention, Sheraton-Dallas Hotel, (22-24).

Institute of Electrical & Electronics Engineers, international convention, New York Hilton Hotel and New York Coliseum (23-26).

National Sales Promotion & Marketing Exposition, 18th annual, Hotel Biltmore, N. Y. (24-26).

APRIL

National Federation of Advertising Agencies, annual convention, Outrigger Inn, St. Petersburg, Fla. (2-6).

Financial Public Relations Assn., Middle Atlantic regional meeting, John Marshall Hotel, Richmond, Va. (3).

National Assn. of Broadcasters, annual convention, Conrad Hilton Hotel, Chicago (5-8).

Television Film Exhibit (TFE '64), Pick-Congress Hotel, Chicago (5-8).

Assn. of National Advertisers, west coast meeting, Del Monte Lodge, Pebble Beach, Calif. (5-8).

National Assn. of Tobacco Distributors, 32nd annual convention, Hotel Fontainebleau, Miami Beach (5-9).

Financial Public Relations Assn., North Atlantic regional meeting, Schine-Ten Eyck Hotel, Albany, N.Y. (6).

National Premium Buyers Exposition, 31st annual display, sponsored by Premium Advertising Assn. of America, National Premium Sales Executives, and Trading Stamp Institute of America, at McCormick Place, Chicago (6-9).

Transit-Advertising Assn., annual meeting, Casa Blanca Inn, Scottsdale, Ariz. (6-9).

Society of Motion Picture & Television Engineers, 95th technical conference, Ambassador Hotel, Los Angeles (12-17).

Chesapeake AP Broadcasters Assn., annual meeting, Sheraton Belvedere Hotel, Baltimore (16-17).

Radio-TV Guild of San Francisco State College, 14th annual radio-TV conference and dinner, on campus, S. F. (17-18).

Financial Public Relations Assn., South Central regional meeting, Brown Palace Hotel, Denver (20).

Associated Press, annual meeting, President Johnson to speak, Waldorf-Astoria, N. Y. (20).

American Assn. of Advertising Agencies, annual national meeting, The Greenbrier, White Sulphur Springs, W. Va. (23-25).

Advertising Federation of America, fourth district convention, Tampa, Fla. (23-26).

Pennsylvania AP Broadcasters Assn., annual meeting, Boiling Springs (24).

Affiliated Advertising Agencies Network, annual meeting, Andrew Johnson Hotel, Knoxville, Tenn. (26-May 2).

Assn. of Canadian Advertisers, annual conference, Royal York Hotel, Toronto (27-29).

Society of Photographic Scientists & Engineers, 1964 international conference, Hotel Americana, N.Y. (27-May 1).

Station Representatives Assn., 1964 Silver Nail-Gold Key Awards, Waldorf-Astoria, N. Y. (28).

American Film Festival, sixth annual by Educational Film Library Assn., 16mm competition, Hotel Biltmore, N. Y. (20-May 2).

American Women in Radio & Television, 13th annual convention, Mayo Hotel, Tulsa (30-May 3).

American Marketing Assn., New York Chapter's second annual new products conference, Hotel Delmonico, N.Y. (30).

MAY

Kentucky Broadcasters Assn., spring convention, Louisville Sheraton Hotel (4-6).

Electronic Industries Assn., workshop on maintainability of electronic equipment, Sheraton-Jefferson Hotel, St. Louis (5-7).

California AP Radio-TV Assn., annual convention, San Jose (8-10).

National Retail Merchants Assn., sales promotion division convention, Hotel Americana, N. Y. (10-13).

Assn. of National Advertisers, session at Waldorf-Astoria, N. Y. (11-12).

Sales Promotion Executives Assn., seventh annual conference, Astor Hotel, N.Y. (11-13).

Direct Mail Advertising Assn., direct mail institute, University of Connecticut. Storrs, Conn. (10-15). Mail order seminar, Statler Hotel, Boston (12).

American TV Commercials Festival, Waldorf-Astoria, N. Y. (15).

Sales and Marketing Executives-International, annual convention, Palmer House, Chicago (17-20).

Art Directors Club of N. Y., visual communications conference, New York Hilton (27-28).

Louisiana-Mississippi AP Broadcasters Assn., annual convention, Jackson, Miss. (22-24).

JUNE

International Advertising Assn., 16th annual world congress, Waldorf-Astoria, N.Y. (7-10).

American Academy of Advertising, annual convention, Chase-Park Hotel, St. Louis (7-10).

Special Libraries Assn., 55th convention of advertising and publishing divisions, Sheraton-Jefferson Hotel, St. Louis (7-11).

Georgia Assn. of Broadcasters, 29th annual summer convention, Callaway Gardens, Ga. (13-16).

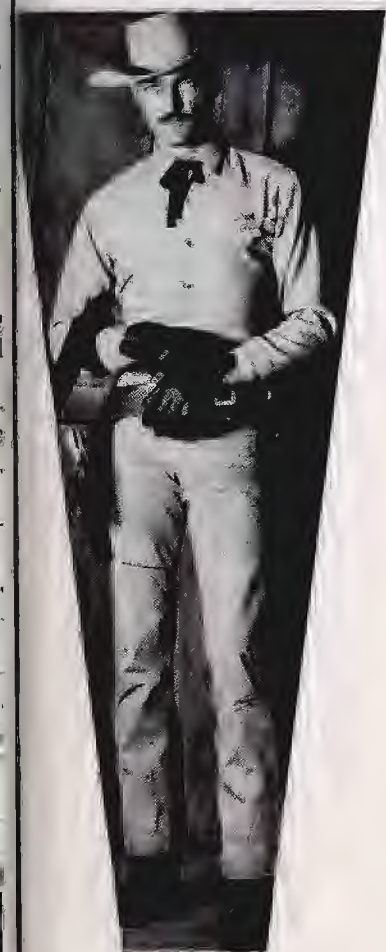
American Marketing Assn., 47th national conference, Sheraton Hotel, Dallas (15-19).

LAWMAN LOOKS THE SAME IN...

...Houston

...Kansas City

...Charleston (S.C.) ...Portland (Ore.)



1st

1st

1st

1st

ACROSS THE BOARD

reaches 19% more homes than its closest competition — with 60% share of audience—Monday thru Friday, 5 to 5:30 pm, on HOU-TV. LAWMAN also attracts more men, more women, more teens than its combined competition. Stars John Russell as Marshal Dan Troop. He's a ladies' man ... a man's man ... a LAWMAN.

ACROSS THE BOARD

At 5:30 pm, Monday thru Friday, LAWMAN ropes 27% more homes for KMBC-TV than the closest network news program on a competing station. Program's growing, too! Up from 31% to 39% share in one month—with 50% more adults than first rating. Co-stars Peter Brown as the Marshal's youthful, but skillful deputy.

ACROSS THE BOARD

On WCSC-TV, LAWMAN not only ranks No. 1 in its 6 to 6:30 pm strip—in rating, share and homes—but it reaches more homes than the combined competition from news and movies. It also reaches more of whatever the advertiser needs — men, women, teens, or children. Co-stars Peggie Castle as a frontier hotel owner.

ACROSS THE BOARD

In a four-station market, LAWMAN at 7 to 7:30 pm—Monday thru Friday on KPTV—ranks first in rating and share. Though a close second in homes, it reaches 39% more homes than programs in the same time period—same station—in November 1962. For stripping or once a week: 156 audience-winning half-hours of LAWMAN.

Source: ARB Reports, November 1963

WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000



ALSO: THE GALLANT MEN • HAWAIIAN EYE • CHEYENNE • MAVERICK • SURFSIDE 6 • SUGARFOOT • THE ROARING 20'S • BRONCO • BOURBON STREET BEAT



Inside SPONSOR

If what is going on at the broadcast-advertising-government family table weren't so frustrating, it could be funny.

It smacks of the domestic cliché situation in which a wife communicates with her husband through their son while all are at the same table.

"Tell your father . . .", and papa answers, "You tell your mother . . ."

By and large that's about the way that legislators and regulators have been talking to the advertising fraternity. The broadcaster is talked to directly. But the digs, jibes, implied threats, and other hair-graying thrusts at agencies' and advertisers' work comes mostly through the verbal flailing at the broadcaster while all the time it's largely intended for others. Part of it is caution. Even the rule-makers know that their power is able to inhibit the "freedom" in enterprise. But then, headline making is the commercial that pays off on the home front.

The House subcommittee already charged and grappling with the ratings question is seemingly aware that the Rating Council has progressed, and continues to progress, toward an industry self-policing goal that will be acceptable to all quarters. But suddenly a happy headline hunter, Rep Paul Rogers (Dem. Fla.) is bypassing his own committee to demand a report from the NAB. I think he's sniffing ink.

SPONSOR, in this issue, begins a major three-part series on the development of the work and progress of the Broadcast Rating Council. The article is the effort of senior editor Bill Ruchti, and is a definitive look at the problem being tackled by dedicated men in a dedicated group. It's the first time the whole show has been put under one tent.

Sam Eller

555 FIFTH

Sense of Yuma-El Centro

Taking you at your word that most sponsors read your publication, I wish to call your attention to a small item that does grave injustice to KIVA. I refer to the item about KBLU-TV on page 58 of the February 17 issue of SPONSOR which concludes with: "The station is an affiliate of CBS, serving the Yuma-El Centro market."

The "Yuma-El Centro Market" is the designation used by ARB to delineate the coverage achieved by KIVA, Channel 11, Yuma, Arizona operating with maximum power and, indeed, covering the El Centro, Imperial County, California market, as well as our home county of Yuma in Arizona. Of the 28,500 TV homes credited to the combined market, some 12,500 are in the Yuma area.

KBLU-TV licensed for and operating with only 1.97 KW visual power can realistically claim a fair exposure in something less than the total 12,500 TV homes in Yuma County, but has absolutely no valid claims to the El Centro segment of the KIVA ARB designated Yuma-El Centro market.

Therefore, I hope that you will see fit to correct the erroneous impression which may be gained by sponsors and time buyers who may not be fully cognizant of the true dimensions of the Yuma-El Centro market.

Leavenworth Wheeler
General Manager
KIVA-TV, Yuma, Arizona

All heart

Bca Adams: Thank you for your Commercial Critique Valentine note about our Jif Child Style. It was worth every frame of it to get good results.

I enjoyed your column and comments in general.

Manning Rubin
v.p. & Director of Commercial Production
Grey Advertising

Off and on the odd ball

I read your article in the February (10) issue of SPONSOR, "Honor The Oddball" and enjoyed it very much. Probably because I can identify myself with your subject! . . .

Mary McCourt Anderson
KOPR, Butte, Montana

Your Commercial Critique page—ought it not contain aiding, interesting, pertinent opinion on commercials?

The enclosed (Honor The Oddball) is of no interest whatsoever.

Harold R. Gingrich
Radio-TV Productions
Oak Park, Illinois

I was delighted to see the story on how our tape was used for the CBS golf series (SPONSOR, Feb. 17).

Kenneth F. Waterman
3M Company
St. Paul, Minn.

Any takers?

I've become a bit irritated.


Since April of 1963, we have been seeking in vain for a national representative for our country and western station. Pueblo is a market of 128,000 people with retail sales of \$146,469,000 (Feb. 1, SRDS). FCC figures for 1962 indicate \$114,313 in national sales, and \$17,238 in network sales.

In five months KPUB moved from off the air to number two in this six station market (September Pulse, Pueblo Metro. area). All this, and we can not find a national representative who will do a job for us.

The only reason we can find is the big city boys don't like our little country station in spite of articles like yours of May 20, 1963.

We are at a loss. . . what do you suggest?

Donald W. Reynolds, Jr.
President, KPUB
Pueblo, Colo.



Reach Pittsburgh with a spot of TAE

Find out why most media people
won't go without TAE in Pittsburgh
—plain or "with."

Our homes-reached record tells
part of the tale. Our products-sold
record tells the rest.

And our Katz man has the facts to
prove it!

WTAE CHANNEL 4

take
TAE
and
see

SPONSOR-SCOPE

Ranks of half-hour shows thinning; survivors stronger

While the ranks of half-hour TV programs are thinning, the strongest not only survive but add reason for it with rising viewer count. The trend, as based on a three-year comparison by A. C. Nielsen Co. (first January NTI), shows the number of half-hour programs has decreased by more than a third, while the average rating inches up each year. Average rating of hour-programs also up, but the improvement is not as striking. Big boost for half-hours in '63-'64 came from situation comedies, paced by "Beverly Hillbillies." This group of 21 programs averaged a rating of 24.

NIELSON AVERAGE AUDIENCE

| | 1961-'62 | 1962-'63 | 1963-'64 |
|----------------------|----------|----------|----------|
| Half-hour programs | 18.9 | 20.0 | 21.2 |
| (number of programs) | (69) | (63) | (44) |
| Hour programs | 17.2 | 17.9 | 18.2 |
| (number of programs) | (53) | (43) | (52) |

Macabre comedy may be new trend in web programming

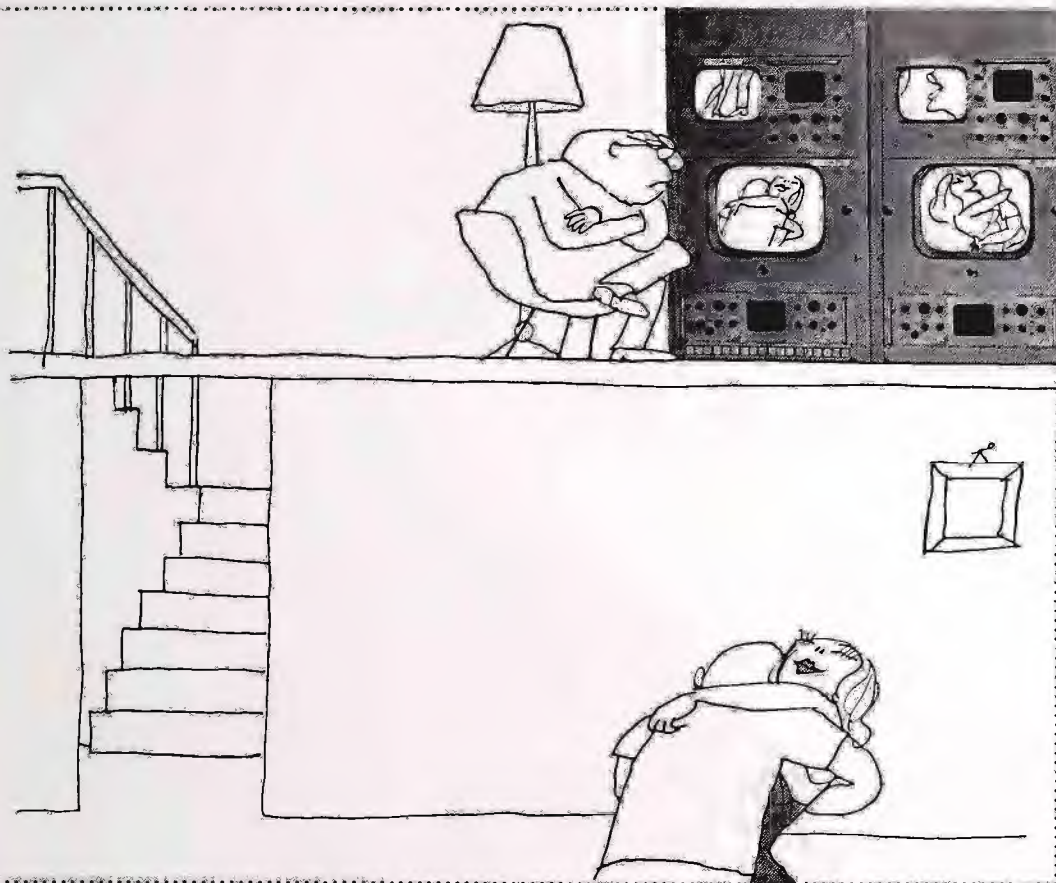
Now that networks have gone through seasons of westerns, mysteries, detectives, anthologies, and current situation comedies, it seems hard to think of another area which may produce a profusion of programming. But two of the webs have apparently hit it together—macabre comedy. Almost simultaneous announcements have ABC-TV set to air "The Addams Family" next season, based on Charles Addams' seven weird cartoon characters, and CBS-TV slating "The Munsters," based on famous movie monsters. Both are half-hours. "Munsters," due Thursday nights, will star Fred Gwynne and Al Lewis (formerly of "Car 54"), plus others yet to be cast as members of a "normal" family whose physical characteristics are reminiscent of such film scarers as Frankenstein's monster, Dracula, and a lady vampire. ABC's entry will draw on all of Addams' material which appeared in "The New Yorker," plus his books. No one has been cast.

Upper-class public more cooperative in viewing surveys

The theory that higher-income, better-educated people are more likely to refuse to cooperate in TV surveys than the rest of the public has been debunked by a study reported on in the fall issue of MIT's "Industrial Management Review." Writing on "TV Ratings and Cultural Programs", Peter D. Fox of the Stanford Research Institute says that, contrarily, the reverse of the theory is true. He also notes that if non-cooperation produces bias in ratings it is in the direction of favoring cultural programs.

FCC to scrutinize blackouts by NFL of home-team TV

Look for FCC to take closer look at CBS-NFL policy of "blacking out" National Football League telecasts within 75-mile radius of cities where game is played. Policy has provoked many complaints from public, especially when games are sold out. Commission's future move is indicated in its answer to complaint by WPSD-TV Paducah, Ky., which notes neither FCC nor Justice Dept. can take action "at this time." But FCC points out it's "concerned" with questions raised by station's complaint, as "there is, we think, an undoubted public interest in insuring that the broadcast of sporting events should be available to those persons desiring to view and hear them." FCC adds it plans to comment on "this public interest consideration" in connection with bill (H.R. 7365) by Rep. Frank A. Stubblefield (D., Ky.) to deal with that type of situation. WPSD-TV was told that reason Justice Dept. was advised of the complaint was that substance of it raised issues under antitrust laws; under Public Law 87-331, 75 Stat. 732; as well as under judgment of court in U.S. vs. NFL, et al., which construed the statute.



**EVER HAVE THE FEELING
YOU'RE BEING WATCHED? WE DO.
NIGHT AND DAY. TELEVISION'S BIGGEST
AVERAGE NIGHTTIME AUDIENCES HAVE BEEN
KEEPING AN EYE ON US FOR
NINE STRAIGHT YEARS—THE BIGGEST
AVERAGE DAYTIME AUDIENCES FOR SIX.
AND SEEING IS BELIEVING.
CBS TELEVISION NETWORK** ©

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, 7am-6pm, Monday-Friday, and 6-11pm, seven nights)



how do you fit a moose into a mail box?

You can! . . . if you're willing to settle for the tip of the nose. Like ranking TV markets . . . you can take a small section of the market by using the metro approach . . . but if you want the whole moose, you've got to rank by total market! **Fact!** More than 80% of the Charlotte WBTV Market is located outside the metro area. The Charlotte TV Market contains **550,000 TV homes . . . ranks 22nd in the nation . . . and 1st in the Southeast!*** Sleet! Snow! Hail or rain! . . . WBTV steadfastly delivers your mating call to a vast coverage area that really counts!

* 1964 Sales Management Survey of Television Markets

WBTV
CHARLOTTE

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.

THE RATINGS

CLEAN-UP

All-Industry

Council

Plus 5 Leading

Rating Services

Chart The Route

To Civilized

Program Ratings



SPONSOR presents

The first in a three-part series on the rating story:

AS CONGRESS WATCHES

"I SUGGEST that we put ratings in the right posture, in the right condition once and for all, and learn to live with them in that context—knowing exactly what we have, understanding how they're being run, and satisfying ourselves that there are no serious departures or problems involved."

Those are the words of Donald H. McGannon of Westinghouse Broadcasting Co. (Group W) and chairman of The Broadcast Rating Council, the group that—on behalf of the industry and as its name implies—is auditing and accrediting rating services.

In an exclusive SPONSOR interview, Mr. McGannon summarized and brought up to date the details of the industry-sponsored effort.

Although many in the industry kept close track of Rating Council events as they occurred, Mr. McGannon was asked to start from the beginning and to cite details in the interest of compiling for the first time in one place the Council's total progress to date.

In brief, the overall project is to evolve a double check on behalf of the industry and the public that both present and future ratings are, indeed, what they claim to be. And it's this concern for the future, as well as for present practices, that underscores the already-obvious importance of such an effort.

