

THE NATIONAL WEEKLY OF TV RADIO ADVERTISING

# Sponsor

APRIL 13, 1964 PRICE 40c

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We, and the Stations we represent, salute  
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Communications Industry, we are proud to join  
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NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT  
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E. William Henry  
1962- CHAIRMAN



\*Rosel Herschel Hyde  
1946-



Robert Taylor Bartley  
1952-



Robert Emmett Lee  
1953-



\*Frederick W. Ford  
1957-



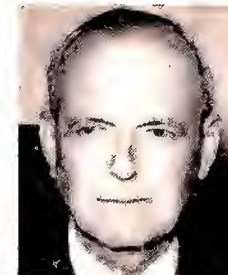
Kenneth A. Cox  
1963-



Lee Loevinger  
1963-



\*Newton N. Minow  
1961-1963



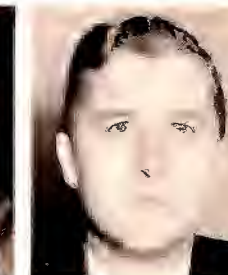
T. A. M. Craven  
1937-1944 1956-1963



John S. Cross  
1958-1962



Charles Henry King  
1960-1961



\*John C. Doerfer  
1953-1960



Richard A. Mack  
1955-1958 \*\*



\*George C. McConaughy  
1954-1957



Edward Mount Webster  
1947-1956



Frieda Barkin Hennock  
1948-1955 \*\*



George Edward Sterling  
1948-1954



\*Paul Atlee Walker  
1934-1953



Eugene H. Merrill  
1952-1953



Robert Franklin Jones  
1947-1952



\*Albert Wayne Coy  
1947-1952 \*\*



Clifford J. Durr  
1941-1948



Ray C. Wakefield  
1941-1947 \*\*



\*Ewell K. Jett  
1944-1947



\*Charles R. Denny, Jr.  
1945-1947



\*Paul A. Porter  
1944-1946



William H. Wills  
1945-1946 \*\*



\*James Lawrence Fly  
1939-1944



Norman S. Case  
1934-1945



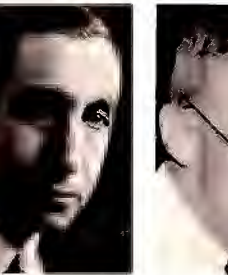
George H. Payne  
1934-1943 \*\*



Frederick I. Thompson  
1933-1941 \*\*



Thad H. Brown  
1931-1940 \*\*



\*Eugene O. Sykes  
1934-1939 \*\*



\*Frank R. McNinch  
1937-1939 \*\*



Irvin Stewart  
1934-1937



Hampson Gary  
1934 \*\*

Federal Communications Commissioners July 10, 1934, to April 6, 1964

KOAT-TV, Albuquerque, New Mexico □ WGAL-TV, Lancaster, Pennsylvania □ KVOA-TV, Tucson, Arizona

\*Served as Chairman \*\*Deceased.

# AB-Paramount to ask stockholders to halt outside bids for voice

## Golden-son assures affiliates of resistance

New York — AB-Paramount on May 19 will ask stockholders to approve elimination of cumulative voting on attempt to thwart moves by outside groups seeking representation on AB-P's board.

Firm's prexy, Leonard H. Golden-son, speaking at NAB Convention, promised ABC affiliate station owners he would resist outsiders' efforts to gain a voice in network affairs through board membership on the net's parent company.

More prominent of the two factions seeking spots is led by Norton Simon, president of California-based Hunt Foods & Industries which holds a 35% interest in McCall Corp. Simon, who is also executive committee chairman and board member of McCall's, recently added more than 10,000 shares of AB-Paramount stock to his extensive securities portfolio.

### Bufferin leaves Y&R, assigned to Grey

New York—Bufferin, which spent about \$14 million on TV in 1963, will go to Grey Advertising, according to Bristol-Myers. Shift marks end of 15-year tie with Young & Rubicam.

Change was dictated by B-M policy of assigning competing products to different agencies, says William E. Bristol 3rd, president of products division. Y&R has been handling both Bufferin and Excedrin, a competing headache remedy. Bufferin is currently billing about \$11 million, somewhat below last year.

Y&R will continue to handle \$6 million Excedrin account, as well as S. Hepatica and several new products. Bristol noted that other competing products were not at different agencies—Ban and Mum in deodorant field, Score and Vitalis in hair-dressings.

Grey first began handling Bristol-Myers products two years ago when it picked up Trushay, later acquired from Mum, Mum Mist, and Score, a new hair-dressing recently put into nationwide distribution.

Within last five months, Grey has billed more than \$20 million to its clients, including Proctor & Gamble's Joy detergent, Hamilton watchmaker H. J. Heinz baby foods, pickles, and relishes.

Putnam Growth Fund, Boston-based mutual fund, and Walter R. Scheuer, partner in Oppenheimer & Co. and Wall Street brokerage firm's Oppenheimer (mutual) Fund, comprise second bidding group.

Hunt Foods & Industries has no connection in any manner with activities of Texas millionaire H. L. Hunt.

### Liquor ads pend as Schenley delays

New York—Box score for hard liquor advertisers on New York's WQXR stands at one out and one postponement—with a powerful lineup and strong "bench" opposed to the station's venture into a still-taboo area of broadcast advertising.

Recent Schenley announcements that "copy problems" had forced a delay to April 20 for the inception of its whiskey ads followed on heels of distributor McKesson & Robbins' change of heart, which resulted in Galliano liqueur ads replacing planned promotion for Muirhead's Scotch.

WQXR as yet has no plans for lining up a hard liquor replacement when McKesson & Robbins' 13-week contract expires in July, especially since Schenley's ads are yet to reach the air.

If opposition of NAB via LeRoy Collins, of Distilled Spirits Institute, and of Senators Pastore and Magnuson deters Schenley, this may spell the end—for the time being — of WQXR's attempt to break the "sound barrier" to whiskey advertising. But if the end comes, it'll more likely be the result of lack of sponsor courage, not a WQXR backdown.

### Grant Giants' web three-year extension

A one-year association established last year between Ivy Broadcasting Co. and WNEW New York to broadcast all games played by the NFL's New York Giants has been extended to 1967. The New York City station will feed an expanded 80-station hookup from Maine to Florida, the second long-range major sports radio network operated by Ivy. (The other is the Syracuse University Football Network, with 45 affiliated stations, established in 1959.)

### Exec director sought for radio study group

A full-time executive director is being sought by the NAB-RAB Radio Methodology Study Steering Committee, it was announced by committee chairman George B. Storer, Jr.

He said: "The man we are seeking must be an acknowledged researcher, but he also must have an understanding of and appreciation for radio. We can promise him all the help he needs on requests, and we will guarantee him a minimum of interference. We have the funds and the physical resources to bring his assignment to fruition. We need only the right person to head the day-by-day professional research. We welcome candidates."

### FC&B PINPOINTS NETWORK CONTRACTS

New York — As vice president and national director of broadcast for Foote, Cone & Belding, Samuel H. Northcross has been given responsibility for all radio-TV network contacts, in move toward "better communication with networks, as well as between various FC&B offices and between media and broadcast departments."

All negotiations for network sponsorship for all clients will be handled by Northcross or his associates: Edward Stern and Robert Daubenspeck, Chicago; John Owen and Peter Bardach, New York; Sherman McQueen, West Coast. Other network negotiations — scatter plans, participations, package buys, etc. — will go via local media departments in conjunction with Northcross' office.

### EIA reports color set figures

Washington — Lia reports 90,850 color TV sets were produced during February, up nearly 2000 from January figures when the association first began reporting on color receivers. Black and white TV production for first two months of 1964 is nearly 30 percent above 1963, thanks in part to all-channel receiver production nearly double last year's output. Higher distributor sales are also reported.

Although radio sets produced this February are slightly below last year's 1.39 million units, distributor sales for the month rose over 1963 figures, as did production totals for the two month period.

## Agencies' future bright, FC&B chairman believes

San Francisco—"The future prospects of the agency business are, I believe, bright," Robert F. Carney, chairman of Foote, Cone & Belding told security analysts in San Francisco last week.

As size of market place grows richer and bigger, advertising will be needed more and more, he said. Simply put, sellers will have to look increasingly to advertising to seek out consumers and persuade them to buy.

In month that's passed since Federal tax cut, some \$600 million have been added to income of individual taxpayers, or about \$20 million a day, he pointed out.

Authoritative sources show total volume of advertising in United States was about \$50 million in 1857, passed \$4 billion in 1947, and was slightly more than \$13 billion last year. Average annual growth rate has been just about 5% since 1956, he said.

Of \$13 billion total U.S. advertising in '63, about \$5 billion was strictly local, according to Carney. Another \$2.5 billion went for mailing pieces and miscellaneous advertising. Remaining \$5.5 was placed by some 3,500 agencies, the bulk of which, \$3.8, was placed through just 50 agencies.

Range is fairly extreme, he pointed out. Published figures show that in 1963 the largest agency had domestic billings of \$311.8 million, almost 15 times that of the 50th ranked agency, which had billings of about \$20 million.

Last year Foote, Cone & Belding placed seventh, with domestic billings of \$136.5 million; international billings ran \$157.4 million and ranked in sixth place. Carney said the agency's billings have multiplied about six times since 1943.

The very factors which contributed so dramatically to advertising's growth since World War II are even more compelling today, he said. They are population growth (number of families is likely to grow from 57 million to 66 million in next ten years), increasingly rich market (personal income is likely to go from \$402 billion to a projected \$595 billion in 1973), Carney also mentioned the number of media available for investment by advertisers has been greatly broadened; there has been a great trend toward self-service in many consumer areas; and expenditures in research and development have increased tremendously, adding significantly to need for advertising.

## 'Certain' liquor ads win Strouse's own OK

Certain programs on certain stations in specific parts of the country could carry liquor advertising without adverse effects on the community the station serves, says the chairman of NAB's Radio Board, Ben Strouse. But he emphasizes that this is strictly his personal opinion as a license broadcaster, and not in his NAB capacity.

Meantime, the TV Code Review Board passed a resolution strongly reaffirming the present TV Code provision which prohibits the advertising of hard liquor on the medium as not in the public interest.

Departing from his prepared text during the Radio Assembly at the NAB conclave, Strouse said he realizes that the mere mention of hard liquor advertising arouses strong opposition on Capital Hill and among many members of the liquor industry, but he believes "very strongly in this maturing industry."

One area he thinks advertising could be placed well is on "some hard-pressed FM stations with strictly adult programming." However, he

suggests a study be undertaken by NAB, possibly through the Code Authority or the Code Boards, "to learn all the facts about liquor advertising."

Strouse asks: "What really would happen on Capital Hill if selected stations, under controlled conditions, carried liquor advertising? What would be the reaction of our good friends among the breweries and in the wine industry?"

"Is it true or false that we might face legislation which would outlaw beer or wine if we attempted to carry hard liquor? If hard liquor advertising were to be approved, what kind of rules could be drafted to prevent irresponsible stations from going hog-wild on this matter?"

He adds: "I do not think the answer to this problem is that everyone should carry hard liquor advertising at all times. Nor do I think the answer is for us to raise our hands in horror and say 'No . . . No . . . Can't do.' I think this issue requires intensive study and possible, eventual Code amendments."

## Tv elections, Haverlin award, end NAB conclave

Chicago—NAB convention wound up with TV board elections and a special award to Carl Haverlin, retired BMI prexy.

Newly elected to two-year NAB TV board slots were station execs Robert W. Ferguson, exec v.p. WTRF-TV Wheeling; Crosley Broadcasting president John T. Murphy; and J. S. Sinclair, president of Providence's WJAR-TV. Relected to second two-year terms were: Mike Shapiro, general manager. WFAA-TV Dallas; Gordon Gray, president KAUZ-TV Wichita Falls, Tex. and WKTU Utica,

N. Y.; and Meredith Broadcasting chief Payson Hall.

Carl Haverlin, now director of broadcasting relations for Hollywood Museum, accepted special distinguished doctor of broadcasting (DDI) award for his contributions to progress of broadcasting.

Final convention note was a new attendance record of 3826, near 300 over 1963 registrants' total that had been previous record.

### Screen Gems names two

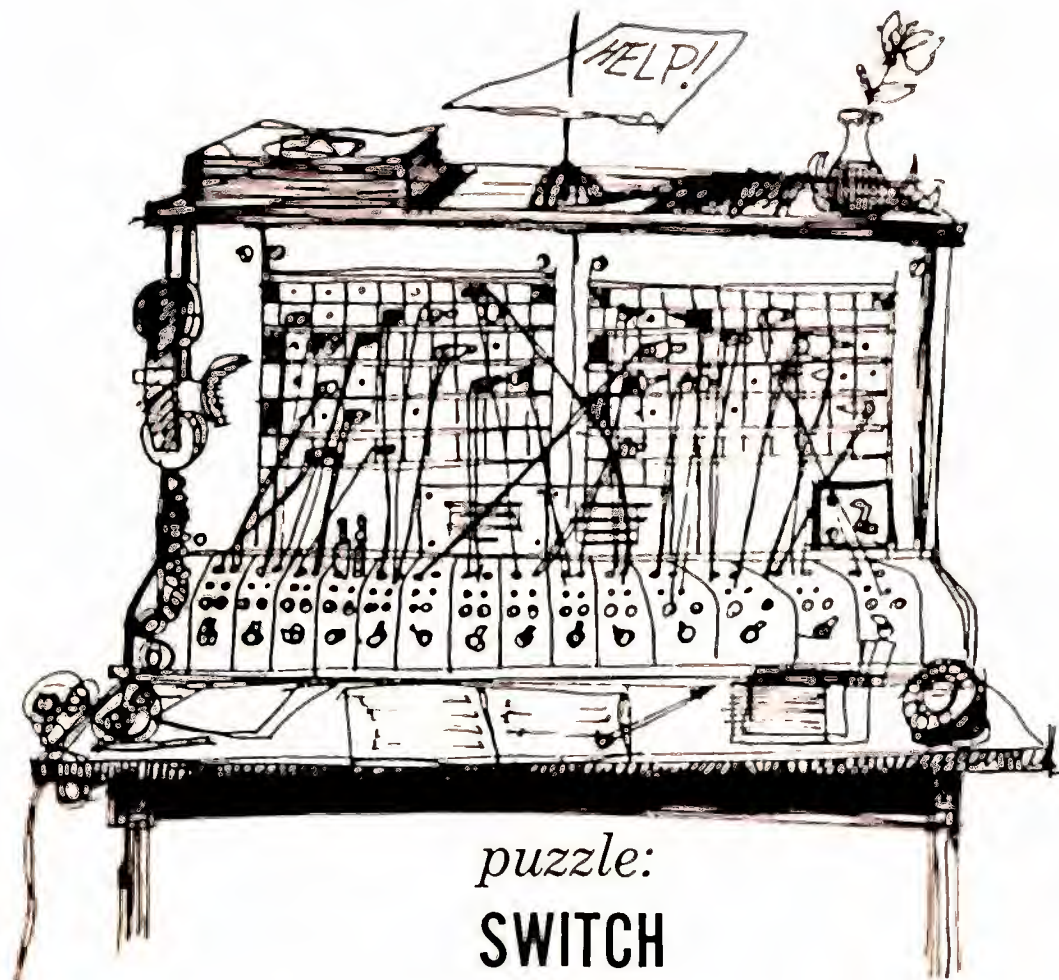
New York — Jack Martin, formerly commercial film producer with Fred Niles Inc., was named sales rep in Chicago office and John Jones former vice president for Graf Films in Hollywood, to a similar West Coast post for E.U.E. Commercial and Industrial Film Division of Screen Gems Inc. Move is "aimed at expanding and strengthening joint East-West coast planning and production."

### 17M saw Johnson

New York — Conversation with the President, hour-long taped interview with President Johnson carried by three TV networks March 15 reached an estimated 17 million homes or 34 percent of TV residences, according to Nielsen. Earle Kennedy interview Dec. 17, 1962 reached 22 million or 44 percent.

### TIO produces TV spots

Two of a series of 20-second spot announcements being produced by Television Information Office for on-air use of TV station was seen for broadcasters during a presentation at the NAB convention. TIO director Roy Danish said the spots will emphasize the diversity of programming available on TV, one demonstrating this through use of stop-action scenes, the other through an abstract, semi-animated process.



*puzzle:*  
**SWITCH  
 BOARD?**



At Young & Rubicam in New York, Jim Stack, Art Jones and Tom Lynch are Media Account Supervisor, Associate Media Director and Media Buyer, though not necessarily in that order.

When the incumbent at the agency switchboard went on vacation recently, a new operator was pressed into service and left to struggle as best she could with the dazzling complexities of names, ranks and extension numbers. During her first day on the job she gave the following information to various callers:

"I'm sorry, sir, Mr. Stack is not the Media Buyer."

"No, ma'am, Mr. Lynch is not the Associate Media Director."

"Mr. Stack is the Associate Media Director. I'll connect you."

"No, sir, Mr. Lynch is not the Media Buyer."

Unfortunately, only one of these statements was correct. Which one? Who's who? Address answers to: Puzzle #99, WMAL-TV.

*Media Directors and Time Buyers eliminate job complexities by using WMAL-TV. Assures clients of a direct line to an important segment of Washington's high-income, free-spending population. Check prime-time availabilities on "News-7" (6 to 7 p.m. Mon.—Fri.) and the follow-up "Comedy Hour" (7 to 7:30) with Harrington, Righter & Parsons, Inc.*

Puzzle adaptation courtesy Dover Publications, New York, N.Y. 10014

**wmal-tv** 

Evening Star Broadcasting Company WASHINGTON, D. C.

Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.

Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSVA-TV and WSVA, Harrisonburg, Va



SEE THE  
 WORLD'S FAIR AND  
 WASHINGTON, D. C. TOO

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Executive Vice President  
**BERNARD PLATT**

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Circulation Promotion  
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# Sponsor

3  
APRIL 8, 1964  
Vol. 18, No. 15

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- 21 **Don't push public too far, Henry tells station men**  
*Industry's major spokesmen warn of Pay TV at NAB's annual convention*
- 27 **Bumper crop of admen survey new products**  
*Distributors, producers, syndicators, jinglesmiths at NAB convention report high interest among top ad shops*
- 28 **Don't let them grind you down**  
*Programming expert denounces Pay TV and those who support it in controversial highlight of NAB conclave*

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- 40 **Computer use rises**  
*Computers in agencies have tripled in 10 months, but new applications are slow to develop*

TIME/BUYING & SELLING

- 44 **Guide to becoming a first-rate timebuyer**  
*How to get into the wonderful, yet demanding, field—and then how to succeed by really trying*
- 46 **Is quality programming a neglected sales tool?**  
*MJ&A vice president sees over-improving research techniques a boon to timebuying, but program quality is sorely neglected, he states*

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- 49 **Few really new themes in TV commercials festival**  
*Despite fact that largest TV advertisers are represented, admen see no breakthrough*

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- 52 **FM listeners becoming "mass" audience**  
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- 58 **Tape wrinkles abounding in both TV and radio**  
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**or Cleveland acquisitives... A NEW SYMBOL**

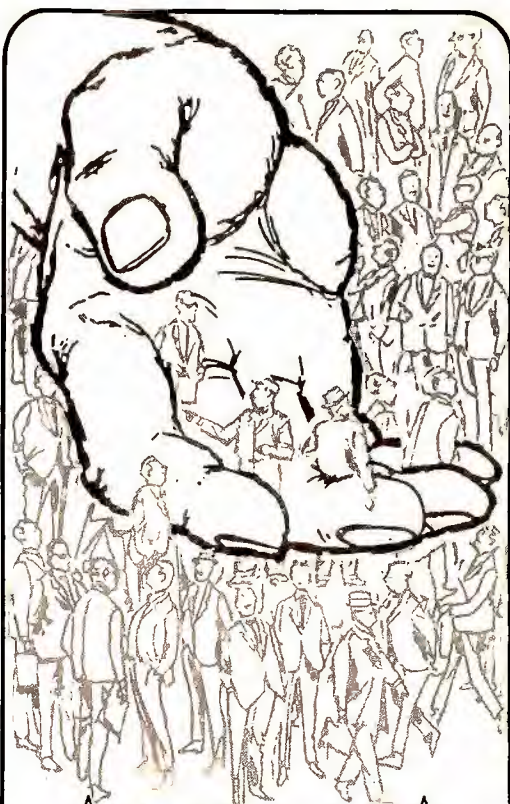
This Harlequin announces to Cleveland Acquisitives that WJW TV is the first and only Cleveland station transmitting local programs in **TULLY TALK**. Another example of WJW TV leadership . . . and another reason why your sales messages are delivered with top impact on WJW-TV.

Acquis-i-tive—given to desire, to buy and own.

**ACQUISITIVES WATCH**

LOS ANGELES WJW-TV	PHILADELPHIA WJW-TV	CLEVELAND WJW-TV	MIAMI WJW-TV	TOLEDO WJW-TV	DETROIT WJW-TV	<b>STORER</b> Advertising & Sales Company
NEW YORK WJW-TV	MILWAUKEE WJW-TV	CLEVELAND WJW-TV	ATLANTA WJW-TV	TOLEDO WJW-TV	DETROIT WJW-TV	

**WJW-TV**



☆ 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

**I'm plain pooped**

**A**S I WRITE THIS I'm sagging slightly.  
In fact, I'm plain pooped.

This is the 42nd Annual NAB Convention and I'm glad it's almost over. It's not just that I'm growing older. The Convention isn't what used to be either.

It's getting bigger and lasting longer.

This year's edition attracted 4,000. That's bigger than ever. And the full program (including main tent and side show events) runs nearly a week. You get in on Friday if you want to attend the fm sessions and don't finish until late Wednesday.

The trouble is that there's a committee, or association, or splinter group for everything. They can't all fit into Monday through Wednesday. I'm tired, and I'm not even a broadcaster.

Imagine how I'd feel if I were a station man with am, fm, and tv interests who belonged to the FM Association, AMST, RAB, TvB, TV Stations, Inc., TAC, was affiliated with a couple of TV networks and served on a couple of committees.

I guess I'm lucky.

But it's worth it.

This was a different kind of convention. There was some talk about crises, but there were only one or two. They didn't come in bunches.

This was a businesslike convention.

Since the editorial department tells me that they're reporting the proceedings in several pages I'll stick to a few impressions in my column.

NAB President LeRoy Collins — he fought his courageous battle against impeachment during the NAB Board meeting in February. At the Convention he became a member of the family. I expect him to prove his stature as a remarkably able leader in the year ahead.

FCC Chairman E. William Henry — he's no Minow. At the age of 60 he can hardly be mellowing. Let's say that the regulatory atmosphere is high pressure-packed.

The ABC-TV fall lineup — unveiled at the NAB, it's the most promising in years. I haven't seen CBS-TV's and NBC-TV's offerings, but I suspect the race will be more competitive come fall.

Piggybacks — you'd have thought the agency boys worked for a pollster. They were busy quizzing station men on their "clutter" attitude, especially piggybacks. According to my own personal check, there were far more advertising and agency people around than ever before.

Pay TV — if the Convention had a crisis this was it. The Commission hasn't made up its mind how to look at free TV. A documented denunciation of the pay system delivered by Herb Jacobs scored heavily (see complete text page 28).

*Yoram Glenn*





## What makes a great salesman?

Baseball's darkest hour was the winter of 1920-21, when the "Black Sox scandal" became public. Fans were shocked to learn eight Chicago White Sox players had thrown the 1919 World Series. Experts credit an "incorrigible" orphan with reviving interest in the game. George Herman Ruth's sensational play during the 1921 season—including a new record of 59 home runs—re-sold Americans on their national pastime.

