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SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

**Kennedy crisis,
plus caution of
advertisers hurt
spot biz — p. 21**

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WDDBO • TV

CHANNEL 6 • CBS • ORLANDO

One of the Fastest Growing Markets in the Country

announces the appointment of

As Exclusive National Sales Representative

EDWARD PETRY & CO., INC.

retail dealer sign/tobacconist

circa 1840

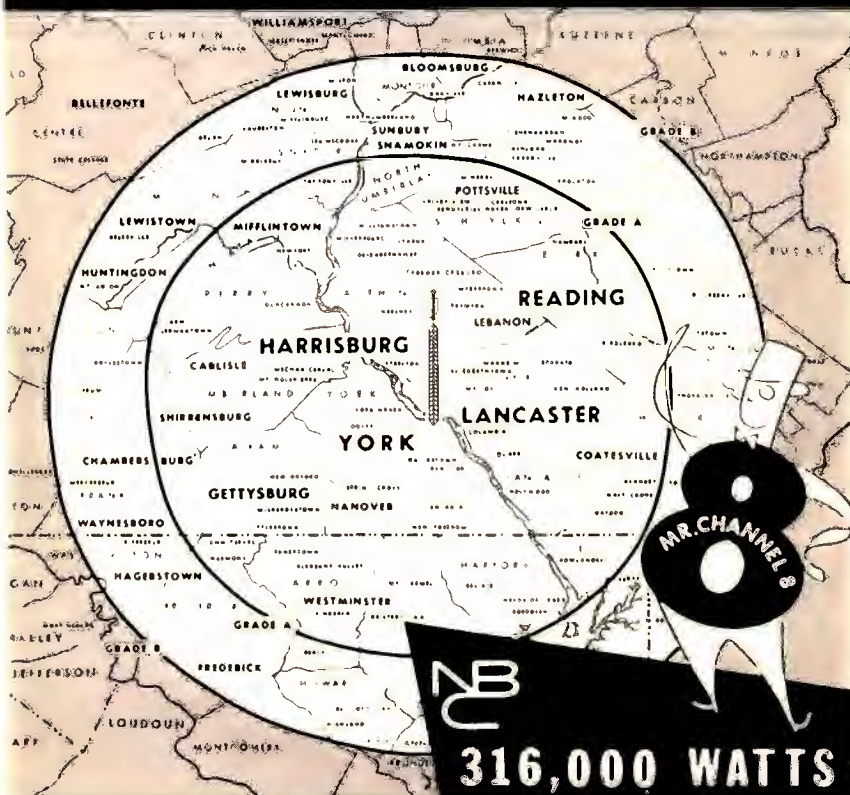
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SUPERIOR DEALER SUPPORT

Channel 8 delivers it! Your advertising message telecast on WGAL-TV does an outstanding job at winning dealer enthusiasm for you, because of its potential capacity to stimulate consumers to buy. *Whatever your product*, WGAL-TV increases dealer-support, sales, and profits.



MULTI-CITY TV MARKET



WGAL-TV

Channel 8 Lancaster, Pa

STEINMAN STATION • Clair McCollough, Pres

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

Goelet tells industry — 'Put Up': National Audience Board president Peter Goelet today tells FCC the time has come for broadcast industry to "put up or shut up" with respect to enforcement of a code limiting amount of commercials in a given time period. Testifying today at hearing (See story p. 41), he says he would like to see problem solved by "an interaction" of broadcasters and advertising agencies, which would "not only serve their best interest but prevent the very possibility of the government stepping in with an arrangement which well might be harsh and restrictive." Goelet adds that because he fears a situation like Prohibition in the twenties, he doesn't favor FCC enforcement of industry codes, such as NAB's. But he also doesn't approve "Congress tying the commission's hands by legislation." He stresses that "in this instance I believe what's best for business is best for the public," and admonishes broadcast industry: "Gentlemen, if you don't do this job, someone else is going to do it for you."

Double billing hits station: FCC has "deferred" renewal of license for WFHA-FM, Red Bank, N. J., on grounds station "was engaged" or "lent itself" to double billing practices in connection with Beston Advertising (and Mark Mitchell, Beston's successor), a N. Y. agency. Station licensee Frank H. Accorsi, who has until 24 December to answer charge, has denied double billing in view of fact that only one bill was sent to the advertising agent, but did acknowledge bills being supplied specified a rate some ten times as great as that which was actually paid by the agency, says FCC. Commission told Accorsi that although he considered the transactions as merely involving a discount to the agencies, he should be aware the customary agency discount doesn't exceed 15%, and supplying bills and invoices indicating station's charging ten times as much for advertising as it actually receives constitutes participation in a fraudulent scheme.

United on ratings: Advertising Research Foundation's technical committee, in special session, agreed "almost unanimously" that print and broadcast research data should be reported in terms of the "best estimate." Ranges, or confidence limits, the committee decided, should not be reported alone. Committee members voted in favor of including a full description of both sampling and non-sampling errors in published advertising research reports and of any presentation format which would call attention to the errors. The committee also voted to support a recommendation of the Harris Report #193, which states that pocket pieces and other reports should summarize size and probability of differences between estimates and quantities estimated, as well as describe survey design.

FCC fair about 'Fairness': Comr. Frederick W. Ford says commission has been reasonable about Fairness Doctrine, and only in Congress has there been tendency to pin a broadcast licensee to specific obligations. He told Arizona Broadcasters last week: "No broadcast license has ever been revoked or denied renewal because of questions under the Doctrine," and in effect FCC has found broadcaster to be fair. But he pointed to Rep. Moss' (D., Calif.) bill to permit candidates to demand personal answering time to editorializing, and Rep. Younger's (R., Calif.) bill freeing broadcasters from need to provide free time to answer views on sponsored programs. Sen. Pastore has taken stand opposite Younger's: money or no, broadcaster must give opportunity to answer. Ford agrees the "giant pocket-book" shouldn't prevail at expense of other side of the controversy. Ford cited recent case in which a group challenged a licensee for right to free time to answer a sponsored controversial broadcast. Station refused, claimed its newscasts had given other side of controversy in overall programming. FCC accepted licensee's claim.

50% salvage for spot tv: Spot tv figuring on 50% salvage record at week's end for business casualties of four-day national crisis. Big billers now counted in make-good column include Lever, Mattel, Procter & Gamble brands, and Scott. Others still up in the air, and some many-product complexes found on both sides of make-good/credit line. Challenges for make-good salesmen remained in some soaps, toys, foods, and cereals. The big question for sponsors: whether tv time available can do job originally planned for 22-26 November schedules. The impossibility of drawing clear lines between credit/make-good business can be seen in American Home Products' stated policy of getting its half-dozen agencies to check avails, then bring them in for individual decisions on product-by-product basis. Colgate-Palmolive's ready agreement to take make-goods, not in December but January, could result in credits if stations find it not worthwhile to tie up four days in view of other January prospects (see story p. 21).

TvB's drive to get advertisers to consider make-good time is having effect locally as well as nationally, as stations adapt the strategy to their markets. At same time, effort is bringing attention to "moral" aspects of case. Advertisers are asking selves if they should buy less-than-ideal avails to help industry that did patriotic job but whose profit margin may be many times greater than their own. Media-men wondering how big loss can be required of broadcasters in time of emergency. The four-day sustaining coverage was unprecedented test of stations' legal commitment to public interest and may result in new methods of dealing with emergencies in the future. Quiet players in drama are advertisers who took make-goods without question, and at least one, Pan American Airways, which gave up all claim to its commercials. Pan Am's quit claim adds up to a commissionable gift to media, or anonymous sponsorship of the coverage,

but a rep source said he thought stations would go ahead and run the commercials anyway. Among those who readily agreed to make-goods were American Chicle, Folger's coffee, at least one General Foods brand, Pepsi-Cola, Shell, and Wrigley.

Old Du Monters' salute: Former employees of pioneer Du Mont tv network gather in New York tonight for eighth annual reunion. Alumni in attendance include founder Allen B. Du Mont; Donald H. McGannon, now president of Group W; Ted Bergmann, head of Charter Productions; Mel Goldberg; NAB research director, and Werner Michel, radio-tv v. p. of Sullivan, Stauffer, Colwell & Bayles.

Paar quitting again: Three of the agencies and sponsors of Jack Paar's Friday night NBC TV hour have been reassured by the star that although he has made an irrevocable decision to quit the network at the end of this season, he will "honor all commitments made to them." Paar adds: "I have never had an unpleasant moment with any advertiser or advertising agency. There is no problem of censorship involved."

Heavy tv for S&L: Some \$1,680,000 has been allotted to tv next season by the Savings & Loan Foundation out of its total planned advertising expenditure of about \$2.8 million. The remainder will be divided between radio and print. Campaign, developed by McCann-Erickson, is themed on "the growth dollar." Next year's outlay is some \$450,000 over 1963. In tv, the foundation will sponsor first half of East-West Shrine gridcast for sixth time, plus NBC specials, including *American Spectacle* (in March), *Red, White and Blue* (a June Project 20) and at least two others. In radio, it will continue to sponsor first-half of NFL championship and East vs. West gridiron contests.



**YOU
CAN'T
MISS
MICHIGAN**

...where Carol Jean VanValin bagged the trophy and title of Miss Michigan '62. You can check the real thing against decoys in ARB and Nielsen...they prove you will miss Michigan without WJIM-TV...for over 12 years the most effective hunting-horn in that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities...3,000,000 potential live targets...748,700 homes (ARB March '63)...exclusively a WJIM-TV preserve.