In this three-part series, SPONSOR will first look at the newly incorporated Broadcast Rating Council and how it operates. The second

article will continue the progress report and consider some of the problems that had to be solved before the Council could get under way. The third and final article will explain financing of the work and project into the future some of the Council's probable impact.

Citing the core of the matter, Mr. McGannon says that "ratings go to the very heart of radio and television as advertising media, both locally and nationally."

Yet, even among statistical and research specialists, too few people have really known exactly how ratings have been based, reported, and computed. At their best, ratings have provided objective indications and imposed some order where much disorder prevailed,

THE BROADCAST RATING COUNCIL'S BOARD



*NAB's McGannon
Group W*

The Rating Council started through a series of informal talks, then bloomed into an "ad hoc" committee that drew up operational plans. Among them: To incorporate 10 key industry groups, each with its own delegation, into The Broadcast Rating Council, Inc., which occurred Jan. 9 with these members.



ABC's Barnathan



CBS's Fisher



Mutual's Anderson



*NAB's Goldman
WJTN Jamestown*

N INDUSTRY ACTS

thus leading to seasoned and mature judgments. At their worst, however, they sometimes seemed as capricious as the doodle on a luncheon tablecloth.

Whether at their best or worst, ratings have a persistent way of being cited in public—even on the air. Such widespread notoriety led last spring to a Congressional investigation via the House Subcommittee on Interstate Commerce, chaired by Oren Harris (D.-Ark.). Not unexpectedly, his probe prompted an immediate industry response, largely in an effort to stave off Federal intervention.

Although the Rating Council doesn't minimize the industry's self-protective motives, neither does it neglect another important

Minimum Criteria

plus

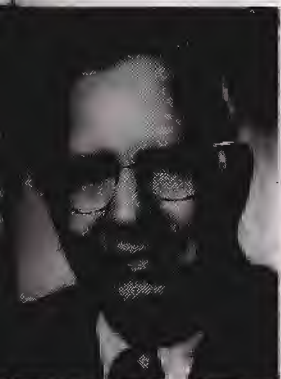
Disclosures

plus

Audit Process

equal

- 1) Assurance that Rating services are doing what they say they are doing**
- and**
- 2) Assurance that rating services have disclosed what they are, in fact, doing**



*H. B.'s Houshink
WAL Washington*



*N. A.'s Korn
Metropolitan Stations*



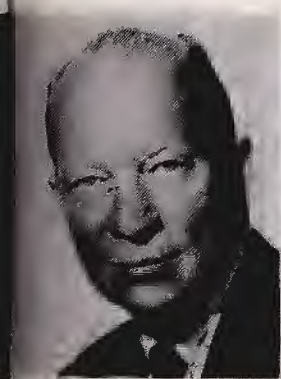
*N. A.'s Schroeder
WOOD Grand Rapids*



*A. A.'s Cohen
SSC&B*



*A. A.'s Weilbacher
C. J. LaRoche*



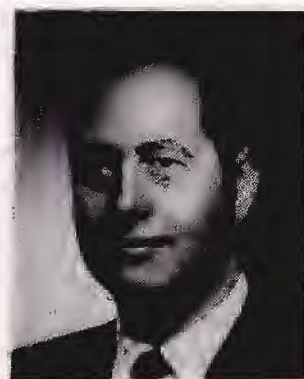
B. C.'s Beville



N. A. T. M. B.'s Schulke



R. A. B.'s Banker



*S. R. A.'s Codel
Katz Agency*



T. V. B.'s Cash

**“One reason we’re all in this
is to improve,
not destroy, a helpful tool”**

cause for action — broadcasting’s traditional care for the public interest. Says Mr. McGannon, “I don’t think broadcasters’ concern for the public is fully appreciated. The Council clearly remembers the Carl Sandburg line, “The people, yes . . .”

Organized industry reaction formed a pincers, designed to surround and pinch off offending practices while, as in the pruning of a tree, it also encourages the growth and development of positive performance.

THREE-PART PLAN

An informal *ad hoc* committee of the three affected industries gave the scissors a cutting edge via a three-part plan, devised through a series of early spring meetings and presented to the Harris Committee in May, 1963.

The three parts of this plan were as follows:

1 That an organization be formed and called The Rating Council. This council, in turn, would tackle the problems of putting together some standards and criteria to apply to all rating services. “These were largely ethical in nature,” Mr. McGannon points out, “and were intended to eliminate the likelihood or even the possibility of some of the rating errors and shortcomings that the hearings so boldly and so specifically established.” These shortcomings pertained, not only to the execution of surveys, but also to their collection and collation.

2 That individual rating services make voluntary disclosures of their present procedures, including the operating methods of their individual services—i.e., how they approach their particular surveys. “When the disclosures are combined with the minimum criteria,” Mr. McGannon reasons, “you have the basis for an audit.”

3 That an actual audit be conducted by a national and impartial CPA firm. This, to echo the words of Congressman Harris, could provide the verification that the rating services are in fact doing what they say they are doing.

Obviously, the three-part plan pertains to rating services as they currently exist. It is a firm program with fixed aims and, it is evident, requires both immediate and continuing effort.

RESEARCH COMMITTEE PLAN

Simultaneous with this development, however, a complementary program was also being born as a separate, yet not unrelated, effort. This was to be the second blade of the scissors.

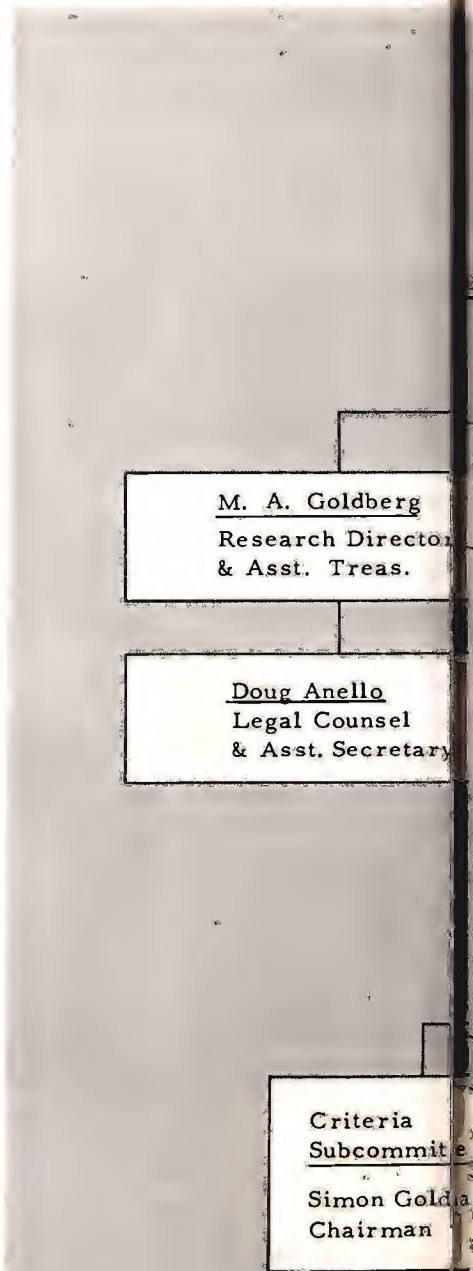
It was the brain-child of the NAB Research Committee (see chart), a body that is also chaired by Mr. McGannon. This Research Committee, common to both the NAB and the Rating Council, is the area in which the two parent groups overlap and through which they can coordinate their activities.

The Research Committee’s signal that it was looking into ratings in earnest was an announcement that it would undertake some “extensive studies” in four broad areas: (1) local radio; (2) network or national radio (particulars of which will be discussed in a subsequent article); (3) local television, a project now known as COLTAM or Committee on Local Television, Audience Measurement. In fact, at its recent Sarasota meeting, the NAB board underlined its intentions in black ink by appropriating well over \$100,000 for these particular studies.

The significance of the Research Committee’s program was that, while the Rating Council’s three-part plan pertains primarily to present needs, this plan relates to the future. It will provide not only

an improved way for completing advance stages of current rating programs, but will also spur the evolution and improvement of overall measurement means or—as they’ve become known—methodologies.

Thus, the industry pincers moves towards a firm solution: From one quarter came a three-part program designed for accurate verification of ratings as they exist. From another quarter (but spurred by similar motives and targeted towards related goals) came another program designed to continue to cope with the problem in the future. Both were submitted to the Harris Committee about the same time.



PUTTING THE SHOW ON THE ROAD

Drawing up an administrative structure was an excellent beginning, but it was only a beginning. The next step was "to pull the overall concepts together and to exert such energies and such ideas," Mr. McGannon explains, "as could make this thing work."

One of the major hurdles in getting the show on the road was to avoid getting bogged down in circuitous problems. "It's got to be borne in mind," Mr. McGannon urges, "that there are a lot of chicken-or-egg situations here. They're the kind of problems that,

if you try to solve them hypothetically or in a vacuum, lead to your not doing anything at all in the end. Or, if you've got many factors that run concurrently and in parallel courses and you track down just one at a time, it takes forever to bring them all to a conclusion."

"Therefore," the Rating Council board chairman continued, "we undertook a progression of these matters in simultaneous course, perhaps momentarily setting aside some very ponderous problems because we believed it was the only way we could make progress. And we didn't think it even possible to resolve all these questions in advance. Instead, we strove to

achieve good definition, good articulation as to what the problem would be, thus providing a basis for ultimate solution but leaving some of the exact answers for the future.

Paradoxically, they thus found they could make the best progress by deferring some decisions. In that sense, they were like framers of a constitution—i.e., drawing up rules by which to live in the future.

PROGRESS REPORT

What, exactly, have they devised and how are these areas operating today?

• *Board of Directors:* When The Broadcasting Rating Council, Inc. was chartered Jan. 9, as a Delaware non-profit organization, it was determined that its directors would be representatives of key organizations within the industry. Now, all individual delegates for the initial board have been named (see photos) and financial contributions have been received. (These will be discussed in the third article.)

Networks included on the board are ABC, CBS, Mutual, and NBC.

Trade associations are the American Association of Advertising Agencies, NAB, National Association of FM Broadcasters, Radio Advertising Bureau, Station Representatives Association, and the Television Bureau of Advertising.

Winning the participation and sympathy of agencies was a major victory for The Rating Council. The causal chain is almost self-explanatory: "What chance do you have if you don't have the rating services behind you?" Mr. McGannon asks. "And you can't get the rating services unless the agencies and advertisers are also with you."

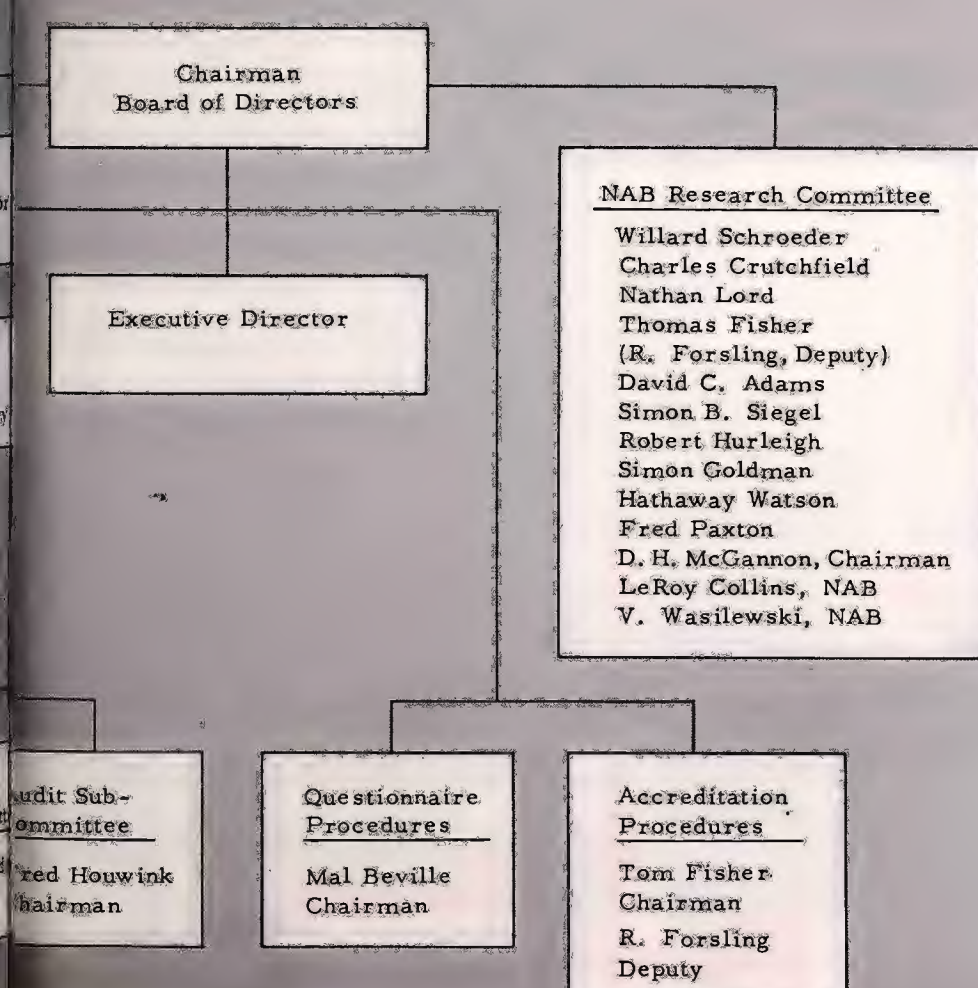
In this effort, they emphatically are.

The AAAA has taken a seat on the board, assuming all the responsibilities that that entails.

ADMINISTRATIVE STRUCTURE

of

BROADCAST RATING COUNCIL, Inc.



**“Paradoxically, we gained
the most ground
by deferring some steps”**

The ANA, while not a formal board member, is “fully in support” of the Council’s aims, President W. (Pete) Allport reports, and will “stand ready . . . to assist in any way feasible.” The ANA, party to *ad hoc* committee discussions, will continue to show its interest by sending observers and liaison representatives to Council sessions.

Mr. McGannon says, “I have no complaints about our agency-advertiser relationship at all.”

• *The Rating Services*: Cooperation has also been won from five rating services. They are, in alphabetical order, ARB, Hooper, Nielsen, Pulse, and Sindlinger. Mr. McGannon says, “These are the five services which, at the moment, constitute the bulk—if not the entirety—of the regular nationally-syndicated radio and television audience - measurement services, and so this is our starting point.”

• *Executive Director, Secretary, and Treasurer*: Early in December, this triple administrative post was filled by the board’s selection of Dr. Kenneth Baker (Ph.D., Ohio State), a “highly recommended man” with more than 20 years’ experience in broadcasting research. Formerly the NAB Director of Research, Dr. Baker has also served as president of Standard Audit and Measurement Services, director of

research and area development for CAL-ORE TV, Inc., and vice president of the Research Corp. of America.

• *Corollary Officials*: To meet the obvious need for permanent, expert research and legal assistance, M. A. Goldberg was named Research Director and Douglas Anello, Legal Counsel and Assistant Secretary.

WORK AT HAND

With the organizational chart drawn and prominent men named to each post, The Rating Council tackled the work at hand, each section starting out simultaneously.

• *Minimum Criteria and Standards*: A subcommittee headed by Simon Goldman, president of WJTN Jamestown, N. Y., compiled a list of minimum standards, submitted them to the board for approval, and distributed them to nationally-syndicated rating services for their reaction and adoption. These standards will become the basis for the audit service.

Members of the Criteria Subcommittee are, besides Mr. Goldman, Robert Hurleigh, Mutual; Fred Paxton, WPSD-TV Paducah; Willard Schroeder, WOOD Grand Rapids; James Schulke, NAFMB; and Simon Siegel, ABC. Messrs.

McGannon and Goldberg also sat in as *ex officio* members.

The criteria are divided into two parts, each with about 14 elements—“ethical and operational” criteria and “disclosure” requirements. Ethics require, among other things, that rating services maintain rigorous control of samples, provide names of respondents (unless they compose a permanent sample), maintain strict quality control measures, verify field work, keep specified records for minimal periods, and the like. Disclosure standards require concise description of such salient factors as sample definitions, techniques used, areas surveyed, obvious shortcomings, errors, or biases, and comparable topics.

It took several weeks for the subcommittee to devise initial criteria, which were submitted to The Rating Council on three different occasions for additional cutting, polishing, and revision. The potential criteria were submitted to the rating services only within the past six weeks or so.

WHY DO IT THIS WAY?

“It was absolutely essential,” board chairman McGannon avers, “that these standards be evolved, not by the rating services themselves, but by some one else. Otherwise, however strict they were, I don’t think they would have escaped general suspicion, met government requirements, or satisfied the public.

“Second, we tried to anticipate—and define—the overall operating problems, not just those of a particular rating service. In short, we wanted to cover generic, not specific, functions. Take the training of field personnel, for example. The important factor is that they be properly trained and know what they’re doing—i.e., that they have proper backgrounds, correct working equipment, are thoroughly briefed in procedure and the like. Then it doesn’t make any differ-

FIRST-YEAR TIMETABLE

| | |
|--|------------|
| <i>Harris subcommittee hearings</i> | Mar. 1963 |
| <i>Informal ad hoc committee formed</i> | Apr. 1963 |
| <i>Three-part plan submitted to the Harris subcommittee</i> | May 1963 |
| <i>NAB research committee’s methodology studies proposed</i> | May 1963 |
| <i>Format of questionnaires begun</i> | July 1963 |
| <i>Questionnaires sent to rating services</i> | Sept. 1963 |
| <i>The Broadcast Rating Council, Inc.</i> | Jan. 1964 |
| <i>Minimum criteria and standards submitted</i> | Jan. 1964 |
| <i>Methodology studies started</i> | Feb. 1964 |
| <i>Disclosures received</i> | Feb. 1964 |
| <i>Target date for pilot audit</i> | Mar. 1964 |

ence whether they're interviewing heads of families or reading meters. Whatever they're doing or whichever service they're working for, one of the factors they should all have in common is that they be adequately trained.

What was the reaction of the rating services to the proposed standards and criteria?

"One service accepted our ideas *carte blanche*, with a number of good wishes thrown in to boot," Mr. McGannon revealed, smiling. "Another company had some reservations, however, and wanted to make comments, add responses. A third and fourth had some comments and attitudes to consider, but these have been resolved." Thus, there wasn't meek conformity at all or any pre-determined response.

Minimum criteria and standards apply to all rating services, irrespective of the technique or method they use. In fact, we'd be pleased if someday our suggestions could be considered as good form for any similar kind of research, whatever its exact subject.

"Clearly, minimum standards haven't given us any major stumbling blocks."

• *Questionnaires to the Rating Services*, seeking disclosures of their present systems and structures: These questionnaires were "almost entirely" the work of Mal Beville, NBC vice president in charge of planning and research, and Mr. McGannon describes the results as "monumental."

Mr. Beville took on his task in July, had his questionnaire worked out about September and in the hands of the five rating services shortly thereafter. "Various people have told me," Mr. McGannon continued, "that they have never before seen such comprehensive questioning of individual rating services performed with such insight."

Replies have been slower than expected, however. "Some are com-

plete in their entirety," Mr. McGannon reports, "and some are largely complete. Some companies have made first submissions and haven't yet concluded them. To the best of my knowledge, however, they are all working hard."

ENORMOUS VOLUME

And the volume of material, once returned, "far exceeds our basic expectations." In some instances, the page-by-page answers amount to portfolios 6 to 10 inches thick.

Disclosures have been received on all their work from Hooper and Pulse. A.C. Nielsen has submitted for NTI and NSI, with TV Audience Composition and New York Instantaneous yet to come. Similarly, ARB has filed disclosure of its Local ratings, with its New York Instantaneous promised shortly. The Sindlinger reply is also expected soon.

"Because the returns are late," Mr. McGannon continues, "we feel our first deadline—about Dec. 1—was perhaps too ambitious, especially in light of the work volume and administrative load that providing answers has imposed upon rating services. I'm not satisfied, of course, or content to let this throw all our other projects off schedule. Yet, I cannot fault anybody as being dilatory in their attitude in this connection in any sense of the word."

The returns that have been filed are under study by Dr. Baker and Messrs. Goldberg and Beville in an effort to determine what standards might be established. Such standards will be combined with the aforementioned minimum stand-

ards and criteria and, together, they will form a composite basis for the audit.