People loved to see Babe Ruth smash home runs out of the park and trot around the bases. He glamorized baseball, initiating an exciting new era — one in which homers were stressed over defensive play. The Great Babe was so idolized, fans nicknamed gigantic new Yankee Stadium "The House that Ruth Built."

Babe Ruth was a born showman who always rose to the big moment,

doing his greatest deeds when crowds were biggest. The crowds responded by making him the top baseball drawing card of all time. The Storer stations have remarkable popular appeal, too. They're individually programmed to fit specific community needs and preferences — and turn more listeners and viewers into buyers. In New York, Storer's great salesman is WHN, an important station in an important market.

**STORER**  
BROADCASTING COMPANY

LOS ANGELES KGRS	PHILADELPHIA WIBC	CLEVELAND WIO	NEW YORK WHN	TOLEDO WSPD	DETROIT WDA
MIAMI WGRS	MILWAUKEE WIT-T	CLEVELAND WIO	ATLANTA WATL	TOLEDO WSPD	DETROIT WDA

## Inside SPONSOR



So many advertisers, agency and broadcaster elements make a family of the broadcast advertising industry but are kept, rightly so, quite separate in fear of incestuous patterns which could breed an idiotic future.

It is no striking coincidence that the differences between these elements are essentially the same on both sides of the Canadian border, or that the issues which create differences are twin peas in the same pod.

At the NAB Convention in Chicago and the CAB Convention in Quebec City, I found that all of the issues dealing with broadcast advertising were alike but for slight geographical and perhaps political accents. And no matter what attitudes evolve out of the skirmish with these issues, they are at least parallel because the ethical as well as practical considerations with which they are fought are also parallel.

The agenda of the lunch-table, ante-rooms, and everywhere but the podium, is as similar in the United States and Canada as it is, in both countries, different from the official one.

Clutter, piggy-backs, overcommercialization, ratings, pay-TV, CATV, cigarettes, beer-wine-whiskey-gin and government meddling and controls: All are common. And common, too, is the difficulty of communication between the family elements. And while that is trying, it is not unhealthy or dangerous.

In Chicago and in Quebec I became more convinced than ever that the trade press was being looked to by the differing members of the advertising, agency and broadcast family for its role of catalyst and special ability to distill the explosive from the essential and present the cooled chemistry for analysis.

*Sam Elber*

### Video tape stations

That was a good story on the new 3M campaign to aid video tape equipped stations to get more use and more revenue out of their investment in tape.

However, there was a disturbing typo in the first sentence which reads that "... 60 of the nation's commercial TV stations have video tape facilities . . ."

In fact, as of March 1st, *361 of the nation's commercial TV stations have video tape facilities by our latest carefully surveyed account.* Twenty-two other stations responding to our survey wrote that they intend to install video tape facilities "in the near future."

One other correction: The Pat Carroll commercial for Peavy Company, which was taped at a mid-western station and won second place in the American TV Commercials Festival, was actually a commercial for the *Russell Miller Flour Company*, taped at *Videotape Center* and won a first (and second) place award at the American TV Commercials Festival—first place in under \$1000 budget, and second place in its product category.

Philip Nicolaidis  
*Videotape Productions  
of New York, Inc.  
New York, N. Y.*

### Italian reply

It was a surprise to receive the three-part series of SPONSOR on Italian advertising (March 9, 16, 23). Timing was perfect for us.

I find the article extremely interesting and clear. I like to thank you for the nice part you gave Bates and myself.

There are two corrections I would like to make. First, where you quoted me: "Industry here has enjoyed a prosperity wave, and in many items, like household appliances, there is more demand than

supply, creating real competition." It should read: "There is more supply than demand, creating real competition."

What I meant was that the Italian household appliance industry (as an example) in the wave of prosperity has come to overproduce, creating real competition among the various producers and thus making them aware of the necessity of good marketing and advertising.

Second, also the quotation about graphism in Italian advertising is a little distorted. What I meant was that, at Bates, we think that the copywriter is the one that should also visualize in his mind the full ad.

I hope you will be back to this side of Atlantic soon, and, if Milan is in your plans, please let me know, and I will be delighted to see you again.

Marco Cicero  
*Co-managing director  
Ted Bates & Co., S.P.A.  
Milan, Italy*

### In correction

A typographical error last issue brought us a number of telephone calls.

The NTI price increase announced last week is 7.5%, not 75% as reported. This is the first price adjustment for NTI in five years. It is a result of service improvement (five-year forced sample turnover, measurement of Mountain States) and rising costs in general. Charges for the Broadcast Rating Council Audit are not yet known and are not reflected.

Since SPONSOR is a prime source of industry news, I am certain you will want to correct the record.

Erwin H. Ephron  
*A. C. Nielson Co.  
New York, N. Y.*

“Public sentiment is everything.  
 With public sentiment, nothing can fail;  
 without it, nothing can succeed.”  
 Ottawa, Illinois-21 August, 1858



*The WGN Award to contributing speakers at the Illinois-Lincolnia exhibit, New York World's Fair.*

WGN proudly announces another special service to the world of broadcasting. During the 1964-1965 World's Fair in New York, WGN has exclusive radio and television rights to the daily programs honoring Abraham Lincoln from the Lincoln Theatre of the Illinois "Land of Lincoln" pavilion. Special events in the theatre may range from

addresses by world famous Lincoln scholars or distinguished members of our government to the reading of an eighth grade Lincoln essay by its youthful author. For availability of new films and audio tapes of these exclusive programs write: Tradition of Lincoln, WGN, Inc., 2501 West Bradley Place, Chicago, Illinois 60618.

A NATIONWIDE SERVICE OF

**WGN**


RADIO • TELEVISION • CHICAGO



**Hot Shots!** None hotter! Paladin of "Have Gun, Will Travel" is currently scoring a direct hit in markets coast to coast. Ratings for the time period are up 67% in New York, up 35% in San Francisco, up 164% in San Antonio, up 27% in Atlanta, up 80% in Chicago, up 176% in Fresno, up 26% in Charleston, up 223% in Detroit. Now "Marshal Dillon," one of the hottest properties in television history, joins Paladin in syndication. Practically



Source:  
Nielsen and ARB television  
audience estimates.  
Comparisons based on latest  
ratings vs. same period  
last year. Subject to  
qualifications which CBS Films  
will supply on request.

a permanent fixture on the list of the top-rated programs on television, the Marshal was a runaway audience hit right from the start in his highly-competitive Saturday night time slot, and the nation's number one television attraction for four consecutive years! These sharpshooters, together or separately, can help zero you in on giant audiences and sales. Call us! Offices in New York, Chicago, San Francisco, Dallas and Atlanta.  **CBS FILMS**



# CALENDAR

## APRIL

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

**Intl. Radio & TV Society**, Newsmaker Luncheon, Waldorf-Astoria, N.Y., main speaker to be Robert Moses, president of N.Y. World's Fair (13).

**Film Producers Assn. of N. Y.**, workshop on "How effective Use and Distribution of Sponsored Films Can Help Achieve Your Marketing Goals" held with cooperation of Assn. of National Advertisers, at Plaza Hotel, N. Y. (14).

**Screen Extras' Guild**, special membership meeting, Musicians' Auditorium, Los Angeles, 8 p.m. (14).

**Professional Photographers of America**, deadline for entries in fourth National Exhibition of Advertising Photography, headquartered at Milwaukee (15).

**National Conference on Public Administrations** 1964 meeting, Statler Hilton Hotel, New York (16).

**Women's Advertising Club of Baltimore**, advertising seminar, Sheraton Belvedere (16).

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

**Bedside Network of Veterans Hospital Radio & TV Guild**, 16th anniversary ball, New York Hilton (17).

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

**New Mexico Associated Press Broadcasters Assn.**, annual meeting, Western Skies Motor Hotel, Albuquerque (18).

**Advertising Club of N.Y.**, 14th annual Inside Advertising Week for college seniors, Biltmore Hotel, N.Y. (19-25).

**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).

**Society of Typographic Arts**, first annual Trademarks/USA national retrospective exhibition of American trademarks, symbols, and logotypes, Marina Towers, Chicago (opens 20).

**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 Laneaster, N.Y. (to 22).

**Television Bureau of Advertising**, annual spring board of directors meeting, Greenbrier, White Sulphur Springs, W. Va. (22-23).

**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).

**Georgia AP Broadcasters' Assn.**, annual meeting, Atlanta (25).

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

**Womtco Enterprises**, annual stockholders' meeting, Forest Hills Theatre, Forest Hills, N. Y. and at World's Fair (27).

**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).

**Dallas/Southwest Industrial Trade Fair**, State Fair Park, Dallas (28-1).

**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

**Southern California Broadcasters Assn.—University of Southern California's** joint third annual Radio Seminar, USC campus (1).

**Kansas Assn. of Radio Broadcasters**, annual convention, Lassen Hotel, Wichita (1-2).

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

**Missouri Broadcasters Assn.**, annual meeting, Columbia (5-6).

**CBS-TV**, annual conference of network and affiliate executives, New York Hilton (5-6).

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

**Greater Augusta Advertising Club**, annual election meeting, Downtowner Motel, (7).

**Montana AP Broadcasters Assn.**, session at Lewiston (7).

**California AP Radio-TV Assn.**, session at Hyatt House, San Jose (9).

**Indiana AP Radio-TV Assn.**, session at Indianapolis (9).

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

**Pennsylvania Assn. of Broadcasters**, annual meeting, The Inn, Buckle Falls (10-12).

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

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

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

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

**National Academy of Recording Arts & Sciences**, dinners for Grammy Award winners, simultaneously held by its chapters in New York, Los Angeles, and Chicago (12).

**American TV Commercials Festival**, fifth annual awards luncheon, Waldorf-Astoria (15).

**Sales & Marketing Executives-Int'l** convention, Palmer House, Chicago (17-20).

**Ohio Assn. of Broadcasters**, spring convention, Commodore Perry Hotel, Toledo (21-22).

**Alabama Broadcasters Assn.**, spring convention, Broadwater Beach Hotel, Biloxi, Miss. (21-23).

**Association of Broadcasting Executives of Texas**, annual awards banquet, Dallas (22).

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

**Emmy Awards** 16th annual telecast, Music Hall, Texas Pavilion, New York World's Fair, and the Palladium, Hollywood (25).

**Catholic Press Assn.**, convention, Penn-Sheraton, Pittsburgh (25-29).

**Art Directors Club of N.Y.**, award luncheon, Americana Hotel (26).

**Visual Communications Conference** (Art Directors Club of N. Y.), New York Hilton (27-28).

**American Research Merchandising Institute**, Del Coronado, San Diego (31-June 6).

## 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).



*"Brad Crandall  
is breaking records  
at WNBC Radio"*

**YOU'RE ON THE AIR WHEN YOU CALL WNBC RADIO,  
PL 7-8866. TALK SPORTS WITH BILL MAZER FROM 4:30-  
6 PM. TALK ANYTHING WITH BRAD CRANDALL FROM  
7:45 PM TO MIDNIGHT. AND LISTEN TO THE NEWEST  
SOUND IN NEW YORK—YOUR OWN VOICE AND YOUR  
NEIGHBOR'S—ON WNBC RADIO, 660 ON YOUR DIAL.**

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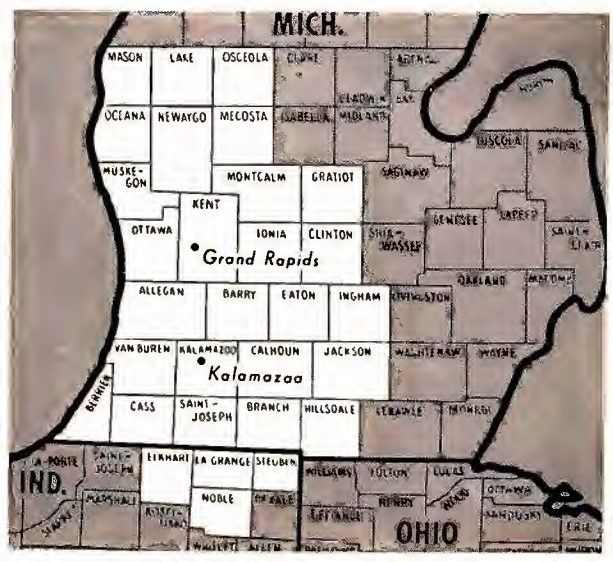
**To hear your own commercials on WNBC Radio, call  
CI 7-8300. (Ask for Joe Frazer or NBC Spot Sales.)**



**YOU MAY NEVER SHOOT AN ARROW A HALF-MILE\***

**BUT... WKZO-TV Is On Target in Greater Western Michigan!**

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



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


More viewers zero in on WKZO-TV than any other Michigan station outside Detroit.

It's pretty much the same from the opening pull in the morning until the last bullseye at night. Add up these NSI (Nov. '63) scores:

- 9 a.m. to noon, weekdays, WKZO-TV hits the mark with 83% more viewers than Station "B."
- Noon to 3 p.m., weekdays, WKZO-TV's center circle catches 25% more viewers than Station "B."
- 7:30—11 p.m., Sunday through Saturday, WKZO-TV tallies with 24% more sets tuned than Station "B."

Let your straight-shooting Avery-Knodel man tell you about all the arrows in the WKZO-TV quiver! *And if you want all the rest of upstate Michigan worth having, add WWTV/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*

*\*Sultan Selim of Turkey shot an arrow 972 yards in 1798.*



*The Feltzer Stations*

**RADIO**  
 WKZO KALAMAZOO-BATTLE 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  
 /KGIN-TV GRAND ISLAND, NEB.

# WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Bath Kalamazoo and Grand Rapids  
 Far Greater Western Michigan

*Avery-Knodel, Inc., Exclusive National Representatives*



# COMMERCIAL CRITIQUE

## Commercials shouldn't be damned

**R**ECENT CRITICISM of television commercials would appear to be damming *all* commercials not only from the standpoint of "frequency", but also in terms of art. Articles on commercials seem to be coming up with the same alarming frequency.

In a current article in *TV Guide*, Martin Mayer refers to the National Football League's Championship game broadcast from Chicago. Locally it was projected on a theatre TV basis for paying audiences at a reported rate of \$7.50. People away from Chicago who watched the game on home screens finished the three hour broadcast "more than a little tired of a varied lineup of commercials" — no one seemed to have missed the alternate charge of seven to eight dollars.

Then take the Winter Olympic coverage. Tickets were selling for prices up to \$20 an event. Then there was always the long haul getting up the mountain to see the event, not to mention the distance and cost from the United States to Innsbruck. But thanks to television Americans could see the highlights of the events every night within 24 hours after they took place — for nothing. And TV viewers at home enjoyed a more intimate coverage than the chilled spectators on the slopes. Commercial sponsorship made this possible.

Commercial sponsorship as an economic system of financing television is probably not a matter to which the average viewer has given a great deal of thought. On the other hand, the soaring costs for commercial minute have caused advertisers to give commercial spon-

sorship a great deal of thought and have caused them to seek an increase in the value of their exposure.

Advertisers naturally regard the potential TV audience (estimated at approximately 47 million American households by A. C. Nielsen Co. — the market research firm) as an inviting target. The cost of reaching this audience, however, has taught advertisers that the term "billion" is no longer a hypothetical math term. This year advertisers will spend an estimated \$1.4 billion on TV time and talent alone.

Higher costs have pared the ranks of advertisers who can afford to sponsor all of a TV show. With fewer chances to reach a potential customer during a program (due to multiple-sponsorship) TV advertisers are counting more heavily than ever on the effectiveness of the individual commercial.

Today, the normal approach to selling goods via television has been to buy individual commercial minutes on network programs. Advertisers have leaned toward splitting their prime time minute participations to suit varied needs. This "area" of splitting undoubtedly leaves the viewer with the impression that there are more commercials.

But what about commercials on the air today — as compared with six or seven years ago? Most commercials today are technically "high quality productions." A few years ago the industry turned out many more stand-up commercials, with announcers behind a table merely handling the product. Today, commercials tell a story, sets are



*Robert A. Neul, currently a producer at McCann Erickson, has studied both in the United States and abroad. He received his masters degree from Columbia University, where he was a faculty member. He arrived at McCann Erickson to produce on the three major networks. At McCann he has also been associated with the research department.*

far more varied with greater attention to detail and there is far more location shooting. Advertising experts have assembled a good deal of practical data on communications. In the past, many advertising approaches scored without knowing the molecular structure of the bullet hitting the target. Today, that bullet has undergone a complete ballistic count.

Coupled with advertising efficiency, many of our commercials are informative, stimulating and downright clever. Basically and foremost, these are messages which are created to motivate an audience to buy. Present a solid sales point, strengthen commercial memorability and boost product sales.

Have the "creative approach" and highly paid talent brought new prestige to commercials? It is clear that there has been a marked and positive change in the manner in which commercials are conceived and produced.

In a study of audience attitude entitled *The People Look At Television*, a sampling of 2,427 respondents were asked a series of questions. Seventy five percent of these individuals agreed with the statement "Commercials are a fair price to pay for the entertainment you get."

My, what an eloquent group that remaining twenty five percent is.

## **Businessmen look to FCC, not FTC, for billings cure**

The Federal Communications Commission's drive to eliminate "double billing" by some broadcasters will be supported by the nation's independent businessmen, a letter being sent this week to E. William Henry, FCC chairman, points out. The letter, written by the president of the National Federation of Independent Business, C. Wilson Harder, also comments that the FCC is apparently seeking to correct the evil against which the Federal Trade Commission "has been most ineffective." In a continuous survey being conducted by the federation this year in all 50 states, just 59.8% of the independent businessmen are asking that curbs be placed on alleged abuses of cooperative advertising.

## **Buying by radio foreseen as part of retail change**

E. B. Weiss, Doyle Dane Bernbach vice president who's noted for "isolating insipient marketing trends," foresees startling innovations in his new book, *Management and Marketing Revolution*, just off McGraw-Hill presses. Among them: delivery of shippers' purchases by the manufacturer, not the retailer; "inevitable" Sunday retailing; electronic data processors replacing professional store buyers with automatic stock purchases. Importantly, Weiss also predicts that "millions of people will shop from their cars by car phones and radios . . ."

## **Tobacco ad amendments for Radio Code**

Two tobacco products amendments to NAB's Radio Code have been proposed, and can be ratified by mail rather than awaiting action at the next regular meeting of the Full NAB Board in June. The amendments: (new paragraph to be inserted in section Under Advertising Standards) "The advertising of tobacco products shall not state or imply claims regarding health and shall not be presented in such manner as to indicate to the youth of our country that the use of tobacco products contributes to individual achievement, personal acceptance, or is a habit worthy of imitation. Also: (new language to be included in section Under Programming Standards) "The use of tobacco products shall not be presented in a manner to impress the youth of our country that it is a desirable habit worthy of imitation in that it contributes to health, individual achievement, or social acceptance."

## **New trail to blaze for Boy Scouts: schematic symbols**

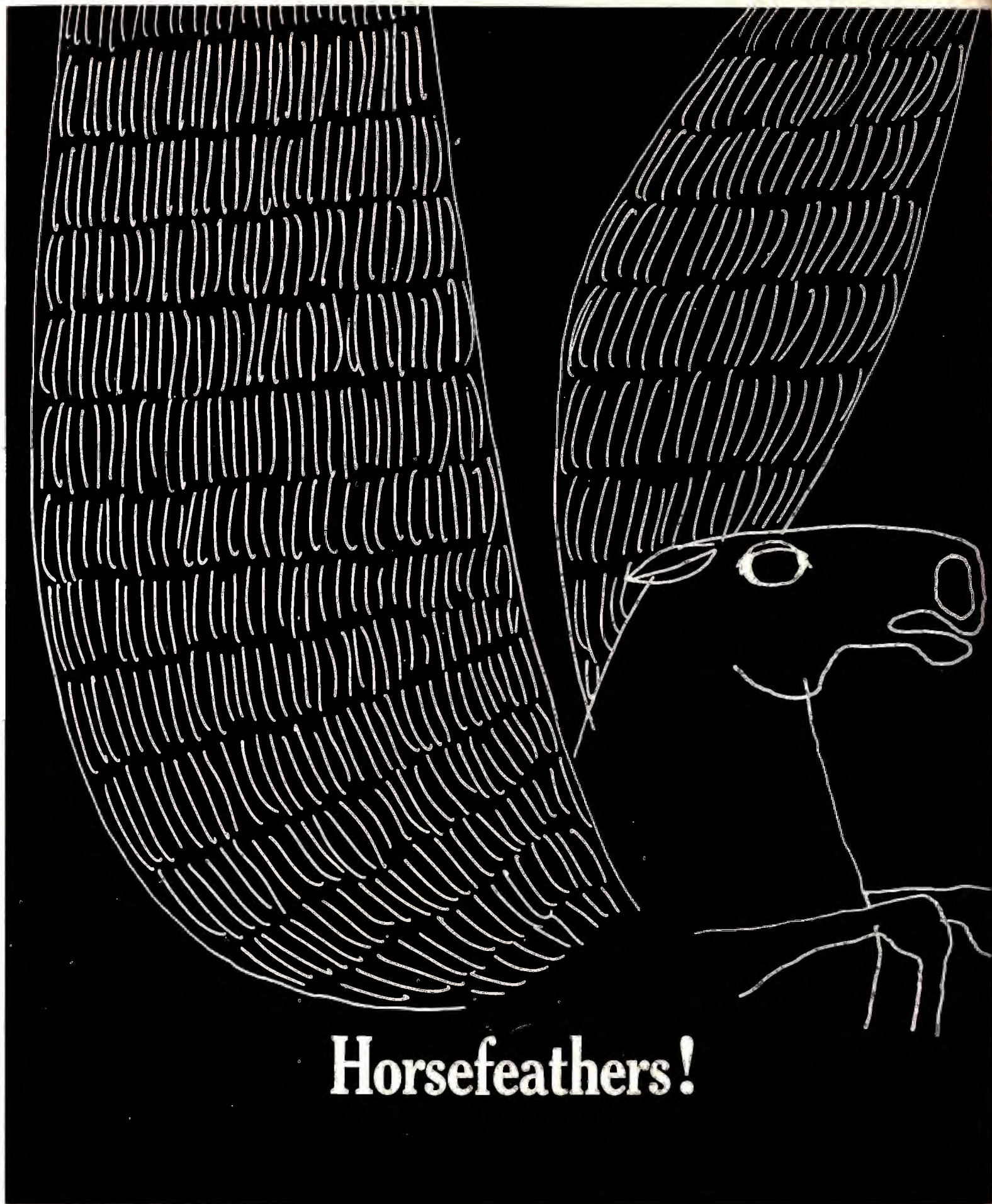
Some squares may still be rubbing sticks together, but if the modern Boy Scout starts a fire, it's likely to be only because he got his wires crossed. One young man last week became the first scout to win a merit badge in electronics. Making the award in New York? NBC chairman Robert W. Sarnoff, who's also vice president of BSA's Greater New York Councils.

## **Research firm to supply data on minority buying**

In spite of all the talk about the power of racial and ethnic groups as consumers, the subject has been largely untouched by effective marketing research. An organization called Selected Area Surveys, Inc., has been formed to tap this need and do marketing research on a nationwide basis for both the Negro and Spanish consumer markets—estimated at \$22 billion. Ollie Crump, president of the new firm, says its field interviewing force will do consumer surveys, store audits, consumer panel studies, motivational research projects, and opinion polls. Negroes, with 11% of the U. S. population, comprise a consumer market roughly the size of Canada's, Crump says; further, it will grow rapidly in the next few years. Crump points out that few studies on the Negro market have been attempted, and few of those can be called adequate when measured against other marketing research data. He claims SAS is the first nationwide organization to concern itself exclusively with these markets.

**If you  
want to sell something  
in St. Louis or Dallas,  
use the newspapers.**

Now, turn the page for an editorial commentary.