Your Blair man can make you a crack shot in our target area!



Strategically located to exclusively serve LANSING FLINT JACKSON
Covering the nation's 37th market Represented by Blair TV WJIM Radio by MASLA

WJIM-TV

!mirai

1. Los Angeles metropolitan area Spanish-speaking population: **900,000 plus**
2. Average yearly income: **\$800,000,000**
3. For automotive products: **\$72,540,000 annually**
4. For food products: **\$434,700,000 annually**

YOU CAN HAVE YOUR SHARE!

72 National Advertisers on Spanish-language KWKW reach approximately 277,880 Latin-American homes per week at a CPM of \$0.72. KWKW's 5000 watts speak the language convincingly to a loyal audience. KWKW has 20 years' proof waiting for you!

KWKW

5000 WATTS

Representatives:
N.Y. — National Time Sales
S.F. — Theo. B. Hall
Chicago — National Time Sales
Los Angeles — HO 5-6171



SPONSOR

9 DECEMBER 1963

Vol. 17 No. 49

GENERAL

- 21 National crisis cuts Yule-quarter radio, tv spot billing**
Advertisers' caution still another factor in softened earning prospect but 12-month predictions continue to call for record broadcast year

ADVERTISERS

- 26 Sponsorship of local fashion shows planned via spot tv**
To be held coast to coast in the spring by National Cotton Council in leading stores as a defense against the use of synthetic fabrics
- 30 Pepsi-Cola will pour \$59 million into '64 world market**
\$36 million earmarked for U.S. advertising, promotion. Major outlets slated for television and radio. Patio also pushed in new drive

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- 34 Campbell-Ewald dark horse in tv-award sweepstakes**
"Nuts-and-bolts" Detroit agency can be strongly creative; has earned 96 different prizes in the past five years for its television work
- 36 Radio-tv test for Mueller's Old-Fashioned Egg Noodle**
DCS&S preparing campaign in ten markets for the newest product of century-old company. No other consumer media in plans

TV MEDIA

- 41 Debates open today on fixed lengths for commercial**
Networks, broadcasters and other interested parties will gather in Washington. FCC to hear 43 witnesses over two-day period

RADIO MEDIA

- 45 Survey finds radio draws men in winter and summer**
Comparison of Sindlinger Radio Activity Saturday data shows that the male audience outnumbered the female for evening listening

SYNDICATION

- 54 Advertiser, station interest in old radio drama rises**
Irving Feld calls the old shows "timeless programs of classic quality." Michelson sees teenagers enjoying the "new phenomenon"

STATION REPRESENTATIVES

- 57 TvAR survey points up individuality of local markets**
Study conducted in eight key areas reveals important differences in the use of 550 brands of home products in 12 main categories

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VOLUME 8-
"FILMS OF THE 50's"
NOW FOR TV

FORTY-TWO OF THE FINEST
FEATURE MOTION PICTURES
FROM SEVEN ARTS



CLAUDETTE COLBERT
PATRIC NOWLES
SESSUE HAYAKAWA

THREE COMING HOME



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS LTD
NEW YORK 200 Park Avenue YUkon 6-1717
CHICAGO 4630 Estes Lincolnwood OR 451-4511
DALLAS 5641 Charleston Drive ADams 9-2005
LOS ANGELES 3562 Rinaldi Avenue Sherman Oaks CA 90004
TORONTO ONTARIO 11 Adelaide St. West EFT 4-7193
LONDON W1 ENGLAND 24 Berkeley Sq Hyde Park O671
Distributed outside of the United States and Canada
Cable: WORF-TV London

For list of TV stations programming Seven Arts Films of the
50's see Third Cover SRDS (Spot TV Rates and Data)
Individual feature prices upon request

FACTS PROVE

CONCLUSIVELY!

KNUZ

IS HOUSTON'S

No. 1 ADULT

AUDIENCE

BUY!

Here are the latest facts and figures on cost per thousand —

TOTAL ADULT MEN IN AFTERNOON TRAFFIC TIME

delivered by Houston radio stations. K-NUZ again is conclusively Houston's NO. 1 BUY!

MON.-FRI. — 4-7 P.M.

Table with 2 columns: STATION, COST PER THOUSAND. Rows include K-NUZ, Ind. 'A', Net. 'A', Ind. 'B', and Ind. 'C'.

SOURCE:

First Houston LQR-100 Metro Area Pulse, Oct., 1962. Based on schedule of 12 one-minute announcements per week for 13 weeks, from rates published in S.R.D.S., Feb., 1963.

SEE KATZ FOR COMPLETE ANALYSIS OF ALL TIME PERIODS!

Logo for THE KATZ AGENCY INC. NATIONAL REPRESENTATIVE IN HOUSTON call DAVE MORRIS JA 3-2581 KNUZ

PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

The broader view

Nobody can deny that those tragic three days in late November marked a new high in network and station public service.

When the need arose the industry responded without an instant hesitation. In a vast outpouring of service the nation's broadcasters sacrificed an estimated \$27,000,000 in time billings alone.

Naturally, the reaction was heartwarming . . . even though some newspaper columnists barbed their approbation by using it as a springboard to rake up old complaints. In effect, what Harriet V. Horne and a few other widely-read critics said was, "Why can they always operate at this level?"

I wish Miss Harriet, who has a way with words, was closer to the local scene. She sees the network offerings, yes, but . . .

I wonder how often she gets out of New York?

Any observer making it his business to visit Oklahoma City, Minneapolis, or Atlanta, or Los Angeles, or Detroit, or practically any of a hundred different markets, can't help but marvel at the ingenuity, time, and money that go into locally-produced public affairs programming. Some of the news departments and editorialized setups would do credit to a fine metropolitan newspaper. I sat in a day while the manager of a Denver station previewed a dress rehearsal of an editorial on parking abuses. I can't imagine a more demanding session. On another occasion I heard a cab driver, a bellboy, a drugstore clerk all take time out to compliment a public affairs program broadcast and produced the night before at their local Philadelphia station.

I'm sorry to report that many tv and radio critics don't know the score. There are some notable exceptions—but in the main the fellow who criticizes broadcast service has a mighty narrow view of the scope or content of public service programming.

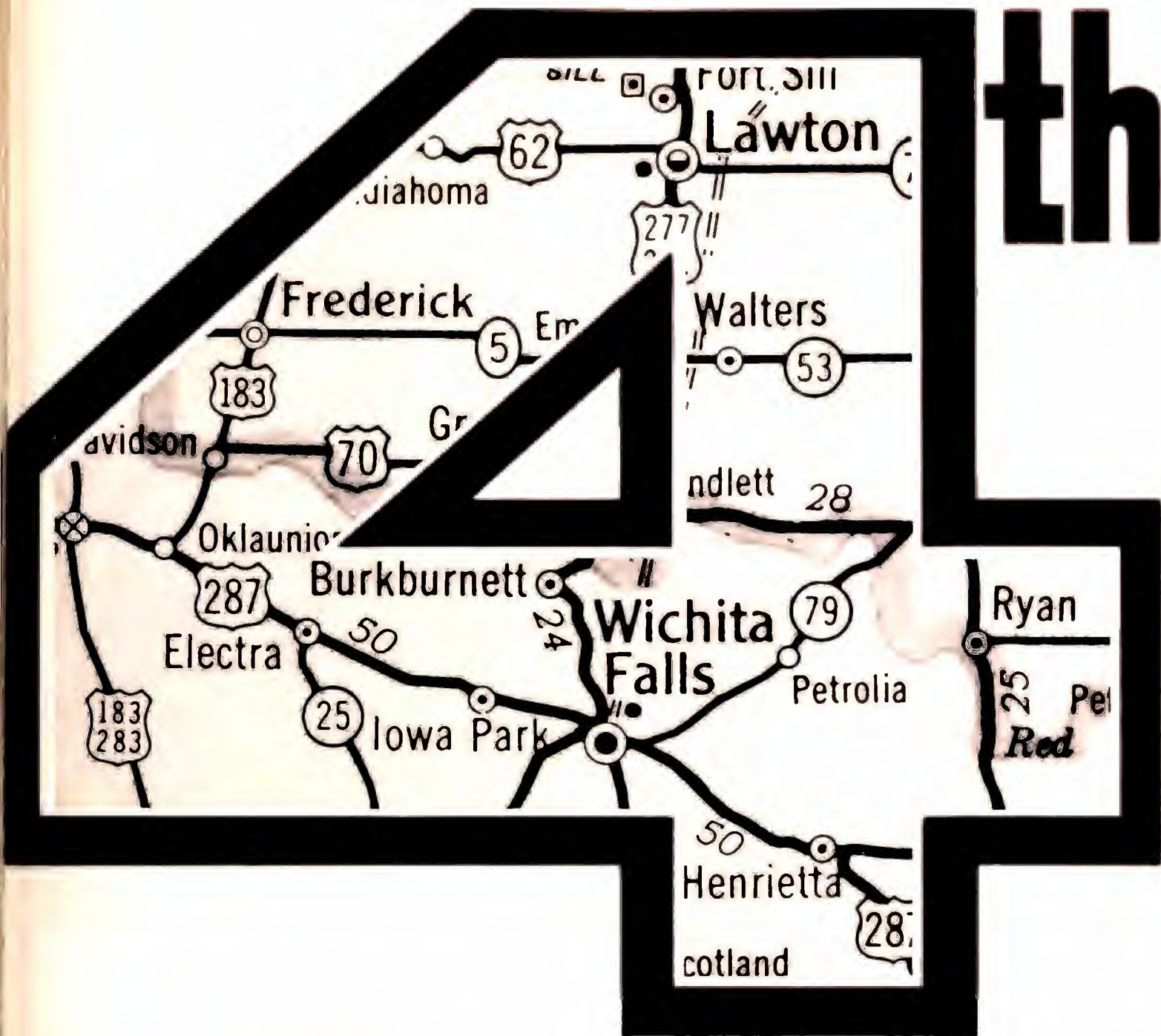
Late this month SPONSOR will produce its first annual report on tv public affairs programming. This should be an eye-opener to the critic who doesn't travel. For it lists and describes over 100 locally-produced public affairs series and programs. It also provides a listing of editorializing stations.