In short, to get to the core of The Rating Council's recent progress, you have to go right back to the subject and start of the Harris committee's investigation—the rating services, themselves.

Whatever criticisms have been levied against ratings, they have always been intended not as judgments in themselves, but as instruments to help others make sounder judgments on their own.

Sponsors in particular are well aware of this. Harry F. Schroeter, vice president in charge of communications for the National Biscuit Company and chairman of the ANA, has put it this way: "It is obvious that advertisers must have data on the size and composition of TV audiences if they are to buy facilities and programs wisely. For this purpose, they have found that national ratings, intelligently interpreted, are a highly useful tool that is of great assistance in making important business decisions."

Mr. McGannon agrees, adding, "You know, we can't be crass about the position of the rating services. This is supposed to be a free-enterprise system. The government still hasn't passed any restrictive legislation. And one of the reasons we're all in this is to improve, not destroy, a helpful broadcasting tool. Therefore, I think the first thing the industry needs is to be sound in its approach. The second thing is to be persuasive, but always reasonable."

(The second part in this three part series will be in next week's issue) ■

Words of a dedicated man . . .

I suggest we put ratings in the right posture . . . Ratings go to the very heart of radio and television . . . Not enough's known about what we're doing on the public's part . . . When the disclosures are combined with the minimum criteria, you have the basis for an audit . . . There are a lot of chicken-or-egg situations here . . . We didn't think it made good sense to resolve all these questions in advance . . . What chance do you have if you don't have the rating services behind you? . . . I have no complaints about our agency-advertiser relationship at all . . . Clearly, standards and criteria have not been a major stumbling block . . . I cannot fault anybody as being dilatory in their attitude . . . The first thing the industry needs is to be sound in its approach ■

Britannica waives the rules

Low-pressure commercials by McCann-Erickson for top educational publisher use offbeat approach in campaign designed to produce sales, aid diversification moves

WHEN Encyclopaedia Britannica entered network TV as an advertiser on NBC-TV's *Exploring* last fall, not a few people wondered where EB had been for so long while TV was happening.

Like a number of major advertisers who are non-TV-users (notably TV set manufacturers and the fashion field), EB had plenty of links with the broadcast field before it took the plunge:

- Executives of EB include Maurice Mitchell, president, who once managed Washington's WTOP and who later headed NAB's pioneering Broadcast Advertising Bureau. One-time adman William Benton is EB's chairman, and EB's executive v.p. and chief legal counsel is none other than Newton Minow, ex-FCC chief who, in his Washington days, was prone to provide barbecued TV regularly as a New Frontier delicacy.

- EB is a highly diversified educational publisher, and one of its activities is film production of educational short subjects through Encyclopaedia Britannica Films. Some 900 of these films have been in active TV syndication since 1954, with Trans-Lux acting as international distributor since 1956. Perennially popular with station programmers, these films have reaped a harvest in syndication for EB as steady as AT&T dividends. Hundreds of sets of EB reference books have also been given away on the air, over the years, as prizes in quiz and game shows.

What persuaded print-oriented EB, which spent more than \$1.5 million in magazines last year, to

switch a portion of its ad budget to TV was partially EB's desire to "establish a progressive corporate image for Britannica" as opposed to the musty image the word "encyclopaedia" usually conjures. In combination with the bargain price NBC-TV was asking for participations in *Exploring* (\$4,000 per in a colorized 60-minute show) it looked, to EB brass such as Mitchell, Minow, public relations-advertising v.p. John S. Robling, ad manager Gerard D. Curtin, and sales promotion manager Guy Marsh, like a good deal.

To McCann-Erickson's Chicago office, where Willard C. Avery, Jr. is account supervisor on EB, it looked more like a first-class media headache. Despite its familiarity with TV, EB had no active advertising background in the medium, and an entire commercial concept would have to be designed from scratch.

At this point, the Chicago Mc-E office called in the equivalent of a creative fire department—the agency's Professional Advisory Council.

The PAC, headed by McCann-Erickson vice-chairman Paul Foley, is a unique agency function. It functions as a sort of super-consultant to McCann-Erickson branch offices outside New York, and in Canada and Europe as well. Represented on it are many of the agency's top creative brains, as well as experts in marketing, client services, media, and research. About two out of three PAC members are TV people, and some 80% of its advisory work is in the TV area.

Recalls Mc-E's Foley of the original problem:



Location-filming of Britannica commercial broadcast

"Encyclopaedia Britannica is in the 'family betterment' area. You don't sell encyclopaedias as if they were boxes of detergent. It's the kind of thing you have to decide to buy in the first place, and the kind of item which has to germinate as a purchase.

"Furthermore, we had to match the commercials to the mood of *Exploring*, and to relate to it. Also, the products themselves, which range from the full encyclopaedia to the Junior Britannica and the Living Library series, are high-cost and non-demonstrable.

"We had to appeal to kids in the five-to-eleven bracket. And, at the same time, we had to talk to parents over their shoulders. We had to coordinate with Encyclopaedia Britannica's educational tie-ups, and we had to provide the sales force with something they felt was help-



her in the rain (l. to r.) Mc-E's George Olden and Jack Fisher, Bonnie Deems, Lew Schwartz and cinematographer Peter von Schmidt of F-M-S

ing them in their sales efforts."

All in all, quite an order.

McCann-Erickson's award-winning art director Georg Olden (see box, p. 30) was named to head the creative efforts by the PAC for the TV commercial series.

Olden and the PAC decided, after lengthy meetings, that no one commercial approach would do the trick, and that as many as three approaches would be needed. This met with client approval, and is the functioning policy of the EB participations on *Exploring*.

All the commercials for EB were produced in color, with physical production handled by Ferro, Mohammed & Schwartz, New York.

The first commercial approach was via animation featuring what Olden describes as "avant garde cartoons, the product of a good deal of research." Cartoon styles by Steig

and Paul Klee, among others, were considered — and rejected, according to Olden. One of the animation spots features a Lucy-like young lady, of know-it-all intelligence, who is lecturing a little boy, presumably her brother, on the futility of digging a hole through the earth with China as the target.

While he digs, and the yellow-golds of mid-day darken into nighttime purples, she yammers away with a host of facts and figures quoted from the Britannica. Meanwhile, the determined young man digs and digs . . . and emerges in China in the payoff shot.

In a similar mood of whimsy, but with a more literal treatment, are other commercials in the series which portray youngsters opening educational books in their living room, to be followed with instant cut-aways to action footage of pirate

raids and Indian attacks. (The clips, incidentally, were scrounged from the vast footage library of EB films, something which has caused a few station film buyers to mutter but which is permissible nonetheless.) The point, however, that EB books are far from stuffy is driven across firmly, albeit with a sugar coating.

The final commercials are fairly straight, low-pressure jobs featuring child actors seeking knowledge of nature and science in a world where all the grown-ups seem to have all the interesting information.

Although the commercials have vocal tags to the effect that EB's books can be had ". . . through your Encyclopaedia Britannica representative," the commercials differ sharply in one respect from EB's print media. In national magazine and other print ads, EB has used couponed ads which are later sold

ADVERTISERS

by EB to sales reps for follow-up. No such coupon gimmick is possible in TV, but salesmen handling EB like the TV series anyway.

At a formal level, public relations-advertising v.p. Robling of EB had this to say:

"I think our TV campaign has been successful in terms of educational public relations, school acceptance and support for our sales organization. We are very pleased with results."

Said a source, unofficially, in the New York sales office of EB:

"The TV series is one of a number of sales-building activities of Britannica. I have no complaints about it. I'm quite sure it helps sell the product, and I definitely feel it's doing something for us in the field. The

biggest problem for us is that the program is on the air on Saturday afternoons. A lot of Britannica salesmen are making household calls at that time, since it's a good time to catch kids and parents at home, and we don't get to watch the show as often as we should."

EB is not the sole sponsor of *Exploring*, although it is the program's biggest customer. Hassenfeld Toy Corp. bought a participation flight of six spots, of minute length, in the program prior to Christmas. Wrigley is a regular client, buying a minute weekly. Upjohn Corp. bought two weekly minutes for the first 13 weeks, dropping to a single participation thereafter. Encyclopaedia Britannica started with three weekly minutes as of the October 12

kickoff of the series, and will drop to two weekly minutes as February 22. Participations, as mentioned earlier, are \$4,000. The EB-NBC contract is for 27 shows.

Exploring is a prestige vehicle for EB, the other sponsors of the show, and NBC. Its educational values are high, due in part to the efforts of its NBC producer, Craig Fisher (who has discussed projects for the show with people ranging from the U.S. Commissioner of Education to five-year-old school children), and the program's host, Dr. Albert R. Hibbs. Senior staff scientist at Caltech's Jet Propulsion Laboratory, Dr. Hibbs is chief of the Arms Control Study Group, directing studies on problems of arms control and disarmament in the



field of missile and space technology. He commutes between Pasadena and New York for the weekly taping of *Exploring* in NBC's 8-H studios.

Exploring itself is designed to "stimulate the interest of children five to 11 years old in such major areas of learning as language, music, mathematics, social studies, geography and science." Hibbs, whose background includes teaching and other work in education, is apparently pleased at the opportunity to reach a large audience of children and encourage their curiosity.

"Many of the children watching this program will be in college when the first man lands on the moon, and some of them may be in

the crew of the first manned flight to Mars," he says. "The children who hold on to their natural interest about the world will always be the leaders in our society, where education is becoming increasingly important. We hope *Exploring* will stimulate and broaden that interest."

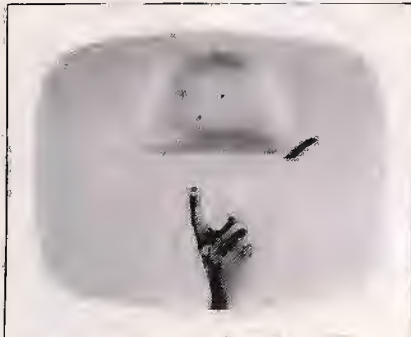
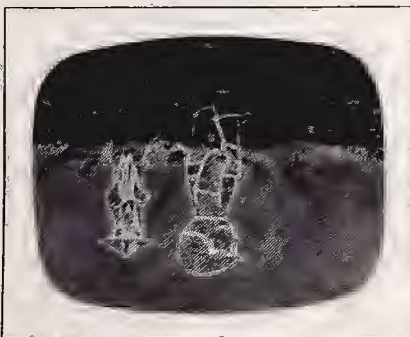
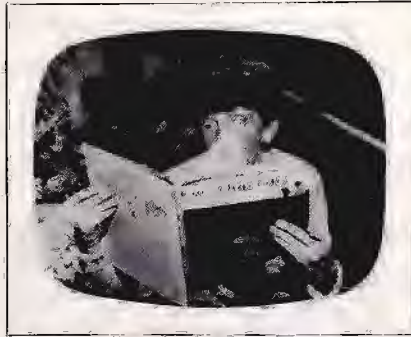
Hibbs says he has noticed in working with children that "they have exactly the same curiosity that scientists have, although with children it's a natural trait, whereas it's the business of scientists. He puts it this way:

"The thing I have always felt is important for me to get across, when I'm talking with children, is that I don't know all the answers—that there is no final answer. The

challenge of learning is the vast amount of ignorance left. The answers are nowhere near as fascinating as the unanswered questions.

"The principal characteristic of learning something is the fun you get out of it. Learning is very exciting. Children know this."

Hibbs has taught a science class for fourth, fifth and sixth grade pupils at Sequoia School in Pasadena and has been a guest teacher in elementary and junior high schools in Los Angeles, Santa Ana and Pasadena schools. He has been consultant to the Los Angeles City Schools, Los Angeles County Board of Education; Department of Education, State of California; San Bernardino County Board of Education, and Orange County Board



ANIMATION SELL

FANTASY SELL

STRAIGHT SELL

VARIATIONS ON A COMMERCIAL TV THEME

High-powered Professional Advisory Council of McCann-Erickson in New York was called in by agency's Chicago office to tackle problem of designing series of commercials to lend "progressive corporate image" to Encyclopaedia Britannica's first TV sponsorship. Above are some of the results. All are in color, to match colorized NBC-TV "Exploring" series

on Saturdays, 1-2 p.m. The animated spots have stylized, whimsical approach of youngster digging hole to China; fantasy-adventure spots have theme of armchair voyages to far-off lands and peoples; the straight-sell have spots stress thirst for nature knowledge in children satisfied by field observation and study of Britannica-published books alongside country stream



Dr. Albert Hibbs hosts "Exploring," which used Finnish team in show on the wheel

of Education. Since 1960 he has been a member of the Board of Trustees of Pacific Oaks College and Pre-Primary School.

Before Hibbs became host of *Exploring*, he completed a 39-week television series, *Science in the News*, in Los Angeles, and he has appeared on other TV programs.

Born in Akron, Ohio, he was reared in Cincinnati. He received his bachelor of science degree in physics at California Institute of

Technology in 1945, his master of science degree in mathematics at the University of Chicago in 1947, and his doctor of philosophy degree in physics at California Institute of Technology in 1955.

How does EBman Minow, foe of "vast wasteland" programming, feel about the EB TV campaign? Said an EB spokesman, cautiously: "It's consistent with his philosophy of programming and commercials." What's more, it sells books. ■



ARTIST: McCANN'S GEORG OLDEN

One of the few agency art directors equally at home in TV and graphic arts media, McCann-Erickson v.p. Georg Olden, member of the agency's Professional Advisory Council, was spark-plug in the design and execution of Encyclopaedia Britannica's unusual TV commercials. Here, he squints through the viewfinder of a Ferro, Mohammed & Schwartz camera on location during shooting of EB commercial. Olden, at 24, was named graphic arts director for CBS-TV, proceeded to win a large batch of awards at CBS and later at BBDO (he has nine consecutive annual Awards for Distinctive Merit from N. Y. Art Directors Club) where he held post as senior art director.

Pet Milk divisions boost Dodge, Schenk

Pet Milk Co. has appointed James A. Dodge president of its Milk Products Division, succeeding William N. Harsha, Jr., now president of its Laura Scudder Division, and at the same time elected Boyd F. Schenk, president of the Frozen Foods Division, as a vice president of the parent corporation. Dodge formerly was Pet Milk's vice president for marketing services. Both he and Harsha, in addition to their new division responsibilities, continue as Pet vice presidents.

Headquarters of Pet Milk and its Milk Products Division are both in St. Louis, and the Laura Scudder Division is based at Anaheim, Calif. The Milk Products Division is largest of Pet's eight operating arms.

Dodge joined Pet Milk in 1938 and has served the company in a variety of sales and marketing positions, being elected a vice president in 1960 and named marketing services vice president in 1962. Schenk joined Pet Milk in 1947 and served in plant managerial positions until 1959 when he was named production manager of the Frozen Foods division. He was appointed the division's general manager in 1961, and president in 1963.

P&G's Joy to Grey

Procter & Gamble has shifted its Joy liquid detergent account from Leo Burnett Co., Chicago, to Grey Advertising, effective June 1. Grey currently handles a number of other P&G brands.

A P&G spokesman noted that Burnett will continue advertising for five of the company's other brands: Camay, Salvo, Lava, Secret, and Lilt.

Titus joins Tar Gard

S. Champion Titus has joined Tar Gard Co., San Francisco, as marketing director, "to administer an expanded introduction program" which calls for placing the product in 30 more cities in the next three months.

He comes from Ampex Corp., Redwood City, which he joined in 1960 and last was advertising-sales promotion manager.

Metropolitan Broadcasting Television

200 PARK STREET NEW YORK 10011 NEW YORK 10011 A DIVISION OF METROMEDIA INC.

"As you know, I steer clear of all forced testimonials and will not participate in any ad campaign for any property, unless I feel the program has been effective for our stations. In the case of THE DETECTIVES, I can say that it has been one of the cornerstones of our prime evening line-up. The program is very well produced and Robert Taylor is certainly a strong, attractive central character. The series has proven to be a valuable asset to our program schedules and one which we are pleased to telecast on our Metropolitan Broadcasting Television stations."

JACK LYNN

Vice President in charge of Programming



BROADCAST HOUSE 2 CONSTITUTION PLAZA HARTFORD 10, CONNECTICUT 06103

"In its second season of syndicated showing, 'The Detectives' continues to attract enthusiastic audiences on WTIC-TV. We rate the production qualities of sufficient stature to schedule 'The Detectives' during an evening time period of major viewing potential."

LEONARD J. PATRICELLI

Vice President and General Manager

WAVY

RADIO 1350 KC. TELEVISION CHANNEL 10
TIDEWATER TELERADIO, INC. NORFOLK PORTSMOUTH NEWPORT NEWS, VIRGINIA

"Three of the half-hours in our 7 P. M. strip Monday through Saturday each week come from Four Star. WAVY-TV is number one four out of six evenings. THE DETECTIVES made its expected contribution to this success, as it is number one in its time period.

We have THE DETECTIVES scheduled at 7 P.M. on Monday each week. THE DETECTIVES is a good show—Robert Taylor has always commanded the attention he deserves—the story lines are good—and he is backed up by a professional cast. This is a combination which is hard to beat. For us it gives a balance in our evening program schedule.

Our four-man Program Committee was unanimous in the selection of THE DETECTIVES. Typical of their individual comments is the expression that 'THE DETECTIVES is a good show—did you see it Monday evening?'"

J. GLEN TAYLOR

President and General Manager

**THE DETECTIVES
HIGHLY PRAISED BY
STATIONS AND SPONSORS**

THESE ARE JUST A FEW OF THE MANY FINE LETTERS SENT TO US BY SPONSORS AND STATION MANAGEMENT

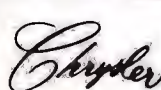


BROADCASTING SERVICES OF THE SAN FRANCISCO CHRONICLE

"KRON-TV has achieved an unusual identity within its community and the market through the conscientious concern for quality programming . . . I feel THE DETECTIVES has helped maintain that image and our adult share of the audience proves it with every episode."

ROBERT H. GLASSBURN

Program Manager



ZION MOTORS, INCORPORATED

4640 South Shore Street • Telephone 266-4437
MURRAY 7, UTAH

"As you know we have enjoyed a very good return on our investment in the Detectives. Because of this we have decided to renew for another year.

The association and image the Detectives has given us is the type of buyer we are most interested in reaching and were quite amazed at the rating in A.R.B. as it rated our program almost as much as the other two stations combined.

We are sure the Detectives will do as well in this next 30 runs as it has done in the past for us."

BOB SISTTIE

General Manager

**SUPERB
RATINGS TOO!**

Turn the page
for detailed
"Detectives"
Ratings.



HARTFORD, CONN. / TWO HALF HOUR DETECTIVES

**BRIDGED INTO ONE HOUR FROM 10 TO 11 P.M.
IS NO. 1 PROGRAM IN ITS TIME PERIOD.
ITS RATING AND SHARE VIRTUALLY EQUAL
THE TOTAL OF ALL ITS COMPETITION.**

NOV. 1963 ARB/MON. 10:00 P.M.

| | | Rating | Share |
|------|-----------------|--------|-------|
| WTIC | DETECTIVES | 26.0 | 48.0 |
| WNHC | BREAKING POINT | 15.0 | 28.0 |
| WHCT | SUBSCRIPTION TV | 1.0 | 2.0 |
| WHNB | SING WITH MITCH | 9.0 | 17.0 |

AND LOOK! NO LOSS OF AUDIENCE WHEN BRIDGED

NOV. 1963 ARB/MON. 10:30 P.M.

| | | Rating | Share |
|------|-----------------|--------|-------|
| WTIC | DETECTIVES | 24.0 | 48.0 |
| WNHC | BREAKING POINT | 15.0 | 30.0 |
| WHCT | SUBSCRIPTION TV | 1.0 | 2.0 |
| WHNB | SING WITH MITCH | 9.0 | 18.0 |

BEATS THESE NETWORK SHOWS ALL WEEK:

Bonanza, Patty Duke, Ben Casey, Sat. at Movies, Fugitive, Virginian, Suspense Theatre, Mon. Nite Movie, Wagon Train, Combat, Mr. Novak, Red Skelton, McHale's Navy, Greatest Show, Arrest and Trial, Eleventh Hour, Outer Limits, Flintstones, Rawhide, Donna Reed, My 3 Sons, Dr. Kildare, Hazel, Bob Hope, Twilight Zone, Lassie, Bill Dana, Disney's World, Grindl, plus many, many more.