## Horsefeathers!

If you really want to reach people in these two great markets, make it WIL in St. Louis and K-BOX in Dallas. Every day more and more of our advertisers are finding it out. And that's straight from the horse's mouth.

**WIL, St. Louis and K-BOX, Dallas**  
THE BALABAN STATIONS

John F. Box, Jr., Managing Director      Sold nationally by Robert F. Eastman & Co., Inc.

# Don't push public too far, Henry tells station men

Industry's major spokesmen warn of pay  
Tv at NAB's annual convention; broad-  
casters see and hear latest programming  
innovations and aids for new fall season

RECORD NUMBER of broad-  
casters, gathered in Chicago  
last week for the 42nd annual NAB  
convention, learned that the adver-  
tising practices of Madison Avenue  
may well come under their scrutiny,  
with government blessing, in the  
near future. They were also told  
that the broadcast media were not  
above criticism, and that a higher  
degree of professionalism would be  
required of them to survive in a free-  
enterprise world.

At other times, and at other con-  
vention events, radio and television  
industry executives heard the rumbl-  
ings of increasing pressure to take  
their stands on Pay-Tv (both in-  
dependent of government); were told  
that tv was largely carbon-copy-  
ing old movies; looked at not-so-old  
movies as recent as 1963-'64 vint-  
age movies and tv series avail-  
able through syndication channels;  
and saw enough new electronic  
equipment to keep the Cal Tech  
junior class excited for a month.

More than one delegate found  
that what he really needed in Chi-  
cago last week was a pair of roller  
skates (to make the round of hos-  
pitality suites scattered in more than  
a half-dozen leading hotels and  
motor inns), a well-filled fountain  
pen (to complete the contracts  
which many exhibitors and syndica-  
tors said made for "a real sales  
percent"), and a cast-iron stomach (to  
survive the onslaught of refresh-

ments, usually liquid, offered on all  
sides).

There was the usual convention  
fun & games, although it seemed to  
be a minor feature of much of the  
convention. What really caught the  
eye and ear of delegates was the  
talk, formal and informal, at the  
luncheons, panels, meetings, and  
other events on the agenda, and in  
the corridors and hospitality suites.

Some of the hottest verbal fire-  
works came in FCC chairman F.  
William Henry's first major address  
to the broadcasters group, and a  
subsequent news conference.

Broadcasters may end up as a  
watchdog, keeping an eye on Mad-  
ison Avenue's tendency to seek  
added impact in commercials  
through stepped-up volume created  
electronically by "compression" of  
the dynamic range, Henry indicated.  
"It would be like our regulation, in  
theory, of networks," he told re-  
porters. "We issue rules to licensees,  
and the net effect will be to apply  
controls at the Madison Avenue  
level."

Added the young FCC chairman,  
who had stated in his luncheon  
talk to broadcasters that "you won't  
lose a single customer and your  
sponsors can still make their pitch"  
if commercial volume is kept to low  
decibel levels. "I don't see any  
reason why broadcasters haven't  
eliminated this problem themselves."

Addressing the delegates, Henry

criticized broadcasters for their lack  
of support of the Pacifica Founda-  
tion — when the non-commercial  
broadcast organization was under  
heavy verbal attack for its free-  
wheeling programming — while main-  
taining a close concern over profit  
patterns.

"Your contrasting reactions to  
these two struggles . . . cast a dis-  
turbng light on the basic motiva-  
tions of an industry licensed to do  
business in the public interest,"  
Henry said. "And you might  
similarly gain insight into the rea-  
sons why, for all your magnificent  
services to the public, your critics  
remain vocal. When you display  
more interest in defending your  
freedom to provide provocative  
variety, when you cry 'Censorship'  
and call for faith in the founding  
fathers' wisdom only to protect your  
balance sheet . . . you tarnish the  
ideals enshrined in the Constitution  
and invite an attitude of suspicion."

Henry also suggested that "the  
search for maximum profits in the  
short run" may eventually put  
broadcast admen and station opera-  
tors in the position of having created  
a Pay-Tv Frankenstein monster  
they can no longer control.

"With every dollar that drops  
into your till from the sale of ad-  
vertising you are creating a greater  
public willingness to pay for pro-  
grams without commercials. There  
is such a thing as pushing the long-



**Henry**

*"the eggs . . . may be far from golden"*

suffering public too far, and those who do so may find the eggs that are laid far from golden."

Like several other speakers and key executives, Henry touched on the hot convention topic of hard liquor advertising on the air. For once, Henry had kind things to say about the broadcast industry. At his news conference, he stated:

"We (the FCC) don't have a rule against hard liquor on the air. It's one matter that is being effectively controlled by the broadcast industry . . . it's not a matter for the Commission at this point."

#### **Collins Hits Pay-Tv**

Opposition to pay television, ratings, government relations, developing of NAB's Code program, improvement of radio programming through new expertise and creativity, and plans for the appointment of a Committee on International Broadcasting were the key points of NAB president LeRoy Collins' address to the 42nd annual convention.

"The past year," Collins reported, "was one involving numerous engagements with the government, ranging from skirmishes to full scale battles . . . Our major battle, of course, was over the attempt of the FCC to impose commercial time limits. All of us realized that the government, in this effort, was laying its hand on the jugular vein of free broadcasting. Even though this initial step was projected as mere friendly assistance to help us enforce our own codes, none of us could rest easy with those hands at our throats, however gently they were represented to be resting there."



**Collins**

*"none of us enjoys . . . freedom to fool"*

Collins called for steadfast support "of the Code's prohibition against the advertisement of hard liquor," because the promotion of the sale of more hard liquor would not further the public good.

He offered nothing new on NAB's stand on cigarette advertising and made the key point of his address on resistance to fee television.

Collins told the assembled membership and their guests that free broadcasters had every reason for concern over Pay-Tv, while recognizing that out of a feeling "of need to protect their present investments," substantial and forward-looking free broadcasters are "carefully examining its potential."

The NAB president said that broadcasters "cannot in good conscience sit by and watch the viewing public saddled with a system which will mean little more from its vantage point than paying for what it now receives free.

"We should puncture a few promotional balloons," he told the group. "People should realize that high-priced talent cannot be expected to continue with advertiser supported television if Pay-Tv revenues can offer substantially greater pay."

Declaring that it is not competition that was being opposed though Pay-Tv could actually destroy free television as it's known today, and broadcasters have self-interests involved, Collins said that if fee tv became a bonanza, broadcasters are themselves best equipped with experience and expertise to successfully enter the field.

To both of the groups with which the NAB has had most dealings in common problems during the past



**Harris**

*"success itself . . . creates problems"*

year, Collins said: "To the Congress let us say: Give us your understanding. Act with restraint and only after careful thought. Seek not to silence our opinions — even though they may not always coincide with your own — for it is in this conflict of ideas freely expressed that our democratic institutions find their strength and permanence.

"To our advertisers let us say: We are proud indeed of your expanding support. Understand, however, that first of all we must and will stand with the people. We earnestly desire you to use our medium but we demand that you not abuse it. None of us enjoys any freedom to fool. This medium must always deserve to be trusted — this is not only our public obligation, it is the most important means we have to insure its continued effectiveness.

#### **Harris Eyes Code Need**

Broadcasting must become less commercial-minded and more professional if it is to survive as a free enterprise medium, says Rep. Owen Harris (D., Ark.), chairman of the House Committee on Foreign and Interstate Commerce. He told the convention that broadcasting is too important to be left exclusively to the mores of the market place.

In an obvious reference to FCC attempts to regulate commercial and the announced willingness of one major broadcaster (the N. Y. Times' WQXR) to accept hard liquor advertising, Harris said "professional conduct . . . is supposed to be governed by discipline, self-restraint, codes of good conduct."

He said he recognizes as "very real and very, very dangerous," the "good deal of opposition these days



Bell

"Big Brother . . . is watching"

the broadcast industry to codes of good conduct . . . whether they oppose to deal with the length and frequency of commercials, or with the type of merchandise that may properly be advertised over the airwaves, or the limits of good taste that must be observed in advertising messages."

But Harris asserted that these "new problems" may be a result of broadcasters becoming "so good" competitors. "You are in fierce competition not only with each other but also with other media of communications and other pastimes to attract the largest possible audience . . . and to hold it. This is quite a challenge," he said, "and you have become very expert at meeting this challenge."

"I know that you broadcasters spend a great deal of time and ingenuity on finding the best format whatever you want to offer to the listening and viewing public. This is true of program fare as well as advertising messages . . ." Harris pointed out.

Tying this in with public affairs programming, he said, however: "It seems that you experts feel that public affairs can be made palatable to listeners and viewers only by presenting them either as a combat between one or more protagonists, or as a chase where the hunters seek to trap and kill the object of the chase, or as human interest dramas or morality plays with evil villains to hiss and virtuous knights to applaud.

"Of course, some elements of comedy are usually called for to relieve the tension momentarily, and you ordinarily find this too," Harris told the assemblage.

"I am glad that many of you broadcasters have become mature enough to view your own affairs with a sense of humor. A few years ago, it would have been impossible for broadcasting practices to be lampooned over the airwaves. That took a little courage, at first, but increasingly commercials and programs are coming in for humorous self-criticism.

At this convention, however, the ultimate has come to pass. Broadcasters have been lampooned to their own faces," Harris said, referring to the *JB3* spoof of the industry at NBC-TV's dinner for affiliates.

"Humor," a great humorist once said, "at its best is a kind of heightened truth—a supertruth," he noted. "Perhaps, if we approach our broadcast problems with a heightened sense of humor, we will become more effective critics and come closer to the truth. That in turn may facilitate solving some of the knotty problems which beset the industry but which at the same time testify to its vitality and importance."

Harris added: "It is a real incongruity of our life in the United States that the very success of the broadcast medium is creating the numerous difficult problems with which we must learn to cope."

### Integrity the Key

Commercial practices are the most important current problem facing NAB's Code Authority, says director Howard H. Bell, who notes that the one simple answer to the threat of a government blue pencil is integrity on the part of the broadcaster, the advertiser, and the producer. "There is no way to claim the virtue of self-regulation without also shouldering its responsibilities," he said in calling for more "Zeal for the Seal" during the NAB convention.

"To many," Bell pointed out, "television has been a clutter of spots back to back, a movie with too many intermissions, a political football, a mentor of violence, a piggyback parlor game, a vehicle for importunate pitchment.

"Today we fight many things," he said. "We fight the excesses of a few broadcasters, advertisers, and

agencies. We have allowed ourselves to smear egg on our face . . . and we laid some of the eggs they use. We fight our own attitude. How many regard the Code as window dressing—as lip service to an impossible ideal? How many who work in this industry take pride in this industry? How many agency men encourage their clients to go as far as they can in the practice of brinkmanship? How many regard the Code as a stop-gap?"

"The tv screen is a goldfish bowl. It is no place to hide what goes on. Big brother is watching. So is little brother, big and little sister, big mama, big daddy, and practically everyone else. The appearance of overcommercialization is no less important than the fact of overcommercialization. If three loosely integrated multiple product announcements impress the viewer as six commercials, then the viewer has seen six commercials."

Bell said some positive action taken by the Code Authority on this problem includes new rules on Multiple Products Announcements, which are effective Sept. 1 and designed to encourage the production and presentation of integrated commercials that will be regarded by the viewer as single announcements. He stresses that the amendment doesn't ban piggybacks, but counts them as two commercials—"merely calling a spade a spade, and two spades, two spades."

Also, Bell noted, "We seek to avoid all medical endorsement or scientific backing where the facts do not justify such implications. Some 200 commercials were evaluated between March and October 1963 in initial implementation of these rules."

He listed guidelines under consideration in a number of areas: weight-reducing products, arthritis and rheumatism proprietaries, cough and cold remedies, products which treat dandruff symptoms, the use of cigarettes in programs and commercials.

Other steps he said are being taken "as part of this positive, affirmative action to protect the public," include a study of "so-called loudness" in commercials, a study of ways to reduce clutter, planning research into viewer attitudes toward commercials, greater surveil-

lance of commercial content and claims.

Bell also announced plans for closer liaison with advertising agencies: "We plan to break new ground in our contact with agencies by carrying the Code story to them. To merchandise the Code. To let agencies know what a Code station stands for."

He observed that "we find our expanding relationship with agencies to be a fruitful one," and noted the vast increase in the contact with agencies by the N.Y. Code office. The products or services affected through agency consultation with the Code has increased from 127 in 1961 to 309 in 1963. The number of agencies involved during that time jumped from 60 to 95, and the number of advertisers increased from 108 to 174.

In addition, he revealed that a saturation promotion campaign to let the public know the steps being taken by the industry on their behalf got under way in Chicago last week through the efforts of WGN . . . the same morning he addressed the NAB.

#### Ad Industry Lauded

Bringing the advertiser and the American market-place with him into the spotlight in which he received NAB's 1964 Distinguished Service Award, Donald H. McGannon, president of Westinghouse Broadcasting (Group N), delivered a thinly veiled lecture to the legislators, regulators, and "intellectual critics" of radio and television.

Speaking as a "practical broadcaster" to members of the broadcast advertising business who live in a "fish bowl" and are subject to continuous and articulate criticism, McGannon suggested that critics "be not too quick to degrade the basic concept of what a great 'market-place' really is."

"The fundamental nature of advertising supports America's public communications, and insures them greater independence and freedom than is found anywhere else in the world," McGannon said.

Calling advertising "with all its limitations, the Voice of Democracy in its economic form; offering the goods of democracy, without prior selection of prejudice, to everyone," McGannon pointed out that "critics

tend to react so adversely to the ratio of poor advertising, that they seem completely to miss the vast scope of the forest, because they bump into individual trees they don't like."

Calling for broadcasters to assume a role of leadership in the national fight for civil rights and against poverty — and to wage still another war within the industry itself against the poverty of ideas — the recipient of NAB's most coveted award reminded critics who attack broadcasting's alleged *status quo* and mass appeal that "as the American economy continues to grow, as millions of American families hopefully seek to climb out of poverty into fuller lives of dignity and security, as more and more consumers develop everywhere, only the range of modern advertising — which reaches everybody — can hope to be equal to the range and requirements of our economy as a whole.

"A free society can produce the most good — as well as the most goods — of all the societies on earth," McGannon said.

Among the points which McGannon made in his accounting was an adroit reminder that the "Big Brother" attitude "telling people they're going to get what is good for them, whether they like it or not," won't work.

"Mass media," he said earlier, "can never be forced on a population, as a new political or economic structure can be. They become big only when millions of people choose to make them so; and continue vital only through the people's choice."

McGannon reminded his audience that from the time of Hamilton and Jefferson there have "always been honest, intelligent Americans who believe that the people, as such, cannot be trusted without 'nursemaids,' cannot be safely trusted to govern themselves. There have always been those who have more faith in an elite form of government for the people, than believe in a popular form of government by the people."

"There are still today's 'Alexander Hamiltons' who don't really trust public elections. Nevertheless, our obligations as broadcasters are clear. We've been given no other power than that of persuasion. Un-

like educators, we cannot require attendance on our efforts, nor deal sternly with captive audiences and truants."

Leading up to the strange fact that "our intellectuals, who more frequently ask us for more serious programming, tend not to watch themselves, even when their TV sets are on and such programs are available to them on a nearby channel," McGannon added that "we can only get the effective judgment of our efforts, not from the few who don't watch or hear our programs, but from the millions who do."

"The facts are obvious," McGannon said, "Commercial TV serves more Americans more often in more different ways, for more time each day, than any other American institution. It does so moreover, entirely at the election of the people themselves, who have invested more than \$16 billion of their own money for the home set on which to watch what appeals to them."

Rather than being a "cause for despair," McGannon pointed out this was a direct "expression of the power of democracy."

#### No radio clutter

There is no clutter problem in radio because the radio commercial of today is operating at "a far higher and fresher level than the TV commercial or the stereotyped tired images of printed advertising," according to Radio Advertising Bureau President Edmund C. Bunker. He adds that's one reason people don't resent radio commercials.

Bunker was addressing broadcasters at the bureau's annual presentation before the NAB, during which 17 golden record plaques were awarded to advertisers and their agencies for outstanding radio commercials.

Winners nationally were: American Express Travelers Cheque (Oglivy, Benson & Mather); American Tobacco's Montclair Cigarette (Sullivan, Stauffer, Colwell & Bayles); Annheuser-Busch's Budweiser Beer (D'Arcy Advertising); Campbell Soup's V-8 Juice (Needham Louis & Brorby); Coca-Cola Co. (McCann-Erickson); Ford Motor (J. Walter Thompson); Gen. Mo-



ors' Buck (M-E); Kellogg's Cereal (Leo Burnett); Mars Candy (NL&B); Noxzema's Cover Girl Cosmetics (SSC&B); Reynolds Tobacco's Winston Cigarettes (Wm. S. Co.); Standard Brands' Chase Sanborn Coffee (JWT).

Regional winners were: Ballantine Beer (Esty), Bank of America, National Trust & Savings Assn. (Johnson & Lewis); California Oil's Chevron (Batten, Barton, Durstine Osborn); Mary Ellens Jams & Allies (Guild, Bascom & Bonfigli);

Quantas Airline (Cunningham & Walsh)

Bunker, meantime, urged radio broadcasters to consider cooperative efforts such as team selling projects, in which all radio stations in a market work together to sell the medium against newspapers and TV.

At the same session, RAB administrative v.p. Miles David disclosed that the bureau plans to release a list of the top 200 spot radio advertisers for 1964, as well

as figures on new radio advertising accounts. Figures at the time compiled through a combination of reports from stations in the top 10 markets directly, and through station representatives in all other markets.

In addition, RAB launched a drive to expand co-op billing. David said proposed rules of the FCC, with respect to any double billing by stations, would be beneficial in overcoming provisions of co-op plans which limit use of radio compared with printed media. ■

## Networks wine and dine affiliates

Traditionally, the three TV networks put their most hospitable foot forward during the NAB conventions, with receptions, dinners and a free show for their affiliates. Traditionally, the staged entertainment affords an indirect clue to the mood of each network as it concerns fall program plans. The 1964 network affiliate funfests were no exception.

ABC-TV, seeking to regain its aggressive rating drive, put the emphasis on what amounted to a lavish sales presentation of its fall lineup, with ABC-TV president Tom Moore and comedian George Burns conducting the guided tour. New shows—the Sunday-night movie series, *Voyage to the Bottom of the Sea*, *The Addams Family*, *Jonny Quest*, *Twelve O'Clock High*, etc.—were shown in trailer form. And, when available, show stars, from Burke's Law's Gene Barry to McHale's Navy's Tim Conway, made brief appearances. The general feeling was a return to the we're-ready-to-tackle-anybody mood of the mid-'50's, with strong emphasis on Hollywood-produced programming.

CBS-TV, rating leader this season in the upper Nielsen brackets, shunned a fall preview (which the network is holding out for its affiliate meeting this spring), and staged a champagne-and-filet-mignon dinner for affiliates with a show that bore no relation to CBS-TV's program plans. The Mattison Trio (danc-



NBC-TV staged special convention live version of "TW-3" with regular cast, kidded top brass.

ers), Tina Robbin (a sprightly vocalist who records for Mercury), and Martin & Rossi (a comic team which has appeared on all the networks and which records for ABC-Paramount). It was almost as though CBS felt it was above mere razzle-dazzle, and wanted to entertain affiliates with the kind of "conservative" floor show they could see at a resort on a summer weekend.

NBC-TV, seeking an entertainment "hook" that reflected both the network's image-building shows and its entertainment shows, compromised neatly on TWTWTW, the British-born satirical show, and staged a special-for-NAB version of it. Using the show's regular cast, NBC took a few sharp jabs at opposition targets (*Beverly Hillbillies*, etc.), and some very mild jabs at NBC network and affiliate brasshats (from NBC's Tom Knode to Group W's Don McGannon, father of one of the largest families in the radio-TV industry). NBC's mood, as such, was hard to place, but it seemed to be



ABC-TV treated delegates to preview of new fall shows such as *Beverly Hillbillies* comedy series.

mostly a desire to appear daring in the program area, while maintaining its previous program traditions. This was a sample of the TW-3 wit, set to the tune of "America, The Beautiful"

*Oh beautiful for Treble  
For ratings high and low  
That keep hillbillies at bay  
While Shakespeare lectures,  
Oh Tee Vee Land, Oh Tee Vee  
Land  
We owe our taste to you  
We've learned to love  
The value of  
Thy mediocrity  
Oh, beautiful for ratings  
For living breezies and  
For newlyweds who  
bliss  
To anti-perverts  
Oh Tee Vee Land, Oh Tee Vee  
Land  
Romance delirious  
Oh, better than  
breath  
Or reality  
Oh beautiful for  
To be a  
For the  
For any  
Oh Tee Vee Land, Oh Tee Vee  
Land  
Oh beautiful  
For  
For*

## Busy days in the life of the governor



*NAB President LeRoy Collins played an active role at the convention. At top, Collins (left) presents Association's 1964 Distinguished Service Award to Donald H. McGannon, president of Group W (Westinghouse Broadcasting). In center photo he exchanges a check of credentials, with Rep. Oren Harris (D., Ark). Following his convention address, he answers questions at a news conference, lower photo.*

## Movie mogul charges TV carbon copies films

Decision-makers in the tv program area (and, indirectly, advertisers and agencies supporting programming trends with tv dollars) received some tart advice Apr. 7 from a movie producer whose feature films have often grossed in theaters money few Hollywood film-makers have seen since tv appeared.

"Do you know what the damning reaction is to an 'ordinary' movie script in movie offices today?" asked Embassy Pictures Corp. president Joseph E. Levine, who answered his question thusly: "Why make it . . . they can see it on tv for nothing."

Levine, whose firm syndicates action-adventure features ("Hercules," etc.) in tv as an important sideline, put it very simply in a "Program Conference, '64" panel session to the assembled NAB delegates: "You need us and we need you." He warned broadcasters, however, that "television is in mortal fear of losing its audience, so you play it safe . . . Everything that is being done on television today in terms of entertainment had as its 'pilot' a motion picture. I don't only refer to your present successful Dr. Kildare."

Making some predictions of his own, Levine stated:

"Except for 'fun and game' shows and situation comedies, I believe the half-hour segments will go by the boards. It would appear to me that an ordinary 60-minute show kills an evening and a two-hour show or two hours of compatible programming completes an evening . . . It's becoming increasingly important to 'slot' an evening rather than 'slot' a show.

Also in a predicting mood at the panel session was CBS-TV programming v.p. Michael Dann, who ducked any direct crystal-gazing but cautioned that "the television programmer of the future must be completely flexible and

be receptive to all forms, all techniques, and all possible sources of supply." Added Dann: "I also believe that television's future can be successful only if all of us in the medium make sure there is top creative talent."

Dann also took exception, in a Q.-&-A. session following the panel, to producer Joe Levine's claims that tv was patterning itself solely on movies. Dann also denied that networks had surrendered nighttime programming to outside suppliers, pointing out that such independents as Fred Coe, Herbert Brodtkin, and Rod Serling used to work for network shows but are now in their own capital-gains environment. "Only the bookkeeping has changed," said Dann.

Group W program v.p. Richard Pack, another panelist, chided syndicators for offering mainly "a proliferation of reruns," rooted understandably "certain types of shows on tape that can compete successfully with film and other formats."

Veteran producer, and one-time CBS-TV program boss Hubbell Robinson, Jr., similarly cited the "great creative problem" local-level tv faces in developing new audiences and ad revenues because of the steady dwindling of feature film backlog.

Syndication's role in the development of tv programming was strongly defended by a top syndicator, Seven Arts v.p. W. Robert Rich, who said the flow of program material to stations in the past 16 years "has contributed as much to the creative show business growth of this great medium as any other program source in television," Rich also stressed the value of tv stations of the veteran film salesman. Said Rich: "He can be most helpful. His sales travel exposes him to many program trends and success stories. In fact, he's quite a program clinic unto himself."