Comb over this thick book of service programming and you'll not only come away with a fresh appreciation of tv's day-in, day-out service but marvel at the diversity of ideas and the effort put into making them viewer-worthy.

The point is: both tv and radio do much more to serve the public than is commonly known. The TIO, the NAB, and others are trying hard to make this understood. But, unfortunately, sometimes the severest critics appear to be deaf, dumb, and blind.

Worm Glenn

th



Top 10 Texas Market Rankings

*Average 1/4-hour Audience (total)

1. Dallas-Fort Worth
2. Houston
3. San Antonio
4. **WICHITA FALLS**
5. Beaumont
6. Amarillo
7. El Paso
8. Lubbock
9. Corpus Christi
10. Austin

*ARB TV Market Digest 1963

FOURMOST in TEXAS* WICHITA FALLS

According to the 1963 ARB TV Market Digest, Wichita Falls, Texas, came in a resounding FOURTH in the state, in quality TV homes delivered with 89,400!

What does this mean to you? It means that right now Wichita Falls, in addition to delivering the FOURTH MOST viewers in Texas, is the 93rd market in the nation.

Whether it's a test market you need or just an all-around good viewer delivering buy, Wichita Falls, Texas is the FOURmost buy in the book

KAUZ-TV

Represented Nationally by



ADVERTISING TIME SALES INC.

KFDX-TV

Represented Nationally Jan 1 1964
by Peters Griffin, Woodward Inc



If you lived in San Francisco . . .



. . . you'd be sold on KRON-TV

The following statements regarding broadcast coverage of recent tragic events were sent to NAB President LeRoy Collins and FCC Chairman E. William Henry respectively, and are reprinted here in open letters.

RADIO'S MAJOR CONTRIBUTION

As a broadcaster, it is especially gratifying to hear the words of praise heaped upon the broadcasting industry by governmental officials and leaders in our workaday life. It however is much more encouraging to receive the written and telephone responses of a grateful audience. They are expressing appreciation as they do to many of the little excellencies that somehow find their way to radio microphones and television screens day in and day out in America.

And let us not be forgetful that during the war years radio gave of its time in the reporting of intimate events of shattering individual-citizen import including six days of agony occasioned by the death of Franklin D. Roosevelt. During World War II the equivalent of many weeks of non-commercial time were given by a sensitive publisher.

The thing that is different is that this tragedy has happened to us now.

I would hope that some of broadcasting's determined detractors will relate the contribution the industry has made, to the resounding fact of business life in America. Gratuities derived from profit and profit from a clear understanding on the part of both the governing and the governed. Harassment borne of indiscriminate piques is neither productive, wholesome, nor deserved!

Eldon Campbell
v.p., general manager
WFBM, Indianapolis

New York Wednesday morning papers carried a statement from you regarding the public service given by the "three networks" during the

time of the assassination of President Kennedy and the events that were climaxed by his funeral on Monday. By stating "three networks" we must assume that you were referring to the television networks only and completely forgot the tremendous contribution made by the four radio networks as well as the nearly four thousand radio stations throughout the United States. The contribution of all radio networks was tremendous. I was able personally to check on MBS and NBC. From my own personal knowledge, both of these networks were solicited by independent stations for service and freely gave their consent. Radio networks and most radio stations for the full 3½ days killed all commercials and spent much in overtime for staff. Many maintained twenty-four hour coverage at additional expense. Are we in radio to assume that in some high places the glamour of television is so evident that the services of radio are ignored completely? It should be remembered that radio covers every nook and corner of the United States in cars, in factories, in homes where television cannot be received. I have wired my thanks to Congressman Harris who lauded "television and radio networks and stations and all their personnel—"

Victor C. Diehm
chairman, Mutual Affiliates
Advisory Committee

Shortly after forwarding the above statement to Chairman Henry, Mr. Diehm sent another message which concludes:

I have had an opportunity to read a further statement from you in the trade press in which you praised the broadcasting industry and mentioned all of its various branches. For this, I definitely want to commend and thank you.

However, I urge that future statements from the Commission indicate just what branch of the broadcasting industry is being mentioned

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Executive Vice President
Bernard Platt

Secretary-Treasurer
Elaine Couper Glenn

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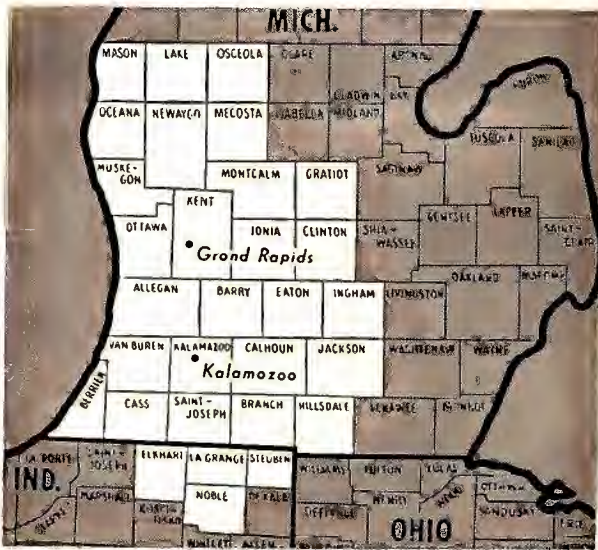
General Services
George Becker
Madeline Camarda
Michael Crocco
Joy Ann Kittas



YOU MAY NEVER SEE THE LONGEST-RUNNING PLAY*

BUT... WKZO-TV Keeps Hit Audiences 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 "at-home theatre-goers" watch their long-time favorite, WKZO-TV, than any other Michigan station outside Detroit.

Morning matinee or evening hours, it makes little difference. Count the house on these performances:

- 9 a.m. to noon, weekdays—ARB (March '63) shows 75% more viewers of WKZO-TV than Station "B."
- 7:30-11 p.m., Sunday through Saturday—NSI (March '63) shows WKZO-TV packing in 39% more homes than Station "B." And encore time is even better: WKZO-TV has 48% more from 11 p.m. to 1 a.m.

Let Avery-Knodel give you the complete box-office figures on WKZO-TV! *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.*

*"The Drunkard" ran 9,477 times in Los Angeles, 1933 - 1959.



The Felzer Stations

RADIO
WRZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTY-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTY/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 Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

The story behind the merger

AFTER 17 years of going it alone, SPONSOR has accepted a proposal to join forces with Ojibway Press, a large publishing house specializing in trade magazines.

In accordance with my long-standing policy of taking readers behind the scenes, I want to share with you reasons why we are making this big move and how it will benefit you.

First, although 1963 wasn't exactly a flourishing year for any of the broadcast books, we've held our excellent financial position with current assets exceeding all liabilities by about a quarter of a million dollars (an extraordinary "net quick" for a trade publication).

Second, in the past six months three separate surveys of advertiser and agency reading habits show SPONSOR leading all competitors in the broadcast field by a substantial margin, and despite its specialized appeal to air-minded readers showing exceptionally strong even against general advertising competition.

So obviously the reasons aren't money worries or readership problems.

So why the merger?

For a long time I have been investigating the advantages of multiple-magazine operation. Despite a loyal and expert staff I have come to recognize that I can't, on a single-magazine basis, continue to keep step with improvements available to multiple-magazine companies.

Ojibway came to my attention some months ago. They aren't as big as McGraw-Hill, but they're big enough.

Their 25 books encompass a number of important fields. I visited their offices in Duluth twice. I was impressed with their youthful vigor, their aggressive dynamic leadership. It's unusual to find so many top-notch young executives in one company.

I liked the way they looked at SPONSOR, their recognition of its leadership in its field and their desire to make it even bigger.

I liked their sales, promotion, circulation, editorial, and administrative setups. I considered how this headquarters experience and service could enhance our growth.

I was flattered, of course, to be offered the presidency of the merged Moore Publishing Company (Ojibway's largest subsidiary) with the understanding that I would continue as publisher of SPONSOR, be based in New York, retain my present staff, and continue SPONSOR as before.

These are the big reasons why SPONSOR has elected to come a member of the Ojibway family.

NORMAN R. GLENN, *President*
Moore Publishing Company, Inc.

see other side . . .

...and the story ahead

WE are both pleased and excited over the conclusion of negotiations that brings about a merger of SPONSOR with Moore Publishing Company.

Moore Publishing Company has a long, distinguished history as a top business publishing company. When our parent company, Ojibway Press, Inc., purchased it, just a little over a year ago, we did so with the firm intention of building it back to its former preeminence. We have already made many additions to its staff and a number of improvements in its publications and facilities.

In the furtherance of that program, we wanted to bring in a top publishing executive and additional staff members, which we feel has been so fully accomplished with the merger of SPONSOR, which brings Norman R. Glenn as president of this company.