SAN FRANCISCO / HALF HOUR DETECTIVES

**A VIRTUAL TIE FOR FIRST PLACE AS IT INCREASES
HOMES, RATINGS AND SHARE OVER PREVIOUS
SHOW IN SAME TIME-SLOT ONE YEAR AGO.**

THIS SEASON/NOV. 1963 ARB/THUR. 7:00 P.M.

| | Homes (00) | Rating | Share | Lead In | Rating | Share |
|------|------------------|--------|-------|---------|---------------|-----------|
| KRON | DETECTIVES | 1608 | 12.5 | 28.0 | 6:30 RPT. | 10.5 24.5 |
| KTVU | YOU ASKED FOR IT | 1388 | 11.0 | 24.0 | QUICK DRAW | 8.5 20.0 |
| KPIX | RIFLEMAN | 1710 | 13.0 | 29.0 | CBS NEWS | 16.0 37.5 |
| KGO | GRIMSBY/COCHRAN | 481 | 4.5 | 10.0 | BIG SHOW/SPTS | 4.5 11.0 |

LAST SEASON/NOV. 1962 ARB/THUR. 7:00 P.M.

| | Homes (00) | Rating | Share | Lead In | Rating | Share |
|------|------------------|--------|-------|---------|---------------|-----------|
| KRON | CALIFORNIANS | 1020 | 8.0 | 18.0 | HENNESSEY | 8.0 22.5 |
| KTVU | YOU ASKED FOR IT | 1688 | 15.5 | 34.5 | QUICK DRAW | 9.0 25.5 |
| KPIX | ACROSS 7 SEAS | 1278 | 11.5 | 25.5 | CBS NEWS/NEWS | 10.5 30.0 |
| KGO | NEWS 7/ABC NEWS | 637 | 5.5 | 12.0 | BIG SHOW | 7.0 19.5 |

HOMES UP 57.6% • RATINGS UP 56.2% • SHARE UP 55.5%

CHARLESTON, S. C. / HALF HOUR DETECTIVES

**BEATS ONE NETWORK SHOW IN DIRECT
COMPETITION...PRACTICALLY TIES FOR
1ST PLACE IN NUMBER OF HOMES REACHED**

NOV. 1963 ARB/THURS. 7:30 P.M.

| | Homes (00) | Rating | Share |
|------|----------------|--------|-----------|
| WCSC | DETECTIVES | 253 | 21.0 34.0 |
| WUSN | FLINTSTONES | 276 | 32.0 51.0 |
| WCIV | TEMPLE HOUSTON | 63 | 9.0 15.0 |

BEATS THESE NETWORK SHOWS ALL WEEK:

Mon. Nite Movie, Virginian, Dr. Kildare, Hazel, Bob Hope, Ben Casey, Sing With Mitch, Joey Bishop, Bill Dana, Grindl, Lieutenant, Eleventh Hour, Breaking Point, Mr. Novak, R. Boone/Golden Age, Benny/Calamity Jane, Moore/Calamity Jane, Espionage, Channing, Jimmy Dean, Suspense Theatre, Great Adventure, Route 66, Jack Paar/Hall of Fame, Hootenanny, and ties: Disney's World, What's My Line.

RATES GREAT!

IN ANY TIME PERIOD:
At 6 P.M., 7 P.M., 7:30 P.M., 9 P.M.,
10 P.M., 11 P.M., and even at 3 P.M.
Sunday afternoon.

AGAINST ALL KINDS OF COMPETITION:
Against news, sports, movies, network
and syndicated shows.

67
HALF HOUR
EPISODES

THE DE

THE DETECTIVES / STARRING ROBERT TAYLOR / CO-STAR

PORTLAND, ORE. / HALF HOUR DETECTIVES

**THE NO. 1 PROGRAM IN ITS TIME
PERIOD IN TOTAL HOMES REACHED...
FOR SECOND CONSECUTIVE MONTH.**

OCT. 1963 ARB/SAT. 6:00 P.M.

| | Homes (00) | Rating | Share |
|------|-------------------|--------|----------|
| KGW | DETECTIVES | 417 | 9.0 36.0 |
| KATU | SURFSIDE 6 | 167 | 5.0 20.0 |
| KOIN | MAN FROM COCHISE | 372 | 5.0 20.0 |
| KPTV | WIDE WORLD SPORTS | 250 | 6.0 24.0 |

NOV. 1963 ARB/SAT. 6:00 P.M.

| | Homes (00) | Rating | Share |
|------|-------------------|--------|-----------|
| KGW | DETECTIVES | 489 | 10.0 29.0 |
| KATU | SURFSIDE 6 | 158 | 5.0 15.0 |
| KOIN | M SQUAD | 391 | 6.0 18.0 |
| KPTV | WIDE WORLD SPORTS | 480 | 13.0 38.0 |

NORFOLK, VA. / HALF HOUR DETECTIVES

**NO. 1 SHOW IN HOMES, RATING AND
SHARE 7 P.M. BEATS NEAREST
COMPETITION (First Run Syndicated
Show) BY ALMOST 40%**

NOV. 1963 ARB/MON. 7:00 P.M.

| | Homes (00) | Rating | Share |
|------|----------------|--------|-----------|
| WAVY | THE DETECTIVES | 413 | 14.0 40.5 |
| WTAR | BATTLE LINE | 356 | 10.0 29.5 |
| WVEC | MAVERICK | 242 | 10.5 30.0 |



CTIVES ³⁰ ONE HOUR EPISODES

W. GODDARD • TIGE ANDREWS • ADAM WEST • RUSSELL THORSON • LEE FARR

DALLAS, TEXAS / ONE HOUR DETECTIVES

INCREASES RATING, HOMES AND SHARE OVER PREVIOUS SHOW IN SAME TIME-SLOT LAST SEASON.

LAST SEASON/OCT. 1962 ARB/SUN. 11:00 P.M.

| | Homes (00) | Rating | Share |
|------------------------------|------------|--------|-------|
| WFAA Chkmate/Hong Kong/Cr.&P | 164 | 2.3 | 30.5 |
| KRLD M Squad/Drgnt/Comedy | 76 | 1.5 | 21.8 |
| WBAP Islanders | 105 | 2.0 | 31.8 |
| KTVT Starlight Thea. | 62 | 1.0 | 16.0 |

THIS SEASON/OCT. 1963* ARB/SUN. 11:00 P.M.

| | Homes (00) | Rating | Share |
|-----------------------------|------------|--------|-------|
| WFAA Detectives | 240 | 3.5 | 47.0 |
| KRLD Sun. Nite Movie | 184 | 3.5 | 47.5 |
| WBAP 5 Star Thea/Abe Martin | 60 | —1.0 | 5.5 |
| KTVT News/Wea. (15 min.) | 26 | —1.0 | — |

WITH THE DETECTIVES . . . RATINGS UP 52% HOMES UP 46% • SHARE UP 54%

NOTE: The 11 P.M. time period in Dallas is after the late news
*No complete Dallas rating available for Nov. 1963

"PROVEN-PROGRAMMING" FROM



600 FIFTH AVENUE
NEW YORK 20
NEW YORK
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A SUBSIDIARY OF FOUR STAR TELEVISION

NEW YORK CITY / HALF HOUR DETECTIVES

TOP RATED SHOW ALL WEEK ON ALL THREE INDEPENDENTS (7:30 to 11 P.M.) IN HOMES AND RATINGS

OCT. 1963 ARB/FRI. 10:00 P.M.

| | Homes (00) | Rating | Share | Lead In | Rating | Share |
|---------------------|------------|--------|-------|------------------|--------|-------|
| WNEW DETECTIVES | 4353 | 9.0 | 14.0 | BRONCO | 7.0 | 11.0 |
| WCBS HITCHCOCK | 10756 | 21.0 | 33.0 | TWILIGHT ZONE | 22.0 | 33.0 |
| WNBC JACK PAAR | 10160 | 19.0 | 30.0 | HARRY'S GIRLS | 15.0 | 23.0 |
| WABC FIGHT/W. GIRLS | 4448 | 9.0 | 14.0 | FARMERS DAUGHTER | 13.0 | 20.0 |
| WOR FILM FESTIVAL | 1271 | 3.0 | 5.0 | FILM FESTIVAL | 4.0 | 6.0 |
| WPIX GRAND JURY | 423 | 1.0 | 2.0 | ALLIE SHERMAN | 3.0 | 5.0 |

CONTINUES TO BUILD . . . NOW BEATS ONE NETWORK IN DIRECT COMPETITION

NOV. 1963 ARB/FRI. 10:00 P.M.

| | Homes (00) | Rating | Share | Lead In | Rating | Share |
|-----------------------------|------------|--------|-------|----------------------------|--------|-------|
| WNEW THE DETECTIVES | 5727 | 12.0 | 18.0 | BRONCO | 8.0 | 12.0 |
| WCBS TEEN/HITCHCOCK | 10796 | 20.0 | 29.0 | TWILIGHT ZONE | 19.0 | 28.0 |
| WNBC JACK PAAR/HALL OF FAME | 9494 | 18.0 | 26.0 | HARRY'S GIRLS/HALL OF FAME | 16.0 | 24.0 |
| WABC FIGHT OF WEEK | 5396 | 11.0 | 16.0 | FARMERS DAUGHTER | 14.0 | 21.0 |
| WOR FILM FESTIVAL | 1994 | 4.0 | 6.0 | FILM FESTIVAL | 5.0 | 7.0 |
| WPIX JURY/GROUCHO/KNOWLEDGE | 1040 | 2.0 | 3.0 | ALLIE SHERMAN | 5.0 | 7.0 |

INCREASES ITS OWN RATINGS 33.3% AND HOMES 31.5% IN JUST ONE MONTH

CHICAGO, ILL. / ONE HOUR DETECTIVES

DOUBLES THE HOMES, RATINGS AND SHARE OF PREVIOUS SHOW IN SAME TIME-SLOT LAST SEASON.

THIS SEASON/NOV. 1963 ARB/MON. 9:00 P.M.

| | Homes (00) | Rating | Share | Lead In | Rating | Share |
|----------------------|------------|--------|-------|-----------------|--------|-------|
| WGN DETECTIVES | 1823 | 8.0 | 12.0 | DRAGNET | 4.0 | 6.0 |
| WBBM E. SIDE W. SIDE | 3528 | 17.0 | 25.5 | ANDY GRIFFITH | 34.0 | 49.0 |
| WNBQ SING WITH MITCH | 4942 | 23.0 | 34.0 | H'LYW'D & STARS | 14.0 | 20.0 |
| WBKB BREAKING POINT | 3924 | 18.5 | 27.5 | WAGON TRAIN | 16.0 | 20.0 |

LAST SEASON/NOV. 1962 ARB/MON. 9:00 P.M.

| | Homes (00) | Rating | Share | Lead In | Rating | Share |
|----------------------|------------|--------|-------|---------------|--------|-------|
| WGN HERB LYON | 863 | 4.0 | 6.0 | SURFSIDE 6 | 8.0 | 12.0 |
| WBBM L. YOUNG/STUMP | 3573 | 17.0 | 25.0 | ANDY GRIFFITH | 37.0 | 54.0 |
| WNBQ BRINK/DATE CHI. | 1928 | 9.0 | 13.0 | PRICE RIGHT | 10.0 | 15.0 |
| WBKB BEN CASEY | 7835 | 37.0 | 54.5 | STONEY BURKE | 10.0 | 15.0 |

ALSO DOUBLES LEAD-IN RATING AND SHARE.

HOMES UP 111.2% • RATING UP 100% • SHARE UP 100%

SALT LAKE CITY / ONE HOUR DETECTIVES

ON SUNDAY AFTERNOON . . . DELIVERS 66.4% MORE HOMES, 38% MORE WOMEN AND 45.5% MORE MEN THAN NEAREST COMPETITION.

NOV. 1963 ARB/SUN. 3:00 P.M.

| | Homes (00) | Rating | Share | AUDIENCE COMPOSITION | | | |
|-----------------------|------------|--------|-------|----------------------|------------|-----------|---------------|
| | | | | Men (00) | Women (00) | Teen (00) | Children (00) |
| KSL DETECTIVES | 243 | 6.5 | 36.0 | 160 | 145 | 87 | 142 |
| KUTV WILD KING/GE BWL | 146 | 6.0 | 33.3 | 82 | 105 | 26 | 74 |
| KCPX AFLFB/DISC/DIR | 125 | 5.2 | 29.3 | 110 | 46 | 16 | 14 |

THE HIGHEST RATED SHOW IN ITS TIME PERIOD

COMMERCIAL CRITIQUE

The Commercial:

Actors' showcase and annuity

NAN MARQUAND
Casting Director—BBDO

MANY FACES today are as familiar in the TV commercials as they are behind the footlights or on movie screens. This was not the case, say, as recently as four or five years ago when actors (and actresses) avoided jobs in commercials because they felt it would not help their careers.

Nowadays, these actors are appearing in greater numbers in what they formerly considered the career-deflating (to them, at any rate) business of television commercials.

This dramatic change in attitude on the part of actors evolved for two basic reasons: commercials offer a showcase for an actor's talents while paying very good money. As for the agencies, the growth of the advertising industry and the broadened dramatic scope of commercials have created a need for well-trained actors. AT BBDO, at least 85% of our casting calls for actor's actors and name actors, while the balance require models. This percentage was roughly 70 to 75% models and 30 to 35% actors only a few years ago.

In the past, actors refused to do commercials because they feared it would lower their standing in the profession and they would lose out on acting jobs. However, the demise of radio soap opera and the dearth of live TV cut off an important source of income between jobs in the movies and on stage. Even at scale, two or three commercials running on both program and spot can offer an actor some measure of financial security. Moreover, commercials offer aspiring leading men and starlets a training ground where they may be tapped for other acting jobs.

A notable example is Charlene Holt, who made such a hit as a Gleason girl on the "Jackie Gleason Show" and in doing other commercials. From commercials she jumped

to featured billing in the movie, "Man's Favorite Sport." Another is Tippi Hedrin, a commercial actress who was tapped by Alfred Hitchcock for a starring role in his movie, "The Birds," based on her performances for Du Pont and other advertisers. Then, there is Paula Wayne, a young actress appearing in the current Dual Filter Tareyton commercials, who will play opposite Sammy Davis, Jr., in the forthcoming revival of "Golden Boy."

While commercials may serve as a springboard for unknowns, they also have become important vehicles for actor's actors and well-known movie and stage personalities. For example, Allyn Ann McLerie, who played Amy in "Where's Charley," made her first commercial appearance in a Du Pont commercial and has since been bought by Pepsi and others. Billy Redfield, who appears in a Campbell's Soup commercial, has a featured role opposite Richard Burton in the "Hamlet" revival, and was featured in the Broadway hit, "A Man for All Seasons." Santos Ortega, a radio veteran, was first heard in a Chev-



NAN MARQUAND, casting director of BBDO, has a sound show business background as well. She has performed as a dramatic actress on Broadway, radio and television, and also as a producer-director for such radio and TV shows as "Today," "Garry Moore," and "Lowell Thomas."

ron scat belt commercial and has since made a second career of television commercials. Leon Janney, one-time child actor and radio star, and Arnold Moss, a well-known Shakespearean actor, are both active in commercials.

Then there is Macdonald Carey, spokesman for Lucky Strike, Alexander Scorby, who appeared for Corning Glass, Jim Backus for General Electric, Fred Gwynne for Armstrong Cork, Marya Green for Metrecal, Celeste Holm for U. S. Steel, Hermione Gingold for Philco, Edward G. Robinson, Barbara Stanwick and Claudette Colbert for Maxwell House Coffee—the list is long and impressive.

There is a type to fit every commercial need. Today we even have an extensive list of character actors, a file that was nonexistent five years ago.

The days of the pretty face and little talent are over. Today we need competent actors who can even sing and dance, if necessary, and who can do an effective job in helping to sell our clients' products. We want the best talent we can get to do a commercial.

And actors no longer object to being approached for a commercial job. Far from it. We receive calls every day from top talent agencies such as Ashley Steiner Famous Artists, William Morris, General Artists and all the others who have opened commercial departments to service advertising agencies.

Commercials, as to production, time buying and talent, have become big business. Today, not only do commercials offer actors a steady source of income and jobs, but in many instances the service of outside directors, comedy experts and other specialists are also required. For example, comedian-writer-director Carl Reiner staged the recent Campbell's Frozen Soups series.

Commercial-making has opened up a whole new field for actors at a time when movie and legitimate stage jobs are dwindling. Not every actor can adjust to the discipline required in making commercials. For those who can, commercials offer a valuable showcase for their talents while providing a not-too-meager source of income. ■



INDUSTRY HEADS SERVE AS JUDGES

Judges and officials include, seated: gen'l. chm. John Reynolds, sr. v.p., CBS-TV; exec. chm. Robert Dellinger, excc. v.p., Grant Advertising; J. Meyer Schine, pres. Schine Enterprises. Standing: E. G. Bunker, RAB pres.; Hal Neal, ABC Radio pres.; Norman Cash, TBA pres.; Frank Armour, Jr., H. J. Heinz pres.; Homer Hooks, Fla. Citrus gen mgr.; Ralf Brent, Radio N. Y. World Wide pres.; Sydney Roslow, Pulse pres.; Wesby Parker, Dr. Pepper pres.

AGENCIES

26 RADIO, TV COMMERCIALS WIN IBA AWARDS

Fourth annual International Broadcasting Awards name winners from roster of 1,600 world entries for outstanding merit as the year's best advertising

THE FOURTH annual International Broadcasting Awards, sponsored by the Hollywood Advertising Club to ascertain the world's best broadcast advertising, were announced on the West Coast Tuesday.

Winners in 14 television and eight radio categories, plus extra marketing and special craftsmanship awards, were selected the night before from 200 finalists, chosen earlier by preliminary judging committees in London (The Commercial Television Circle), Mexico City, Toronto, New York, Chicago, and Hollywood. A total of 1,600 commercial entries had been submitted, representing the broadcasting work of 18 countries. All finalists received certificate awards, with 75 of the 500 radio entries so tabbed and 120 from the nearly 1,100 tv commercials.

General chairman of the 1963

competition, John T. Reynolds, senior vice president, CBS Television, introduced the keynote speaker, Marion Harper, Jr., chairman and president of The Interpublic Group of Companies, Inc., who was presented with the IBA Free Enterprise Award, "Flame of Freedom," in recognition of his achievements via the free enterprise system.

"The broadcast advertisement not only moves merchandise and informs people about products and services," Reynolds observed, "It also underwrites the tremendous cost of creating and programing entertainment, news and information presentations.

"It is this relationship of programming and advertising," he continued, "that has developed our broadcasting services into the most dynamic and vital persuasive force in the world today."

"This," he stressed, "is why we have the International Broadcasting Awards."

Harper, who heads the world's largest assembly of diversified advertising and other marketing communications facilities with operations in 37 countries of the free world, observed, "It used to be that an assembly line or time and motion efficiency or closeness to raw materials would make the big difference between one company and another. Today, a company is likely to excel in its industry, not primarily as a producer, but as a communicator.

"The successful communicator today," he continued, "exercises initiative . . . to create ideas for goods and services and markets that haven't existed before.

"This, of course, is the essence of enterprise."

"I would even say," the keynote speaker continued, "that among all the varied activities of business today, none has a better chance than has communications to work along the leading edge of enterprise."