## Bumper crop of admen survey new product

Distributors, producers, syndicators, jinglesmiths at NAB convention report high interest among top ad shops

THERE WAS an important difference this year at the hospitality suites of program syndicators and production companies attending the 1964 NAB convention. A visitor with a sharp eye for the typescript in convention badges could spot it for himself quickly at the Hilton, and at the TFE-'64 and other "outside" exhibits.

Here's how sales and programming executives in the syndication and services area themselves described

"There was a time when you couldn't find a major agencyman making the rounds of syndicators at the convention. This year, we've seen more agencymen and station reps than ever before," said Fred Mahlstedt of CBS Films. "Agencymen, and even client personnel, have been in our suite talking not only about what stations are buying but about color program and feature availability for this season and next," said MGM-TV v.p. John Burns. "It's the most active NAB convention I've seen in terms of agency and rep visitors at our suite

... It also underlines the trend whereby stations often turn their back on full sponsorship of syndicated properties in favor of participation spots for national and regional accounts," said ABC Films' Chuck Tillman. "We've had an unusually large number of agency people at our 'Triangle pub' to have a first-hand look at our new product," said Triangle's Mike Roberts.

A couple of blocks down Michigan Avenue, at the TFE-'46, the situation was similar.

"One of the major New York agencies had representatives in here looking about our trio of feature films, and about the stations buying them—particularly in color," said Mesilu eastern sales manager Jerry Girouard. "Agencies and reps have

not been our main visitors, but we've had an important number of them here," said King Features' Gene Plotnik. "I've never seen so many agencymen making informal surveys of new syndication product, and also asking about future shows and network properties," said executive v.p. M. J. "Bud" Rifkin.

Which agencies were involved in such fact-seeking tours? Judging by the visitors' books at most suites, these seemed to be the front runners: N. W. Ayer, Leo Burnett (which had a hospitality suite of its own at NAB), Grey, FCB, McCann-Erickson, Y&R, J. Walter Thompson.

What delighted the distributors and producers most was the interest shown by agencymen in updating themselves on new products available, and in what stations were doing, thinking and buying.

"We've written a tremendous amount of new station business here in everything from radio ID and signature packages to get-out-the-vote spots, but the agency interest has been unusually strong," Morton J. Wagner, president of one of the industry's hottest production groups, told SPONSOR. "We do most of our musical commercial work for local stations and advertisers," he added, "but now we're starting to draw agencymen from shops like Grey, Lennen & Newell, GB&S, and BBDO. In some cases, their regional branches have bought our jingles. Now, we're getting home-office interest, too."

(Wagner, in fact, is even planning a new division to make recorded musical/visual presentations for stations to ad agencies. "The first presentation, however, he said, "will be for ourselves.")

At other radio production and program suppliers, like Charles Michelson (The Shadow, etc.),

Mark Century Corp (The Oval Radio, etc.), NANA Man (which teamed up for a special "Radio Drama Room," displaying new taped radio shows) there were also indications of a boom in tin-buyer/agencyman rep interest in new radio properties.

On the TV side, distributors found themselves hard-put to find recognizable patterns in the looking and/or buying being done by station managers and program execs.

"It all depends on specific station needs," said Four Star Distribution v.p. and general manager Len Firestone. "Some ABC-TV affiliates, for instance, have been asking about half-hour properties to fill up the periods being relinquished by the network. Other stations have been looking for properties to continue successful daytime rerun strips. Some plan to put shows into nighttime prime time, even displacing network series. Everybody wants a 'hot' property, but what that is will often depend on what kind of a station and audience a broadcaster has."

Color emerged as a factor in many of the convention's hospitality-suite film sales discussions. "Color is a big part of our business, and a prime reason for much of the business we've written or made appointments on at the NAB convention," SPONSOR was told by v.p. and general sales manager Stanley F. Dudelson of American International TV, whose current feature package is right up to the top in TV color availability—100%. Other feature film distributors, such as Embassy (which also has a 100%-color score on much new product), Allied Artists, Jaymark, NTA (which showed a 52-title, 100%-color package), Screen Gems (which has a high percentage of color in its Columbia features, science-fiction thrillers and in such shows as *Empire*) and Seven Arts (whose various feature groups average about 40-50% in color) admitted that stations were showing high interest in color, often signing for it on a money-in-the-bank basis while awaiting delivery of local-level color film telecasting equipment. Color interest wasn't confined to features. "stations are finally starting to buy, in earnest, color film shows," said an MCA-TV source at the firm's hospitality suite as he started packing for the trip back to New York. ■

## The Pay-TV Controversy

# "DON'T LET THEM GRIND YOU DOWN"

The following address by Herb Jacobs, president of TV Stations, Inc., was a controversial high spot of last week's NAB Convention. SPONSOR is pleased to be able to acquaint a wider audience with Mr. Jacobs' remarks, which were delivered to an audience including all but one commissioner of the FCC.

I may not know all there is to know about Pay-TV — but what I have learned and can foresee . . . makes me wonder, if I'm living in a dream world all my own.

Because so many people I know don't seem to share my concern about it. If they did — every session this week would be devoted to it . . . yet it's not even on the agenda.

Possibly some feel it's too embryonic . . . but that's my point.

I believe Pay-TV must be dealt with, when it is embryonic — or you'll never get another chance, even if you are a two billion dollar industry.

I don't want to sound altruistic or like a prophet of doom — because I believe in the system of free enterprise. And I believe that people should make their own decisions.

But I also believe that people should be well informed on issues . . . to avoid a minority from imposing its will on the majority through ignorance or deception.

You're the people too — and you're going to have to decide which way to vote on the Pay-TV issue.

The question is when . . . I say NOW — while there is still time.

That's the way I see it. So let's take a look at my dream world and see why I think so.

Whoever controls programming controls the viewing public. If Pay-TV is allowed to develop unchallenged — its economic potential is so vast — it will control programming. And that would be ironic because the most important sources of programming in the world today is free television.

The unfortunate thing about that statement is that for a long time, the public has been duped to believe otherwise, thanks to the audible minority of carping critics, intellectuals and other self-interest groups.

Well I'm sorry for them — it is they who are the dupes.

Despite their intelligence, they lack the experience to realize that genius is the rarest of all commodities — especially in the entertainment and sports world. And for thinking that the human brain has the capacity to create quality product — either in quantity or vastly better than is now available — merely by paying for it.

Pay-TV promises it will — Let's see if they're right — and start with the live theatre.

Challenge any intelligent audience to name just 25 outstanding Broadway smash hits produced since the year 1900 — and give them 10 minutes to do it.

I've never found any that could.

Oh, they'll name five or ten off-hand, but you'll find the struggle thereafter — brain-racking.

If in a span of 64 years the best producing, directing,

writing and acting talent has not been able to compile a better track record from the many thousands of Broadway shows produced, at considerable investment how does anyone expect it to happen overnight by putting money, in a coin box?

And while we are at it, we may as well throw some cold water on another Pay-TV fable.

A "My Fair Lady," produced for the live theatre would not nearly be as good, on TV. Because it would lose the electricity that rebounds across the footlights between audience and actor, that sparks the illusion that makes live theatre vibrant.

Unless it was made with built-in motion picture techniques — but then it would not be live theatre.

And speaking of movies — In 50 years Hollywood's batting average for outstanding achievement has been minuscule — compared with the tens and tens of thousands of features released. You play them, you know that.

And we know for sure no amount of money was spared the geniuses of that industry to do their best.

Despite popular belief, the answer does not lie in the amount of money available for or spent on productions . . . but the human element behind them.

For example — "Mutiny on the Bounty," starring Marlon Brando, is a 26 million dollar flop. Yet — "On the Waterfront," with the same actor, won several academy awards . . . and it was made for only \$385,000.

No! No "Open Sesame" promise by Pay-TV will ever force the human brain to satisfy the desire for greater attractions.

It's also hard to conceive that people can be so easily misled to believe that Pay-TV will uncover so much untapped talent to make it outdo what is already theirs, for nothing.

Your networks spend nearly 200 million dollars annually to develop and supply you with programming. That's more than enough money to make any talent who's been in hiding crawl out of the woodwork.

Your viewers have had free access to every known super-star in the world — from the best of the dramatic and performing arts, to full coverage of Project Mercury.

And from Lincoln Center to the Olympics there's damn little they have missed — or ever will.

Does anyone believe the promise of a bigger pay-off will make Frank Sinatra or Joan Sutherland sing any better? Or Sandy Kofax and Y. A. Tittle pitch more strikes? Or for that matter, Ingrid Bergman and Sir Lawrence Olivier, bring their fine art to the screen in better fashion?

You know the answer is emphatically no.

Stars perform at their best all the time . . . the minute they don't, they're no longer stars.

Gentlemen, let's face it — the networks are doing a fine job. And if their detractors and harassers believe the results are mediocre and some even smell, I have news for them — and anyone else — that's all there is, there ain't no more — even if they dig up Cecil B. De Mille, Ziegfield and Toscanini — and that goes for Pay-TV too.

Anyway, everyone will be taken care of by the development of UHF and ETV. When they come of age it will knock down another Pay-TV argument. That a Van Cliburn can be seen for only ten minutes on the Ed Sullivan Show, but they'll give you a two hour concert — by paying for it, of course.

What I'd like to know is — why has Congress appropriated all that money for the ETV and UHF development if Van Cliburn, won't be around to play on free television — because Pay-TV will have him under contract, long before. Who's kidding whom?

And if everybody holds gab-fests until the Pay boys get a foot in the door, what will UHF, UHF and ETV play — Scrabble? Or will Pay-TV then be asked to share their good re-runs with us?

There can be no doubt that the prospects of a bigger pay-off MUST lure your top talent and biggest attractions.

The Actors Guild and every other Guild and Union in the entertainment field has already announced its support of Pay-TV naturally. And free-TV, as we know it today would never recover from such a blow — because, there's only enough top talent around to make one master.

If Pay-TV, should become that master would it put free-TV out of business? No, but your prestige and earning capacity would suffer so greatly that you would lose your present potency and ability to serve.

The most recognizable comparison I could make would be to compare the effect Tv has on radio, when you come of age.

The public would say free-TV is O.K., but all the good stuff is on the cable. And such propaganda would not be lost on sponsors and your critics who'd really have a field day with it.

But I'm also enough of a realist to know that it's impossible to stop progress. The best anyone can hope to do is delay it.

And before anyone damns Pay-TV, just stop and think — it has an economic potential so huge as to defy the imagination. And selfishness and profit are not always the most ignoble of motives.

If Pay-TV is to become a way of life, its undeniable potency demands that the public interest be protected against exploitation.

In the field of entertainment, there is only one group of men — in whose care such a trust could be placed, you the Broadcasters and you the Federal Communications Commission. Because you are the only group indoctrinated to act in the public interest.

It would be the only way the public could be assured of protection. Because, you men are already censured by the government and under surveillance by its regulatory agency.

But I shudder to think of what would happen to the public if Pay Television is permitted to fall into the hands of some of the current crop of promoters. That is why I am urging all of you — Congress, The Commission and the broadcasters — to work in concert to have Pay-TV put into the hands of the broadcasters and the FCC, while there is still time.

And should that be done would programming be better? No.

But if you don't fight for it — or against it — now — it will bury you. Quicker than Mr. Khrushchev ever could. It's that potent.

If there are some who have doubts about my dream world, I expect it. They may feel that I've sold the networks short with their capability to step in and take charge if they have to, I haven't. But if they don't step in and help you now they'll lose more than you will.

It sounds unrealistic — but it's not as difficult to do as some think.

And while I have great admiration for some networks I'm not selling myself short because of it.

One thing in my favor is that I just so happen to know about these movie people — from way back. Don't sell them short or turn your back for a split second. These boys are far from amateurs and know every trick in the book. You can depend upon them not to repeat mistakes made in the Bartlesville, Toronto and Hartford experiments.

To a practised eye, it was a foregone conclusion they would all go down the drain. Each not only picked a wrong location for a test — but made the same programming errors.

I don't consider any of those tests — being more than an exercise — in losing money. But the men I'm talking about are not testing — they're playing for keeps.

They're not worried whether or not all children — rich or poor — see all programs. And they don't care how many years the FCC spent to develop a Tv system that did not create second class citizens.

They are among the shrewdest and most hardened businessmen and have few peers when it comes to promotion.

But mainly, they know the value of Barmunism.

It would be foolhardy to underestimate their determination and seriousness. And they are exceedingly well financed by Wall Street. The 22 million dollar public stock issue of Subscription Tv was underwritten by 53 of this country's leading brokerage houses, and over subscribed.

They now have one of the suavest — sharpest and most dynamic salesmen in the land heading their operation: Pat Weaver, who can gather headlines faster than bees honey.

Let's study a few samples of his technique at press conferences.

Here's the first bon-mot: "The fears of some broadcasters and most theatre operators that Pay-TV threatens their future is nonsense." They also used to say "What's wrong with selling scrap-iron to Japan."

Let's try another one on for size: "Subscription Television will not even compete with commercial television for the attention of most regular TV watchers.

It's comforting to know — they don't want most regular TV watchers, just those in your prime time.

But I've saved the prize for last: "The three networks today compete with each other for mass audience with escape and habit viewing programs. Subscription Television will offer 'thought stimulating' programs of strong interest to small groups" and in the next breath, contradicts himself by saying "In addition to such mass audience programs as first-run movies and sporting events." He concludes "It is this capability to give small groups what they passionately want that demonstrates the difference between Free-TV and Pay-TV."

Well, I passionately disagree. Because if he means to serve up whatever 'thought-stimulating' programs are

to small passionate groups, why is his initial pitch being made to your pet pigeon — the guy sitting around in his undershirt with a beer can in his hand, watching a baseball game?

And he must take us for fools to think that he or anyone else would dare try to convince any board of directors or stockholders that it's better business to go after \$100,000 from small passionate groups than a million dollars from a mass of guys with beer cans in their hands.

No, Gentlemen! They're after your hide from the beginning. Because they know the only way for them not to become another Hartford is with your best programs.

And is anyone buying this mess of propaganda? You bet they are.

I needed some proof about two weeks ago, to show you why I thought it would be easy for the Pay-boys to take you — how, and how fast. And by coincidence, it arrived in the morning mail: a letter from a friend of mine who had no idea what stand I would take.

I agree with a lot of his thinking, and despite the fact that he knew I would take issue with several points, he gave his permission to use it — he's quite a guy.

Here it is —

"Dear Herb:

Today I received the tickets for the breakfast on April 6 to which I am looking forward with great expectation.

I notice in this invitation that the key topic, of this year's meeting, will be Pay Television.

This is a very touchy, controversial subject. I am completely familiar with Pat Weaver's project for California which would siphon off only about 5 percent of the people, at various times, who would be willing to pay for the outstanding programs he intends to present.

In other words, Herb, the Cable Television industry is coming of age. It will be owned and controlled by broadcasters. Any broad indictment of pay Tv would be completely out of line.

I have always been against pay Tv on a per-program basis. However, the great American custom is that the customer should have the 'right to choose'. Pay Tv will attract only a fraction of the audience of free Tv and I would bet that 95 percent of the people would never pay. Therefore, if anyone says that 5 percent of the people, watching some Pay Tv features, were going to ruin free Tv, it would be a generalization that would not hold water."

That's it — Mr. Weaver sure gets around.

Oh, I believe in my heart and soul that the Cable Industry is coming of age — but I can't agree that 95 percent of the people will never pay.

It may surprise some, but when Pay-Tv reaches 5 percent of the people, Free-TV will be just as sick as the Theatre Operators were when you arrived — probably lots sooner.

Did you know that in the motion picture industry a picture is a smash box-office hit when it's seen by a lot less than 5 percent of the people? Did you know, that 5 percent of the people is almost 10 million people? And translated into Tv receivers or cable connections it means 4 million.

When Pay-Tv is able to get 4 million connections to pay \$2.00 each to see a National League Pro Football game they'll have 8 million dollars a game.

And if there is no other way for the public to see it, they'll pay.

Now let's see what that means to free-Tv.

CBS just paid 28 million dollars for 28 weeks of the same game — over two years. That's at the rate of one million dollars a game . . . but there's more. Mr. Aubrey said the only way he could afford to outbid the rival networks was if CBS did not compensate the affiliates for carrying them. Therefore, both you and CBS are looking at the bottom of your financial barrels.

Pay-Tv doesn't need anywhere near 5 percent of the people — to severely damage you and your networks.

Do you know how little could trigger it? Just 6/10 of one per cent.

Because, 6/10 of one per cent of the people translated into Tv receivers or connections, is 500,000.

And 500,000 Pay-Tv connections paying \$2.00 per game is equal to the same one million dollars Mr. Aubrey said was his maximum, but it would be Pay-Tv's barest minimum.

Now, if you were the head of the National Football League, or the Baseball Commission, which way would you go? They will.

And I'm sure no one believes it will stop with sports.

So it doesn't take much, does it?

But will it be possible for Pay-Tv to get 500,000 connections?

Yes, they will get them, because the connections are already hooked up — all they have to do is turn them on.

Remember Subscription Tv is a Cable System. And while everybody was engaged in hearings for ten years CATV, which is also a Cable System, grew to 1,300 systems with over one million connections.

And they are multiplying at an astronomical rate. Only now, with the help of some of the most influential broadcasters — who saw their potential.

I surmise they were late getting into it because they are cautious business men and wanted to take a long look. That's something, you'll never get a chance to do with Pay-Tv — it's now or never.

Should anyone think my estimates are figments of the imagination, then heed those of a man in high authority who would have access to such information. I'm not at liberty to divulge his identity, but I'm not the only one who knows his thinking. His private estimate is that within 5 to 7 years 50 to 75 percent of the Tv sets in the country, will be wired for Cable.

But more important, he believes they will all be interconnected. And he isn't the only one, in high authority, of that opinion — I've heard several more.

If I were a broadcaster, that statement would stop me dead in my tracks.

But how much time do we have left to fight?

Very little.

On the West Coast where Pay-Tv is about to make its debut in three states — Washington, Oregon and California — there are in actual operation, or under construction today, 252 CATV Cable Systems. Amazing, 252!

And it's physically possible to interconnect them — on a moment's notice. That would blanket the West Coast from Vancouver to San Diego.

These boys aren't fooling. And my friends, that covers almost 25 million people or ten per cent of the population. And the rest of the country can go jump in a lake — the Pay Boys don't need them.

May I put a commercial in this spot, for the people?

It won't take 5 per cent for the minority to force its will on the majority — just 6/10 of one percent is

enough of a catalyst to make 99 and 4/10 pay to see a program they now have access to for nothing.

And I'd like you to know I'm fully aware that many of the CATV licenses granted by local authorities prohibit the use of the facilities for Pay-TV, per se.

In addition to their legal eagles who know free enterprise is endorsed by law and court, the Pay promoters rely on help from local governments who always need money, and vocal self-interest groups to demand the right of self-determination.

But will they be able to get enough people to sign up when they clear their legal obstacles?

They will. It's their easiest job, because they will attack the soft underbelly of the people, the desire for multiple choice.

One million CATV connections prove it.

And they will attack your soft underbelly too — the small markets — where people don't have multiple choice.

These promoters are not going to look for trouble by arousing the wrath of the major and medium size markets. They want them lulled into complacency because they don't need them to win.

There's enough entertainment-starved people in the smaller markets to give them 5 per cent and more without a struggle.

That's why it's New York's, Detroit's, Denver's and Omaha's fight too. Because every new connection in the outlying markets will be another nail in their coffins.

They can't say it's not their business this time — it will be their necks too, if they don't help. If all broadcasters would have pitched in and helped the Ed Craneys and the Bill Groves ten years ago in their fight to control or contain CATV, when there was still only a handful, CATV would not now be the most dangerous potential to the success of Pay-TV.

Today, no one would think of doing anything about CATV without first consulting NCTA, because now, there's more than twice as many of them as there are of you — 1,300 systems, and growing like weeds.

But if Pay-TV is going to be that easy to come by, because there are enough damn fools who want it, then I say, they are the people too — let's give it to them. But first — let's protect the interest of the majority.

There can be no doubt of the legal and constitutional grounds on which permission was granted, for the Pay-TV tests. But what happened to morality? has it lost its meaning?

It was never intended that 5 or 10 percent of the people — who are either uninformed, or starved, because they can't receive multiple signals — should impose their will on the overwhelming majority, as can happen in this case.

Therefore, it is the duty of Congress and the Commission to protect all the people. If there are no laws to cover it, or if they are inadequate, it is their duty to enact or change them — in the people's interest.

But it is your job, as broadcasters, to see to it that it is done. And it can only be done by putting all broadcasting — Free and Pay — under one roof.

If this monster is allowed to fall into the hands of promoters, everybody will lose: the people, the free broadcasters, the networks, and even the CATV operators, not excluding those who are also broadcasters.

It won't matter who they are — or how politically influential. They'll be catered to, only long enough for the Pay boys to become well entrenched — then they'll be gobbled up too.

It's an old old pattern with some of these movie

people, who don't know what loyalty is — even to each other. And they'll do it, because they'll control programming. And they'll do it, because so many broadcasters don't know their own strength.

Your power lies in a drug more potent than heroin.

I've seen its magic at work many times when an usher in one of my theatres asked a patron sitting between two empty seats to please move over so a couple could sit together. The patron would move, but with eyes glued to the screen — mesmerized. He or she, would not miss even a second of their dream world — potent stuff.

And they'll move over to Pay-TV, without even knowing it — mesmerized. For whoever possesses their dreams, possesses them.

And the Pay-boys know it too, but they also know that everything isn't a dream. That's why they don't want everything you've got, they wouldn't take it if you gave it to them. If they did, they wouldn't have anything to use for comparison, to shout about.

They only want your best.

And it takes so little to get it — even 6 10 of one percent is enough of a catalyst.

That's why Pay-TV is everybody's business — yours, the Commission's and Congress's. You have no more time for procrastination and indecision — because the moment of truth has arrived for all of you. And no matter what anybody says to the contrary the broadcasting industry, as we know it today, can't thrive Half Pay Half Free — can't serve Half Pay - Half Free. There aren't enough dreams to go around.

But the broadcasters are already fighting each other, if the news reports are true, instead of their would-be usurpers.

In the name of common sense you can't do this to each other. In the name of morality, the Commission and Congress can't do this to the people. And none of you can afford to stick your heads in the sand, and hope it will go away. The L. A. boys already have their one big attraction — after that the deluge.

If you divide — they'll conquer. If you procrastinate — they'll conquer.

If I were a station owner when this convention is over and we got finished talking about clutter, and forms, and piggy backs, I would urge my industry leaders to schedule another conclave — as soon as humanly possible.

I would urge them to see to it that every broadcaster in the country attended it. And I would urge them to invite the Commission, as well as Members of Congress, and call it a "Survival Meeting."

I would urge them to keep all of us locked up until we ironed out our differences and raised the biggest war chest in our history.

No Less Will Win. And the stakes are high enough to warrant such effort.

Which way you choose is your decision to make, not mine. But I will pledge to do whatever is asked of me, no matter what the decision. And if the battle is to be joined, I beg of you: Remove the veneer, and get rid of the well turned phrases — some of these people don't understand that. Put on brass knuckles and slug it out. And get down in the gutter, in the mud, and shout if you have to so they can hear you better, and know that you mean business.

It's the only way they will understand, and it's the only way to win.

It's your life — It's your investment. It's your industry — and it's your right to save it.

Don't let them grind you down.