It goes without saying that we have a high regard for Mr. Glenn. We also regard very highly the product of much of his efforts, as represented by SPONSOR, long leader in its field.

Plans are already under way to expand the facilities and the whole publishing program of SPONSOR, making use of many of the specialized publishing personnel of our parent company.

In directing this new program, Norman Glenn will have available to him the facilities of Ojibway Press, Inc., which directly or through subsidiaries already publishes 25 business publications in a number of different fields.

We think that all of you who have known Norman Glenn as a devoted, successful publisher over many years realize that he has been dedicated to the interests with which his publication is involved.

As we join him in the expansion of this program, we do so with respect for what he has done in the past and with great enthusiasm for what we propose to undertake together.

MARSHALL REINIG, *President*
Ojibway Press, Inc.

Retirement of advertising manager of Shell Oil, C. F. Martineau, ends an era.

Under Martineau's aegis, Shell took controversial all-out plunge into newspapers, a few seasons ago, when Ogilvy, Benson & Mather was named agency. (Shell's move into a single medium was part of plan to eliminate Shell's internal regional control of advertising, placing it under single national control.) After one year of strong emphasis on newspapers, Shell moved more heavily than ever into television. Outdoor, a major Shell medium prior to the newspaper period, never regained its position.

No one has replaced Martineau, at last reports, but J. C. Anderson, assistant advertising manager, is filling the spot at the moment. It's still too early to speculate on future Shell ad strategy in new set-up, though question of Ogilvy's future is already being raised.

The secret's out—that Los Angeles radio study of admen was KNX-sponsored.

The study, made for the CBS Radio Spot Sales-repped station by John B. Knight Co., queried 142 agencymen from major and minor ad shops on their personal and professional opinions concerning programing on Los Angeles radio stations.

A significant finding: asked how they felt about the values of programing vs. ratings, 67.5% said programing was "more" important when buying radio time than ratings, 10.3% said it was "less" important, 22.2% said it was "the same."

U.S. Steel has scored a point in buying N. Y. World's Fair opening night on NBC TV.

Return of the corporation to television (see Sponsor-Week, 18 November) will come with a special 90-minute color program costing in excess of half a million, Wednesday 22 April. Network originally wanted the show to start at 9 p.m. and run opposite *Beverly Hillbillies* and other strong entries.

Steel felt otherwise: that the program had wide family appeal and should run at a time when children as well as adults could watch. Announcement last week said the show would be scheduled from 7:30 to 9 p.m., EST.

You can't ride high indefinitely without advertising, or so TvAR survey indicates.

A good example of this is Hershey, which is the classic example of a food manufacturer whose product is so well established that advertising—so far—can be held to a minimum.

In the latest multi-market TvAR study of product usage at local level (for further details, see p. 57), Hershey's chocolate-flavored milk additives are losing ground to such heavy advertisers as Nestle.

Even where Hershey is still in top spot, share of market is less than it used to be, while that of the competition is larger.

While first November Nielsen tv ratings reveal few changes, they do indicate more viewing.

For prime time in the survey for early November, CBS had an average rating of 20.9, against 20.3 a year ago. NBC's figure for 1963 and 1962 was the same—17.9. ABC scored the greatest gain with 16.8 average audience, against 15.9 a year ago.

With all three networks holding their own or improving, the per cent of homes viewing network shows was up by nearly two points.

The ground-swell behind radio drama's revival may become a real wave after the New Year. As we've reported earlier, there's increasing activity on the radio drama front, a front literally abandoned when tv became a major force. Three radio networks and a number of syndicators and independent producers are involved. Here are some recent highlights:

▶ *ABC Radio*: Finishing touches are being put on production plans for the first round of new-style radio dramas in the nightly 50-minute *The Minds Eye* series being helmed by Frank Maguire, head of the network's Special Program Features division. Problem at the moment: finding good radio scripts.

▶ *CBS Radio*: Plans are being kept quiet until firm contracts are signed, but there are some definite plans in work. New techniques (such as stereo recording) are being considered. "We don't want to resume radio drama at the point where it left off," said a CBS Radio source.

▶ *NBC Radio*: A one-shot test of public interest in radio drama on 17 November *Experiment in Drama*, pulled over 3,600 responses to the network, plus many more to NBC affiliates. Virtually every one was favorable. Many listeners said it was the first time their children had heard radio drama.

Lack of network option time in radio may hamper national radio drama plans (see above)

Case in point: *Johnny Dollar*, one of the last of the network radio drama shows which survived well into the tv era. A private-eye show in the style of *Sam Spade*, the series was helped to its final resting place by the fact that many CBS Radio affiliates taped it, and played it back at all sorts of time periods and on different days. This lack of day-and-date scheduling scared off many potential advertisers.

At the recent CBS Radio affiliates meeting in New York, a CBS Radio executive was asked by the head of a large radio affiliate: "Why aren't you guys doing more about radio drama?" Replied the CBS man, quietly: "Because we don't want to rush into it — remember, you guys helped kill it."

On a spot basis, radio drama is reviving on its own. Sample: When WISN Milwaukee, recently finished a pioneering rerun of *The Shadow* (syndicated by Charles Michelson), the station received "over 150 letters and at least three times that number of phone calls," promptly bought reruns of *The Green Hornet* to continue in its Sunday-evening slot. (See also story this issue, p. 54.)

Footnote to Kennedy coverage: America's neighbor democracies did a top tv job.

In Canada, the government and private networks carried virtually the same vast scale coverage of the assassination, aftermath, funeral and recovery carried by U.S. networks.

In Mexico, Telesistema Mexicano (see story in Sponsor, 25 November, p. 44) joined ABC TV via live microwave on the fateful Friday afternoon, cancelling virtually its entire schedule during the following four days. The language barrier was hurdled by the use of UN-style simultaneous translation. By 25 November Telesistema had its own broadcast newsmen in Washington to give a direct Spanish language report. Mexican coverage, reaching estimated six million viewers, was only Latin-American Kennedy coverage handled on a simultaneous basis.



5¢ short course in TV production

Comes in this new 36-page brochure—yours for the asking! Makes the many recent developments in video tape meaningful in terms of 13 actual case histories. "Advertising with Video Tape" is its name. It tells how and why specific tv commercials and campaigns, national and regional, were produced on video tape (SCOTCH[®] BRAND, naturally). The real advantages tape delivered. And actual production costs!

The brochure describes how advertisers have taken advantage of tape's incomparable "live" picture, pulled off ideas that would be too time-consuming or cost-forbidding on film. Some cases in point: How one advertiser and its agency solved the dilemma of producing 71 commercials



from scratch within two weeks. Why a car-maker could cut a month out of tv production time for a new model announcement commercial and wait for the first production-assembled cars to shoot a color commercial. How an award-winner for a baking flour was created for only \$300 in production

cost. How the first animated commercials on tape were produced.

Is it worth a 5¢ stamp to keep new tv ideas from passing you by? Just use the stamp to send us your name, address and request for a free copy of "Advertising with Video Tape." Write Magnetic Products Division, Dept. MCK-123, 3M Company, St. Paul 19, Minn.

5 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

Magnetic Products Division **3M**
COMPANY

Many are claimed as readers...

(by the advertising trade press)

ENOUGH of astronomical figures. Forget geometric rates of expansion. Let's see how few really do the choosing. To be ultra-generous, you still can't figure more than 2,000 national timebuyers, by job title or function. This isn't just our opinion. It's the opinion of just about every national representative, as well. Want to add the people who exercise some degree of *influence*? Let's. This adds another two

but few do the choosing

to four thousand. Thus, in order to measure up, your advertising must take the measure of roughly 5,000 people.

To reach the few who do the choosing must you buy five-figure box-car circulation? No. 5,200 copies of SPONSOR (more than 50% of our total) go to agency and advertiser readers—to timebuyers, other media personnel, account executives, plans board members, research people, ad managers, and others concerned with buying radio and tv. We don't burden SPONSOR circulation or *you* with big gobs of peripheral readers who eventually must affect our editorial content so that it veers away from strong agency/advertiser emphasis. We edit SPONSOR 100% for buyers—not for sellers. We do it with news. We do it with features. We do it with "how-to's." We do it with think pieces. We do *not* do it with *numbers*.

SPONSOR

The Happy Medium Between Buyer and Seller

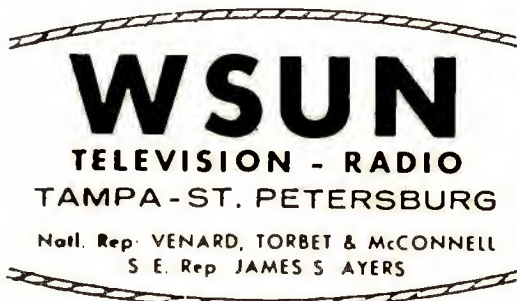


SUNNY ROPES THE "MAVERICK MARKET"

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

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

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



CALENDAR

The when and where
of coming events
9 December 1963

DECEMBER

National Food Brokers Assn., 60th annual convention, "New Programs for Tomorrow's Marketing," Palmer House, Chi. (7-11)

FCC, oral argument concerning length and frequency of commercial material broadcast over am, fm, and television stations, Washington, D. C. (9)

International Radio & Television Society, 2nd special projects luncheon on "Government and Broadcasting," Waldorf-Astoria, New York (11)

Broadcasting Executives' Club of New England, Christmas party, Sheraton Plaza, Boston (16)

International Radio and Television Society, Christmas Party benefit for the Veterans Hospital Radio and Television Guild—the Bed-side Network, Waldorf-Astoria, New York (17)

Federation of Jewish Philanthropies, annual fund-raising cocktail party and dinner meeting, Sheraton East Hotel, N. Y. (17)

American Marketing Assn., winter conference on the development of more precise marketing tools, Somerset Hotel, Boston (27-28)

Royal Film Archive of Belgium, 3rd international experimental film competition, Knokke-Le Zoute, Belgium (26-2 January)

JANUARY

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

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

Milwaukee Advertising and Graphic Arts Groups, Ben Franklin Banquet (16); 6th annual graphic arts workshop (18); Special workshop sponsored by the Sales Promotion Executives Assn. (4 Febru-

ary); Exhibit and Awards Night (15); Silver Award Banquet sponsored by the Milwaukee Advertising Club and the Advertising Women of Milwaukee (27), Coach

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

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

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

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

FEBRUARY

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

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

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

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

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

MARCH

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

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

COMMERCIAL CRITIQUE

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

THE CASE OF THE MISSING ART DIRECTOR (Part I)

STEPHEN O. FRANKFURT
vice president, Young & Rubicam

WHERE is the art director in television?