IBA TV COMMERCIALS WINNERS

1. LIVE ACTION, *more than 60 seconds*: J. Walter Thompson's *They Can't Take That Away From Me* for Eastman Kodak. Produced by Sutherland Assoc.
2. LIVE ACTION, *60 seconds*: J. Walter Thompson's *Pick-Up Airdrop* for Ford trucks. Produced by Wilding Film Co.
3. LIVE ACTION, *under 60 seconds*: Doyle Dane Bernbach's *Laura Scudder Supermarket* for Laura Scudder corn chips. By N. Lee Lacy & Assoc.
4. ANIMATION, *60 seconds and over*: BBDO's *DuPont Dymetrol* for DuPont fabrics. Produced by Ferro, Mohammed & Schwartz
5. ANIMATION, *under 60 seconds*: Foote, Cone & Belding's *Dancer Hands* for Armour's Chiffon. By Filmfair
6. COMBINATION: BBDO's *Melon* for G-E bulbs. By UPA Pictures
7. STOP MOTION: Edward H. Weiss' *Stop Motion Salad* for Lipton's Wishbone French dressing. Produced by Joop Geesink
8. VIDEO TAPE: Foote, Cone & Belding's *Haunted House* for Hallmark party decorations. By Tom Arend
9. I.D.'s: J. Walter Thompson's *Fuse* for Ford. Tom de Paolo
10. LOCAL: N. W. Ayer's *Drop by Drop* for First Philadelphia Bank. By Harold Wondsel Productions
11. INTEGRATED: Benton & Bowles' *Snack Time* for Post's Grape Nut flakes. Mayberry Productions
12. HUMOROUS: Leo Burnett's *Pouring* for Joseph Schlitz beer. Non-
13. PUBLIC SERVICE: John Clemenger Advertising's *Cancer Prevention* for Anti-Cancer Council of Australia. By Fanfare Films Pty.
14. SERIES: Gardner Advertising's *Dog in Park, High School, Recess* for Ralston Purina's dog food. Wilding Pictures

RADIO COMMERCIALS

1. OPEN: McKim Advertising's *Fresh Ground Aroma* for Maxwell House Coffee. R. I. Fleck
2. MUSICAL, *60 seconds or more*: Cunningham & Walsh's *8 Great Tomatoes* for Contadina Tomato Paste. Produced by Western Records
3. MUSICAL, *less than 60 seconds*: Fuji Agency K. K.'s *Swiss Fiber* for Asahi Broadcasting Corp. Product: textiles. By Masayoshi Sugai, Osaka
4. HUMOROUS, *60 seconds and over*: No agency. *You Really Should* for WHDH Radio by Ullman Music Creations
5. HUMOROUS, *less than 60 seconds*: Connors Advertising's *Loan Arranger* for Centennial Industrial Bank. By Fred Arthur Productions
6. LOCAL: No agency. *Instant Service* for Valas TV by Fred Arthur
7. PUBLIC SERVICE: McCann-Erickson; J. Walter Thompson; BBDO for *Play It Cool—Stay in School* for Women's Advertising Club. By WJR Detroit
8. SERIES: Cunningham & Walsh's *Backstage at Symphony Hall, Sue Allen Bossa Nova Jingle, Stan Freberg Jingle*. Contadina Foods. Freberg Ltd.

SPECIAL MARKETING AWARDS

TV: Guild, Bascom & Bonfigli's *Let Your Fingers Do the Walking* for Pacific Northwest Bell's Yellow Pages

RADIO: BBDO's *Carlyle Bradford vs. Cornnuts*; Cornnuts toasted nuts

SWEEPSTAKES AWARDS

TV: J. Walter Thompson's *They Can't Take That Away* (see above)

RADIO: WHDH Radio's *You Really Should* (see above)

"But even more significant is another role of communications . . . to promote aspirations for better living and for a better life. It is no coincidence that those countries with the most prolific communications and the most developed media enjoy the highest living standards.

"To my mind," Harper summarized, "the force of free communications through many committed and uncommitted nations abroad may prove to be the ultimate weapon of the West."

More than 750 industry executives listened and watched as the 26 major commercial winners were announced by television and radio performers. They announced winners from sealed results, certified by the international public accounting firm, Lybrand, Ross Bros., and Montgomery.

Don Esty, Morgan-Esty Productions, who headed the IBA judging committee, points out that about \$12 million in production costs were represented by the 1,600 entries, exclusive of \$2.5 million in talent and residual fees.

Great Britain led overseas entrants with 95 commercials, followed by Canada's 56 entries; Japan's 18, Spain's 14, Australia's 10, Argentina's 7, New Zealand's 7, Singapore's 5. Then came South Africa and Southern Rhodesia with 4 each, Finland with 3, Mexico and Nigeria with 2 each, and one each from France, Germany, Holland, and Ireland.

Among radio nominees, Canada entered 5 commercials; Japan, 2; and New Zealand and Nigeria, one each.

In television, Great Britain had the greatest number of finalists—10. Other foreign countries to score were Canada, 5 entries; Spain, 4; and Australia and Holland, one each.

The competition was endorsed by the International Advertising Association, which has members in more than 100 countries. The association actively helped in selecting the final panel of judges.

Head of the judging panel was the president of the Los Angeles chapter, Robert L. Dellinger, executive vice president of Grant Advertising, Hollywood.

Judges of radio finalists who help-

ed select the IBA winners by secret ballot were E. G. Bunker, president, Radio Advertising Bureau; Ralf Brent, president, Radio New York Worldwide; Hal Neal, president, ABC Radio network; Sydney Roslow, president, The Pulse, Inc.; and J. Meyer Schine, president and chairman of the board, Schine Enterprises.

Final television judges were: Frank Armour, Jr., president, H. J. Heinz Co.; Norman E. Cash, president, Television Bureau of Advertising; Homer E. Hooks, general manager, Florida Citrus Commission; and Wesby R. Parker, president and board chairman, Dr Pepper Co.

Marketing awards in each medium were made by Roger M. Johnson, senior vice president, Erwin Wasey, Ruthrauff & Ryan, Inc., and a director of the American Marketing Association.

An international delegation at the event, held in the Hollywood Palladium, included J. C. Britton, consul general of Canada; Louis de Cabrol, consul general of France; Edmundo Gonzalez, consul general of Mexico; F. G. Waters, acting consul general of Great Britain; Masagō Togashi, consul for public information and cultural affairs of Japan; Julio Ernesto Ledesma, consul of Argentina; Veikko O. Huuhuttunen, consul of Finland; and Eduardo Toda, consul of Spain. These men were guests of Oliver H. Crawford, president of the Hollywood Advertising Club.

Opening the dinner, which was chaired by Robert L. Redd, executive vice president of Erwin Wasey, Ruthrauff & Ryan, were the Johnny Mann Singers with a medley of radio-television jingles. The tunes were arranged from music written by the New York Musical Jingles Association, with Phil Davis of Phil Davis Musical Enterprises as president.

Danny Thomas, as master of ceremonies, headed the entertainment program that featured Irene Ryan (*The Beverly Hillbillies*); Bill Dana (*The Bill Dana Show*); Carl Ballantine (*McHale's Navy*); The Good Time Singers (*Andy Williams Show*); vocalists Mary Miller and Piccolo Pupa, and Frank DeVol's orchestra. The entertainment was produced by Norman Abbott.

Phil Silvers presented the Sweepstakes awards. IBA trophies were presented by Bea Benadcret (*Petticoat Junction*), Dan Blocker (*Bonanza*), Dick Clark (*American Bandstand—The Object Is*), Bob Crane (*The Donna Reed Show*), Donna Douglas (*The Beverly Hillbillies*), Pamela Britton (*My Favorite Martian*), Lorne Green (*Bonanza*) Marjorie Lord (*The Danny Thomas Show*), Inger Stevens (*Farmer's Daughter*), Ray Walston (*My Favorite Martian*), and Cara Williams and Don Wilson (*The Jack Benny Program*).

The IBA competition is an annual, non-profit activity intended to focus attention on the value of the two broadcast media; to give proper credit to those who've shown creativity, honesty, and taste; to encourage continued improvement; to promote the values of the media as effective marketing tools; and to recognize the international aspect of advertising as an indispensable tool in a free economy.

The Hollywood Advertising Club, chartered by the state of California, has 300 members who specialize in advertising, broadcasting, recording, film production, merchandising,

publishing, and affiliated communications fields. Since World War II the club has had an awards program honoring local advertisers, agencies, and producers. The decision to make the competition worldwide was made in 1959, with the first international awards given the following year. ■

Hunter new MJA v. p.

Rollo Hunter, vice president and TV-radio director of Erwin Wasey, Ruthrauff & Ryan, New York, moves today (2) to McManus, John & Adams as vice president for TV programming and administration. He will work in the New York office of the Bloomfield Hills, Mich., agency, said Henry Fownes, senior vice president and director of all broadcast activity of MJA, when he announced the appointment. Hunter's move follows reassignment of 3M Co. business from EWRR to MJA earlier this month.



Hunter

Carson Roberts West opens doors



Recent staff additions forced Carson/Roberts to lease additional office space a block from its headquarters in Los Angeles. Moving into "Carson/Roberts/West" are (l-r) traffic coordinator Grady Richardson; producer Pat Shields; production mgr. Sylvia Goulden; producer Dick Perkins; and radio/TV director Eddie Smardan. The agency's entire broadcast dept. is now in the new space, but Carson/Roberts plans to erect "in the very near future" a new building on property purchased adjacent to its existing building at 8322 Beverly Blvd. in L.A.

EDUCATING THE TIMEBUYER

Rep firm president criticizes his own kind for not educating timebuyers properly. 'We haven't preached enough to people in their language,' he believes

"... then you damn well better know something about farming."

THAT LINE was thrown at me by a timebuyer when I was first starting in this wonderful world of radio. It was so many years ago I don't even remember who it was but I'll wager this: if he has practiced what he was preaching, he became president of the agency long ago.

The line was part of a thought that went something like this: If you're selling tractors, it's a good idea to know everything you can learn about tractors in general and about your tractor in particular. But if you're trying to sell a tractor to a farmer... then you damn well better know something about farming."

It seems I remember that line most frequently when I've applied it as a basic principle of selling and have made the sale. Then it hangs around to haunt me because I realize how seldom most of us in radio sell that way.

If this sounds like I've climbed onto a soap box and am about to begin preaching... don't relax. I am. So either turn the page or accept the fact that I intend to be windy and perhaps a little stuffy and that I fully intend to try to unload that line on you in hopes it will haunt you as it has me for the past years.

Which is an awfully long way to get into what I'm about to say and that's this: Ninety-nine percent of what is wrong with the radio business is us. The people who sell it!

Sure, we're adept at criticizing everyone else. The poor misguided advertiser who just isn't smart

enough to believe all the things we've been telling him all these years. We look askance at some of the buys being made by this generation of timebuyers. Then there's the agency man who says radio is too hard to buy. We pat ourselves on the back because radio has spent more money on research than any other medium. We've told how effective radio is until we're blue in the face from the telling.

Now mind you, I didn't say that we should stop talking radio altogether. Just the other day a novice buyer asked me: "but aren't all radio stations 50,000 watts?" Somebody's got to get through to that boy. Somebody has to indoctrinate all the young men entering the media field in the very basics of what makes a radio station... its power, its coverage, its frequency, its "skywave," its community influence and all the things which transform inanimate microphones, towers, transmitters and turntables into a breathing, living being... a radio station with character and personality. We've got to reeducate the old and educate the new.

Why are we seemingly content to repeat the "old bromides" year after year? You know, the ones that haven't made any new business inroads. They go like this... "Radio is the mass medium"... "Radio is the lowest cost mass medium"... "Radio is the last word medium"... "Fifty million car radios"... "More than 200 million radios"... "People depend on radio for instant news"... even the old one about more radios than bathtubs still pops up once in awhile.

Why are we content to year after



year listen to the same "old bromides" from the agency and advertiser—"There is no true measurement of radio"—"You need more qualitative research"—"You're too hard to buy"—"Your rates aren't stable"—"Radio only programs for teenagers"—etc.

What happens—the same old impasse, because neither one of us tries to educate the other.

Do buyers really understand what we've been preaching in the past? I don't think so, for we haven't preached enough to the right people in their language, the marketing adaptability of radio to solve a specific sales problem.

Am I suggesting that we all be-



WILMOT H. LOSEE

Bill Losee opened the New York office of AM Radio Sales in 1951. Prior to this, he was with WINS New York for eight years—rising from salesman to general manager. Before joining WINS, he had six years in sales and advertising with the Branham Co., John Budd Co., and the Borden Company, all in New York. Bill attended St. Paul's School in Garden City and Duke University. He is married and has two sons

◀ Wilmot H. Losee (center), President of AM Radio Sales Company, together with J. Norman Nelson (l), director of new business and marketing, and John P. Barry (r), eastern sales manager, review one of the presentations the firm has produced keyed to the marketing and advertising problems of individual advertisers

come marketing and manufacturing experts? Or that we hire experts in all the fields pertaining to making and merchandising of thousands of different products? Of course I'm not. I'm saying that maybe we should stop talking so much and listen a little more. We should ask questions! When a timebuyer asks for availabilities, ask for a little background. Who are his client's customers? What is the agency's thinking? He'll tell you because he is anxious to do a job for the client. Once you know these things you can bring in a proposal which makes sense because it's matched to the objectives.

How about going direct to the

client? Naturally the agency will object if you're going to bore him to death with all the "blue sky research" we've all been selling for years. That's part of their job . . . to protect their client from these things. But I don't for a minute believe there's an agency which will object if you're prepared to offer a creative plan or if you are seeking information to help you prepare such a plan.

Nobody hates us, agencies or clients. If we're willing to ask questions, they're willing to answer. If we've a story of substance to tell, they'll listen. After all, they've got a product to sell just like we do and let's face it, we all like to make a

few dollars out of this business.

The area of client exposure is vital to the growth of spot radio. Tell him you want to learn his marketing problems, for you know you can come back with a concrete radio recommendation.

You can be smart. You can learn and listen. He's got problems, for the day of the total national marketing plan is tough. He knows too often he has to plan on a market-by-market plan. Study his marketing valleys — research them (with money) — present him a radio plan to help solve these areas as well as to build higher peaks in his good markets. Show him how radio can do the job—for believe me, you've

plenty to prove your point.

About six months ago, we approached a major agency for information pertaining to one of their clients. Both the agency and the client had been exposed to literally hundreds of radio pitches but when they were convinced of our sincerity, the agency actually set up a meeting for us with the product manager. What started out to be a half-hour meeting ended up as a two-and-a-half-hour meeting and it was the first of many. Along the line we came to realize that in all the research that has been done for radio there was absolutely no data whatever which related the use of radio to the only people the product manager was interested in reaching. Now research has just been completed by us with the cooperation of the advertiser and the agency, and it looks as though radio is about to get a new good customer.

Ask questions

So get out and ask those questions. When you know the advertiser's problems and his objectives you can apply that part of your knowledge of radio which is pertinent to the case. Then you'll come back with a proposal which makes sense. And you'll get a hearing.

So that I can end this little mis-sive, what have I been saying? If we want to sell any tractors or anything else, we've got to educate and reeducate the people with whom we do business.

We've got to research and learn our prospect's needs and adapt ourselves to these needs with substantive recommendations. *It works.* ■

Reps to see Master Agreement this month

The Master Broadcast Time Agreement designed by the Institute of Broadcasting Financial Management is attracting attention from both stations and agencies. But the real action will be seen when the system is presented to the Station Representatives Association, as it is the rep firm that will put the system to work. A meeting with the SRA will probably take place this month.

The master agreement is one so-

lution to help eliminate the paper jungle in timebuying and selling. It permits contracts to be renewed with a minimum of effort, simply by photostating the master agreement. It carries all the standard conditions of previous contracts.

Introduced in October of last year to stations, the plan was first initiated by The Evening Star Broadcasting Company for its stations WMAL-AM-FM-TV, Washington, D.C. The first advertising agency to sign one of the new agreements was Kal, Ehrlich & Merrick Advertising Agency of Washington. Several local stations have requested additional information on the system, but it was essentially conceived for national use, according to Richard R. Stakes, one of its initiators.

The system is simple and inexpensive, provides savings for national representatives, advertising agencies, and broadcast stations, according to Stakes. The key to the operation is a photo reproduction machine which copies the original order form and adds necessary data for each party: station and agency. This is all accomplished on a whole page basis.

Advantages of system

The original source document is the standard time order form printed on heavy-duty tracing paper which can be erased numerous times and is easily reproducible. It permits numerous changes without rewriting the entire order. Advantages are 1) every national rep would be using the same form for all broadcast time orders; agencies would receive the same form for all broadcast buys, 2) the national reps would be handling a single sheet order form, 3) no contract would have to be signed by the agency and returned to the rep and/or station, 4) the account executive actually prepares the time order in pencil, thus eliminating the need for a clerk, 5) the opportunity for error in transcription is eliminated because the source documented is photographed, 6) by reducing the processing time agencies and stations could receive their copies of the time orders within 48 hours of oral agreement between agency and national rep.

RO GORDON: for some, praise

Rosanne Gordon, with that ag of many names, Kastor, H Chesley, Clifford & Atherton the past six years as a media b heavy in timebuying, has p for the broadcast salesmen wh well-informed on their market. Ro says, "It's always refreshin encounter salesmen who are informed in regard to stations the overall markets, who know understand their competitio well as their own stations. It's more effective when that sam makes an effort to understand needs of your particular client product." Ro buys for Gift Shulton, Grand Union, and New York Journal American. was formerly a timebuyer Glamorene with Product Serv was an assistant timebuyer at S & Finney before that. She ma

'Operation Domination' for shoes uses radio

Kinney Shoes is entering six markets with a saturation campaign on radio this week. About 10 to 75 commercials a week are being used in each market. Thirty-six radio commercials have been prepared for the campaign.

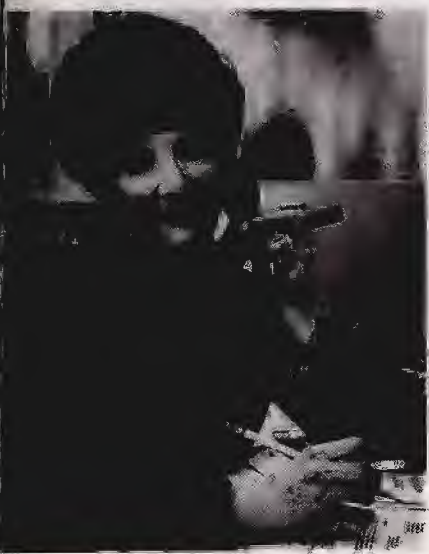
Radio buys have been made in cycles of four or five weeks, beginning and ending at different times in different markets. The present campaign will last for about six months.

The commercials feature Sam Gray, Broadway, TV, and radio actor as spokesman.

The nationwide campaign begins on different days, in the following six markets, February 27 to March 8: Los Angeles, San Francisco, Tulsa, Central Pennsylvania, Indianapolis, and Washington, D.C.

In each case, individual commercials have been produced to fit the particular location involved, mentioning well-known or historical locations in the area. Kinney Shoes are for men, women and children.

Kinney advertises in 95 markets



English at New York University, joined the Headley-Reed Co. in starting her agency career. She and her husband, Charley Lighton—he's president of JAC Advertising Co.—live in Manhattan. She is a member of the International Association of Radio & Television Executives Society.

with emphasis on buying seasons such as Easter and back-to-school. An ad executive claims in some cases as many as 400 radio commercials have been used in one market in one week. Saturation advertising has been used by Kinney for many years.

Eastman using tv spots for spring promotion

Eight to 10 television spots per week in 35 markets will be used by Eastman Chemical Products Inc., subsidiary of Eastman Kodak this spring. The campaign, for children's wear, will incorporate the latest fashions from leading manufacturers in the industry.

The six-week campaign will be entitled "The World's Fairest," themed around the New York World's Fair.

TV spots break this month in all markets, except Miami where the campaign began February 21. Sixty-second spots will be used for fringe time and 20s for prime time. Through national TV coverage 75 to 80% of the Eastman apparel market will be reached. Color commer-

cial will be used where adjacent to color programs and color facilities are available.

The one-minute commercials are open-end, permitting local dealer names to be used.

Clothes featured in the campaign: children's daytime and party dresses, sleepwear and sports wear in toddler's sizes.

New York gets intensive TV campaign for Swanee

When the first film commercial for Swanee Wonder Towels unreeles tomorrow on New York TV sets, it will mark the start of the most intensive one-market television campaign ever undertaken by Swanee Paper Corporation.

The campaign will bow over WNBC-TV with a schedule of one-minute spot announcements. The three-stage drive picks up next week when WOR-TV enters the schedule, and reaches its climax with the addition of WCBS-TV during the first week in April.

At the peak of the schedule more than 30 one-minute spots per week will be aired over the three New York stations, a record-setting TV program for Swanee.

In addition to TV, Swanee Wonder Towels will be promoted heavily in newspapers and via point-of-sale material to provide unbroken exposure for the balance of the year, according to Jules Lennard, vice president and marketing director of Mogul, Williams & Saylor, advertising agency for Swanee.