*Bottling unit puts caps on 300 quart bottles per minute.*

*First floor of new packaging plant has six bottling units in operation.*



## BALLANTINE

**T**HE 124-YEAR-OLD P. BALLANTINE & SONS BREWING COMPANY Newark, N. J., last week opened a new \$10-million packaging, warehousing and shipping center as part of its 42-acre Newark plant, popularly known as Ballantine City.

With 300 distinguished guests, including New Jersey governor Richard J. Hughes and Newark mayor Hugh J. Addonizio, Ballantine officials identified their brewery — the only site at which Ballantine is made — as “the largest single brewing operation in the world.”

At the new facility, 6 million cans (both 12 and 16 oz.) can be filled and packaged a day. Officials pointed with pride to the systemization they've evolved, under which an empty beer can delivered to the brewery at 6 a.m. is filled and sealed and ready for the consumer by 6:22 a.m. — just 22 minutes later.

The new portion of the plant can also fill and package 2.5 million bottles (12 oz. and quarts) a day. It takes longer to fill a bottle — 53 minutes, in all — because bottles have to be sorted as they're returned from taverns and stores, then inspected (both visually and by means of an electronic eye), and finally washed to clean off spillage, a process that takes longer than it does for cans.

A new storage warehouse will accommodate 700,000 cases of beer and ale under its 8.5-acre roof. Visitors, taken on bus tours of the 42-acre brewery, saw that storage is based on the pallet — a wooden rack on which 32 cartons of beer and ale can be stacked, then moved



## opens \$10-million annex

as a single unit by lift-trucks.

The key to the over-all operation, however, was identified as the brewery's conveyor belt, a 7-mile system that allows for speedy handling of daily production.

It was explained that some 700 route trucks and tractor trailers leave the brewery daily, including a new fleet of 525 white-and-gold route trucks, inaugurated last month.

Freight docks at the new section of the plant accommodate some 68 railroad cars, chiefly for unloading of raw materials like malt and corn.

The latter gives beer its lightness and dryness, comes in "grint form" and is actually the heart of the corn kernel. Hops for Ballantine are produced chiefly in Washington, Oregon and Idaho, by growers who, under contract to the brewery, follow its recommendations on fertilization, irrigation, picking and packing.

Before going through its final finishing process, beer at the Ballantine plant is stored in 15,000-barrel vats, said to be the size of a three-room apartment.

Design of the new facilities started in 1959. Construction started in 1960 and has just been completed.

Carl W. Badenhausen, Ballantine resident, made a brief welcoming address, then led Gov. Hughes and Mayor Addonizio to an area of the new facility where they participated in the reception and shipment of a dedication load of beer. Jerry Coleman, Yankee sportscaster, was toastmaster for the dedication. ■



Four lines feed 1,000 empty cans per minute.



**Whenever there's any excitement around here...**



## we're there!

There was a fine frenzy of excitement—widely known as “Hoosier Hysteria”—at the final game of our state high school basketball tournament recently.

Fifteen thousand lucky ticket-holders packed Butler University's vast fieldhouse to the rafters.

And just about every other Hoosier worthy of the name sat well up toward the edge of his chair in front of a TV set, watching our exclusive live telecast.

On this night of nights, we not only served our own 69-county audience . . . we fed our telecast to ten other stations throughout Indiana, providing the only television coverage of the climactic game.

Next comes the historic Memorial Day 500-mile race . . . and we'll be right in the middle of that, too. Plus all the big

events of the “500 Festival.” Plus the State Fair this summer. Plus the Antique Auto Tour this fall. Plus anything else worth covering.

Broadcast service like this makes WFBM your best TV buy in Indianapolis and its rich satellite markets . . . for the station that *serves best sells best*. Ask your KATZ man!

**WFBM-TV** INDIANAPOLIS **TIME LIFE BROADCAST**  
 AMERICA'S 13TH TV MARKET • REPRESENTED BY THE KATZ AGENCY

## ADVERTISERS

### Proctor Gamble leads network p.m. sponsors

The Proctor & Gamble Co., American Home Products Corp., and R. J. Reynolds Tobacco Co., were the leading buyers of evening programs on all three television networks during the first quarter of 1964, according to analyses made by Network Advertiser Report, New York. The three led a list of 164 companies and company divisions that were partial or complete sponsors of network programs in prime time, between 6 p.m. and 11 p.m. daily during January, February and March.

PSG program sponsorships totaled 348 commercial minutes distributed among 25 different programs and series on the ABC, CBS, and NBC networks during the three-month period, far ahead of all other advertisers.

American Home Products Corp., including all divisions, had a total of 269 commercial minutes on 12 programs and series on the three networks, and R. J. Reynolds Tobacco Co., in third position, had 248 and one-half minutes on 13 programs and series. Other leading advertisers included General Foods Corp., fourth with 216 commercial minutes among 20 programs and series, and General Motors Corp., including all divisions, fifth, with 214 commercial minutes among 19 programs and series.

Philip Morris, Inc., unique among the leading advertisers, concentrated all of its first quarter advertising on one network, with a total of 176 commercial minutes on eight CBS program series. All six major cigarette manufacturers placed among the top 15 network program sponsors.

The Chevrolet Division, General Motors Corp., had more scheduled commercial minutes, 115, than any other automobile manufacturer or division, contributing to the overall General Motors total that moved the parent company to fifth position.

Network Advertiser Report publishes semi-monthly and quarterly analyses of advance commitments for all prime time network programming in terms of commercial

The complete list of the first 15 advertisers among the 164 sponsors of prime network time for the first quarter, 1964, is as follows:

Advertisers	Commercial minutes	Number of programs and series by networks
1) Proctor & Gamble Co.....	348	ABC (5); CBS (9); NBC (11)
2) American Home Products Co..... (2 divisions)	269	ABC (1); CBS (10); NBC (1)
3) R. J. Reynolds Tobacco Co.....	248½	ABC (4); CBS (5); NBC (4)
4) General Foods Corp .....	216	ABC (4); CBS (15); NBC (1)
5) General Motors Corp .....	214	ABC (8); CBS (2); NBC (9)
(5 divisions)		
6) Brown & Williamson Tobacco Corp .....	187	ABC (7); CBS (2); NBC (3)
7) Philip Morris Inc .....	176	CBS (8)
8) Bristol-Myers Co * .....	167	ABC (3); CBS (10); NBC (5)
9) American Tobacco Co.....	159	ABC (3); CBS (3); NBC (2)
10) Gillette Co (2 divisions).....	153	ABC (6); CBS (3); NBC (2)
11) Liggett & Myers Tobacco Co.....	138	ABC (6); NBC (3)
12) Block Drug Co .....	118	ABC (12); CBS (6); NBC (3)
13) Colgate-Palmolive Co .....	117	ABC (10); CBS (1); NBC (6)
14) Lever Bros. Co .....	115	ABC (1); CBS (6)
15) P. Lorillard Co .....	113	ABC (1); CBS (2); NBC (6)

(\* Does not include 34 commercial minutes for Clairol, Inc., a Bristol-Myers subsidiary).

minutes per program for each advertiser. The first quarter report for 1964, from which the list of the top 15 advertisers has been compiled, was published last week.

### Advertising, marketing changes at Reynolds

Howard Gray has been named marketing manager by R. J. Reynolds Tobacco Co. Robert A. Rechholtz succeeds Gray as ad manager.

Gray has served as advertising manager since 1957. He became assistant advertising manager the



Gray



Rechholtz

previous year. He has served on the company's advertising committee and is chairman of the packaging coordinating committee.

Rechholtz has been with Reynolds' advertising department since 1961. His previous experience was with the advertising department of Procter & Gamble Company, as assistant to the copy supervisor and assistant to the brand manager.

### Ad tab to nearly double by 1970: B&B's McMahon

An estimated \$22 billion will be spent in advertising in 1970, compared with over \$12 billion today, says Benton & Bowles V. P. Joseph M. McMahon, who stresses that "with more and better advertising directed against tomorrow's consumer, the advertising . . . for our clients just has to be more forceful if it's to be really and truly effective."

Speaking at week's end to the Women's Advertising Club of Washington, D.C., he discussed changes in consumer attitudes and marketing techniques since 1945 and told the club members to look ahead to even more change and competition in the years to come.

McMahon pointed to "new product revolution" in last 20 years, which stemmed from alert marketers first identifying consumers' needs and then to satisfying them. And added that consumers haven't only grown accustomed to change but now seek and demand it in products and services made available to them.

The forces and changes of the past will accelerate in the future, he said. "We'll have more people to sell our products to . . . within a generation, nearly two-thirds of all potential customers will be people not in the market today.



*What's missing from this scene that would arouse greater viewer identification, greater impact?*



*What's the best way to bring out all the feeling of icy goodness that this product has to offer?*



*What's the one way to convey the impression of elegance, intimacy and vitality that is afforded by this fine personal car?*

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

*turn the page and see ... →*



*Color!* Kellogg's drives home product identification, enhances appetite appeal the best possible way... with color commercials. It's one reason why Kellogg's is number one in its field... and stays that way!



*Color!* Sprite puts over its cool, mouth-watering green packaging using color commercials that get higher sales and increased enthusiasm with bottlers. No wonder Sprite moved up to number two in its field in only 24 months!



*Color!* Ford uses color commercials to show off rich body colors and interior designs. Color, an essential factor in car sales, enhances consumer involvement. It's just one more reason why Thunderbird is number one in personal car sales!

## COLOR... makes the difference!

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

1. Strongest possible trade name identification
2. Greater consumer involvement
3. You stand out from your competitor
4. Your best prospects see your products at their best
5. Less cost increase for color than in print media
6. Black-and-white viewers see even better pictures

The whole country is going color... more stations, more and more home sets. Work in color now and you get the greatest possible benefit in terms of experience and better transmission, even in black-and-white! Want to know a lot more about the benefits of working in color? Just contact: Motion Picture Products Sales Department, EASTMAN KODAK COMPANY, Rochester, New York 14650

SPRITE: Advertiser: Fanta Beverage Co., a division of The Coca-Cola Company. Agency: McCann-Marshall Co., Inc. KELLOGG Company: Advertiser: Kellogg Company. Agency: Leo Burnett Inc. THUNDERBIRD: Advertiser: Ford Motor Company. Agency: J. Walter Thompson Company

For COLOR...

**EASTMAN FILM**

## AFA asks nominations for Hall of Fame honors

Nominations for advertising's Hall of Fame, sponsored by the Advertising Federation of America and the Advertising Club of New York, are being accepted between now and April 20 at AFA headquarters, 655 Madison Ave., New York. Election is made on basis of service to organized advertising by men or women deceased two or more years. Jury of judges, headed by Elon G. Borton, retired AFA chairman and president, will select two nominees this year for honor at the AFA 60th annual convention in St. Louis, June 7-10.

## Falstaff's soft-sell puts emcee to sleep

Latest thing in soft sell is a way out TV campaign cooked up by Frank Rhylick, creative head at Wade Advertising on the Coast. It's unquestionably the answer to many of the critics of commercials. It eliminates any cause for federal complaints about loudness. And makes members of vogue-ish "Obnoxious Commercials" clubs look a little silly. But cleverness and popular appeal aside, can it sell beer or client Falstaff Brewing?

Titled "This is Your Minute," the 30-second spot which broke last week in San Francisco is almost entirely silent. No one ever listens to commercials anyway, opens Falstaff's pitchman, "so this is your minute. Why don't you run to the kitchen and have a beer—any beer—or go to the bathroom? We'll call you when the program is back on." In the ensuing seconds this new-tyled salesman practically falls asleep on the screen, but perks up and gives a yell when the program is about to return.

A "Sound of Laughter" series of spots features no audio at all. Just laughter and the visual impact of the product.

## BMC announces \$1 million campaign

British Motor Corp., which in 1963 moved into second place in the sales of imported cars in the U.S., has announced another \$1 million advertising campaign for the fiscal year beginning this month. Sales for BMC for the first quar-

ter of 1964 will be second only to Volkswagen, according to BMC president, H.J.J. Sutfield, and 50% ahead of the third ranking importer.

Unlike Volkswagen which uses a great deal of TV, BMC will be putting the lion's share of the budget into print. Thirteen national magazines will be used through agency Reach, McCInton & Co.

## Reingold buys color TV for Met home games

"This is, we believe, the first time a stadium's lighting will have been designed for colorcasting of night games," said G. P. Fitzpatrick, advertising director of Rheingold beer, in announcing brewery's sponsoring color telecasts of all Met home games on WOR-TV New York. The additional cost of special lights at Shea Stadium, now under construction at Flushing Meadow, will amount to more than \$150,000.

## Colgate to sell Ajax on NBC-TV color show

"As an important element in the massive March-April spring cleaning promotion," the Colgate-Palmolive Co. is sponsoring "The Tennessee Ernie Ford Hour in color on the NBC-TV network from 8:30-9:30 p.m. EST April 10, on behalf of all Ajax products. Other com-

ponents of the two-minute promotion, placed through Norman Craig & Kummel, include a heavy schedule of network and spot TV. Four-color ads in national print, direct mail and a \$500,000 wrap package for a total described as "the biggest in Colgate's history" by Curti Judge, general sales manager of household products division. Ajax products include the cleanser, all-purpose cleaner, floor and wall cleaner and a new laundry detergent.

## Zenith's 1963 report highlights color TV

Expansion of wholly-owned subsidiary, The Rauland Corp., to produce more than 10,000 color picture tubes a month profitably was highlighted in Zenith Radio Corp.'s 1963 annual report, as cited by chairman Hugh Robertson and president Joseph Wright. They said the subsidiary would make a substantial contribution in 1964 "in continuing to increase Zenith's share of the fast-growing color TV market," to which the company has for several years keyed its engineering, manufacturing and marketing efforts. Sales in 1963 hit \$349,802,000 or 12% above the previous record set in 1962. Earnings were \$20,852,000 or 6% above the 1962 record. Both earnings and sales had been reported previously.

Putting contract to bed



Serta Mattress Co., via W. B. Doner & Co., has renewed its shared sponsorship for the third year of Chicago Cubs coverage by WGN Radio. At signing were Serta press. D. C. Hirsch, Jr. (seated), and (l-r) Doner v.p. M. F. Kostman; WGN mgr. Charles F. Gates; Serta sales mgr. Kenneth Rakstang; and "Cubs Voice" Jack Quinlan. Home and away games are aired.

# Computer use rises

Computers in agencies have tripled in 10-months but new applications are slow to develop. Only three agencies studied use EDP for media planning, evaluation

**A**GENCY COMPUTER INSTALLATIONS have tripled in the last 10 months, a study made by RKO General Broadcasting indicates. Most of the major agencies now have computers or are utilizing outside data processing equipment.

Of the 24 agencies studied by an independent research firm for RKO, six have added computers (EDP) since April 1963: Ted Bates, Compton, Dancer-Fitzgerald-Sample, Doyle Dane Bernbach, EWR &R, and J. Walter Thompson.

Two new agencies have EDP equipment on order (Footc, Cone & Belding and Benton & Bowles) and three have purchased service from outside companies (Grey, Kenyon & Eckhardt, SSC&B).

Accounting and general fiscal applications remain the outstanding use of data-processing equipment, with few agencies using EDP for media planning and evaluation (Lennen & Newell, Young & Rubicam). BBDO could also be included in this group.

These facts were released by RKO General Broadcasting.

Computers are used in various ways within the agencies, but their importance in media selection has been particularly stressed. Agencies are quick to point out that the computers are not an end in themselves in media selection, but rather should be used as a starting point and as a basis for the media man to exercise his own good judgment. For this reason BBDO declined to be categorized as using "EDP for media planning and evaluation."

While electronic computers, men and organizations go through the same basic steps in the initial information processing stage of decision-making, only men are "capable of coping with uncertainty and taking decisive action by mak-

ing the leap of faith across the decision gap," according to Dr. John C. Maloney, manager, research development, Leo Burnett, Chicago.

Media decision-making is a complex and difficult business, Joseph St. George, v.p., Y&R points out. And when considering the even greater complexities of the broad spectrum of the business, it seems to him that a truly effective program designed to help make business media decisions may have to be developed from scratch, using wholly new hypotheses, approaches and programs.

St. Georges explains the role computers play in selection at Y&R, using spot TV as an example.

Data from availabilities are fed into the computer via teletype paper tape from a machine in the media department, he says. The immediate output from the computer is cost-per-1000 data which is delivered back to the media buyer. Not only does the computer do all the necessary calculations on cost-per-1000, but it also arranges spot in order of efficiency by station.

Then the buyer considers the opportunities provided in each market for which he must buy. When he has a reasonable idea of what he has to work with, and what he wants to do, the buyer goes back to the computer, simply by picking up the phone and dialing it. When he is connected he reads into the computer the identifying number for each of the spots which he wished to consider, and almost instantly the teletype begins to print an answer.

St. Georges said the computer then comes up with such data as reach and frequency for all stations in a given market, plus the weekly cost, number of spots and cost-per-1000 for each, gross rating points, and other essential information

needed for a media buyer.

From there, in a matter of minutes, the buyer can try any number of combinations of spots in a market until he finds the buy which most effectively and efficiently meets his agency objective.

Agency media heads concerned

## AGENCY AUTOMATION STATUS REPORT

February — 1964

### Trend toward automation

Equipment on premises:
ADP
EDP (computer)
Own equipment
Leases equipment
Equipment on order:
ADP
EDP
Purchase
Lease
Buy service from data processing companies
No major automation effort

### Current application of automation procedures

For all media
For some media
On all accounts
On some accounts
Researching applications
No activity at present

### Current use of automation

Media planning & evaluation: Print Broadcast
Media decision implementation Buy orders:
Insertion (print)
Contract (broadcast)
Estimating: Print
Estimating: Broadcast
Media paying: Print-Broadcast
MATEC—applying media data and/or costs to sales territories
Accounting & gen'l fiscal applications
Are media decisions made by equipment?
Yes
No
made from data generated by equipment?
Yes
No





## AGENCY

### New Midwest head by McCann-Erickson

Carl Johnson, Jr., has been named executive vice president in charge of the Midwest region of McCann-



Johnson

Erickson, Inc. He will also be chairman of the board of management and directly responsible for management of the Chicago office.

Johnson has been president of the McCann-Erickson office in Tokyo for the past three years. Before that he was a vice president and management service director for the agency in the United States. He joined McCann-Erickson in 1956 after being associated with Young & Rubicam, Affiliated Retailers, Inc., and Montgomery Ward, Chicago.

The appointment of Bernard Gross as vice-chairman of the board of management of the Chicago was made at the same time. Gross is a senior vice president.

### Baisch agency expands, changes its name

Baisch advertising agency, a 15-year old Cleveland advertising and

public relations firm, has changed its name to Baisch, Blake & Gabriel.

The name change is made to reflect the growth and expansion of operations or personnel, according to a spokesman. Blake joined the agency in 1954 and Gabriel in 1958.

"In 1963 our sales reached an all-time high," president Paul Baisch reports, "and we anticipate our billings will increase 20% in 1964."

BB&G serves some 50 local, regional, and national firms in industrial, financial, mail order, and retail fields.

### Smith/Greenland uses shock approach for ABC

Smith/Greenland has come up with the "shock" approach to create interest in the ability of its client, The ABC Radio Network, to produce products sales.

In its first of a series of advertisements for the ABC Radio Network, Smith-Greenland uses this headline:

"Bab-O tells everybody that network radio is terrible."

And then goes on to explain:

"They hope their competition believes it.

"Why shouldn't BAB-O's competition know how effectively network radio moves product?"

"No reason.

"On the other hand, why does BAB-O have to be the one to tell them?"

"After all, how BAB-O took long-term declining sales curve, reversed it, and achieved a 24% increase, is their business.

"It's also the business of network radio. BAB-O used network radio effectively to create its remarkable sales success.

"There are over 210,000,000 radios out there. Home radios, car radios, transistor radios. And somebody's listening to them.

"Just ask Bab-O. Privately.

"For an even broader view of how network radio moves product call on network radio.

"As a matter of fact, call a four radio networks.

"Alphabetically.

"The ABC Radio Network."

### Spiro now Lavenson president

Walter A. Spiro has been elected president and chief executive of Lavenson Bureau of Advertising here, succeeding James H. Lavenson, who continues as member of board. Agency, with current billings of \$5 million, was established 35 years ago by Jay Lavenson, Sr. who continues as chairman of board. Newly named to board are Vice Presidents Mira Berman and Harry A. Egbert.

Spiro has been exec. vp. of Lavenson since 1958, in charge of client service. Before that, he was ad manager of Gimbel's here and held exec. posts in advertising, publicity, sales promotion and display with such firms as Allied Stores, James McCree; Loesser; and Gimbel's, New York.

### FC & B's Italian Expansion

The 100% acquisition of Radar & Benson here by Foote, Cone & Belding makes new firm, to be known as FCB-Radar, S. P. A., the largest American agency in Italy and third largest of all agencies in this country. Acquisition, first by FC&B since it went public in September, involves purchase of majority interest from Italian principals with agreement of S. H. Benson Intl. to sell to FC&B the minority interest it holds.

Radar & Benson's annual billings

### Sorry, piggybacks count as two



Howard H. Bell, Code Authority Director of the National Association of Broadcasters, explains NAB's new Television Code amendments on multiple product announcements to industry leaders at recent meeting (see Friday at 5, March 23). Shown (l-r): Howard Bell, Edward Fleri, BBDO; Samuel Novenstern, Lever Bros.; Fred Plant, Block Drugs; Lawrence Rogers, Jr., Taft Besting, member of new TV Code review board; Newman McEvoy, C&W.

total \$5-\$6 million. Other American agencies in Italy: Y&R-Itameo, \$4 million; JW1, \$4 million; BBDO, \$3 million; McCann-Erickson, \$3 million; Gardner (and partners), \$1.5 million; D'Arcy (and partners), \$1.5 million; Ted Bates, \$500,000.

Announcement of acquisition was made by FC&B Chairman Robert F. Carney, who said it's "first step in long-range program of creating well-rounded network of offices throughout Western Europe." Other FC&B offices are in London and Frankfurt, as well as in Mexico City, Toronto, Chicago, Houston, Los Angeles, San Francisco and New York.

FCB-Radar will continue under Italian management, with founder Gian Luigi Botter staying on as chairman of the board and managing director. FC&B will name three execs of its International Division to the board: Kenneth G. Taylor, Anthony Newell, and Richard R. Romanelli.

Clients of FCB-Radar include newly acquired Alitalia, plus Bergagni (General Foods); C. G. E. (General Electric); CIBA S. p. A.; Ideal Standard S. p. A.; Rank Xerox, S. p. A.; and Regie National Des Usines Renault.

### Young & Rubicam elects two women v. p.'s

Dr. Virginia Miles and Sylvia Simmons have been made vice presidents at Young & Rubicam.

Dr. Miles came to Y&R in 1962 from a ten-year stint with Inter-



Miles

Simmons

public where she was vice president and director of research for McCann-Marschall, vice president and director of business development for Marplan, and director of international research for McCann-Erickson. She joined Y&R as a member of the special projects group. Her

present position as vice president, special planning, encompasses all phases of the agency's activities.

Miss Simmons joined the agency in 1960 as a member of the special projects group. Previously she was associate creative director at McCann-Erickson and director of its contest and direct mail division.

### Agency shifts

Tucker Wayne & Co., Atlanta, has been appointed by Pharmaco to handle all advertising for its Sulfur-8 and Gloss-8 lines of hair care products . . . Ogilvy, Bensen & Mather will conduct a corporate advertising campaign for Morgan Guaranty Trust Co. Morgan will continue using Albert Frank Guenther Law for its financial advertising . . . Zimmer, Keller & Culvert, Detroit, has been appointed p.r. counsel for AMI Corporation, manufacturer of scale model plastic automobiles in assembled and kit form . . . Klau-Van Pietersom-Dunlap, Milwaukee will handle advertising and p.r. for Chef Pet Foods.