If he's somewhere behind the scenes, he must be wearing gloves so that he doesn't leave any fingerprints on the *corpus delicti*.

In my opinion, whenever you have a case of the missing art director in television, it can be explained by the fact that television is—comparatively—a new medium; that the title of art director for this medium is a misnomer and consequently different television art directors define and perform their functions differently from each other; and by the fact that there is a tendency to treat television commercials as print ads set to motion.

Let's take these factors one at a time.

First . . . television is a new medium. I don't say this to apologize for television inadequacies—but rather to emphasize that, in terms of art and art forms, tv is the family infant. It is only since 1946 that television came into the American home to any degree, and already those involved in producing commercials tend to treat this seventeen-year-old adolescent like an old man.

Already you hear people saying, "this is the way it's done in television." Or, "the use of supers will always re-enforce the message." Or, "every commercial must have words." And things like that.

Can you imagine where photography would be today if 17 years after its invention in the 1830's, the photographers were willing to settle for what was already known? How many years after the first caveman painted a picture was painting considered a mature art form? How many generations of writers were here before the literary world could produce a Shakespeare?

These should be the years of broad horizons: of mountain climbing, star gazing, reaching for the moon, of no boundaries: no rules, no nits, no reasons-why-not.

Who says that cigarette commercials must always show a young, happy, outdoorsy couple romping in the surf? That smiling faces and firelights are "musts" for beer commercials?

Why do you have to sell the sturdiness of a wristwatch by attaching it to a pair of skis?

I'm not saying that you need to have fireworks going off. Sometimes, *nothing* is a better device than *something* when it comes to getting your audience.

Let me explain what I mean. We talk about "white space" in print advertising — that space where nothing takes place, where we gain emphasis by *negative* use of paper.

But where is the white space in television?

The white space in television is the intelligent use of sound. Of knowing when *not* to be heard. And, visually, by knowing how to avoid clutter; by knowing that sometimes a single picture can become the entire commercial. "White space", *whether it's in print or television, can be a valuable device for gaining attention.*

Considering that in 1962, one-and-three-quarter billion dollars were spent in television, one would think that every commercial would

be a blockbuster. We all know that they aren't. How come?

Consider the plight of the poor viewer. Between shows here's what he's subjected to:

It's time for the eight to nine P.M. variety show to end. The viewer wants to stay tuned to the channel. First, he must see a one-minute commercial for the ending show. Then the billboard or sign off of the ending show. This is followed by either two or three spot commercials. Next comes the station identification. After that the station plug for an up-coming program. Then the opening billboard for the next show. Which is followed by the first one-minute commercial of the new show!

If the viewer is still awake, he is privileged to see the program he tuned in for.

Incidentally, what I just listed for you is two minutes and 10 seconds of commercial time. A poor woman trying to see a thirty-minute program, gets six minutes of commercials for that half hour slot!

How much can the viewer absorb? How well will *your* commercials stand out? Obviously, only an outstanding advertisement will succeed in getting through the jungle of jingle and jangle. Through this morass of messages, the art director is conspicuous by his absence. And in my opinion, this is the result of the art director in television not knowing what his true function really is.

We make our mistake in television by looking to our art directors to create storyboards — and by not designating for them a broader function that holds them responsible for the way the final result looks. We have been guilty of treating television like moving print ads or radio commercials with pictures, or even movies on a small screen.

It is none of these.

STEVE FRANKFURT was hired as a television art director at Young & Rubicam in 1955. He was promoted to tv art supervisor and producer two years later. Last March, at 31, he was named executive director of art—including print and tv. He has won more than 25 awards for his work, five from the New York Art Directors Club.



An Appreciation

We have never been more proud of our association with the television medium. Nor, thinking back upon the tragic days of late November, have we ever been more aware of the technical perfection of the electronic equipment, or the professional ability of all the men who plan and participate in the coverage of important events.

Faced with responsibility to report on one of the least expected, most important stories of our time, television newsmen responded by achieving new journalistic heights of visual reporting, simple, unpretentious coverage that was thorough, meaningful and almost invariably in impeccable taste.

Eventually some will be singled out for specific feats of reporting. That time has not yet come, for the shock of losing our young President is still too much with us for anyone to be congratulated for telling how he was murdered and was buried.

Television is an industry, a profit-making enterprise devoted chiefly to entertainment and advertising. For three-and-one-half days, and at a cost no one apparently bothered to count up until those days were over, television became a pure information medium.

Cooperation between competitors was the unquestioned order of the day. Pool arrangements were made quickly and smoothly. Networks fed programming to educational and independent stations in cities where there were competing network-owned or network-affiliated stations.

Station and network heads made their decisions unhesitatingly. The medium did much more than it was obliged to do—by any standards except those of unselfish public service, of dedicated citizenship.

This is one time when we will presume to speak for our readers and for all viewers. On their behalf, as well as our own, we express sincere appreciation to television for a task well done.



The Editors

This editorial appears in the December 7 issue of TV Guide magazine.

Crisis cuts quarter billings in television, radio spot

Advertiser caution plus four-day sustaining period add up to softened earning prospect for fourth quarter, but 12-month predictions still call for record-billing broadcasting year in 1963



TvB's Cash heads tv salvage operation to cover \$24 million spot deficit sustained in four-day crisis coverage

THE CHRISTMAS quarter is shaping up as a thin quarter in spot this year. Both radio and television are reflecting in different degrees an attitude of advertiser caution, compounded by the lost selling time of the four days from President Kennedy's assassination until the day after his burial.

Even before fate eliminated four days from the ledger, radio spot had been dragging, and tv's pace had seemed to be pausing outside metropolitan markets. But in spite of double trouble, most reps still expect to chalk up a better year than 1962, riding on the record momentum of the first three quarters.

Radio is beginning to get accustomed to the idea of heavier summer business and some drop-off at the end of the year, but television traditionally has capped a relatively weak summer with a year-topping last quarter. This year could change the pattern, putting more emphasis on the first half of the year, when gross billings in tv spot climbed to nearly \$250 million.

Last week as the television business applied sustained pressure on sponsors to reclaim business preempted by coverage of the national crisis, the Television Bureau of Advertising put the potential damage at \$24 million in unfilled national-spot time. Norman E. Cash, president, acted the day after the Kennedy funeral to save at least 80% of the lost business, but by last week he was ready to admit that a realistic goal might fall under that mark, recognizing advertiser resistance. Reps generally thought they could save three-quarters of the loss in the form of make-goods, but with scheduling problems and carryover into 1964, they had to face up to a big slice of business that could never be written. One

factor in favor of make-good scheduling, however, was the loosened business picture outside major markets.

Radio Advertising Bureau put that medium's stake in the national crisis at some \$7 million in unfilled commercials, perhaps half recoverable in make-goods. Spot accounts for \$3 million of this. Radio reps, however, did not assess the damage that seriously and expected to lose no more than 5-10% of the business. Much of the radio time, in fact, was made good immediately, possible because of plentiful availabilities.

Reps went on overtime and weekend schedules immediately after the Washington funeral to arrange make-goods. Agency cooperation was excellent, but in the ensuing days it became apparent that not all clients would settle for make-good offers. Some of the large ones wanted no-sale "credits," triggering massive efforts last week to resell them on make-goods. TvB's Cash mounted an active campaign of personal contacts, and last Monday night, a week after crisis coverage ended, he wired a plea to major advertisers to let stations go ahead on make-goods, getting client approval after the fact. This would cut through the clog of paperwork.

On behalf of the tv industry, Cash asked advertisers to allow stations and reps to "use the same discretion that was exercised during the recent national catastrophe in rescheduling advertising not broadcast Friday 2 p.m. to Monday midnight, 22-25 November." He assured them stations could give comparable advertising value, submitting affidavits of performance, and if the advertiser were not satisfied, more make-goods would be offered.



Blair's Martin



TvAR's Shapiro

Earlier, one of the first to switch from a credit demand to accept make-goods was Alberto-Culver, a company that just before the national crisis had criticized television for greedy rate increases. Another that switched to make-goods was General Foods' Instant Maxwell House. Colgate-Palmolive, American Chicle, Shell, and many others readily agreed to make-goods, as did Folger's coffee, which is going with make-goods during a planned hiatus.