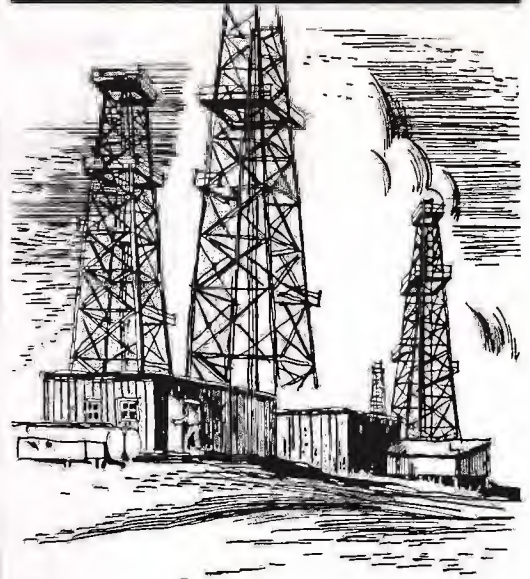
Sara Lee buying radio for new product debut

Caramel Pecan Rolls will be introduced nationally by Kitchens of Sara Lee next month via an extensive spot radio and network tv campaign.

The network TV is already set, spot radio buying will begin in March through Foote, Cone & Belding in Chicago.

The network campaign will consist of one-minute spots on NBC-TV, including five nights on the "Tonight Show" with Johnny Carson, two nights on "The Eleventh Hour," and two nights on the "Jack Paar Show." The first tv spot commercial will appear April 7.

GASOLINE MOGULS



buy WNBC-TV. Top names in the gasoline business know it's the most efficient means of getting New Yorkers to tank-up at their fuel pumps. Among them:

- Cities Service Co.
- California Oil Co.
- Gulf Oil Co.
- Shell Oil Co.
- Sinclair Refining Co.
- Socony Mobil Oil Co.
- Sun Oil Co.

Take a tip from the Gasoline Moguls: whatever the product or service you sell, you'll get more mileage on WNBC-TV.



WNBC-TV
NEW YORK

What's up in Detroit? WXYZ-TV!

UP
400%

The Big News
6:30 P.M. Mon. thru Fri.

UP
60%

7 O'Clock Strip



UP
40%

Premiere Theatre



UP
40%

The Big Show
5-6:30 P.M. Mon. thru Fri.



WXYZ-TV is up in Detroit!

Here's why:

These spectacular ratings increases give you a fair idea of what's going on in Detroit. Programs like the 7 O'Clock Strip, The Big News, The Big Show and Premiere Theatre are what the viewers want to see—and they find them on WXYZ-TV.

But they find other things, too! During the past year, more than 50 "specials" produced by WXYZ-TV ranged from "on-the-scene" coverage of the Olympic Committee Meeting in Baden Baden, Germany, to a fascinating photo journal, "King Tut's Treasures" produced at the Detroit Institute of Arts.

In addition, WXYZ-TV speaks out editorially on matters of concern to the residents of our 17 county coverage area. An outgrowth of these editorials is a 29 page booklet *Who's Who in Public Office* produced by the station as a public service, and sent free to viewers who request it. Thus far, more than 15,000 copies have been distributed.

Popular local programs, a vital and dynamic approach to public service and news telecasts, and the exciting new shows of the ABC Television Network are among the reasons why WXYZ-TV is up in Detroit!

WXYZ-TV DETROIT 

An ABC Owned Television Station

The data used herein are estimates from the October-November ABB 1963 Vs. 1962. They are subject to limitations of sample size and other qualifications which are available on request.

McCann buying policy sparks strong response

REP FIRMS are generally defensive toward the recently-announced McCann-Erickson policy on cancelling tv buys, a few agree.

The McCann ultimatum mailed to reps last week states that "cancellation of a less valuable spot will become automatic without request for improvement to the incumbent station, since it will be assumed that the incumbent station has no superior availabilities." The letter, written by Edward A. Grey, senior v.p., TV programing and media,

stated that two weeks notice would be given.

Not all reps received their letters before the policy appeared in the trade press.

"I just read about it the other day. While the idea is good in theory, it's not practical," says Bob Kizer, v.p. in charge of tv sales at Avery-Knodel. "As one rep put it, it's doing the buyer's work if the rep has to keep calling and improving the schedule."

The idea is not new, several reps

pointed out. Procter & Gamble have had the same policy in effect for several years. Compton, P&G's largest agency, is likely to cancel without asking reps to improve their buys assuming that P&G has the best avails possible.

Kizer points out that most reps are aware that they must keep schedules the best possible, but most agency buyers call and ask reps to readjust the schedule to meet the competition's offer; they don't just change without giving you a chance.

On the minority side of the rep thinking is John Bradley, v.p. and eastern TV sales manager at H.R. "I'm completely in favor of it. The alert rep will make nothing but money. A lot of rep services are opening like branches on a vine. A rep firm has to give personal service and review schedules constantly.

"If Ed Grey keeps a tight rein on his buyers and keeps then doing what he says they will do it will work," Bradley contends, "but if buyers try to play footsey with the idea it will collapse."

Bradley feels that the policy has worked well for P&G. "The P&G schedules are the most contested and fought over. Every salesman looks over the new books in each market immediately to improve or readjust their buys," he says. "Stations may look at P&G with a cold and callous eye—they know they work for every penny they earn, but rep relations are good.

"McCann's puts the burden on the rep and that's where it should be," says Bradley. ■



TWO GALS WIN CARS IN KELO-TV

Shelley Ellison, assistant to the research and broadcast media department, Parkson Advertising, Inc., New York, and Marianne Monahan, broadcast buyer for Needham, Louis & Brorby, Inc., Chicago, have been named grand prize winners in the "How do you rate KELO-Land Tv," contest conducted by KELO, Sioux Falls, South Dakota, and its interconnected KDLO-TV and KPLO-TV stations.

At left, Frank Pellegrin, president H-R Television, Inc., rep for the station, presents a 1964 Ford convertible to Mrs. Ellison in New York. At right, Evans Nord, v.p. and general manager of KELO-Land stations awards Miss Monahan a 1964 Chevrolet convertible.

The gals won the contest by submitting the most accurate predictions of ARB's audience rating for KELO-Land Tv, prior to the issuance of the November 1963 ARB report.

TV spot intro for French cocktail wine

Heublein, Inc., will launch a saturation TV campaign in New York April 1 for its new import, Byrrh, the French cocktail wine which is consumed in France at an annual rate of 10 million gallons, it was announced today by John M. Tyson, vice president, advertising.

Byrrh will be supported in the initial drive with a 100 gross rating point TV campaign consisting of one minute spots. The commercial features announcer sans the usual French accent.



Above, model shows viewers how easy and refreshing it is to use Softique. At right, motorist receives bath oil sample in tie-in with local Cities Service gas stations



TV MEDIA

TV's 'get them to try it' record spurs results for DCS&S client

Television, merchandising tie-ins for Softique establish clear registration of new product on public in drive to reach most consumers in shortest time

THE SUCCESS of any new product requires trial usage and television has demonstrated that it can produce this in a short period."

Doherty, Clifford, Steers & Shenfield account executive Wally Kull is finding this generalization particularly apt in the case of the campaign for Softique, a new Bristol-Myers bath oil product. But he also knows that the creative promotion put behind the effort by the TV station at the local level helps.

When DCS&S began its campaign for Softique, according to Kull, their test marketing proved

they had "... a superior product with distinct advantages. Therefore we felt the key to our product promotion was to reach the large majority of the public as quickly as possible. We chose to go into just television promotion where we could establish clear registration of the product on the consumer and graphically present the use of it.

"We went into the first national product promotion of a bath oil, introducing it in all markets, with twice as much advertising and promotion as the leading bath oil currently marketed in order to achieve

this objective of reach.

"Our first consideration was the station buy—that it be a good one. Proposed merchandising efforts on the part of the station were peripheral considerations."

But station efforts can play a distinct contributory role in new product introduction. Pittsburgh's WIIC-TV proves the case in point.

A heavy nighttime saturation campaign for Softique was placed on WIIC-TV, running in fringe minutes, nighttime double-A minutes and double-A chain breaks, placed in and around local and network shows alike for an average of more than 20 per week.

"Once we have bought in a market," Kull adds, "we like to assume the leadership of our marketing and merchandising efforts. To this end,

on Softique, we had a marketing and merchandising team of three which set up the initial program."

According to Don Schautz of DCS&S's marketing and merchandising department, who was a key member of the team along with Kull and time buyer Marty Daniels and saw to the full execution of the program in each of the Softique markets, stations were supplied with kits and suggestions on how the agency would like to see the product merchandised as well as with give-away samples which enabled the stations to use their own initiative to promote the product.

In the Pittsburgh market, WIIC's promotion director Caley Augustine arranged a product promotion tie-in with Cities Service stations.

When a lady driver drove into one of the 80 retail outlets of the Cities Service Oil Company in the area to gas up, she got oil too, whether or not she wanted some for her crank-case. Softique bath oil.

The resultant word of mouth publicity was tremendous and numerous other outlets for distribution of the new product by the NBC affiliate were easily set up. Softique samples are popping up all over the Pittsburgh area. Guests at the swank Pittsburgh Hilton find containers of the bath oil in their rooms when they register, and on-air guests of station programs get plug samples of the product.

"We were particularly pleased," says Schautz, "with WIIC's inventiveness in their market. By their efforts they moved more samples than any of the other stations, though our response from the stations in all markets was excellent. We had 100 percent cooperation and participation in the promotion of the product."

Jack Chambers, WIIC's salesman on the Softique account, conducted a survey in the chain and drug stores carrying the product in the area and found buyers gleeful over the sales response.

Wally Kull, who had himself taken a trip into the market to observe the workings of the campaign first-hand, felt that the station is doing an outstanding job and that "food and drug trades are very aware" of the campaign. And for the client, that's an important part of where it counts. ■

TvB to help prepare retailer commercials

New York—TvB announced it is offering assistance in the preparation of retail television commercials. It is prepared to cooperate with station production groups and retail store advertising managers in commercial production techniques, according to Louis M. Sirota, in charge of the service.

Help is available to TV clients now on the air or who have recently signed for campaigns. The bureau's charge for any one-scene production service amounts to a token fee plus transportation and accommodations for one person. It is anticipated that most of the client assignments will be concluded in two days.

The new service was introduced in Houston by Howard Abrahams, v.p. for local sales, TvB. He advised basement advertising managers for department stores on how to use TV offered TvB assistance, and asked the managers to consider the formation of a television committee to work with TvB.

Where seven equals one million: NBC

In the seven days ending Feb. 3, NBC sales signed seven advertisers for seven daytime shows, for a total on the books of more than \$1 million.

The advertisers are Dow Chemical (Ayer), Ex-Lax (Grey), Lever Bros. (Ogilvy, Benson & Mather), Bissell (Ayer), Helene Curtis (Altman, Stoller, Chalk), P. Lorillard (Grey), and du Pont (Ayer).

Storer sales, profits hit record high in '63

George B. Storer attributed record revenues and profits in 1963 to a stronger selling effort by the house spot TV representative, Storer TV Sales, and greater emphasis on local program quality.

Net operating earnings for the year were \$6,258,777, an increase of 15% over comparable figures for 1962. The '63 earnings were based on gross operating revenue of \$40,042,775, compared with \$37,086,198 for 1962. Per share earnings were

\$3.12 at the end of the year.

Net profit last year was \$6,001,192 which included a non-recurring loss of \$257,585 on the disposition of the Miami Beach Sun Publishing Co. Net profit per share was \$2.99 as of December.

Dividends paid in 1963 amounted to \$1.80 per share on common stock and 50 cents per share on class "B" common stock.

\$1 million ad budget for Insurance Agents

Television will once again be the big advertising investment for the National Assn. of Insurance Agents (Doremus & Co.).

Vehicle is ABC-TV's Ron Cochran news show during October and November to coincide with the presidential election campaign, election night, and during insurance "Protection Week," November 8-14.

NAIA's program, now in its seventh year, is the only continuing national advertising effort of its size supported entirely by voluntary contributions of its members, according to advertising director James Mathews. The '64 budget, including all media, is about \$1,400,000.

NBC sells Emmy show

Libby, McNeil & Libby (J. Walter Thompson) and Timex Watches Warwick & Legler) will share full sponsorship of the May 25 (10-11:30 p.m.) telecast of the 16th annual Emmy Awards.

The NBC-TV program will originate in Hollywood and New York with live, film and tape segments. The National Academy of TV Arts and Sciences presents the Emmys.

AP honors 3 stations

KBON Omaha, WFBR Baltimore, and KGRN Grinnell, Ia., were awarded plaques for cooperative news coverage during 1963 by the Associated Press and Television Assn. Both the number of stories covered and the quality of the reporting were considered in selecting the winners.

The eight other stations meriting

honorably mention were WTRC Elkhart, Ind., WOKA Douglas, Ga., WALK Patchogue, N. Y., WAKY Louisville, WDGY Minneapolis, WDSU New Orleans, WXXL Concord, N. H., KRSA Alisal-Salinas.

Petrino upped to sales mgr. at ABC Internat'l

Patrick A. Petrino moves up to manager of sales for ABC International.

An account executive for the division since 1960, Petrino was previously media director for Otto & Co., international advertising agency, a sales representative for Burke, Kuipers & Mahoney, newspaper representatives. From 1949 to 1953 he had been with Paris & Peart, first as a buyer and then as media manager. Prior to that he was assistant to the research director at Sherman & Marquette, where he did market studies, sales analyses, and copy testing.



Petrino

Knight and Wry tapped for top promo jobs

James Knight of WTRF-TV Wheeling and Howard Wry of WHNB-TV West Hartford won NBC's sixth annual Promotion Managers Awards competition for their overall local efforts to support the network's 1963-64 program schedule.

Knight won first prize in the "over \$700 rate" category and Wry was a repeat winner in the "under \$700" division.

Judging the entries were representatives of eight New York advertising agencies: Philip Cohen of SSC&B; Mitchell Johnson of Esty; John Owen of Foote, Cone & Belding; Louis Wechsler of Benton & Bowles; Kirk Paterson of McCann-Erickson; Tom McDermott of Ayer; Al Cantwell of BBDO; and Russ Johnston of McCann-Erickson.

Second and third prizes in the "over \$700" category went to Dick Paul of WAVY-TV Norfolk and Caley Augustine, WIIC-TV Pittsburgh. Carl Mahlock, WKJG-TV Ft. Wayne won second place and Barbara Walcher of KGNC-TV Amarillo placed third in the other division.

For the first time, the awards included a special category for the network's owned stations, with honors here going to Jack Doorr, WRCV-TV Philadelphia.

Higher ideals urged for air collegians

New York—The NAB's chief blue-pencil-wielder, New York TV Code authority manager Stockton Helfrich, has passed on some sage advice to a group of future broadcasters. Industry attention, Helfrich told college radio-TV majors attending an IRTS-sponsored seminar, cannot be concentrated "solely on the enforcing of commercial time standards at the expense of a greater attention to what advertising says or pretends to say."

Self-regulation of the industry, he added, can be successful only when the broadcaster "places self-interest second to the public good of broadcast audiences." He urged the student broadcasters "to keep our more venal and private-gain motivations from running away with us" by keeping "the essential responsibility behind the service we render" uppermost in mind.

NCCJ cites stations for brotherhood effort

Eleven TV stations, six radio stations and Meredith Broadcasting were recipients of the first National Brotherhood Week awards of the National Conference of Christians and Jews.

Distinguished Merit Citation Plaques are awarded for "outstanding public service programming in which the intent of the broadcasters is that of the NCCJ — to further greater understanding and respect among the many groups in our society, religious, ethnic and social."

The winners are: WNAC-TV Boston, WNBC New York, WNDR New York, WHEC-TV Rochester, WMAR-TV Baltimore, WLVA-TV Lynchburg, WMAQ Chicago, WTMJ-TV Milwaukee, KTVI St. Louis, WOI Ames, Ia., Meredith Broadcasting Co., Omaha, WCCO-TV Minneapolis, KOA-TV and radio Denver, KLZ-TV and radio Denver, WFAA-TV Dallas, and WWL-TV New Orleans.

On-the spot for station campaign



Checking script at taping of largest radio promotion ever for KABC-TV Los Angeles are (l-r) Paul Frees, well-known voice in all media; actor-comedian Larry Storeh; Alan Aleh, producer of the spots; and Jack F. Brembeck, station's promotion-publicity dir. Spots, augmented by ten-piece orchestra and seven different actors, began Saturday (15) on six radio stations and will average 50 a week for six weeks. Stations are KFWB, KPOL, X-TRA NEWS, KFOX, KLAG, and KABC.

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

A. SPONSOR!*

*** Want full details?**

Write SPONSOR, 555

Fifth Avenue, New York 10017.



◀ Promotion sponsors included: John Nolan, Rich Advertising Co.; Thomas Fenno, WKBW account executive; Manus Roizen, Sattler's sales promotion vice president; James Arcara, station sales manager, plus Chinese associates

RADIO MEDIA

Fortune cookies pack retail sales

Buffalo department store cooks up spot radio drive using the 'Mandarin messages' to foretell prizes for listeners, promote business in all areas

How can a creative radio station fill the promotional needs of a department store client while concurrently building up its own spot schedule?

One answer was found by Herb Mendelsohn, station manager of WKBW Buffalo, whose staff managed a full-dress reprise of the Chinese fortune cookie routine that

proves effective in pulling in good old American customers and dollars.

His client was Sattler's, which has three outlets and is the Buffalo metropolitan area's largest department store. Problem: To give a really spectacular build-up to its Diamond Jubilee anniversary.

Sattler's automatically turned to broadcasting for help, for the store had a good history in radio promotion (i.e. — it was among the first department stores to use commercial jingles).

WKBW's Mendelsohn suggested the fortune cookie idea, then quickly enlisted the help of station sales manager James P. Arcara, as well as Buffalo's Rich Advertising Co.

Manus Roizen, sales promotion vice president for Sattler's, liked the idea. As one promotion writer suggested at the time, "This is *one* cookie promotion that certainly won't crumble." Thus, Operation Fortune Cookie passed Phase I.

Phase II was an immediate saturation teaser campaign on

WKBW, starting Feb. 8. Theme was that something Oriental, mysterious, and rewarding was coming to Sattler's. Clues to whatever it was could only be found in fortune cookies, the spots explained.

Details became more explicit with Phase III a week later when, on Feb. 13, radio promotion took full advantage of the Chinese New Year. WKBW introduced its own version of Charlie Chan — called with fortune cookies well in mind, Cholly Chew—who solved miniature mysteries hourly. Not accidentally, he always managed to find his solutions written inside a fortune cookie. To heighten the theme, announcements also made good use of Oriental music and instruments and such atmospheric touches as the rattle of chopsticks, the chirp of caged crickets.

Carefully as the promotion was planned, it wasn't without surprise. When Robert Groves, WKBW promotion director, went to New York's Chinatown to pick up the first order of specially baked cookies, he arrived on Chinese New Year's and — quite unintentionally — got locked inside the bakery when employees hurried out to celebrate. It took police some hours to get him out, but his experience — and the store promotion — got full feature attention in the press.

Schedule Built up

Back in Buffalo, the radio schedule built to a crescendo until, as the target date of the sale neared, Sattler's was sponsoring two spots an hour throughout the broadcast day. By this time, families throughout the Buffalo listening area knew that they could enjoy good fortune by shopping at Sattler's, collecting their own cookies, and possibly winning a prize as well. Prize-winning fortunes had to match the one that was read every hour on WKBW.

Both station and agency proposed the supplementary use of tie-in campaigns to round out the promotion. Some 200 bus cards carried word of the stunt all over town. The department store planned its



Cholly Chew, prototype of Charlie Chan, broadcast advance spots, then made in-person appearances in grocery and other departments to help boost both customer traffic and gross sales

own fashion shows and household furnishings exhibits that would incorporate the Oriental theme. For passers-by, window displays were built around the contest prizes.

The final phase began at 10 a.m. Feb. 24, the start of the five-week, in-store sale. Two attractive Chinese Mandarin girls from Buffalo gave out cookies to hundreds of fortune-hunters, many of whom had waited outside for the doors to open. The hundreds increased to thousands, and WKBW increased its initial cookie order from 50,000 to 150,000.