Arthur Pine Assoc. have been chosen to handle complete p.r. and publicity for Cooper Textile Mills, Wycombe, Pa. . . . Doyle Dane Bernbach has been appointed by the Democratic National Committee to handle its national advertising for the 1964 election campaign . . . Wilson, Haight & Welch, Hartford, Conn. and Boston ad agency, to handle the Friendly Ice Cream Corp. of Wilbraham, Mass. advertising and publicity.

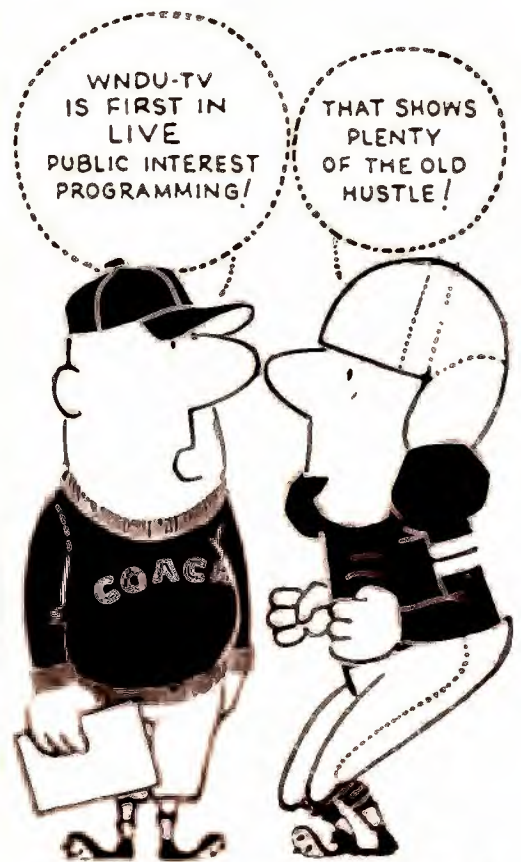
Benton & Bowles will consolidate all advertising for S. C. Johnson & Son in the United Kingdom. New assignments include Pledge, shoe polishes, Glade air freshener, and service products for industrial users, products currently being handled by Erwin Wasey, Ruthrauff & Ryan, Ltd. Benton & Bowles already handles Pride, Glo Coat, paste waxes, and automotive products in the United Kingdom.

Friend-Reiss, New York, has been appointed by A. C. Gilbert Co. The agency replaces BBDO which resigned the account. Last year Gilbert spent \$1.4 in television and print advertising . . . Speer & Mays to handle all advertising and p.r. for Fiesta Pools, a privately-owned swimming pool construction

company. Richard C. Lynch, St. Louis, appointed by Champ Items, manufacturer of auto repair parts, to handle advertising, promotion, and sales publicity.

London & Associates has been named the agency for the Chicago-Land Dealer Advertiser Assoc. The account involves an estimated \$150,000 in billings. Kenyon & Eckhardt has been awarded advertising responsibility for Brownberry Ovens. Company has partial distribution in 45 states, more heavily in Wisconsin, Minnesota, Illinois, and California . . . Hoag & Provandie appointed by the New England Confectionary Co.

Henry J. Kauffman has been selected by Security Home Mortgage Corp., specialists in second mortgage home loans and debt consolidation . . . Norman Malone Assoc., Akron, have been chosen by the San Hygiene Furniture Manufacturing Co. to handle advertising, merchandising, and sales promotion for its furniture lines. Mattresses are not included in the assignment.



**WNDU-TV**  
The Notre Dame Station  
SOUTH BEND · ELKHART  
ADAM YOUNG INC

# Guide to becoming a first-rate ... as a rep sees it

How to get into the wonderful, yet demanding, field — and then how to succeed by really trying — as told by a veteran who's seen the 'in' of inside operations

By Carl L. Schuele, president  
Broadcast Time Sales

**H**AVING PERSONALLY called on nearly every agency in the United States that buys spot radio, I have had a bird's eye view on what it takes to succeed as a timebuyer. I'd like to share these findings in the hope they will say 'thanks' because I owe everything I have to agency timebuyers.

Among the ways of getting into timebuying are the following:

a) Go to personnel agencies that specialize in advertising - agency placements.

b) Go through the SPONSOR guide or the yellow pages and call a minimum of 10 media directors, arrange appointments and follow their guidance.

c) Produce a selling resume on yourself and state how and why you've selected timebuying as a career. Send it to media directors.

d) Take any agency job offered and work your way to the position as buyer.

Once in the buyer's seat, your first goal should be to *become the best buyer in your agency*. And to do this you must always bear in mind the job you do for the agency (your employer) and the client (your employer's employer). Spend that money as if it were your own. Each purchase should receive the total consideration you'd give a major purchase made with your own money.

*Take pride in your appearance.* Bill Abrams, when buying for SSC&B was one of the best dressed men you'd ever find. He still is, and he's an account executive with Ted Bates now!

*Be constantly alert.* Look for ways to improve your company and yourself. Show management you want the agency to be outstanding. Advance your ideas every chance you have. Mike Laterre of Peerless Adv., N. Y., did and today he's one of the highest paid buyers in the industry!

*Organize your week in advance.* Devote special hours to seeing salesmen and let them know the specific times that are best for them to see you. Make room for upgrading present schedules on a regular basis. Don't merely route incoming surveys to file. Instead, study the buys you have running in the market with an eye towards getting the most for your money. Leave room for those hectic last minute jobs, but let "upstairs" know you have a planned schedule. They'll respect you for this—it's the mark of a true professional. Can you imagine BBDO's Hope Martinez alarmed by an AE?

*Bring salesmen into your plans.* Work with them and they'll work with you. Your job will be far more interesting once you get the salesmen on *your* side . . . and you'll be amazed by the amount of good they can do *you* and *your* client. Nick Inbornone is an expert in this area and it's paying off!

*Steer conversations.* Always keep talk on a constructive plane. Nearly every dedicated buyer knows what it takes to sell his client's product and cares little about small talk.

*Learn your product.* Do everything possible to know the product inside and out. Find out how the client believes the medium can help move more goods. Always listen to

*Starting out with a one-man office in Los Angeles 13 years ago, Carl Schuele has built the rep firm into a nationwide complex. He opened the second office in San Francisco two years later, in 1953. In 1954 he moved into New York and Chicago, in 1955, Detroit. During the periods of organization he lived in each one of these cities. In 1957 he set up an office in Philadelphia. Schuele claims he has personally called on virtually every major agency in the U. S. Now he handles 26 radio stations, secured \$10 million in new business for them over the years. Before starting BTS, Schuele worked as a disc jockey for WSRS, Cleveland; then announcer and salesman WICU-TV, Erie, Pa.; later as a salesman for KPOL Radio, Los Angeles.*

the "et" before making a buy. Pay particular attention to the copy theme and judge the stations accordingly.

*Learn your prospects.* The buyers who know the profile of the prospect are better able to select the proper station and the proper commercial setting. Dick Sheppard Pontiac buyer, and Woody Crouse, BBD&O Dodge buyer, are shining examples of professionals who *know* the difference between numbers and prospects!

*Develop a "buying system".* Inaugurate a procedure that enables you to grab choice availabilities which are quited on the basis of first come, first served. An orderly system can save hours of meaningless loss of effort. When you call for avails, be sure you inform the salesman exactly when you plan to buy his market; this will save the interruptions of call-backs too. Study Y & R's operation here.

*Give the salesman time.* Never ask that avails be left with the receptionist. Today's modern salesman deserves to be heard. He'll respect the value of your time and

# timebuyer



less. We all realize things come up at the last minute, but even if they do make it a point to explain this to the salesman who is waiting. It only takes a moment to step out and apologize in person.

*Keep an open mind.* Advertising is a fast breaking business. Don't be afraid to switch a buy if something better comes along. Your boss will respect the fact that you're constantly alert and trying to get the most for the client's money. The J. Walter Thompson buyers realize their loyalty is to the client, rather than the salesman or station, and so is the loyalty of many other top agency buyers.

*Take advantage of merchandising.* Don't be one of those buyers who looks at merchandising only *after* the buy is made. Your best opportunity many times involves the "total" offer of a station. Be sure to get the merchandising you've been promised. Ask for an "evidence report," and your account executive will thank you for the effort.

*Be a positive buyer.* Don't be afraid to "take charge," when you know you're right. At Dancer-Fitzgerald-Sample there's a buyer (maybe he's a supervisor *now*) named Shel Pogue. Here's a man who fights for what he knows is

best for the client, but he's armed with all the facts before he charges off. This *has* to pay off!

*Make field trips as often as possible.* Don't rely on printed material; go out to visit as many markets as possible. Talk to your counterparts in other cities; find out the stations your field sales force recommends, talk to folks in supermarkets (especially the ones buying competitor's products) to learn *their* favorite stations.

Building a successful career in this industry is simply a matter of understanding that the first-rate timebuyer must have something extra, something that makes him stand out. The extra something, I've learned in my 15 years of calling on buyers, is the willingness to work, and to work . . . longer . . . harder and smarter.

Find out what your agency and client want, then give it to them. You'll see, as countless others have—in fact nearly every top buyer who has forged ahead—that buying is an exciting profession and one that pays off in both pride and accomplishment.

Remember, just as there's a difference between a representative and a *salesman*, there's also a difference between a buyer and a first-rate buyer. ■

present helpful information on many important points. Don't prejudge the stations without hearing the full story—as it is *today*!

*Take pride in your agency—and fellow media people.* Talk it up on every possible occasion. Joan Stark, Grey, is so sold on her firm and her associates that it pours out all over the place. This generates enthusiasm and it's contagious. Brag about those new accounts!

*Double check everything that goes out with your signature.* Some mistakes are very costly. The people you deal with will respect the extra care you give. June Kemper of George Hartman, Chicago, notes all incoming calls briefly (just the facts) on a yellow pad—just one point that explains her success in this profession.

*Explain your buys.* This is doubly important to visiting station owners. Each will then see how he can improve his facility and make it better for your client in the future. Just watch.

*Be prompt for all appointments.* The buyer who keeps people waiting in the reception room is thought-



Schuele (r) holds conclave at Chicago with (l-r) Dick Anderson Y&R (Chicago), June Kemper, George H. Hartman Agency (Chicago) and Jim Fitzgibbon (Chicago) KCBC Des Moines.

## Is quality of programing a neglected

**MJ&A v.p. sees over-improving research techniques a boon to timebuying, but a main sales ingredient—program quality—is sorely neglected, he states**

**Rollo Hunter**  
vice president, television and radio programming and administration MacManus, John and Adams, Inc.

**W**E'VE READ SOME BRAVE WORDS in this section of SPONSOR during recent months. There has been undeniable evidence adduced by bona fide experts that science has at last come to the buying and selling of broadcast media. It's encouraging.

A new breed marches forward toward exactitude. Today's buyer, even as Tom Swift, is undismayed. Fearlessly he faces mountains of numbers, accumulations of instantaneous automated data on media and markets. Electronic data processing has entered upon the scene, not exactly unheralded.

Yet while the marketing-media-research men cope with their complex universe of data from which to make bigger and better decisions (and in the main, they seem to be doing just that), a single facet of all this complexity may deserve some special attention: programing, which means applying broader judgment and understanding to influences which matter a great deal — program quality and *fitness*, the time period, its competition and lead-in, audience composition and demographic characteristics. Exactly what and who will the people we want to reach *prefer* to see and hear?

With the approach of each new season, the network program juggling game becomes a wilder and

wilder scramble. Pilots win "firm" scheduling on Tuesday only to lose it on Wednesday. "Stump the Stoops" is penciled out. "Scare the Saps" is penciled in. Stars rise and fall overnight. And who is to say that all these formidable decisions are well-founded?

The drift of network programing over the years (in concept, content, casting, positioning, whatever) toward absolute control in the hands of a few has been somewhat depressing to many of us. It now

takes the muscle of many million of advertising dollars to influence programing *before* it gets on the air. Agency buyers of comparatively modest package and scatter plans are learning to queue up. With less money to spend than the mightiest, they steel themselves to a few frustrations in their programing efforts. These men are *no* really pterodactyls perched in the TV trees, but sometimes they do feel slightly extinct.

The chances are that we can well

**Rollo Hunter** joined MJ&A in March 1964, coming from Erwin Wasey, Rutliff & Ryan where he had served as v.p. and director of TV and radio for eastern and central divisions. He started at EWR&R in 1952 as a TV-radio copywriter in the Los Angeles office, later becoming production manager. Hunter began in radio as a juvenile actor at KDYL Salt Lake City in 1934. He graduated from U.S.C. in 1941, served in the Navy until the end of World War II when he joined KFI-KECA Los Angeles. Later went to ABC Hollywood, where he held successive posts as local program manager, assistant network program manager and production manager of the western division, later joining EWR&R.



## sales fool?

use a broader base of program experience and judgment than is presently being brought to bear. Programming mediocrity hasn't been overcome yet. In fact, there are a lot of people around who think that the mean average is getting pretty mean indeed. Despite the fact that there are brilliant practitioners among those accepting the horrendous responsibility of deciding what will and will not be presented to the public, we will soon go into another season during which there will be stand-out examples of "bandwagon jumping" — seasonal fashions in program categories.

In a business where this week's theories have a way of becoming

ridiculously invalid by next Monday morning, you'd think that rule-book thinking would be a capital crime. Yet there is still some finite mindedness around in programing and in the buying and selling of it. We have not seen the last of its deleterious effect. The woods are still reasonably full of oracles out there on those limbs sawing industriously.

As a vote for the open mind over any catechism of musts and don'ts, let's look back through the years at a few seasons of cliches that went awry. For instance, there's that ancient one, still heard once in a great while: "Television is pricing itself out of existence." Well, if it is, nobody told the people who put up the money to make it a \$2 billion advertising business in 1963.

You don't have to be exactly a contemporary of William Boyd to remember when you could pick up this feedback: "Westerns are for kids." Sure they were. Big kids. Another message from the past, long ago seen in the clouded crystal ball, declaimed: "You'll never get away with trying to sell beer in the morning." Strong refutation has come from hundreds of stations for years. Now we read of late night programing in radio designed to sell harder stuff than beer.

If you go back many, many years, you'll recall when television was supposed to kill radio just as talking pictures killed vaudeville. (Could that relate to current fee vs. free TV pronouncements?). And at one time you were expertly advised that there was no place whatever in television for the big dance band. Lawrence Welk was more worried then than he is now. Then there was the stuffy bit of etiquette once intoned in many a program conference to the effect that when you go into a viewer's home, you must behave there with the same decorum as an invited guest. That rule never got through to Jackie Gleason.

There are, of course, many other examples to cite. Such hind sight is easy and not always exactly fair. The point of dredging up these disproved theorems is to remind ourselves to "stay loose and easy" in our thinking. Freshness is a quicksilver thing. A fat rule-book often stultifies it. ■

## Carlsberg beer spots brewing in 8 markets

Carlsberg Breweries, in a campaign well-over \$100,000, via Weyton Co., will introduce its new beer bottle through more than 4,000 spots on a dozen radio stations in eight markets.

Aimed at the growing imported beer market, the commercials utilize humor to get the message across.

The spots run from a minimum of 10 weeks (WHN, New York) to a 26-week maximum (WQXR, New York) and are concentrated mainly in eastern markets. In addition to WHN and WQXR, other stations here and the number of weeks scheduled are: WJPG Atlantic City, 13; WHDH Boston, 17; WJPG Marathon, Fla., 13; WGBS Miami, 13; WISN Milwaukee, 13; WCBS New York, 15; WNIW New York, 20; WPAI Paterson, 18; WLKW Providence, 13, and WGMS Washington, 20.

Below is one of three spots prepared for the present campaign:

*Girl: (Youngish voice) I know, Doctor. I behaved like a child, but I couldn't help it. It was so graceful — the perfect blend of form and function. (almost coy) You know, Dr. Schumpater. I have a touch of the poet. It was the loveliest thing I'd seen in months. So I began using it to decorate my apartment. I framed one. Even coated one with copper. Nothing wrong with that, is there, Dr. Schumpater? I mean this passion for the new Carlsberg Beer bottle?*

*DOCTOR: (Viennese-type-voice — reassuring) No, no, it's quite all right. (lowers voice confidentially) I'm sorry, your time is up. Goodbye, my dear, and don't worry. See you next week.*

*(voice louder — a little frightened) No! No! Not that door!*

*SOUND: Door open — loud prolonged crashing of bottles.*

*DOCTOR (almost weeping) You have ruined my whole collection of new Carlsberg bottles.*

*INNOVATOR: Much as you'll admire the new Carlsberg bottle, you'll find drinking the beer even more rewarding. Carlsberg, the glorious beer of Copenhagen — an extraordinary beer — a marvelous, flavorful beer — the secret of Carlsberg is the brewing. It takes four months to create Carlsberg. That's about three months longer than it takes to make most of the beers you used to drink. Have you tried Carlsberg? Ask for Carlsberg now. One year in the survey, 1959, Carlsberg was voted the World's Favorite Beer. And now you have the new bottle.*





**YOUR  
MONEY  
IS  
WORTH  
MORE  
IN  
TAMPA  
ST. PETERSBURG**

Your advertising dollar goes three times farther on **WSUN-TV** the pioneer station

**WSUN-TV**

Tampa - St. Petersburg

Natl. Rep. VENARD TORBET & McCONNELL  
S. E. Rep. JAMES S. AYERS

**TIME / Buying and Selling**

**Soft drink spots set**

With warm weather approaching, both Coca-Cola and Canada Dry are readying spot TV promos to reach thirsty family viewers.

Cola-Cola's Minute Maid Hi-C orange drink is slated for one-minute fringe spots in approximately 50 markets for a 16-week period. Agency is Daneer-Fitzgerald-Sample.

Canada Dry, for various beverages, will be whetting the palates of viewers with 20-second commercials, some to continue to the end of the year in selected markets. The campaign is through J. M. Mathes.

**Eastman rep firm buys AM station in Flint**

Robert E. Eastman & Co. has bought WTRX Flint, Michigan, sub-

ject to FCC approval, and will operate the station as a wholly-owned subsidiary.

This may be the first time a national station representative firm has owned a radio station and operated it as a corporate subsidiary, although individual reps and firms have held partial interests in stations.

Operating on 5 kw. day and 1 kw. night, the facility is currently represented by Eastman, which plans to continue in this capacity.

After FCC approval, the rep firm plans several innovations: use of "imagination" in public service programming; initiating a "farm team" setup for the development of salesmen starting with a college-recruitment plan leading to "graduation" to other Eastman offices; and a program director consultant service based at WTRX, available for hire to Eastman-repped stations.

**JUDY ANDERSON: a wealth of information**

"Reps have a wealth of information at their fingertips about markets, stations, coverage, programming, personnel, facilities, and all the other factors that must be weighed in final decisions for placing of advertising. They can be very helpful and share all this with timebuyers," says Mrs. Judy Anderson, radio-TV supervisor with responsibility for buying time for Buick (nationally) and Coca-Cola (regionally) at McCann-Erickson's Detroit office. Judy was recently named 1964 advertising woman of the year by the Detroit women's ad club. Her timebuying ideal is Frank Silvernail, a man who has influenced her philosophy, although they have never met. "About six years ago," continues Judy, "I ran across a piece he had written. From it I've borrowed seven commandments of dealing with reps: 1) don't high-hat them; 2) don't keep reps waiting; 3) ask them for information; 4) save face for them; 5) keep them posted; 6) tell them the truth; 7) help them with others. As rules for everyday use," she concludes, "these would have more meaning for timebuyers who have had 10 to 12 years with radio and



TV stations, as I've had." Before joining McCann-Erickson more than eight years ago, Judy was traffic manager at WJIM-AM-TV Lansing. Prior to that, she was assistant to the station manager of her native Johnstown, Pa., WARD-AM-TV. She has three children, and makes her home in Detroit's St. Clair Shores suburb.



## Few really new themes in TV Commercials Festival

Despite fact that largest TV advertisers are represented admen see no breakthrough. Production quality up; use of live actors, cinematic art increased, entries indicate.

**T**HERE ARE NOT as many new original commercials this year as there were a year ago, say admen judging at the American TV Commercials Festival. Scores are lower than other years, in fact so low that judges may not give an award in some categories.

Categories with generally low scores, according to the Festival head, Wallace Ross: building products, cake mixes, cigarettes and cigars, cleansers, dentrifices, men's toiletries, coffee, toys and utilities.

The winners will be announced at the American TV Commercials Festival award luncheon May 15 at the Waldorf Astoria.

The generally low scores might well be attributed to stiffer judging by the advertising elite, but when asked as a group the agency men disagreed said it was because the commercials were not as good.

But admen can't expect breakthroughs and exciting originality every year, according to A.C. Dunham, corporate advertising manager of Westinghouse Electric. With the cost involved, all the research and testing necessary, growing sophistication in the field, it takes time to bring out something really new, he feels. Agencies with a good thing, like Goodyear, are continuing to use the same themes.



Wallace Ross, head of Commercials Festival, with Barbara Love, SPONSOR assoc. editor, at end of afternoon judging session

Even though there are no major breakthroughs, the quality of production is up, Gordon Webber, director, broadcast commercial production, Benton & Bowles, believes. The trend seems to be toward more use of cinematic art and fewer words, Webber noted. Photography carries the weight, he feels. Among the commercials cited: Laura Scutter potato chips, Cracker Jacks, Goodyear, and various travel commercials. Another participant notes the use of live actors has increased.

On the other hand, it was pointed out that the use of animation has decreased, except perhaps in cereals where animation is used heavily.

Frank Scoppa, executive art director, WB&B, (l) scores commercial with Manning Rubin, v.p., dir., commercial production, Grey; Gordon Webber, v.p., dir., broadcast commercial production, B&B.



Patricia Daniels, recently with McCann-Erickson on the Nestle account, scores a commercial in the finals of competition. At her right is Stephen deBaun, copy group director, N.W. Ayer





*Georg Olden, v.p., McCann-Erickson, listening to A. C. Dunham, manager, corporate advertising for Westinghouse Electric.*



*Sy Frolick, senior v.p., TV/radio director at Fletcher Richards, Calkins & Holden.*

The quality and number of institutional commercials in the Festival is also down.

Jack Sidebotham, TV art and production director, Y&R, feels that frequently the same advertisers showed up in the finals of the competition. He also believes that some of the commercials that score highly in the Festival are those with a refreshing twist or feeling of warmth, particularly because of the large

number of commercials seen at one time. (This statement was made after a day admen viewed about 195 commercials.) He felt that the twist or cleverness might very likely be turned down in many agencies during planning sessions because admen are sometimes afraid the idea is too far out and they'll be laughed at, or the amount of money at stake requires them to think more seriously.

*Admen settle down for screening of finals. Shown here: (1st row) Jack A. Sidebotham and Marvin B. Kunze, Y&R; (2nd row) A. C. Dunham, Westinghouse Electric; Arthur R. Ross, Ketchum, MacLeod & Grove; Arthur C. Mayer, Hicks & Grist (3rd row) Helmut Krone and Bob Levenson, DDB; E. P. Genock, Eastman Kodak; (4th row) Bob Margulies, Bates; Rollo Hunter, MJ&A.*



"If you kept all the commercials that the clients made you throw out, you'd have a winning category right there," an executive from Compton commented.

The bulk of judges are repeats, according to Ross. This year there is a heavier proportion of creative judges, he says. People like Georg Olden, Bob Levenson, Helmut Krone, and Sy Frolick are among them. For some reason, the judges from the creative side tend to rate lower. Ross feels. This tends to weight the elements represented, perhaps, but marketing men just aren't interested enough to attend, according to Ross. Also, many admen believe, you can't consider the marketing story when appraising the commercials.