A number of key accounts have kept media hopping, however, as early decisions for make-goods were rescinded, and others were up in the air. Targets of the TvB-rep campaign to sell make-goods instead of credit included American Home Products' Whitehall Labs, Beech-Nut, Bristol-Myers, Ex-Lax, General Foods (brands other than Instant Maxwell House), Grove Labs, Hanes, Hertz, Lever, Louis Marx, Martini & Rossi, Mattel, Merck, Miles, Procter & Gamble, Remco, Scott, Union Carbide, and Warner-Lambert. Vick was said to be planning a cut-back anyhow, and among the many still undecided last week was Philip Morris. Rumored, too, were possible moves by Lever, Liggett & Myers, and others to buy new spot to replace network weight lost during the tv sustaining period. Reps, for their part, were suggesting in some instances that stations pre-empt network time for that purpose.

While working long hours to jockey the unwieldy make-good credit procedure from station to

agency and back, reps faced the added challenge of year-end budget cutbacks. While some say adjustments are predictable as certain companies move each year to meet dividends and necessary budget compensations, other media men are disturbed by the size of this year's cutback crop.

That trimming needs may have coincided with crisis-canceled schedules is apparent from names common to both the list of advertisers who wanted credits and those already talking about cutbacks. The latter include, besides Vick already mentioned, Bristol-Myers, Colgate-Palmolive, General Mills, Grove, International Latex, Lever, Post, Procter & Gamble, Warner-Lambert, and Whitehall.

About tv business generally, and the make-good credit complication, reps and station groups had this to say last week:

Although the interruption cut into a big quarter for ABC TV's owned stations, they still will post a good year, Fred Nettere, o&o eastern sales manager, says. With other reps, Nettere has noticed a slowdown in availability requests, which might be accounted for by the general interruption in business. Robert Kizer, senior vice president of Avery-Knodel, looks for the lull to break into buying activity the next couple of weeks. Although the pace this quarter is behind the second and third, his company will have a considerably improved year, with all stations ahead of 1962 and feeling bullish about 1964.

Frank Martin of Blair Tv finds it hard to project beyond the fluid post-crisis condition of hour-to-hour changes. Through the hazy scene, however, he sees December bogging down a bit but good prospects for next year. CBS Television Stations' vice president, Bruce Bryant, sees the effect of the four-day hiatus as only a matter of degree. His properties were headed for a "skyrocket" quarter, and the fact that the crisis fell on a week-end softened the commercial blow. These big-market stations already have locked-in January business some starting a week earlier than in years past.

Jack White, vice president of I.R., confirms Bryant's observation of record fall business building before the assassination. With this and year-end cutbacks that are deeper than before, the quarter still will be "way up but not so much as we'd like." Harrington, Righter & Parsons' tv sales manager, Art Elliott, reports a good October, a very good November, but a December that could be quite soft. Besides cancellations and hiatuses the causes may include a two-week shortage at the end of the quarter because of early starts on the fall season. The first quarter looks promising, although orders were lagging last week.

One of NBC TV's owned stations by 2 December had already made up 60% of the canceled crisis business, according to Richard H. Close, vice president of NBC Spot Sales. The fourth quarter was hit hard, he says, but if they can get back three quarters of this business, his stations will make their goal.

Lloyd Griffin of Peters, Griffin Woodward, from the rate of make-goods, gauges the percentage of business saved this month at better than 80%. Withal it has been an extremely strong quarter for PGW stations, topping last year for most. No fourth-quarter drag is in evidence for stations of Television Advertising Representatives, most Westinghouse properties in major markets. Marv Shapiro, vice president, says they are running ahead of the industry average.

Adam Young is getting available requests on schedule for next year. William Peavey, general sales manager says. Optimism for the coming quarter is tempered, however, b

re wait for make-good credit decisions that reps are sweating out. This could be critical for medium and small markets, meaning the difference between black and red ink, Peavey noted.

While basing hopes for this quarter on converting multiple product companies from credits to make-goods, reps are counting, too, on these same blue chips for much of next year's growth. Mentioned prominently in next year's forecast is the promise of new products and the evolution of tv spot as a standard launching pad for new products from Bristol-Myers, Colgate-Palmolive, Lever, and P&G.

In radio, sales may have been lost in covering the President's assassination, but make-goods have not been the big problem this quarter. The problem has been a low three-month sales total. Changing seasonal patterns are generally blamed, although a wide variety of secondary reasons, all guesses, can be found among radio salesmen. RAB cites several theories about a "disappointing" fourth quarter. One is that threatened government regulation of cigarettes may have frightened some advertisers. RAB puts more credence, however, in the idea that "advertisers liked radio's summer story so well that many overspent their budgets in the second and third quarters." The four-day moratorium on commercials subsequently contributed to the fourth-quarter decline, says Miles David, administrative vice president of RAB.

In contrast to television make-goods for this period, which must drag into the new year, reps say radio was able to dispose of a lot before November was over. Make-goods were easy to produce from plentiful availabilities, particularly where time is sold within-the-hour out at no fixed position. Few credit demands were reported for the period. Although some observers expected radio to absorb make-good money from tv, and reps did nitch the idea, little evidence could be found last week that it had caught on, and some reps jeered at the idea.

Assessing sales problems of this quarter, most reps are quick to preface everything by observing that it has been a good year. In spite of the current downtrend, they expect

a record twelve months and look for no repetition of the 1961 slip of a few millions in radio's national dollar total.

As to what is the matter now, December is the trouble month for many, with good records already in for October and November following a slow September. Diagnoses include radio-network success and pricing, as well as "oversold" summer, changing product seasons, yearend cutbacks, rating deficiencies, copy quality, spot tv, and inadequate selling—including industry efforts.

Network radio takes a lot of blame but is not 100% villain in the spot radio story. Salesmen expect

stantial part of this money went into network rather. R. J. Reynolds uphoned some of the budget into network this year, as did Menon's men's products.

Cutbacks like one this quarter by American Tobacco for four brands to adjust the year's budget have been felt in spot radio as well as other media. Standard Brands, Chase & Sanborn is also in the cutback crowd, and another big spot disappointment was Nescake's change of plans in favor of television spot. One rep cites several "post-ponements" in which agencies telephoned to hold off the start of a campaign from fall until January.

Changing patterns in auto mar-

NEGOTIATING NOBLESSE

As smoke started to clear around make-good / credit negotiations last week, names of some ready to pay for crisis-cancelled commercials began to emerge. In the forefront were Pan American Airways (J. Walter Thompson) which underwrote coverage with tv spots that did not run and will not be made-goods.

network advertiser interest to work eventually to spot's interest. Networks will be able to raise "distress" prices, and things will even out to a fairer fight between the two. The upward adjustment in network prices already is under way.

Spot hopes are buoyed, too, by the factors of market selectivity, a weak position of some network affiliates in their markets (admitted by one rep of network-owned stations), station merchandising support in spot not available on network buys, and the stations' own stake in spot earnings as compared with their relatively low network compensation.

Among the accounts that got away this season from spot to network radio, network gains in tobacco, and food money are counted as spot losses. Also coming out spot's hide have been some network sales in drugs and cosmetics, reps feel. Sterling Drug's Bayer aspirin went network all year. Mum deodorant has been basically network with some spot. Kellogg's is usually off in the fall anyway, but a sub-

keting are significant in the fall spot picture. One rep offers Ford's half-year models, being introduced now in the spring, as an example of automen's discovering new-car potentials at times other than the traditional fall season, consequently shifting chunks of spot business to March, April, and May.

On the credit side of spot's ledger, reps take satisfaction in the return of Miles Labs' Alka Seltzer and interest by foods like Underwood deviled ham, which has been testing spot, while spices and others, are making radio inquiries. Nestle and Lanvin have been supplementing network with spot.

No conclusive readings on new business were available last week, however. Chances are that budget decisions have been set back in all media by the national crisis. Before this event, some radiomen didn't expect decisions to be ready until mid-December, after television budgets had been firmed. Now, with tvmen waiting anxiously for the new-business tide, it is possible the whole cycle may be upset.



Katz' Beck



Weed's White

The price challenge in radio spot was hardly exaggerated this fall when one rep told a meeting of station men that an advertiser could get a network for what he'd pay for the top 10 markets in spot. Another rep cites CBS and NBC as the significant competition. "Our own stations are co-conspirators," one rep explains, and his company has a policy of reminding station clients each time a dollar is lost to network. "Networks are selling virtually the same thing we are and they're selling it cheaper," says one, pointing to news and vignette programming. He is advising stations to get tough on clearances.

Spot tv for some years has been a thorn in radio's side, but now daytime bargain prices are making things worse. A major-market tv station offers daytime 30 and 40-second announcements at \$9.50, 20 seconds at \$7 and ID's for \$5 on a 15-a-week plan, according to one report. "Those are radio rates," says the discouraged radio salesman, who doesn't blame advertisers for taking advantage.

Here are assessments of spot business by a few reps:

John Barry, eastern sales manager of AM Radio Sales, reports a good year in spite of the slow period. John Blair stations during the first three quarters "set a handsome, record-breaking pace," says Arthur H. McCoy, executive vice president, adding, "We'll go into the new year feet first." McCoy looks for a good year in 1964 not only for Blair stations but for all of radio.

Carl Schuele, president of Broadcast Time Sales reports wryly, "Business is terrific, brisk, wonderful . . . but it's going to pick up." BTS emphasizes hard selling geared to marketing needs.

Maurie Webster, vice president and general manager of CBS Radio Spot Sales, notes "a fresh look at radio by a rather large number of clients and agency executives, indicating more interest in our medium than I've seen in some years." Two all-time high months for Eastman Radio, August and October, will drive the year's total well over last year, in spite of a bad September and December, reports Joe Cuff, sales manager. Signs are good for next year, with several major test campaigns planned, and Cuff looks for major oils back in spot next year.