Client's cooperation

A large part of the promotion's success, Mendelsohn explains, stems from his client's willingness to cooperate fully. The department store made good on its tub-thumping promises of impressive rewards by putting up more than \$10,000-worth of prizes, including cutlery, watches, cameras, and electrical appliances. The grand prize, announced at the opening of the sale, was appropriate to the theme—a Chinese dinner for two. Since it was to be served at the Cathay Chinese Restaurant in San Juan, Puerto

Rico, however, it also meant a one-week, all-expense tour for two to the sun-drenched island.

The promotion really clicked because it provided something for everyone:

- Buffalo shoppers were not only eligible for important prizes, but are still being told of real savings at the store's continuing big sale.

- The store, besides heightening its prestige via a really major celebration of its 50th anniversary, has increased customer traffic notably, a volume it expects to sustain during the coming weeks. And, by distributing the cookies in departments whose sales they want to encourage, the merchandisers have a built-in sales control during the promotion.

- WKBAW, besides helping a good customer to increase its sales volume, has also increased its own spot volume. Further, widespread public interest in the promotion has upped the station's share-of-market considerably, while simultaneously helping to promote radio as a medium. In effect, you couldn't win a prize without listening to WKBW radio. ■

West Va. stations sold; others in Tex., Ind., Ill.

WKAZ (AM & FM) Charleston pulled \$205,000 in a deal handled by Blackburn. Seller is Hartley L. Samuels and the buyer is W. L. Nininger & Associates. Nininger has majority interests in WFHG Bristol, Va. and WKOY Bluefield, W. Va.

Dallas stations KIXL (AM & FM) were sold by Lee Segall, original owner, to local men Robert S. Strauss, attorney, and his brother Theodore Strauss, president of Susan Crane Packaging. Segall, tendered a ten-year consultant contract, will remain active in the station operations.

Edwin Tornberg reports that WIRE Indianapolis was sold to a newly-formed corporation allied with six radio and newspaper operations in Illinois, called Mid-America Radio Inc. Its principals are Len H. Small, president; Burrell L. Small, chairman of the board, and Arthur L. Beckman, secretary-treasurer.

Mid-America Radio owns the Kankakee Daily Journal, the Ottawa Illinois Republican Times, WKAN Kankakee, WRRR Rockford, WQUA Moline, and WIRL Peoria.

The sale of WJIL Jacksonville, Ill. was handled by Hamilton-Landis. Purchasing group, headed by Everett G. Wenrick, paid \$70,000 to seller Donald E. Udey. Wenrick also has interests in KBOE Oskaloosa, and KTTT Columbus, Neb.

Burton drum-majors Country Hall campaign

Nashville, Tenn.—Robert J. Burton, president of Broadcast Music, Inc., will head a fund-raising drive for a Country Music Hall of Fame and Museum, the Country Music Assn. announced last week. Committeemen are Frances Preston, of BMI, chairman of the CMA board; Bill Denny, president of Cedarwood Publishing Co.; Dick Frank, CMA attorney, and Hal Cook, publisher of *Billboard*.

The proposed building also will house CMA offices. Contributions are tax-deductible, and those who give \$10,000 or more will appear on a bronze roster plaque in the new headquarters.



Radio spot schedule brought in men as well as women shoppers, thus helped broaden sales base while also increasing store's total volume. Prizes were in merchandise

Kline named new sales mgr. in Philadelphia

John H. Kline has been appointed general sales manager of WPBS, Philadelphia. He moves over from



Kline

the same post at WGBI Scranton. Also having held top posts at WCAU in Philadelphia, Kline first entered the radio field in 1954 as head of WCAU's first food-merchandising, advertising, and sales specialist with George A. Hormel, Quaker City Grocery Co., and Safe Food Markets.

L. A. multiplex market growth nears 386,000

More than one-third of all FM homes in the Los Angeles-Orange County market are now equipped to receive FM multiplex stereo broadcasts. Thus advertisers using FM may now find it practical to create special stereo commercials to reach what is fast becoming a siz-

able audience of FM stereo buffs.

This market information is part of the latest in a continuing series of FM research projects conducted by the Los Angeles Poll of the John B. Knight Co. for KCBH (FM) in Beverly Hills. Projected homes with FM stereo: 385,966 or 36.3% of the Los Angeles FM market.

The study also revealed that the FM homes own 66.3% of all refrigerated air conditioners, 63.2% of all automatic dishwashers, and 58.4% of all electric can openers in the market. The FM audience is apparently more fastidious, says KCBH, with adults in 42.7% of the FM homes admitting that they diet for weight control, compared to only 38.3% in non-FM homes. 72.4% of the FM families own their own homes, compared to 54.4% home ownership among the AM-only radio audience.

Vote of confidence for network radio: Babbitt

B. T. Babbitt likes the boost it's getting from radio in its current campaign for Hep Oven Cleaner Spray and is particularly pleased with its 39-week purchase of CBS' *Arthur Godfrey Time*.

Sales shot up a dramatic 63% this January over the same month last year. According to Mike Lennon, manager of the Household Products Division, Godfrey's personal salesmanship is really "moving the merchandise."

"He is excellent with the kind of message," said Lennon of Godfrey. "He integrates it into his program beautifully. He makes the new concept of frequent use of Hep completely acceptable to the listener."

Godfrey's touch is also being used for in-the-field merchandising. Tapes are made of the broadcasts and replayed by the Babbit sales force to the grocery trade—brokers, broker salesmen, chain buyers.

Bivans to new sales post

Jack Bivans will head national sales for WBBM Chicago, with the newly created title of national sales manager. He's been with the station in the local sales department since 1961.

Prior to his affiliations with the CBS-owned property, Bivans held sales positions with Lukas Film Productions, the Medusa Portland Cement Co., and Adam Young.

Only 38, the new national sales manager made his mark in broadcasting while still a child. His acting credits include Chuck Ramsey in the *Captain Midnight* series for seven years, Clipper King on *Sky King* for five years, and many Chicago-based soap operas including *Ma Perkins* and *Road of Life*.



Bivans

The feeling's Mutual



Signing contract marking affiliation of 25-year-old WLOL Minneapolis-St. Paul with Mutual Broadcasting are station president N. L. Benton (l) and network station relations v.p. Charles W. Godwin. Effective date was Feb. 1

BMI reorganizes; names eight new v. p. s.

The newly-elected vice presidents at Broadcast Music, Inc. are Justin Bradshaw, vice president, broadcaster relations; George Gabriel, vice president, non-broadcast licensing; Robert J. Higgins, vice president, general services, and secretary; Richard L. Kirk, vice president, California; Edward J. Mollinelli, vice president, finance, and

treasurer; Frances Preston, vice president, Nashville; Russell Sanjek, vice president, public relations; and Theodora Zavin, vice president, publisher administration.

Robert B. Sour, vice president in charge of writer relations, continues as vice president, writer administration.

Sec'y-treas. of Cox was with Transcontinent

Clifford M. Kirtland, Jr., has been elected secretary-treasurer of Cox Broadcasting Corp.

He joined the Cox organization in September of last year. Previously Kirtland was vice president of Transcontinent Television Corp. where he also served as treasurer and controller for a seven-year period.



Kirtland

He also has been associated with WGR Corp. in Buffalo and with the accounting firm of Price Waterhouse.

Dial to publicity dir. at Denver station

Named to fill the recently created post of director of publicity for KLZ (AM-FM & TV) Denver is Scott E. Dial.

A veteran of some ten years in publicity and public relations, Dial most recently served as news bureau manager for Frontier Airlines.



Dial

His background also includes publicity work with WFAA Dallas, Central Airlines, and the Dallas Texans, a professional football team. Before coming to Denver, Dial operated his own pr company in Dallas and worked as freelance writer and photographer in Mexico and South America.



Silver anniversary for station and sponsors

Two local businessmen who contracted for programs before KVOE Emporia went on the air in 1939, are still with the station 25 years later. In fact they are still sponsoring the same programs, and were feted for their loyalty Jan. 21, the station's anniversary. E. J. McKernan, Jr. (l), pres.-gen. mgr. of KVOE, presented plaque marking long association to Harry W. Bar-

nett (c), pres. of Roberts-Blue-Barnett Funeral Home, and Wade E. Myers (r), pres. of Haynes Hardware. Funeral home sponsors daily 15-min. program of devotional music and funeral announcements at 9:30 a.m., and Haynes the 9 a.m. local news and weather. Both men lauded KVOE for service to area and attributed their business success to their daily programs

New member of the family



Richard M. Hardin (c), president-gen. mgr. of WBUD Trenton, N. J., and station mgr. Theresa Rose discuss their coverage area with NBC station relations v.p. Tom Knode following announcement WBUD will join radio network as an affiliate Feb. 22. The station has been independent



Edicom device can memorize complex editing and switching instructions with no difficulty

SYNDICATION & SERVICES

NEW FLEXIBILITY FOR TV TAPE PRODUCERS

Videotape Productions computerizes editing technique

COMPUTERS are creeping up behind the creative agencyman, just as computers have already been drafted in the service of media departments and broadcast strategists. But agency commercial producers need have few fears that new techniques in the video tape field will make creativity obsolescent, or that an IBM machine will eventually be made vice president in charge of commercial production at a major agency.

Videotape Productions of New York, one of the country's leading independent producers of videotaped commercials and custom-produced TV shows, is in the forefront of this swing to computerization of tape production. The over-all term for Videotape Productions' system is "Edimation," and its two chief components are called "Editec" and "Edicom."

If you're not familiar with these coined words, don't be surprised.

If you hear them being used increasingly in discussions of taped commercial production, don't be surprised, either.

The developments are new, and offer some exciting new possibilities for agencyman. Here's how Howard S. Meighan, president of Videotape Productions, summarized their effects for SPONSOR:

"Our Edimation system greatly reduces the time needed for a decisive man to make up his mind. It's an invaluable tool for agency producers and admen who like to be able to think quickly, and act on their thoughts. Edimation will cut down on the 'hidden expense' of commercials—that is, the expense of top-flight executives' time spent in supervising the assembly of a final commercial."

Brave words indeed—but, what, exactly, is Edimation and what does it do during the production of taped commercials?

Here's a once-over-lightly on the two electronic editing control devices, now in use at Videotape Center, which make up the system. (Note: the system is the subject of a new agency mailing campaign by Videotape Center's promotion chief, Phil Nicolaides.)

► *Edicom*—Designed by engineers at Videotape Center, Edicom is an accessory to the basic Ampex



Group W production of "The Advocate," seen at left, utilized Edicom 'drop in' substitute shot when mike boom showed: Fred Gwynne is in elaborate Armstrong commercial taped for "Danny Kaye Show"



Videotape recorder which operates with the accuracy of a computer in memorizing elaborate electronic instructions concerning changes and sequences during the "flow" of an editing playback of a taped commercial or show. It can switch another recorder (for example) on and off, with thirtieth-of-a-second accuracy, to bring a substitute scene into the final master tape. It virtually eliminates the need for physical splicing of tape (with its attendant roll-over problems). Thus, it allows an agencyman to try different combinations of scenes, in differing lengths, until he emerges with a final product he likes. A distinguishing characteristic of the system: it keeps track of just what frame in a tape is being scanned by means of the whirling digital counters seen in advanced computers.

► *Editec*—This development, by Ampex engineers, pre-dates the Edicomp, and is a complementary device. Its primary function is in the area of tape editing. On its control panel, there is a vernier which allows the operator to shift the cues (or instructions) concerning any one of eighteen frames forward or back with complete precision. (This can be valuable in situations where an agencyman decides a scene in a commercial should run a fraction of a second longer or shorter before cutting, dissolving or otherwise making a transition to the next scene.) Editec can do a number of tricks, such as film-like time-lapse photography in which a lump of dough is seen turning into a muffin, by means of frame exposures at the rate of one every 30 seconds. ■

Syndication selling

Among syndicated program and feature sales activity of interest to timebuyers in recent days were these:

ITC has scored several regional spreads with *Jo Stafford Show*, among the latest of which is a five-market lineup for Southern Bell . . . NBC Films has sold *Car 54*, now in reruns, in 16 markets since it was launched in syndication last month.

ABC Films scored seven sales in a 10-day period for its off-network *Life & Legend of Wyatt Earp* series, now sold in over 145 markets

. . . Seven Arts closed a total of 27 deals for various Volumes in its "Films of the 50's" features, with a southwestern station, KVII - TV Amarillo, signing for a total of 267 films at once . . . Flamingo Telefilm Sales has sold 10 additional markets for the rerun *Superman* series, primarily in southern markets . . . NBC International has sold *Watch Mr. Wizard* in 11 foreign markets and the new Marlin Perkins show, *Wild Kingdom*, in six locales abroad. Countries range from Syria to Australia . . . Fremantle International, which specializes in foreign distribution, will handle overseas selling of *Let's Sing Out*, popular folk-music series seen on Canada's CTV.

MCA Sales has scored a major-

market renewal on *M-Squad* from WSB-TV Atlanta, and has signed station deals for *Leave it to Beaver* reruns in eight areas . . . CBS Films has sold its first-run, color-produced *America!* series to stations in five additional markets, bringing the total to over 36. Earlier sales were springboarded by two major regionals, an 11-market spread for American Home Products and a 20-market spread for California Oil Company . . . Triangle Program Sales, syndication arm of the station group, is now marketing 60-minute and 90-minute versions of *20th Annual Philadelphia Inquirer Track Games*, with sales scored initially in New York (WPIX) and Los Angeles (KTLA).



"The Shadow" rolls for General Tires

The General Tire dealer group in Los Angeles is not only bringing the syndicated reruns of "The Shadow" back to radio, but plans call for airing it in the same time slot it occupied in the heyday of network radio drama: Sundays at 5:30 p.m. Local outlet will be KHJ Radio, and the series will be backstopped with an intensive consumer advertising-promotion campaign. Seen above at KHJ

reviewing merchandising plans are: (standing, l. to r.) Jack Marshall, assistant advertising manager of General Tire; Martin S. Fliesler, v.p. and general manager of KHJ; (seated, l. to r.) Bob Prettyman, member of General Tire Advertising Committee; Bill Dwyer, General Tire Stores supervisor. Agency for the dealer group is D'Arcy. The show is distributed by Charles Michaelson.

*Why it pays
to advertise your station
in a broadcast book*

BECAUSE THE TIMEBUYER IS KING

There's nobody better qualified to advise you how and where to invest your national advertising dollars than your own national representative.

He'll tell you that the time-buying system really works. Which means that at any of the top 50 (or top 100) advertising agencies placing national spot business the recognized time-buyer, backed up by his supervisors, decides which stations get the nod. Sure, there are exceptions to the rule. Of course there are some account executives and ad managers that exert a heavy influence. But, by and large, the

timebuyer is king.

Reaching the timebuyer, and the other men and women who strongly influence a spot buy, is a job for a specialist. That's why the several thousand timebuyers (by job title and job function) who buy national spot read the broadcast books. Moreover, they rely on them. They rely on one or two favorites almost to the exclusion of all others.

Buy broadcast books to give your national campaign impact where it will do the most good . . . at least cost.

a service of

S P O N S O R

NATIONAL FILE

AGENCIES

Robert C. Hall, Jr., media director of Cargill, Wilson and Acree, Richmond, Va., will head enlarged marketing and research department. Two other key people will be **Mrs. Sharon Fekety**, research assistant, and **Mrs. Patty Taylor**, administrative assistant. Named to succeed Hall as media director is **Bernard C. Schramm, Jr.**, of Baltimore.

Arno A. Dennerlein, formerly with Western Advertising, to account executive, Griswold-Eshleman, Chicago.

Allen G. Bishop, formerly of Erwin, Wasey, Ruthrauff & Ryan, Chicago, appointed account executive for Maxon's Chicago office on A. E. Staley grocery products.

William Siegel to manager of special projects for marketing department of Robert A. Becker, New York.

Forest R. Miller promoted from client services staff to director of radio television for Hameroff & Smith, Columbus, Ohio.

Christopher Eaton, formerly with Foote, Cone & Belding, to radio-tv producer for Doyle Dane Bernbach.

George J. Shaver, Jr., and **Leonard Blumenschine, Jr.**, to vice presidents of Dancer-Fitzgerald-Sample, New York, Shaver, account executive for General Mills, has been with D-F-S eight years, and Blumenschine, copy supervisor, for ten.

W. B. Stewart-Bullock to copy supervisor at Kudner Agency, New York. He was creative supervisor at Benton & Bowles.

Ruth Schumaker to radio & tv director for Roche, Rickerd, Henri, Hurst, Chicago. She was broadcast manager at John W. Shaw.

John Capsis, from Doyle Dane Bernbach, New York, to television producer for Papert, Koenig, Lois, New York.

Harry A. Johnson, vice president, Compton Advertising, Chicago, to vice president and account supervisor at Earle Ludgin, Chicago.

Faith Green named account executive with West, Weir & Bartel, New York-based agency formed by merger of Donahue & Coe and Ellington & Co.

Henry Buccello elected senior v.p. of Guild, Bascom & Bonfigli, San Francisco. He is headquartered in agency's New York office.

TIME / buying & selling

Howard J. Stasen joins Blair Radio as account executive in St. Louis. Formerly Stasen was with Katz in Chicago for 7½ years. Prior to that he was media supervisor with Miller Brewing Company in Milwaukee.

Jim Evanos, formerly with ABC Television Sales, has been appointed account executive in the New York television division of Meeker Co.

John Cassanetti has been named a TV salesman in New York for Avery-Knodel. Formerly he was with Avery-Knodel's administrative offices.

Shaun F. Murphy is now midwest manager of Mort Bassett & Co. headquarters in Chicago. Prior to joining Mort Bassett he was sales manager of KTVI St. Louis and midwest manager of Ohland-Robeck representatives.

Alfred L. Bonomolo elected to position of v.p. in charge of Canadian sales for Weed & Company. Bonomolo, who joined Weed in 1963, was previously account executive for the firm's Canadian sales division.

Clifford E. Bolgard has joined Campbell-Mithun, Chicago, as associate media director. He was formerly media director at Compton, Chicago.

Irwin B. Siegel to CBS Radio network sales staff in Chicago. For the last two years Siegel has been a salesman for WBBM-TV in Chicago.

TV MEDIA

Ford, Philip Morris exercise options: As expected, the pair which had sponsored NFL games on CBS-TV last season picked up their options for this coming season's 93 games, via J. Walter Thompson and Burnett respectively. Contract is for two years. Ford also has a deal with ABC-TV for the League's five other games which CBS declined because it didn't want to interrupt its Friday night schedule (see SPONSOR-SCOPE, Feb. 17, page 16).

CBS sells upcoming Burnett special: *Once Upon a Mattress*, the off-Broadway musical comedy which skyrocketed Carol Burnett to fame, will be done in a 90-minute TV version on CBS-TV June 3 (9:30 p.m.). Taped in New York in early March, the program will be sponsored by Thomas J. Lipton (SSC&B) and Scott Paper (J. Walter Thompson). It's a production of Bob Banner Associates and Burngood Productions in association with CBS-TV.

Across state lines: KICA-TV Clovis, N. M., became an owned and operated satellite station of CBS affiliate KFDA-TV Amarillo, Tex., Feb. 28.

The combination that really pulls

MAINE with LOBSTERADIO

HOME OFFICE: LOBSTERADIO
779 Warren Ave.
Portland, Maine

REP: National: Stone Reps, Inc. — N.Y. C.
Boston: Bill Creed Associates

NORTHERN NEW ENGLAND'S MOST POWERFUL SOUND

SOUTH BEND-ELKHART IS THE 68th TV MARKET!

THEY MUST PRACTICE A LOT!

WNDU-TV

The Notre Dame Station
SOUTH BEND • ELKHART
ADAM YOUNG, INC.



SUNNY ROPES
THE "MAVERICK MARKET"

Sunny ties up what the "Sunshine State's" business magazine, *Florida Trend*, cites as "FLORIDA'S MAVERICK MARKET."

WSUN's home county has the nation's highest incidence of auto and stock ownership; brain power industries; high discretionary income . . . *Florida's 2nd market should be 1st on your list.*

**WHAT A MARKET,
 AND SUNNY SELLS IT!**

WSUN
 TELEVISION - RADIO
 TAMPA - ST. PETERSBURG
 Natl. Rep: VENARD, TORBET & McCONNELL
 S. E. Rep: JAMES S. AYERS



Comora



Donnellon

Owen S. Comora and Kenneth P. Donnellon joined the NBC Press Department as coordinators, national press, two newly-created positions. They will plan and execute special publicity campaigns and maintain an active liaison with the national press, production units, and advertising agencies. Comora was with Young & Rubicam for ten years, most recently as assistant director of the program promotion department. Donnellon was most recently an account executive with Rogers & Gowan, assigned to du Pont and the WBC-TV program "Du Pont Show of the Week."