It has been suggested to have consumers judge, and even kids doing the judging of kids, commercials, but that would turn the competition into a popularity contest. The Festival head contends.

Of the 165 judges, organized into an advisory board and six regional councils (East, Midwest, Southwest, Canada, Southeast), 68 advertising agencies are represented. 36 sponsors, 6 TV stations, 17 associations and craft unions, and three consultants.

Ross has been traveling to the different cities to conduct the judging sessions. He comments that the many sessions throughout the country do greatly affect the winners, as the evaluations are colored by regional viewpoint and a closer view of the market. Considerations are more material than in New York and California, where the creative is more heavily weighed.

Categories which the judges have been rating high, automobiles, gifts, insurance, institutional, packaged foods, pet products, travel, pharmaceuticals. Average ratings are going to auto accessories, appliances, bakers and confections, soaps and deodorants, beers and wines, hair preparations, cereals, cosmetics, dairy products, gasolines, home furnishings, paper products, and soft drinks.

According to Ross, 194 companies entered 1,396 commercials, representing 685 national, regional, and local advertisers in the United States and Canada. In order to be eligible, commercials had to be broadcast for the first time not before 1963. This is a record number of entries, 29 more than last year's total. Of all the entries this

**Festival board members for 1964:** BARTON A. CUMMINGS, Compton Advertising Agencies; CHARLES H. BROWER, BBDO; LEO BURNETT, Leo Burnett; FAIRFAX M. CONL, Foote Cone & Belding; JOHN P. CUNNINGHAM, Cunningham & Walsh; GEORGE H. GRIBBIN, Young & Rubicam; BRYAN HOUSTON, Fletcher Richards; ROBERT F. LUSK, Benton & Bowles; DAN SLYMORI, J. Walter Thompson; WALTER WEIR, Donahue & Coe; WILLIAM BERNBACH, DDB; DAVID OGILVY, OBM. **Advertisers:** EDWIN W. EBEL, General Foods; JAMES S. FISH, General Mills; DAVID J. MAHONEY, Colgate-Palmolive; RALPH P. OLMSTEAD, Kellogg; HARRY F. SCHROETER, National Biscuit Co.; A. CRAIG SMITH, Gillette; DOUGLAS L. SMITH, S. C. Johnson & Son; JAMES D. STOCKER, Scott Paper; RAY WEBER, Swift & Co.; ALLRID A. WHITTAKER, Bristol Myers; WILLIAM F. HALSCHI, New York Telephone Company

year 95% were on film (1284). Video tape commercials totaled 112. Color films and video tape numbered 213, or 15% of the entries. This is more color by far than previous years.

Analysis of representation in the largest categories showed the following number of entries: beers and wines (75), automobiles (64), packaged foods (62), baked goods (46), pharmaceuticals (42), tobacco products (34), retail stores (29), banks and finance (29).

There were 60 series of three commercials each entered for consideration regardless of product category. A new 20-second category drew 77 entries. The 20-second commercials are considered both

within their product category and as 20s.

Scoring was designed for automatic processing by John Felix Associates, in order to achieve easier more efficient tabulation.

In the preliminary screenings by small panels of judges, three to five commercials were selected for the finals in each category which were later viewed by the six councils in toto.

Commercials were scored from a low of one to a high of 10. Ross outlines the purpose and criterion for the judging thusly:

"We seek to recognize unusually effective advertising, outstanding in concept, and imagination in execution . . . advertising which promises to realize exceptional results, based on the judges' appraisal — without benefit of supporting data — of what its objective was, and the judges' evaluation of its comparative success."

Commercials were grouped in product category because marketing objectives most closely parallel in that way, Ross comments. However, each entry was appraised as an independent entity. ■

**88,977 Tv sets produced in January**

Electronic Industries Assn., reporting for first time on color TV set production, notes that 88,977 units were produced during January 1964, (RCA says its sales of such sets in January were higher than in any previous month, and expects record first-quarter profits).

Other EIA figures show TV and radio set production increases in all categories for January 1964, compared to January 1963.

Monochrome TV set production rose from 484,415 in January 1963 to 642,080 this January. Of these units, 116,218 are all-channel receivers, nearly double 58,032 figure of last year. Distributor sales for same month rose to 588,555 units, compared to 503,821 sets sold in January last year.

Total radio set production increased from 1,229,507 to 1,413,293. Other comparisons show auto radio sets produced rose to 700,848 from 594,505, while FM sets

manufactured (excluding auto sets but including combinations of AM-FM of other types) total 151,343 up from 87,641. Distributor sales (again excluding auto sets) also are up, reaching 544,815 units from last year's January figure of 453,348.

**Group W Promotes David E. Henderson**

David E. Henderson, WBZ assistant sales manager, has been appointed sales manager of the Group W TV station



Henderson

in Boston. He succeeds Kenneth MacDonald who has been named assistant general manager of WJZ-TV in Baltimore.

TvAR, the representative firm for the Group W TV stations, was Henderson's association prior to December 1963 when he joined the Boston station. He joined TvAR as an account executive in 1959 when it was formed, having had over 10 years previous experience at both the agency and station levels. He started at WBAL-TV Baltimore as talent and producer-director, and then moved to WFIL-TV Philadelphia as producer-director.

With time out for Marine Corps service, Henderson's career subsequently included two years with Al Paul Leston as assistant to the vice president in charge of TV in the Philadelphia office; broadcast supervisor on major accounts at Gray and Rogers Advertising

**Supermarket TV spots**

NBC—Hugh Downs TV show, *Concentration*, to serve as basis for new supermarket sales promotion game. Customers match windows in card, picked up free at supermarket, with scores published in store's newspaper ads. Downs, in radio-TV spots to be placed and paid for by individual supermarkets, will introduce game to local markets.

*Concentration* last week began 10-week run at 94 Purity stores. San Francisco, moves on to "three or four" additional food chains in April and June.

## FM listeners becoming "mass"

Study by Portland, Oregon station shows that FM listeners still have above-average characteristics but are approaching "general" levels even though they listen to FM during TV's peak viewing hour

WITH CONSIDERABLE attention focused this year on FM broadcasting at the NAB convention, radio-TV admen are showing more interest in qualitative studies which establish new boundaries for the special-market FM audience.

One of the latest studies in this area, now the subject of new promotions to timebuyers and account personnel, was recently completed by KPFM, an independent outlet whose FM signal covers the Portland, Oregon, metropolitan market.

Seldom are FM stations equipped with either the research facilities or budgets necessary to accomplish much more than a surface fact-gathering. The KPFM-commissioned study — which the station claims is "the first time an attempt has been made to measure FM listening on an individual station basis" — is therefore of considerable significance to agencies which may feel the FM audience is a small, oddball, a typical group with a sky-high average income which divides

its time between going to concerts and driving around in racy sports cars.

Perhaps the most significant fact which emerged from the KPFM study, made under the direction of psychology professor Dr. David Sellers of Lewis & Clark College, is that the FM audience isn't so very unusual after all.

This doesn't mean that the claims for above-average income in FM homes are wrong. What's happening in FM is something like the socioeconomic audience factors in color TV homes; as the medium becomes more widely used, as its penetration grows greater, the over-all market begins to lose its "specialized" aspect and more closely resembles the "average" home.

In the case of Portland, Ore., KPFM learned, through a combination of random phone and questionnaire sampling, that FM penetration in Portland is now almost one out of every four homes — 39.4% (In numbers, this is an estimated 112,870 homes). Median

incomes for FM are substantial higher than among non-FM set owners; 22% of the FM set owners said they earned over \$10,000 year as compared with 10% of non-FM set owners reporting comparable figures. There was, however, "no significant difference in FM set ownership" from the \$10,000 bracket downward.

Audience tastes in music — for the staple element of FM programming — also ran more toward "mass" than toward a "specialized" taste. Light classics, jazz and folk music rated high on the audience preference list.

One area in which FM home activity does *not* merge with market patterns in that of TV viewing.

"The FM audience apparently shows no great interest in television," reported KPFM last week. "Only 18% of those who said they listened to KPFM purchased a television set during 1963, while 30% of the non-listeners reported purchase of TV sets."

Furthermore, FM listening, un-

### WHEN FM LISTENING TAKES PLACE

Share of Homes Listening to FM on Daily Basis \*

TIME	MON. THRU SUN.	MON. THRU FRI.	SATURDAY	SUNDAY
6 a.m. noon	4.36% — 12,500 homes	4.48% — 12,850	5.24% — 15,040	3.15% 9,000
Noon 6 p.m.	6.3% — 18,050 homes	5.87% — 16,840	6.64% — 19,000	7.0% 20,100
6 p.m. Midnight	6.4% — 18,550 homes	8.0% — 22,450	4.9% — 14,050	3.85% 11,000

\*Based on research study conducted for KPFM Portland, Ore., by Dr. David Sellers, Lewis & Clarke College

Exercise in your car wherever you are



This new road to physical fitness is the brainstorm of Donn Colee of WHEW West Palm Beach to put an extra push behind the largest spot schedule ever run by the local Pepsi people in the market. It's on behalf of Patio Diet Cola. On the theory that while most Americans don't exercise, almost all drive cars on a regular basis, Colee came up with the series of one-minute capsules. Strongman Wes Hardin, here greeting Palm Beach Bottling Works head Frank Frazier, details Dynamic Tension exercises which listeners can perform while driving or riding right in their cars. Series is aired throughout the day and evening.

## audience

ike AM listening generally, runs somewhat parallel to TV viewing. That is, when TV families are watching TV (at the current rate of six hours daily nationally, according to A. C. Nielsen Co., with the peak period — 65% viewing — standing in the 8-10 p.m. segment at night), FM homes are often spending their time listening to FM instead. Sellers' findings showed that average listening to FM per home is 15.65 hours per week, or 2.24 hours per day, and peak listening occurs between 6:00 p.m. and midnight, Monday through Friday."

The survey itself was a three-pronged study of statistical data gathered through a random sample of 1,000 completed telephone calls in the Metropolitan Portland market of Multnomah, Washington and Clackamas counties in Oregon, and Clark county, Washington. Questionnaires on listening and buying habits filled out by visitors to the Portland Boat and Trailer show in February were also used, plus a random sample of listening preferences and demographic data obtained from questionnaires mailed to KPFI program guide subscribers.

Said KPFI manager Del Leeson: "We believe we know more about our audience than virtually any FM station in the country. We know how many, when they listen and to which stations. We know what kind of cars they drive, their income, what they spend for groceries every week and whether they prefer plane or train travel. We even know what they plan to do with the money they save from the new Federal income tax cut: a majority are either going to save it or invest it in the stock market or in mutual funds." ■

### MBS adds three

New stations joining the Mutual Broadcasting System are: WJUN Mexico, Pa., operating with 1 kw on 1220 kc, owned and operated by Lewiston Broadcasting; WEIC Charleston, Ill., operating with 1 kw on 1270 kc, owned by Friendly Broadcasters; and WDOI Burlington, owned by Hunter Broadcasting, operating with 1 kw daytime and 250 watts night on 1400 kc.

### Stock conversion delay by Gross Telecasting

Gross Telecasting, Inc., owner and operator of WJIM (AM-FM & TV) Lansing, has deferred for three years the date for conversion of the Class B common stock into common stock. An amendment of the Articles of Incorporation pushes the date up to March 31, 1967.

The regular quarterly dividend of 40 cents a share was declared on the common stock, payable May 11, 1964, to shareholders of record at the close of business Apr. 24, 1964. The quarterly dividend of

seven-and-a-half cents a share was also continued on the Class B shares.

### New outlet in Windsor

CKWW signed on the air Mar. 29, with a signal reaching down into Detroit and Toledo, as well as Windsor, Ont. President of the new company is Royce Frith, who has done a weekly show on the CTV Network and now does a daily talk program on CKWW. Robert Wilkin is operational sales manager and Norm Aldred is program manager.

### More WSB-FM stereo

WSB (FM) Atlanta, the most powerful FM station in the state, has expanded its broadcasts of stereo multiplex music to include the full day, from its 7 a.m. sign-on to the midnight sign-off. One of the pioneers in Southern stereo broadcasting, the station operates with 100 kw.

## RADIO MEDIA

### Three AP committees study broadcast wire

The Associated Press' recently announced intention of reevaluating its service to broadcasters in view of new trends in newscasting was not an idle one. Three study committees made up of members of the AP Radio-Television Assn. will put into effect a three-pronged nationwide survey to seek qualitative data on broadcasting patterns, usage of the AP broadcast wire, and unsatisfied station needs. Returns will be classified according to both station power and geographic location.

The three committees and their chairman: Fact Finders, Tom Frawley, WHIO Dayton; Watchdogs, Jay Crouse, WHAS Louisville; and Wirephoto-Photofax, Grant Price, WMT-TV Cedar Rapids. Committees were chosen, said APRTA president Robert Schmidt, with a view to equal representation by



## YOU SHOULD HEAR

M. Jay Corrington, Radio Operations Manager of KODE, Joplin, Missouri, says, "First let me say I believe the CRC library was designed by Radio Men . . . I believe our image in the minds of our advertisers and listeners has improved greatly . . . Sponsor Identification Jingles . . . the greatest . . . give a local advertiser closer identification with his national produce, but builds a quality image for his business."

Hear "MONEY MAKER"  
Call Dallas Collect 214 748-8004  
COMMERCIAL RECORDING CORP.

both large and small stations and will work in liaison with AP bureaus and officers of AP state broadcasters associations in their respective areas.

Both the Fact Finders and the Wirephoto - Photofax Committees are expected to employ the questionnaire technique. The Watchdogs will keep an eye on the broadcast wire's over-all performance in covering the news, with special attention to writing, processing, and packaging to meet the special needs of broadcasters. All three committees will submit their findings to the annual meeting of the APRTA board next September.

### RAB ups Birchfield to head member push

Lewis P. Birchfield, a regional director since 1961, has been named RAB's director of member development. He's directing the bureau's efforts to broaden its membership, while continuing to administer the RAB Sales Clinic's one-day course in radio salesmanship which the bureau offers on an individual basis to member stations.



Birchfield

Birchfield brings to his new job a background in both media sales and retail advertising. He has served on the sales staff of WDSU New Orleans and the promotion department of the New Orleans *Times Picayune*. He was advertising and promotion manager in Sears-Roebuck's southern territory for almost six years. Prior to joining RAB he was also general manager of WFAI Fayetteville.

### \$325,000 buys KMBY

KMBY Monterey has been sold by John L. and Muriel L. Burroughs for \$325,000. Buyer is Stoddard J. Johnston, formerly president and general manager of KRGV and KRGV-TV Weslaco, Tex. KMBY is a fulltime station operating on 1240 kc at 1 kw days and 250 watts night.

### WARM WSBA lead off RAB's 'College Plan'

Susquehanna Broadcasting' WARM Scranton and WSBA York Pennsylvania, are first subscribers to Radio Advertising Bureau's "College Plan," agreeing to underwrite plan on behalf of Pennsylvania State University. Plan makes RA sales material available to colleges and universities at nominal cost a spur to interest more college-trained sales-oriented young men and women in radio careers. Also enrolled under plan is Kansas University. Material includes complete backlog of RAB sales and research studies as well as weekly mailing of current matters.

Commenting on action by Pennsylvania company, RAB President Edmund C. Bunker said: "I would like to salute the Susquehanna executives who saw need for trained sales personnel and administrators within our industry, and decided to do something positive about it.

"As our industry grows in importance to advertisers, and in the number and variety of its advertisers, the shortage of trained people may someday be our grave problem," he continued. "Only through corrective measures like this one — instigated and supported internally by broadcasters — can we begin to attract some of the intelligent, educated young people we will need within the next decade."

### Schlosser tops ABC's ad, sales development



Schlosser

Don S. Schlosser has been appointed director of advertising and sales development for ABC Radio. He has been advertising coordinator and manager of sales development since July

1961.

CBS was Schlosser's affiliation prior to joining ABC as a sales promotion writer. With CBS three years, he had been a member of the press department.

# THE WEEK IN WASHINGTON

WASHINGTON BUREAU, Washington, D.C., April 10, 1964

Spending Mood  
Sustained

With the chastening self-examination of the NAAs' position behind them, broadcasters can cheer up with Commerce Department predictions of record 1964 sales of products advertised on TV--from wine and beer to soap to soft drinks. Commerce says that from the vigorous financial launching pad of \$4.9 billion in personal income in 1963, consumers are sustaining the spending mood that made new highs in year-end retail sales for that year.

Cigaretts  
Included

The Business and Defense Services Administration has just backed down from its Outlook position that even cigaret sales may not prove an exception, over the year's course. Outlook forecast was for "relatively stable" cigaret sales in 1964, and Agriculture Department's recent report of an all-time high in cigaret smoking for 1963 indicates a momentum sure to carry over.

Majority observers both in and out of government lean to Commerce's Outlook viewpoint. Factors in addition to 1963 momentum are 1964 increase in income and population; an expected psychological swing back, as fantasy over Smoking and Health report dies down, and as crash research programming buoys up hope of safer smokes.

Recently reported lift in March sales announced by American Tobacco and Liggett and Myers seem to bear out the stability prediction.

Reassurance of sustained sales may make it easier for cigaret advertisers to accept compromises in broadcast commercials approach.

And Alcoholic  
Beverages, Too

It might be apropos to mention here that beer, wine and hard liquor (still) sales from vodka to brandy were all substantially up in 1963, and will probably keep on the up side in 1964. No alcoholic beverages show youngsters imbibing, in any media advertising--the slant is from young married to seasoned sophisticate, in age brackets.

Much has been made of cigaret tax dip in the early weeks of 1964. Agriculture's final tally of over \$1.1 billion retail cigaret sales for 1963, does point to January, 1964 dip in taxable removals: down 5.75% from January, 1963. But Agriculture points out that January 1963 taxable sales were at an all-time high, and a full six percent up over the same month in 1962.

In its look-ahead for 1964, Agriculture appears certain there will be a difference between short-range effects of the Smoking and Health report and long-range ones. The Department says it needs 2 or 3 more months before venturing to estimate even the short-range impact.

# THE WEEK IN WASHINGTON

"Longer term impact depends not only on wide public attention given to the report, but also on developments generated by the report."

The "developments" would include such moves as FTC's proposed warnings and curbs on cigaret advertising; crash programs by HEW, and local groups to warn the young away from smoking; and on the cheerier side-- success of safety research programs.

Smokers  
Set Record

Agriculture's profile of American smoking for 1963 shows a record 524 billion cigarets consumed, 3% more than in 1962.

Per capita rate was 217 packs a year, for those 18 and over, a 2% rise above 1961 and 1962 years of no change. Filter tips grabbed nearly 58% of the total 550.5 billion cigarets produced in this country last year, as against 42% nonfilter. In 1962, the split was about 54.5% filters and about 45.5 nonfilter.

King-size filters gained 12% in 1963 over the previous year--a gain that more than offset a decline of about 8% in regular size nonfilters, Agriculture says.

Cigarillos,  
Cigars Do Well

Cigars and cigarillos are bowling merrily along--the trend apparently having started well ahead of actual publication of the Surgeon General's Smoking and Health report. Agriculture says the 1963 total consumption was 7.2 million, highest since 1923, with additional sharp gains for the cigaret-size in the final quarter.

Car Sales  
Speed Along

As for noncontroversial products, Commerce's Outlook series, slightly less dead pan than usual, predicts glowing futures in 1964 for TV favorites: Cars, soaps and detergents, soft drinks, appliances, candy, bake goods, toys--you name it and it's up. New cars sold in the first four months of the 1964 model year (Oct. 1963-Sept. 1964) were at annual rate of 7.5 million--almost 6% above comparable period of previous record-breaking 1963 model year, and "the most favorable start of any model run," says Commerce Survey.

In dollars it spells annual rate for sales of cars, tires and accessories of \$23.3 billion in calendar 1964, topping 1963 annual (calendar) rate of \$22.3 billion. Commerce finds sales of intermediate size cars continuing to chew into sales of compacts and imports, reversing earlier trend toward smaller cars. Standards edged up from 59% to 60% of the market at this point in the 1964 model year.

Trade-up continues with one-in-five families in two-car class and even modest car buyers going in for air conditioning, and V-8 over V-6 engines.



**Routt buys piece of Rayville stations**

Ed Roult, vice president and general manager of KNOF Monroe, La., for the past four and one half years, has purchased 49% interest in KRHH Rayville, La., and assumed duties of operating partner there April 1. Sellers Ayecock, Jr., has been sole owner of KRHH for two years.

A career which began with the McLendon Corp. in Dallas, has since led Roult into various fields of management at many stations throughout Texas.

**N.Y. Broadcasters boost transient radio audience**

Always on the lookout to promote radio, the New York State Broadcasters' Assn. has mounted a campaign to put "More Radios in Hotels and Motels," with a particular eye on the more than 70 million people expected to visit the World's Fair.

Under the direction of the Special Projects Committee, Steve Labunski (WMCA v.p.) as chairman, the drive includes both live and recorded announcements and community projects. For instance, one operational plan calls for local stations to supply the hotel or motel with several reasonably priced radio sets. These are to be kept in working order by each station's engineering department. The sets are left at the hotel or motel desk with a sign indicating that they can be rented overnight for a nominal fee. This money is turned over to the station until the sets are paid for. After that, rental money goes to the motel.

**Butte stations merge**

There'll be one less station on the dial in Butte. In one of the infrequent station mergers, KBOW, Inc., has acquired the assets of KOPR for \$140,000 and will retain the latter's frequency (550 kc with 5 kw power days, 1 kw nights), deleting the frequency of its own less-powerful KBOW (1490 kc with 1 kw days and 250 watts nights).

Principal stockholder of KBOW, Inc. is Richard R. (Shag) Miller. KOPR was owned by Copper

Will oversee community affairs



On general manager Mike Shapiro's right is his new right-hand-man George Uiley, just named administrative assistant to Shapiro for WFAA (AM-FM & TV). His special area will be community relations and service which has become so demanding as to require full-time management. Uiley, who brings nearly two decades of broadcasting experience to his new post, has been manager of WFAA radio for the past six years, a job which will now be filled by Dan Hydrick, Jr. (l). Hydrick's been account exec. at WTTI Baltimore, general manager of WGH Norfolk, assistant to the president of Metropolitan Broadcasting in Kansas City, general manager of KBOX Dallas and sales executive for KINF Dallas.

Broadcasting Co., which also owns KGHL Billings.

George Hatch, chairman of the board of Intermountain Network, is Copper's principal stockholder.

Negotiations were handled by Edwin Tornberg.

**KNOK to build FM**

On another new-station front, KNOK Dallas-Ft. Worth received a go-ahead from the FCC to build an FM station, which will probably be on the air 24 hours a day.

**WNDY, signs on air**

WNDY Indianapolis signed on the air mid-March, featuring a format of modern-styled folk music, news, and station-produced vignettes.

It broadcasts with 5-kw power at 1500 kc.

The station is owned by Douglas D. Kahle, Edwin Tornberg, and Edward Wetter.

Tom Howard is general manager and Roger Kiley is sales manager of the new station.

## Tape wrinkles abound in both TV and radio

New developments in tape recording for air media put stress on portability, sophisticated editing, and automated operations. Here's a special news roundup

**T**ape recorders, both video and audio, are back in the news this month, with several developments announced which should add to the versatility of electronic recorders in the production of programs and commercials for TV and radio.

One new development, hatched by network offshoot ABC Engineers

and General Electric with an assist from Eastman Kodak, combines some of the elements of video tape recording and film photography to produce a brand-new type of kine-scope. Previewed at the recent NAB meeting, the "Electro-Photographic Recorder," as ABC calls it, by-passes the usual kine process

of photographing a TV image as it moves on a picture tube screen. Instead, the system shoots the TV electron beam directly at motion picture film, rather than a TV picture through an optical system. Thereafter, the film goes through a development and printing process, and is ready for use.