Some of the fall's cutbacks have been attributed to advertiser anticipation of a tax cut next year, making it advisable to spend ad money later, as explained to Max Friedman, sales vice president of H-R Representatives. This is just one of many conjectures, he adds, and says he has a feeling that first-quarter 1964 will be pretty good. Katz' radio sales manager, Martin Beck, expects 1963 to finish ahead of last year in spite of the spotty final quarter, and on the basis of new money coming in, he's bullish about next year.

Ray Stanfield of Peters, Griffin, Woodward looks for modest gains next year, following an overall good year in 1963. PGW stations have

varied from poor to a 69% increase in one market. Thomas J. White, radio director of Adam Young, thinks spot radio is in a cycle, and there will be an adjustment. Weed Radio's E. J. Fitzsimmons, executive vice president, says spot will ride out the period soon, saying "We've had setbacks like this before in radio, and radio bounced back."

With second and third-quarter sales curving radio's yearly sale line into a horseshoe, rate change may be in order, many in the business are thinking.

Stations should consider selling summer at a premium, reps advise. This would be a similar adjustment to that suggested at one time by RAB to deal with local sell-out business on Thursdays and Fridays. To help spread out the business year, reps are circulating an RAB piece called, "Radio: Medium for A Seasons."

Ratings are another area ripe for remedial action, sellers say. Complaints are bitter about pre-World War II systems that have failed to follow radio listening out of the living room to other rooms and the highway beyond.

Copy was singled out by one rep as part of radio's problem. It's "pathetic," he thinks, and few agencies know how to use radio. Client spend up to \$50,000 researching, buy and \$150 to write the message, he says, pleading for more attention to the special demands of radio writing, since "the commercial is the most important part of the whole idea of spot radio." Winston Camels, and Greenwood red cat bage show how commercials should be done, he says. This critic also feels the West Coast is leading the way with commercials like that for Folger's coffee.

The structure of RAB is another area of sales influence that some in the business would like to change. Both RAB and TvB should separate themselves along spot and network lines, some are persuaded. Competitiveness of the inter-media should be acknowledged and implemented by competitive organizations, according to this reasoning, just as print operates competitively between weeklies and dailies, Sunday supplements and magazines.

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SWEEPSTAKES

155 PRIZES!

5 FIRST PRIZES!

TRIP TO EUROPE FOR 2—ENTIRELY FREE

Including transportation from your home to New York and back!

Fly TWA Starstream Intercontinental Jet to Milan, Italy. Then enjoy any 12-day tour you arrange, for which Parade provides \$30 per person per day. Return to Rome for flight home.

150 MORE PRIZES!

- 10 SECOND PRIZES \$100 Savings Bond to each
- 30 THIRD PRIZES \$ 50 Savings Bond to each
- 110 FOURTH PRIZES \$ 25 Savings Bond to each



THE ANSWERS

WHY BUY FOR US? 10 minutes of your time to alert you to unique marketing opportunities in Parade. Our own answers will tell you why Parade makes ad work harder where you sell goods!

WHY BUY FOR YOU? 12 days in Europe or a bond up to \$100. And you discover how Target-Marketing cuts advertising waste—concentrates your dollars where market-concentrates your customers!

THE ANSWERS

Parade's powerful Parade Target-Marketing gives you national ball coverage in the kind of markets in which your customers concentrate. Targeting your markets lets you get the fat you get in media big on figures, but with less coverage where you sell goods.

You have 7 ways to buy Parade but an infinite number of ways to use it. Parade's 73-market Jumbo Network hits 12 million homes. Studies show 2 million read each copy. Of these 24 million readers, 75% reach each page, say independent studies. Thus Parade Jumbo brings 18 million people your message!

Each city marketers can buy the 20-city Big-Top Network to sell 6,650,000 families, 80% in Nielsen "A" areas. In 53 other key markets, Parade Bandwagon Network brings your message to 5,400,000 families, 70% of 3 in Nielsen "B".

Parade Western Network covers 2 million homes in 11 West Coast markets. Combine Western with Big-Top Bandwagon, or buy Jumbo without Western. Choose the network or combination that concentrates your dollars—targets the markets where you sell goods!

THE RULES

1. Anyone may submit an entry if employed by an advertiser or advertising agency using national advertising media, and who is in a position involving the marketing of advertising of goods or services. Employees of Parade Publications, Inc., and its advertising agency, or other media are not eligible, nor are members of the families.
2. Entries must fill out correctly and mail an official entry blank from a Parade advertisement or one secured from a Parade representative.
3. Entries must be postmarked by December 31, 1963, and received by January 7, 1964.
4. Correct entries will participate in a drawing conducted by D. L. Blair Corporation, an independent judging organization. Judges' decisions will be final on all matters relating to this offer. Winners will be notified in person or by mail within 30 days of the close of the drawing.
5. Travel prize must be taken on date specified. Trip scheduled to start on March 27, 1964, and return 12 days thereafter.
6. Entries become the property of Parade Publications, Inc., and none will be returned. This offer is subject to all federal, state, and local regulations.

OFFICIAL PARADE "Target Marketing" SWEEPSTAKES ENTRY BLANK

(check box next to correct answer)

1. How many million homes does Parade Jumbo Network reach? 2 6 12
 2. What percentage of Big-Top Network lies in Nielsen "A" areas? 20% 40% 55% 80%
 3. How many million homes does Bandwagon Network cover? 2.2 3.6 5.4 8.0
 4. How many million readers does Parade Jumbo Network deliver? 4 12 24
 5. The only readers who pay off are those who reach your ad. How many millions reach your ad in Parade Jumbo Network? 8 12 18
 6. How many different ways can you now buy Parade? 3 5 7
 7. What is Parade's great exclusive difference from other media? regional breakdowns city-zone only choice of Nielsen "A" or "B" concentration
- NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____

MAIL THIS ENTRY BLANK TO: Parade Target-Marketing Sweepstakes, Box 145, New York, N. Y. 10046

New sponsorship for fashion

MORE THAN 30 fashion shows will be presented on spot tv next spring through the cooperative promotion effort of the National Cotton Council and local retailers.

The various video fashion shows, supported by the council to promote cotton over synthetic fabrics, will be presented across the country, from Rhode Island to California, and Michigan to Texas. They will be essentially local in character. The plan allows each participating store to take advantage of its own media and marketing knowledge.

Each participating store will stage one or more half hour tv fashion shows of all-cotton merchandise selected by the store from its own stock. The council will foot the bill for the air time.

In 1964 the Cotton Council expects to spend \$1,200,000 in tv and \$725,000 in print. The council first went into tv last year with spot; this year added network tv.

Daytime tv was selected for the fashion shows in order to reach a loyal audience of women viewers. Since women account for most of the dollars spent for textile products, and since they are interested in the

The Cotton Council feels cotton needs more tv promotion to compete with synthetic fabrics, even if council pays for the time



Shows on tv

world of fashion, the council feels that scheduling the fashion shows following the most popular local woman's show will be most effective.

All the fashion shows will be aired in April and May when the regular industry advertising commences.

The council will supply promotion material on cotton which the stores may incorporate into their individual fashion shows. For example, information on stretch cotton, a new and popular innovation, will be sent to the retailers. All in-store promotion material such as window displays, posters, manikins, etc., as well as out-of-store promotion materials like newspaper ads, tv announcements will be paid for by the stores. The agreement calls for 600 lines of newspaper publicity, an unspecified amount of store promotion.

Such joint promotion is a new idea for the Cotton Council. When tv proved a successful method of advertising for local stores the tie-in seemed a natural, according to Charlotte Norman, in charge of promotion for the council.

It was only a short time ago that stores began to use the medium, and only a few at that. Some of those noted for use of tv: Pfeiffer's in Little Rock, Woodward & Lothrop in Washington, D.C. and D. H. Holmes in New Orleans. A number of retailers use tv to advertise specific items on sale but fashion shows on tv are still rare animals.

"Most of the retailers who have tried tv claim it's very effective," according to Miss Norman. "Others, in the minority, say they don't like it." It is true that not all retailers were interested in working on a cooperative tv effort with the council, she admits, but the overall acceptance has been good.

Because the retailers are permitted to choose their own tv stations, interest is high. Although few stations have been decided upon as of now, most retailers are choosing on the basis of size of audience, according to the council. Women's shows on daytime tv are strongly suggested but not required.

One store—Tapp's in Columbia—is paying extra in order to have prime time. Retailers not only do buying (with the council's money) but also clearing.

"We made suggestions to all the retailers concerning what stations and programs might be most effective, but in many cases they did not agree and chose their own," says Miss Norman. "We do not disapprove of the selections which deviate from our own list. The local retailers know better than we do what their buyers listen to."

The retailers will merchandise specific products to consumers on tv as a supplement to the cotton industry's heavy schedule of generic commercials on network tv in the spring.

One minute spots will be aired on eleven network shows from 4 March to 31 May. Both ABC TV and CBS TV will be used. The shows chosen: (CBS) morn-

National Cotton Council to sponsor over 30 fashion shows on spot tv; retailers agree to promote cotton by showing only cotton merchandise

ing news, *The Real McCoys*, *I Love Lucy*, *Pete and Gladys*. (ABC) *Father Knows Best*, *Trail Master*, *The Price is Right*, *Fugitive*, *Arrest and Trial*, *The Flintstones*, *Wagon Train*.