Dick Appleton to KHJ-TV Los Angeles as account executive, succeeding Art Doty. He has been advertising manager of the 11 Western states for Household Finance Corp. of L.A.

Ed Hirsch to the operations department and Mike Bohanan to the film department of KHJ-TV Los Angeles.

Glen H. Halbe to general manager of KRGJ Grand Island, replacing Vern Stedry who moves to vice president and general manager of KHUB Fremont, Neb. Halbe was former manager of KCRB Chanute, Kan.

Robert C. Wiegand, general manager of WTVN-TV Columbus, appointed to a 20-man citizens committee for community improvement by Mayor Sensenbrenner.

Jim Munro to public relations director of KYW-TV Cleveland, from Group W's headquarters staff in New York.

Robert R. Mills, former regional sales manager of WKKO Cocoa, Fla., to the local sales staff of WFTV Orlando.

Dave Martin to national sales coordinator at KPIX San Francisco. He's most recently been an agent dealing in supermarkets and other retail outlets, specializing in TV and radio.

John F. Box, Jr., managing director of the Balaban stations, St. Louis, has been named a member of the board of trustees of the educational foundation of American Women in Radio and Television.

William R. Brazzil to general manager of WTVJ, replacing Lee Ruwitch who has resigned the post after 15 years. Brazzil remains an officer of

Wometco Enterprises Inc. while assuming the position of general manager. When the board meets in April it will vote on electing Brazzil to the post of vice president in charge of WTVJ and of sales, broadcast division, Wometco Enterprises.

Kenneth L. Hatch, general sales manager of KSL-TV Salt Lake City, named general sales manager for KIRO-TV Seattle. He's been with the Salt Lake City operation since 1953, advancing from junior account executive to general sales manager.

Gus Parmet named to represent WTEV New Bedford in the Rhode Island area. He most recently served at WCOP Boston and prior to that was sales manager for WICE and WHIM in Providence.

RADIO MEDIA

New CBS affiliate: KBMR Bismarck, N. D. joins the radio network March 1. It's currently independent.

Los Esquivadros: Or, as they are otherwise known, The Dodgers, will be heard for the seventh consecutive season via Los Angeles Spanish station KWKW. Agreement was reached with the Club's radio sponsors Union Oil, Chevrolet Dealers, and Security First National Bank.

Scholarships set up: The Broadcasting Executives' Club of New England will award two \$500 cash grants to graduate students attending accredited New England colleges. Recipients must be New Englanders engaged in a communications course. One scholarship will be given in the name of Harold E. Fellows and the second will be named in honor of Nona Kirby, recently deceased founder of the BEC.

Station an educational grant: WJR Detroit donated a campus radio station to Northwood Institute of Midland, Mich., to provide facilities for the further development of the advertising curriculum in the broadcast area. WJR will provide complete broadcast facilities, including transmitter, microphones, control console, tape recorders, record turntables, and loud speakers.

Edwin R. (Dick) Peterson has been appointed to the WWJ Detroit sales staff.

He was a commercial manager for the Illinois Bell Telephone Company from 1953 to 1956. He then entered the broadcast field, becoming an account executive for Keystone Broadcasting Co. While there, he acquired many



Peterson

national accounts and subsequently was assigned as general manager of the firm's Detroit office. Later, in 1962, he was made vice president.

In 1963, Peterson organized and established the Automotive Radio Group, a broadcast representative firm which encompassed 625 stations in medium-sized markets throughout the country.

Edward Farni to general manager of KTCR Minneapolis—St. Paul. He's been general sales manager at KDWB for the past 2½ years. Farni will also supervise other Tedesco stations, KDUZ Hutchinson, Minn., and WIXX Ft. Lauderdale.

Sam Kravetz to executive vice president and general manager of WRAN, a new 1 kw full-timer in Dover-Morristown, N.J.

Felix Adams rejoins KRAK Sacramento as national advertising manager.

For the past nine months, Adams was station manager of KAYO in Seattle where he instituted a c&w format.

Robert L. Halberstadt, Jr. to account executive at WRCV Philadelphia.

Ray Adell named retail sales manager of WGSM Huntington, a new position in addition to his duties in administration and programing as station manager.

Bill Goetze to account executive at KMBC (FM) Kansas City. He has previously been news and sports director of KSAL Salina, sales executive at KLWN Lawrence.

Richard E. Vazzana to regional sales manager of WTRY Albany-Schenectady-Troy. He's been with the station since early 1963.

E. J. "Bud" McGirney to the sales staff of WDVR (FM) Philadelphia.

Nicholas P. O'Neill, national account executive with RAB and David

L. Trimble of WJRZ and **Ray Ellis** Advertising, have joined WPAT New York as account executives.

Frank Macaulay to corporate creative director for copy of Metromedia. He was formerly advertising manager of the Crowell-Collier Publishing Company.

Jim Taber to WSGN Birmingham as program director, from WABB Mobile.

Richard B. Wheeler, owner and general manager of KTLN, was appointed by the Mayor to the Denver Planning Board.

Joseph P. Kimble to account executive at WEJL Scranton.

SYNDICATION & SERVICES

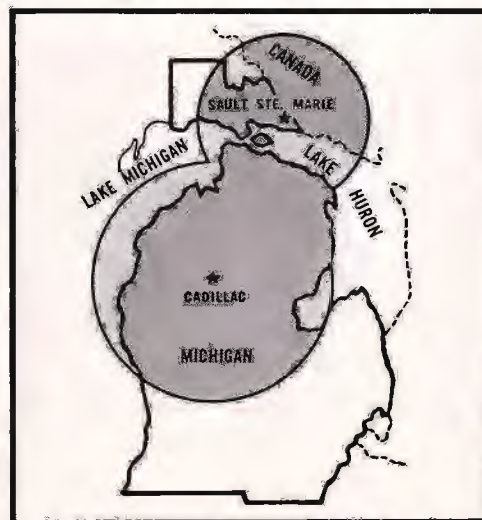
Daniel Yankelovich, president of Daniel Yankelovich, Inc., today announced that **Pettersen Marzoni, Jr.**, has been named vice president and managing director of the firm's new Communications Research Clinic in Upper Montclair, New Jersey. The Clinic was established to test marketing strategy and techniques under controlled conditions. A primary Clinic service offers a "laboratory test market" which compresses test marketing of new products in time, space and cost. Marzoni's twenty-five years of ex-

perience in consumer research include posts with Associated Merchandising Corp., D'Arcy Advertising Company, P. Lorillard Company and Opinion Research Corp.

John Erickson named vice president for A. C. Nielsen, Chicago. He is currently general field manager.

Stanley Birnbaum has been appointed manager of research for TvQ, Henry Brenner, president, announced. Birnbaum's broadcast research experience has been garnered in positions

WORFORD WARD & TILLIE VISION



BIG MARKET — BIG GASOLINE BURNERS

Our 39 Upstate Michigan counties have greater service station sales per person per year than Detroit and Wayne County (\$129.38 against \$113.86).

It's not so surprising when you think about it: Upstate Michigan is big country, and up-staters are constantly on the go. They're a perfect market for automotive products (in fact, there are also more cars per household

up here than down in Detroit itself!).

Matter of fact, Upstate Michigan is a good market for practically anything. Nearly a MILLION people. Annual retail sales, nearly a BILLION dollars.

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



The Feltzer Stations

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

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

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10
 ANTENNA 1640' A. A. T. / ANTENNA 1214' A. A. T.
 CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives

ranging from assistant manager of research. CBS Radio Spot Sales, to supervisor of the ratings section at NBC-TV and eventually administrator of TV network sales research at NBC.

Joseph Ceslik has joined the promotion staff of United Artists Television, Inc. where he will function in a research capacity. He will report to Mel Bernstein, director of advertising and promotion. Ceslik moved over from TV Stations, Inc. where he spent two years in program and rating analysis, and station liaison work.

Sparger & McCabe, new broadcast management firm, has been launched by **Rex Sparger** and **Gene McCabe**, partners in the new venture. Sparger was for almost two years, chief of investigations for the House Subcommittee on Investigations, of which Rep. Oren Harris (D. Ark.) is chairman. He played a major role in the Committee's recent inquiry into radio and television ratings, on which he spent 18 months in intensive nation-wide investigation. Sparger also figured prominently in the Committee's payola inquiry. He resigned his Committee post last May, subsequently joining Sindlinger & Co. as West Coast general manager. McCabe was vice president and general manager of Bill Burrud Enterprises.

Chris Economaki, one of the world's

leading authorities on auto racing, has been signed by the Triangle Stations as guest commentator for a number of radio and television programs in this field being produced and syndicated in 1964 by the station group.

Dwight L. Case has been named executive vice president and managing director of Morton J. Wagner Companies, Inc., Hollywood. The Wagner companies create, produce and sell audio services for broadcasters. Case, general manager of the company since October, 1963, will co-ordinate and supervise MusiCreations, Inc., Dallas; Stars International Producers and Richard H. Ullman Associates, Inc., selling company. He formerly was general manager of KSDO San Diego and KBUZ Phoenix and has been a West Coast broadcast executive for the past 14 years.

Broadcast Music, Inc., has elected eight new vice presidents, announced by **Robert J. Burton**, BMI president. Although this action constituted a major reorganization of the company's corporate structure, Burton pointed out that the new officers "are all veteran executives of BMI, averaging fifteen years of service with the company." The newly elected vice presidents are **Justin Bradshaw**, vice president, broadcaster relations; **George Gabriel**, vice president, non-broadcast

licensing; **Robert J. Higgins**, vice president, general services, and secretary; **Richard L. Kirk**, vice president, California; **Edward J. Molinelli**, vice president, finance, and treasurer; **Frances Preston**, vice president, Nashville; **Russell Sanjek**, vice president, public relations; and **Theodora Zavin**, vice president, publisher administration. **Robert B. Sour**, vice president in charge of writer relations, continues as vice president, writer administration.

Robert S. Jones, director of advertising and publicity for Ice Capades Inc., a division of Metromedia Inc., announced appointment of **Ed Aaronoff** as manager of the publicity department. Aaronoff has resigned from MCA TV, where he was director of advertising and publicity.

Ralph Nelson and **Fred Engel** have announced formation of Nelson-Engel Productions, to engage in the making of feature motion pictures, and also "to function in the television field."

Robert J. Weismann, general manager of Ampex Corporation's video and instrumentation division, has been elected a vice president, announced by William E. Roberts, Ampex president and chief executive officer. Weismann joined Ampex in 1950 as an electronic technician and advanced to the position of electronic engineer in 1952.



Take a Look at -----

THE JACKSON TELEVISION MARKET

520 New and expanded Industries

276,000 Television Homes

JACKSON, MISSISSIPPI

WJTV 12 - WLBT

KATZ

HOLLINGBER

THE WEEK IN WASHINGTON

WASHINGTON BUREAU Washington, D.C., Feb. 28, 1964

Harris
raps
Pay-TV

During the House Floor debate leading to the triumphal 317 to 43 vote for the Rogers bill to keep FCC out of commercials rulemaking, Rep. Oren Harris attacked an old enemy—Pay-TV.

With wall-shaking volume, the House Commerce Committee chairman hurled a reminder at the congressmen that the FCC had once been on the verge of permitting Pay TV operations in over a hundred of the country's leading markets. That horrible possibility was averted, he said, by the timely action of congress. It warned the FCC out of this new pasture of authority where it had no right to go.

Harris said with some satisfaction that the original Pay TV threat had been scaled down to permission for the Hartford, Conn. Pay TV experiment. Similar scaling down of the agency's grandiose plans for regulation of commercials by number and rule, is needed to keep broadcasting in the free enterprise class where congress originally meant it to stay.

Other reps
wanted
limits

Rep. John Dingell (D., Mich.), teaming with Rep. John Moss (D., Cal.), in fighting the bill, demanded to know if Rep. Rogers would be willing to have congress legislate limits on broadcast commercials.

A rapid exchange developed when Dingell demanded to know if Rogers would take up the problem of overcommercialization in his Communications Subcommittee, having barred the FCC from any rulemaking on it. Rogers assured him: "I'll give it my attention." Dingell persisted, "Will you convene hearings on this?" Rogers passed the buck to Harris as a decision for the chairman of the full committee.

Not yet
a problem

Dingell still pursued the matter of congressional approach: "Would you support any legislation to combat overcommercialization?" Rogers said no one could foretell if commercials would reach problem proportions calling for action. But he said if legislation were introduced, he would take it up in subcommittee—if he felt the problem called for it.

Broad-
casters
on notice

Harris finally brushed aside the whole concept of categorical limits, and the claim that broadcasters need standards for their own safety. "The broadcaster knows what it means to operate in the public interest." Warning both FCC and broadcasters, he said: "When this bill passes, things will settle down and the industry will go on notice: they know they are to operate in the public interest. They know at renewal time."

Possible
multiple
ownership
block

The blockbusting \$38.5 million sale of Transcontinent TV Corp. properties may prove the catalyst that will draw the Hill and the FCC together to curtail multiple ownership of TV stations in the country's top 25 markets—particularly

THE WEEK IN WASHINGTON

network ownership.

Between 1957 and 1958, three government studies of network concentration in broadcast control recommended cutback in FCC's permissive 5 VHF and 2 UHF stations per owner. The Celler House Judiciary Antitrust Subcommittee said, after stormy hearings on TV networking, that FCC had better look into antitrust aspects of concentrated ownership.

The Senate Commerce Committee, after similarly lengthy hearings, said that while nets clearly should be allowed to own "some stations, they may have exceeded their legitimate needs in this regard."

The FCC's own network study, the so-called Barrow report, put the words into hard numbers.

Barrow
report
called for
cutbacks

The 1957 report recommended cutback to 3 VHF stations per owner, at least in the top 25 markets. Further, it recommended that if TV nets went after full quota of five VHF's by picking up two in lower-rank markets, the FCC should consider this an "overriding" factor in any comparative hearing. The net would lose almost automatically, on grounds of local ownership and diversity—unless it could prove the buy essential to its financial welfare.

This would leave the door ajar for ABC to pick up additional strength in markets below the top 25.

Now, seven years later, FCC's Chairman E. William Henry says something must be done about multiple ownership—and Comnr. Cox agrees.

The instant case, in which Taft Broadcasting acquires 2 VHF's and one UHF for \$26.8 million, has saving factors. Henry points out that Taft's full quota, now achieved, is scattered geographically, and does not add up to an anti-competitive bite out of total broadcast revenues or total of homes reached. (Rest of the sale involved Midwest TV, Inc., paying \$10 million for San Diego outlets, and Time-Life UHF buy for \$1.5 million, in Bakersfield, Calif.)

Trans-
continent
sale is
no guide

All three networks own VHF's in five of the top markets.

The Barrow report suggested that a "reasonable" period of 3 years would suffice for divestiture.

No doubt FCC's present membership would think long and hard before taking such a drastic step.

But Henry indicates firmly that grant of the Trans-continent sale without a hearing does not mean that multiple ownership policy will not be tightened in the future. Staff is working on recommendations. A propos: The Barrow report, and the present FCC have both urged change of statute to permit FCC to consider additional applicants when a station transfer seems on the downhill side of public interest.



Another important plus...

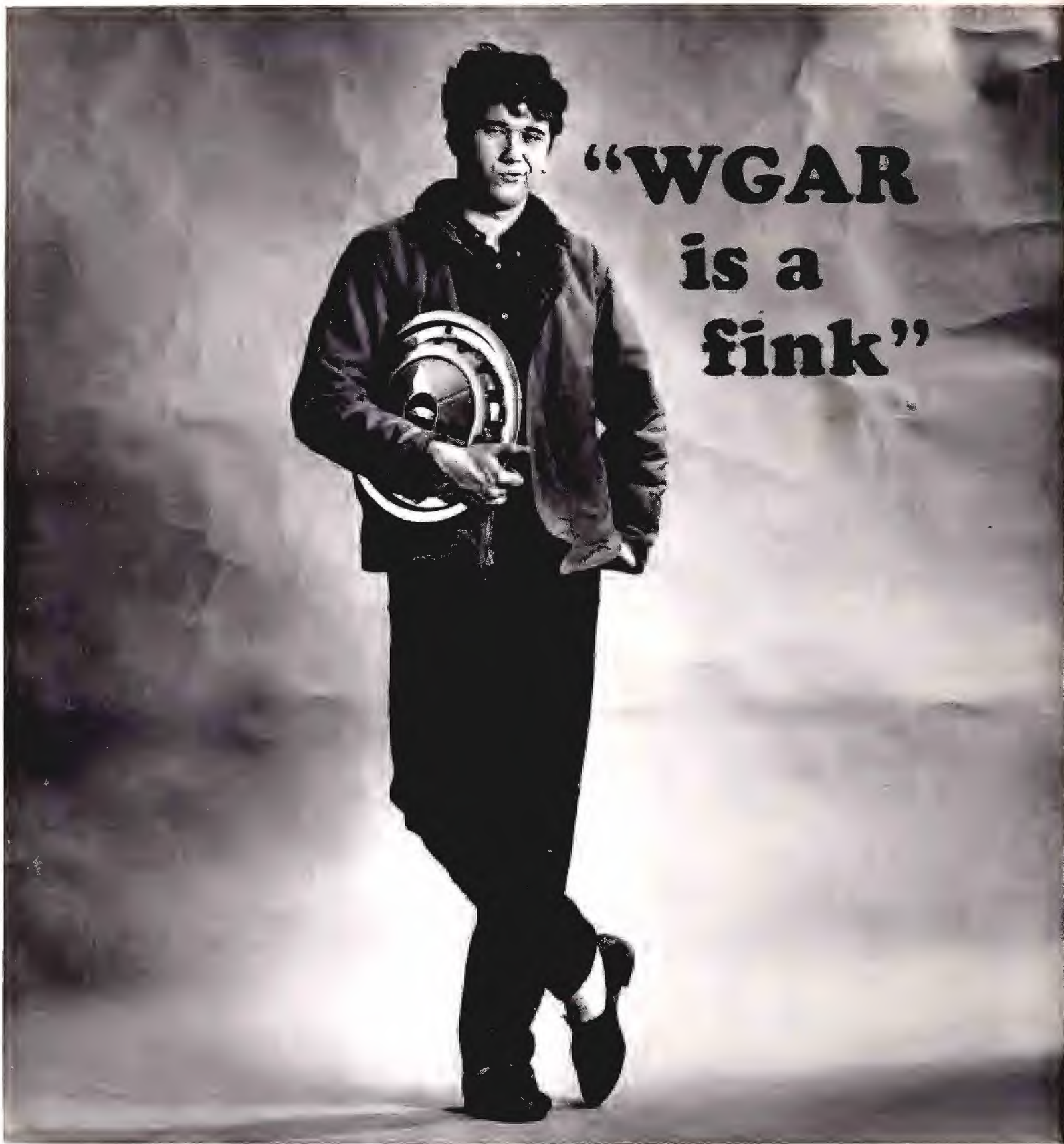
WGN NEWS, WASHINGTON

In another step to better serve Mid-America with the most complete national and international news coverage . . . WGN is now operating a fully staffed Washington news bureau. The bureau develops and reports news, including exclusive interviews with

regional political figures, for both WGN Radio and WGN Television. (As well as KDAL Radio and Television, Duluth, Minn.) Another important plus for WGN audiences and advertisers and . . . one more example of why, in radio and television . . .

**WGN
IS
CHICAGO**

the most respected call letters in broadcasting



**“WGAR
is a
fink”**

This kid is completely disgusted with WGAR because our Betty Ott talked most of his gang into going back to school. Betty's program was called "Second Chance for Dropouts" and it worked so well that WGAR received citations and letters of commendation by the gross. From Cleveland City Council and the Cleveland

Board of Education. From the Department of Health, Education and Welfare. From Congressman Frances P. Bolton. From parents. From listeners all over Cleveland and north-

eastern Ohio. WGAR is the place to get real action—whether you're selling ideas or products. We don't have a dropout in our audience.

GOOD SOUND RADIO
wgar
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