*Ampex-developed Editec made possible current "Science in Action" episode with 100 splices in 25-minute show. Here, director Dave Parker (r.) discusses scene with program host Dr. Earl Herald (c.) and Ampex consultant Joseph Roizen.*



ABC's new gadget is a step up from kinescopes (distortion from picture tube face and lens system is eliminated) and even skips the need for conventional TV line standards converters. It is also a cousin of TV tape, which puts an electronic signal directly on tape through a recording head, rather than through an optical system. Possible future uses: high-quality film prints for spot TV use of taped TV commercials and shows, plus prints of live/tape TV events that can be shown in theaters or on large projection screens.

Hottest new area in TV tape recorders is that of transistorized "portable" units. Generally speaking, such units do not have the control-board flexibility and picture quality of the larger TV tape units, but they cost less than half the price of the big Ampex and RCA recorders and have a number of applications and advantages.

One recent break-through in portable TV recorders was announced

by Precision Instrument Company and Machtronics, Inc. Now, a tape recorded on one of Precision's compact recorders, generally used in closed-circuit TV applications such as commercial-testing or I TV, can "be replayed immediately on a Machtronics' recorder for broadcasting." Such interchangeability is likely to be instrumental in furthering the spread of commercial TV in Latin American countries, such as Mexico, where initial costs of full-sized video tape equipment is a major hurdle.

The big electronics producers are extremely active in miniaturizing TV tape recorders as well. At the recent NAB convention in Chicago, a featured highlight of the RCA exhibit was the demonstration of RCA's trio of compact TV tape machines: the TR-3, a playback unit; the TR-4, a compact and low-cost record-playback system, and the TR-5, a portable (in the sense of a Volkswagen station wagon and good set of muscles) recorder for

field use. The units are all colorized.

The Ampex-developed Editec, now used in such studio installations as Videotape Productions of New York, Toronto's Advertel and the NBC color studios in Burbank, has already given new editing dimensions to the production of tape commercials (See SPONSOR, March 2, 1964, p. 54). Now, Editec is making its mark in taped program production as well.

Last month, an episode in the *Science in Action* series, produced by the California Academy of Sciences and syndicated to stations as a public affairs series, became the first taped TV show to be shot using automated electronic editing. Within the 25-minute show, which will be seen this month and next in a number of major markets, there are approximately 100 electronic splices ranging from four frames to five minutes in length. These include closeups, time-lapse effects, frame-by-frame animation. In the opinion of Ampex, "such effects were virtually impossible on video tape prior to development of the Editec system." Scene of the telecast, incidentally, was the video training center of Ampex at Redwood City, California, with Ampex consultant Joseph Roizen as guest.

In the realm of audio recording, the twin trends of automation and transistorization continue to roll along, with sound recording and playback devices becoming more portable and more automatic all the time. As in video recording, where such developments as the Japanese-made Sony portable TV tape recorder, the British-made Marconi and Pye cameras, and the German-developed EMT Vid-E-Dit 62 tape editing unit, are making inroads, Japanese, English and other foreign audio tape devices have become an influence.

Automated tape hardware—principally, tape cartridge systems whereby stations can play commercials, station breaks, programs, etc. without the bother of reel-to-reel playback—is now available from many sources. These include, to name some major producers: Automatic Tape Control, Inc.; Collins Radio, Hectra Megadyne, Inc., Gates Radio, Ma Car La, Inc., RCA, Sparta Electronic Corp., Visual Electronics (Spotmaster) ■



**Newest film programs ride sales trends**

Steady product buying by stations in the syndication market—much of which eventually becomes spot carriers for national and regional advertisers—is clearly reflected in the latest round of sales reported by syndicators and distributors. Many of the sales are part of the heavy-weight push given new properties in the rerun market in the wake of the recent NAB convention.

Here are highlights of current activity among syndicators:

MCA TV is getting ready acceptance for the 167-episode *Wells Fargo* series recently launched in syndication. The half-hour off-network series, in the first two weeks of national selling by MCA, was signed by stations in 22 markets. Noting that there are no half-hour westerns scheduled on networks this fall, MCA has also decided to put another 30-minute rerun oater in syndication: 75 episodes of *The*

**Cool ghoul picked by Lon Chaney**



Horror movies are getting to be a bit oldhat on TV, and what's needed these days is something to jazz up a shock-movie show a bit. Such a restorative was found recently by KSLA-TV Shreveport, La., for its "Terror on Saturday Nights with Evilum" series, a feature show hosted by a Charles Addamsish monstress of ceremonies. She offered a small prize to the program fan who designed her the "worst" monster. In four weeks, there were some 5,000 entries submitted. Payoff exploitation came when the station booked a large exhibit hall, showed off the "folk art," and imported movie monster Lon Chaney (left, see photo) to help Evilum judge the winner.



**YOU SHOULD HEAR**

John S. Booth, General Manager of WCHA, Chambersburg, Pa., says, "Without a doubt, CRC offers the finest Library Service on the market today. The sound is modern . . . a strict departure from 'old hat' techniques . . . The Money Maker's Sponsor Identified jingles are a real boon. They are original and unique for both Station and Sponsor alike."

**Hear "MONEY MAKER"**  
 Call Dallas Collect 214 748-8004  
**COMMERCIAL RECORDING CORP.**

*Tall Man*, starring Barry Sullivan.

CBS Films, which staged its 10th annual sales meeting in Chicago during the NAB conclave, is also riding a western trail in syndication, having launched a 156-episode rerun package of *Guns Smoke* half-hours under the *Marshall Dillon* title. Some 10 markets were sold on a pre-release basis for a gross of more than \$650,000.

Jayark Films Corp. this month totalled up its first-quarter sales, particularly of its *Blockbuster* feature-film package, and discovered it had just racked up "the strongest sales record of the past three years." Since the first of the year, 24 stations have signed for the firm's latest feature package, including outlets in such major markets as Los Angeles, San Francisco and Boston.

Four Star Distribution Corp., which is placing most of its sales bets this season on comedy reruns, has been locking up some early large-market sales (New York, Chicago, Los Angeles, Washington, Detroit) on its Ensign O'Toole series. Four Star has high hopes for

the series as programming material for stations in early-evening time or in the late night 10:30-11 p.m. slot, largely returned to stations this fall.

Seven Arts, whose latest package is the big (215 pictures) Universal feature backlog, has been selling the post-1948 group briskly in recent weeks. Outlets in seven of the top 10 U.S. markets have bought the Volume 9 package, and the station total is over 20.

Screen Gems, which is also marketing a large post-1948 package this sales season (210 Columbia pictures), has rung up an impressive score so far: 50 out of the top 50 market, with a total of over 150 stations signed for the picture group.

ITC, doing well in syndication with its *Jo Stafford Show*, has scored steady sales with its feature packages (*Jungle 4*, *Edward Small*, *Action Theatre*), its kiddie-appeal shows (*Supercar*, *Ramar*, *Brave Stallion*, etc.), and various action-adventure series. United Artists TV, whose sales emphasis this season is on *Bar Masterson*, has reached a total of 123 station sales on the half-hour western adventure series.

# NATIONAL FILE

## ADVERTISERS

**George Condon** appointed public relations manager of Alberto-Culter Co. He was formerly CBS press chief for the midwest, headquartered in Chicago.

**Howard Gray**, advertising manager of R. J. Reynolds Tobacco Co. since 1957, promoted to the newly created post of marketing manager. His successor will be **Robert Recholtz**.

**Walter V. Flood** appointed account executive for Prestolite Co., Toledo. Since joining the company in 1949 he served as a wire and cable representative, a spark plug territory representative, die casting and small fractional horsepower motor fields salesman, and most recently as product sales manager, small motors. **E. P. Lockhart** appointed an original equipment sales rep. for Wisconsin, Iowa and Illinois. He will headquarter in Milwaukee.

**Mrs. Gladys D. McKinnon** named advertising and sales promotion manager of Aerochemicals, Inc. As manager she will supervise the 1964 "New Directions" program for dealers. Formerly, she was associated with her husband, Howard J. McKinnon, in advertising and public relations for retail stores in the Bridgeport-New Haven Waterbury area.

**Robert L. Jenkins** named to the new position of product manager, institutional food sales, for H. J. Heinz Co., responsible for marketing programming for quantity food service product lines sold to hotel, restaurant, drive-in, vending and institutional feeding customers.

**Carl E. Lantz**, formerly vice president of marketing for the Admiral Corp., appointed assistant to the general marketing manager for Philco Corp.'s consumer products division. **Donald F. Johnston**, formerly vice president of marketing for the Lyco Manufacturing Div. of B. F. Goodrich Co., appointed to sales training manager for television. He succeeds **John J. Kane**, recently pro-

moted to assistant national sales manager. **Charles S. Grill** joined the merchandising department of Philco. He was formerly advertising and sales promotion manager for all consumer products at Admiral Corp.



Walter

**Bert M. Walter** named director of organization, personnel and industrial relations for Chesebrough-Pond's, Inc. Formerly, he was vice president - industrial and community relations for Clark Equipment, Buchanan, Mich. He was a founder and president of the American Society for Personnel Administration.

**Everett Taylor Martin**, vice-president, public relations and advertising, Jaguar Cars, Inc., New York, named winner of the International Motor Press Association Annual Award for the most successful accomplishment in the field of automotive communications during 1963. He is a former newspaper and wire service man, a Jaguar vice president for ten years, editor of the *Jaguar Newsletter*, a monthly publication, which was selected the top communications achievement of the year by a panel of editors, radio/TV production men, and heads of schools of journalism.

**Charles R. Turner** named advertising manager of Nationwide Insurance's five-state Northwest Region, working out of Portland, Ore. Since joining the company in 1950 he has worked as underwriter, advertising field services supervisor, and most recently as cooperative advertising manager.

**Donald Spangler** appointed to the general line sales staff of Wellington Sears Co., Chicago. Since joining the company in 1956 he has been a salesman in its Philadelphia office, where he will be succeeded by **Robert Kress**.

**Eugene R. Pillifant** named director of marketing candy division Ovaltine Food Product, Villa Park, Ill. For the past three years he has been director of sales for D. I. Clark Co., Pittsburgh.

**John J. Oakes**, formerly national sales manager of the Esquire div. of Revlon, appointed national sales manager for Seabrook Farms Co. based at Carlstadt, N.J.

**Dr. James G. Affleck** appointed assistant general manager of American Cyanamid's Consumer Products Division. Since joining the company in 1949 he has been manager of the new product development department, manager of rubber chemicals department, and most recently assistant general manager of the Commercial Development Division.

**William H. Sapiro** resigned as sales promotion manager of the Magnavox Co. His resignation was a result of re-location of the sales promotion department. He was formerly sales promotion manager at Ben Sackheim, Inc., advertising agency.



DELIVERED BY  
**WREX-TV Channel 13**

### NEW DEVELOPMENT

- New Chrysler assembly plant - 6000 new obs in 1964
- New \$8 million hospital
- New Gates Rubber Plant, Freeport, Ill. - 500 new obs

### THE MARKET

- 58th in U.S. in EBI per capita
- 78th in U.S. in EBI per household
- \$1,480,547,000 market

### WREX-TV COVERAGE

- Baraboo, Fort Atkinson and Southern Wisconsin - the only station serving agricultural markets of M.A. each



**Paul C. Castellanos** and **Robert Chapline** appointed manager and assistant manager, respectively, of the World's Fair exhibit for the Borden Co. Castellanos is manager of promotion services bureau. Chapline, experienced in the field of theatre management and direction, will take charge of the selection and training of exhibit staff personnel. The 10,000-sq. ft. exhibit, located in the Better Living Center, will feature a musical production, "All About Elsie."



Silverstein

joined the agency ten years ago as art director.

**Maxwell Silverstein** promoted from advertising manager to vice president and creative director for packaging and printed media of Glamorene, Inc., Clifton, N.J. He

**Richard D. Knowles**, eastern O.E.M. sales manager for Ratheon's Industrial Components Div.,

promoted to industrial O.E.M. sales manager. Since joining the company in 1954 he has served in field sales for the Industrial Components Div.

**E. Clifford Frank** regional sales engineer and corporate commercial manager in the South Atlantic Region, succeeds Knowles and will make his office at Englewood Cliffs, N.J.



Frisch

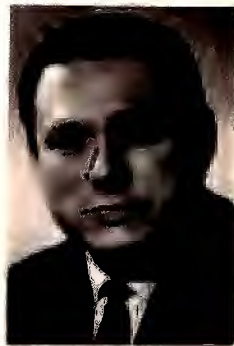
for the company's public relations activities with the trade media, as well as supervising internal and customer relations programs.

**Judy Frisch** appointed public relations coordinator for Ideal Toy Corp. She has relocated to New York from Chicago where she was with Mayer & O'Brien. She will be responsible

He is the winner of first prize printed media for Ashland Oil Co. second prize in television for the same client from the Advertising Federation of America 1962, three awards from Amoco, including one the 1959 Rome Film Festival.

**Christopher W. Conway** resigns as executive producer and radio-writer for N. W. Ayer, New York to join Lynn Baker, Inc. as director of the radio and TV department. During his seven years with Ayer he supervised commercial work, films, videotape, recordings as well as live broadcast.

**Victor Armstrong** joined Ted Bates & Co., New York, as vice president and account group head. He comes to the agency from Allen Murden, Nystrom & Armstrong Inc., international public affairs and marketing consultants.



Slattery

the past six and a half years, having had previous experience at Walter Thompson and Young & Rubicam where he was producer of the early Bert & Harry Pie Beer commercials.

**Herbert G. Drake** elected vice president of N. W. Ayer & Son, San Francisco. Prior to joining the agency in 1963 he was senior vice president and director of Ted Bates Co. and earlier vice president of Walter Thompson Co., New York.

**Kenneth J. Ward, Jr.**, and **Jam A. Hanlon** promoted to account executives; **William V. B. Nixon**, **J** and **James J. Svec** named assistant account executives at Needham, Louis & Brorby, Chicago. All four men have come up through the agency's executive training program.

**Richard Ferber** named to the new post of creative administrator at Guild, Bascom & Bonfigli, San Francisco. Prior to joining the agency in 1962 as a copywriter, he was copy chief of Richard N. Metzger Advertising.

joined the agency ten years ago as art director.

## AGENCIES

**Robert L. Brownwell** appointed production manager of MacManus, John & Adams, Inc., Bloomfield Hills, Mich. He will continue to handle production on the Pontiac and Cadillac accounts. **Robert B. MacQueen** transferred to the New York office as traffic manager. His new duties will include supervision of traffic for Pfizer Laboratories Div. and Pfizer Chemical Sales Div. **J. W. Ingham**, 45-year veteran of the advertising business, retired from the agency. He started in the business as an after-school apprentice in the production department of MacManus, Inc., predecessors of MJ&A.



Brownwell

**Berton Helfner** joined H-R Television as creative sales analyst. **Mary Lee Allen** named assistant research director Martin E. Goldberg at H-R. Helfner was formerly an account executive at Wood Grand Rapids, and Miss Allen was with Curtis Publishing Print Research.

**Stuart Mark Ganon** named vice president in charge of creative production facilities of Smith & Dorian.



## YOU SHOULD HEAR

Mr. Al Kahn, General Manager of WAGR Radio, Lumberton, North Carolina, says: "CRC Library Service is the finest that we have ever had the occasion to work with . . . The sounds are completely up-to-date. The sponsor I.D.'s are terrific aids. The quality is outstanding, and the cataloguing is simplicity itself."

Hear "MONEY MAKER"  
Call Dallas Collect 214 748-8004  
COMMERCIAL RECORDING CORP.



Burke

**John D. Burke**, vice president and manager of the creative department, appointed senior vice president at Compton Advertising. He joined the agency in 1956 as a copy group

lead.

**Walter W. Bregman** and **John Kinsella**, both former brand supervisors, promoted to account supervisors at Leo Burnett Co., Chicago.

**Milton Schwartz** promoted to copy supervisor of Kenyon & Eckhardt, New York. He joined the agency in 1962.



Blake

**H. Blake Chatfield** named public relations director of Fuller & Smith & Ross, Los Angeles. He is replacing A. C. McCarroll, who resigned to become newswriter at NBC. Burbank. Chatfield was formerly with ITV, in charge of the press information section of its public relations department.

**Jane Heil** joined Mogul Williams Saylor as a copywriter. She served in the same capacity at agency's, and WAVZ New Haven, and WHAY New Britain, Conn.

**Robert McElwaine** joined Maxon, Inc., as director of product promotion. He has been executive vice president of Paul Bradley, Inc., and previously senior account supervisor public relations of Interpublic.

**Carol Leonard**, formerly a copywriter at Edward H. Weiss & Co., joined the creative staff of Tatham-Irard, Chicago.

**Dwight Jarrell**, former Detroit newspaperman, named account executive for the A. R. Gloster Advertising Agency on the CKLW-AM-FM-TV account.

**Tony Hillard** named art director of Ronalds-Reynolds Co., Toronto. He has previously been with agencies and studios in London, England, Cape Town, South Africa.

**Evelyn Stern** joined the radio and TV department of Hoefler, Dietrich & Brown. She was formerly with McCann-Marschalk, New York, as assistant art director, print and television departments.



Pappas

**Nicholas Pappas**, group head art director of Cunningham & Walsh, New York, appointed vice president. His current account assignments include "21" Brands, Inc., Hoffman Beverage Co., St. Regis Paper Co. and Sterling Drug, Inc.

**Robert T. Nugent** to D'Arcy Advertising Co., New York, as a writer-producer in its radio/television department. He formerly held the same position with Fletcher Richards, Calkins & Holden.

**Patrick J. Bohan**, formerly with Foote, Cone & Belding, joined C. J. LaRoche, New York, as account executive.

**Stanley Winston** joins Fladell Advertising Assoc. as executive vice-president. For the past four and a half years, he has been promotion director of *Redbook* magazine.

**Murray Klein** and **Miss Sandi Butchkiss** appointed creative director and copy chief, respectively, of Smith/Greenland, New York.

### TV MEDIA

**William P. Dix, Jr.**, general manager of WCHS-TV Charleston, W. Va., named to the Board of Trustees of the United Fund of the Kanawha Valley.

**John Mileham** promoted to director of sales promotion for KTVH-TV Hutchinson, Kans. Since he joined the staff in 1960 he has been executive, Local Sales Division, and promotion director.

**Peter G. Robinson**, director-program development; **Bruce Lansbury**, director-programs; **Len White**, director-program projects; and **Ethel Winant**, associate director-program development were all recently appointed to those posts by CBS-TV, Hollywood. Robinson has been associate director-program development and executive producer since joining the network in 1961. Lans-

Do your sales promotion and presentations ring the bell that gets business?



I can do that for you!

Are you hitting the right notes on your audience promotion and publicity horn?



I can do that for you!

Yes, and I've got the big market broadcast experience, success stories and recommendations to prove

I'M THE PROMOTION MANAGER YOU'RE LOOKING FOR!

Write Box 200 for resume  
SPONSOR, Ojibway Building  
Duluth, Minn 55802

bury joined the network in 1959 and has held the following positions: assistant director-program development, director of daytime programs, general program executive, and last October was named producer of "The Great Adventure" series. White joined the network last May as director of program development. Miss Winant most recently was a producer for "The Great Adventure" series.



Cohen

research and sales development with WCBS-TV New York.

**Rocco N. Urbisci** returns to KYW-TV art department after two years with the Army, serving with the Army Security Agency at Arlington, Va., and Frankfurt, Germany.



## YOU SHOULD HEAR

**Al Leighton, General Manager of KDLM, Detroit Lakes, Minnesota, says:** "Spring came early to KDLM, for C.R.C.'s Program Service breathed new life into the sales force. Not just the sales force either, because the announcers certainly enjoy the quality production and music of the service."

Hear "MONEY MAKER"  
Call Dallas Collect 214 748-8004  
COMMERCIAL RECORDING CORP.

**Aaron Cohen** named manager, program services, sales development, and merchandising, Participating Program Sales, NBC. For the past two years he has been

director of research and sales development with

**Edward C. Carlson** named assistant sales manager of WVUE-TV, New Orleans. He was formerly an account executive and co-owner of WJBW New Orleans.

**John Har:** appointed bureau manager-correspondent of the CBS Owned Television Stations' Washington News Bureau. He succeeds John Edwards, who resigned. The bureau will expand its staff to include Ivan Scott, second news correspondent.

## RADIO MEDIA

**Irene Blanchard**, former office manager and women's news commentator at WQMR-WGAY-FM, Washington, appointed the station's first woman account executive.



McKibben

is vice president of the Missouri Broadcasters Association, is active in NAB.

**William T. McKibben** appointed general manager of WGR Radio, Buffalo. He came to Taft from the Balaban station group where he was assistant to the vice president, headquartering at WIL Radio, St. Louis. He

**John O. Downey**, CBS vice president and general manager of WCAU Radio, appointed by the Care Committee of Greater Philadelphia to serve on their board of public relations advisory committee. Committee meets twice a year to establish policy directions for CARE public relations.

**Monroe G. Gordon** appointed general sales manager of radio station WOLF Syracuse and the Northeast Radio Network, divisions of Ivy Broadcasting Co. He comes to the station after serving as regional sales manager for Universal Publicizers, Inc., Chicago.

**Claire Hughes**, director of community relations for KHJ Radio, Hollywood, accepted membership to the board of directors of the Women's Division Executive Committee of the Los Angeles Chamber of Commerce. Miss Hughes is past president of the Los Angeles Advertising Women and the Radio-TV Women of Southern California, of which she is founder. **Ken Stratton**,

formerly with CBS Spot Sales Chicago, joined KHJ Radio as sales representative.

**Cy Cobey, Jr.** appointed account executive of KOOL Radio Phoenix. He formerly served in the U.S. arm for two years.

**Don Bertrand** appointed regional sales representative for WMT stations. He comes to his new position from WEBC Radio Duluth.

**Dona Anderson, Graham White** and **Michael C. Cary** appointed to the Radio Advertising Bureau's national sales staff. Anderson rejoined RAB after a three year absence during which he was account executive for both a New York rep firm and San Francisco radio station. White was formerly an account executive with NBC Spot Sales, Chicago. Previously Cary was an executive with a national food brokerage firm.

## SYNDICATION & SERVICES

**Sig Kusiel** appointed manager and supervisor for all theatrical and television activities in Latin America for Seven Arts Productions International. For 20 years he was vice president in charge of Latin American activities for Columbia Picture International.



Waldrep

**Jack W. Waldrep** named CBS Films' southeastern division manager, headquartering in Atlanta. Since 1962 he was manager of the Atlanta office.

**Lawrence H. Rogers, II**, president of Taft Broadcasting, joined TAC nine-man Broadcaster's Advisory Committee. He succeeds **Davis C. Moore**, president of Transcontinent Television Corp.

**Robert Kuhl** added to Visual Electronics Corp.'s west coast sales engineering staff. For the past year he has operated his own business providing engineering services to Bay radio stations. Prior to that he was with Gates Radio Co. Quincy, Ill., where in 1949 he entered broadcast sales as a sales engineer.





# Tempting Totals

You don't have to rob a bank to strike it rich. Just take a peek at North Carolina's Golden Triangle Market. Total retail sales, over \$1 Billion. Total consumer income, over \$1½ Billion. Total population, over 1,360,000. And it's all yours when you buy WSJS-Television.

North Carolina's  
Golden  
Triangle

NO. 1 MARKET IN THE NO. 12 STATE

# WSJS

TELEVISION 

WINSTON SALEM / GREENSBORO / HIGH POINT

Represented by Peters Griffin Woodward

*If you lived in San Francisco...*



*...you'd be sold on KRON-TV*