"We especially like tv because of the reach and cost-per-thousand, says Dick Alexander, director of advertising for the council. "It also has great benefits like demonstration, giving a strong visual impact."

The Cotton Council is a non-profit trade association representing organizations involved in work with American cotton from the farmer to the spinner

SCHEDULED FOR COTTON COUNCIL TELEVISION PROMOTION

MARKET	STORE
Baltimore, Maryland	<i>Hecht Co.</i>
Baton Rouge, Louisiana	<i>D. H. Holmes Co.</i>
Birmingham, Alabama	<i>Loveman's</i>
Charlotte, North Carolina	<i>Irex's</i>
Chattanooga, Tennessee	<i>Miller Bros.</i>
Columbia, South Carolina	<i>Tapp's</i>
Dallas, Texas	<i>Titche-Gottlinger</i>
Denver, Colorado	<i>Denver Dry Goods</i>
Des Moines, Iowa	<i>Yunker's</i>
El Paso, Texas	<i>Popular Dry Goods</i>
Flint, Michigan	<i>Smith-Bridgeman Co.</i>
Harrisburg, Pennsylvania	<i>Pomeroy's</i>
Houston, Texas	<i>Foley's</i>
Jacksonville, Florida	<i>Irex's</i>
Lansing, Michigan	<i>Knapp's</i>
Little Rock, Arkansas	<i>Pfeiffer's</i>
Lubbock, Texas	<i>Heorphil-Wells</i>
Memphis, Tennessee	<i>Goldsmith's</i>
Miami, Florida	<i>Burdine's</i>
Milwaukee, Wisconsin	<i>The Boston Store</i>
Nashville, Tennessee	<i>Cain-Sloan</i>
New Orleans, Louisiana	<i>D. H. Holmes</i>
Omaha, Nebraska	<i>J. I. Brandeis</i>
Phoenix, Arizona	<i>Goldwater's</i>
Providence, Rhode Island	<i>Gloddings</i>
Richmond, Virginia	<i>Miller & Rhoads</i>
Roanoke, Virginia	<i>Heironimus Co.</i>
Salt Lake City, Utah	<i>Z.C.M.I.</i>
San Diego, California	<i>Marston's</i>
Syracuse, New York	<i>E. W. Edwards'</i>
Tampa, Florida	<i>Maos Bros.</i>
Tucson, Arizona	<i>Cole Peterson's</i>

Too much stress placed on measuring easy data

WHY HAVE OUR THOUGHTS about advertising accountability tended to drift away from concurrent consideration of research measurement? W. M. Weilbacher, senior vice president of C. J. La Roche & Co., who posed this question at a workshop of the Assn. of National Advertisers, offered two answers:

"Emphasis has been placed upon what is easily measured, rather than what should be measured. . . . It would seem that at least some awareness studies are made today because brand awareness should be measured."

There is "a lack of communication between researchers and advertising management. . . . Researchers talk to each other and unilaterally devise wonderfully intricate and well-reasoned procedures. The advertising managers talk to each other and decide, unilaterally, that the researchers are running on the wrong tracks. Too often, there is then silence on both sides."

William Hoofnagle, chief of the

U. S. Dept. of Agriculture's Market Development Economic Research Service, told the workshop participants the introduction of computers in advertising "redounds to the benefit of the whole industry." Computers, he said, "remove the cloak of suspicion and place advertising in a framework where its pros and cons can be examined in an enlightened, unbiased manner."

Also addressing the ANA session was W. J. Gillilan, senior vice president of Ketchum, MacLeod & Grove, who said the agency's "Opportunity Focus" concept was a major reason for KM&G's 30% increase in billings in two years.

He described "Opportunity Focus" as a marketing process which narrows advertising objectives to those "with the greatest potential in terms of opportunity and results." OPFO, he said, is a five-step concept which (1) defines objectives; (2) gathers facts; (3) focuses on major opportunities or problems; (4) develops a plan of action, and (5) evaluates progress.

OPFO, Gillilan added, "puts first things first . . . gets marketing to account to communications before communications commits itself to a pre-determined impact in the market place."

"We need advertising to influence the buyers—to move the prospects toward the product. We need sales promotion to influence the sellers—to move the product toward the prospect. Each performs essential functions that the other cannot perform," according to Gail Smith, advertising and market research director of General Motors.

Smith cites limitations

Addressing last week's ANA workshop, Smith pointed out that advertising cannot perform all the functions used in making a sale: "National advertising cannot effectively compare our product with competitive products . . . as well as a salesman. Advertising cannot answer questions, some of which may be quite pertinent to the ultimate sale. It cannot . . . talk effectively to both the salesman and to the prospects."

On the plus side, Smith said: "Advertising can build a sustained impression of quality . . . Can emphasize the most wanted characteristics of the product. One of the most important things it can do . . . is to give . . . information that will lead . . . to the right buying decision. Advertising can emphasize the styling and design of a car."

The GM executive added that advertising prepares the customer to make his product choice and surrounds "the product with the desired atmosphere based on what segment of the market we are trying to influence the most. Advertising can build pride of ownership, which is as important in holding the loyalty of present owners as in attracting new ones."

Smoke rumors hot

Anxiety over the what, when and How Bad? of the coming Surgeon General's report on smoking and health, is reaching fever pitch. HEW, through its Public Health Service, has warned over and over that the special Advisory Committee on Smoking and Health will

Four-way's cold season catches stars



Singer Mindy Carson and comedian Billy Gilbert will be featured in a special tv campaign for 4-Way Cold Tablets (Grove Labs.) Daytime network and spot tv in 61 markets will be used throughout the fall-winter cold season. Doherty, Clifford, Steers & Shenfield is the agency. Above, Miss Carson poses with Grove product manager R. Tyler Day (l) and manager Reginald W. Testament

make no recommendations in the first report—only in one which might not come out for another year.

Unconvinced, the tobacco industry, advertisers, and broadcasters are sure that the report, supposedly to emerge the first week in January, will mean big trouble. They are sure that damaging conclusions will be drawn—whether in or out of the report itself—from the amassing of all existing evidence linking smoking with cancer and heart problems.

Current plan reportedly is to release the top-secret smoking dynamite on a Saturday at a closed-door briefing, for accredited news people. The purpose is supposedly to prevent exaggerated write-ups, hysteria on the stock market and in the tobacco areas. HEW spokesmen insists no final plans have been decided on, but admit this is a possible approach.

NAB president LeRoy Collins continues a personal crusade for containment of cigarette commercials to modes and times that will not encourage youngsters to smoke. He used recent argument against the governmental tyranny advocated by the National Council of Churches to renew his crusade for self-correction in the industry.

Collins particularly singled out the Lucky Strike commercial as "brazen, cynical, flouting the concern of millions of American parents about their children starting the smoking habit."

Marketing chief sits in company 'hot seat'

"The 'hot seat' in most companies is occupied by the director of marketing," avows Lee S. Bickmore, president of National Biscuit Co. Appearing on a panel of food industry presidents at the 60th annual convention of the National Food Brokers Assn. in Chicago late last week, Bickmore stressed that marketing is only now receiving the attention it merits, and he went on to say:

"The success of consumer goods companies is measured by the success of their marketing programs. The marketing strategies developed which determine the direction in which a company goes must receive the full attention of top management. This responsibility can-

not be delegated to others.

"The brokers perform many important functions in the marketing of a product. Should they take their responsibility lightly, then the overall marketing strategy is weakened. This means that the brokers must be thoroughly knowledgeable about the manufacturer's complete marketing strategy. The broker's important function of selling and merchandising must be closely correlated and coordinated with the functions performed by the manufacturer, distributor, and wholesaler.

"Both must be conscious of the ever-changing conditions which effect the marketing of a product. This means that top-flight men will be devoting their full attention to the complete marketing program. Men less qualified will not do in today's highly competitive business. Even these top men must continually be trained, challenged, and developed. Just as we manufacturers are continually studying our organizational structure to be sure it is correct for the most effective performance, so likewise must the broker review his organizational chart.

"The organizational structure of five short years ago could well be obsolete today. Well qualified men, properly organized and sufficiently inspired, can and usually will, get outstanding results."

Other industry presidents taking part in the session were C. W. (Tex) Cook, General Foods; R. D. Stuart, Jr., Quaker Oats; and Gen. E. W. Rawlings, General Mills.

Cook said, "In the expectation that brokers will continue to strengthen their operations and improve their techniques at a pace at least equal to that of industry, while at the same time keeping their expenses in line with those of a direct sales force, General Foods has every intention of continuing its use of broker service."

Stuart, describing the food industry as one of rapidly changing situations, stated: "We can no longer afford to waste time talking about the same old problems that we have talked about for many, many years. The target and objectives are on a much higher level and must be resolved on that basis. The manufacturer or broker who has not done his 'homework' and doesn't under-

stand these problems is not going to be able to operate effectively and efficiently in this 'new environment.'"

Rawlings declared that "the broker's knowledge of local conditions and his direct customer contacts give broker organizations the opportunity to serve as the manufacturer's 'eyes and ears' in the field. The manufacturer, for his part, must support the broker organization with pioneering research, progressive new product development, and maximum advertising and promotion support when indicated. Thus—for maximum mutual benefit—manufacturer and broker must be partners in the fullest sense of the word."

Robert Martin named Schlitz marketing dir.

The appointment of Robert A. Martin to director of marketing for the Jos. Schlitz Brewing Co. has been announced.

An 11-year employee of Schlitz who has held executive posts with the firm in research, advertising and marketing, Martin succeeds Fred R. Haviland, Jr.



Martin

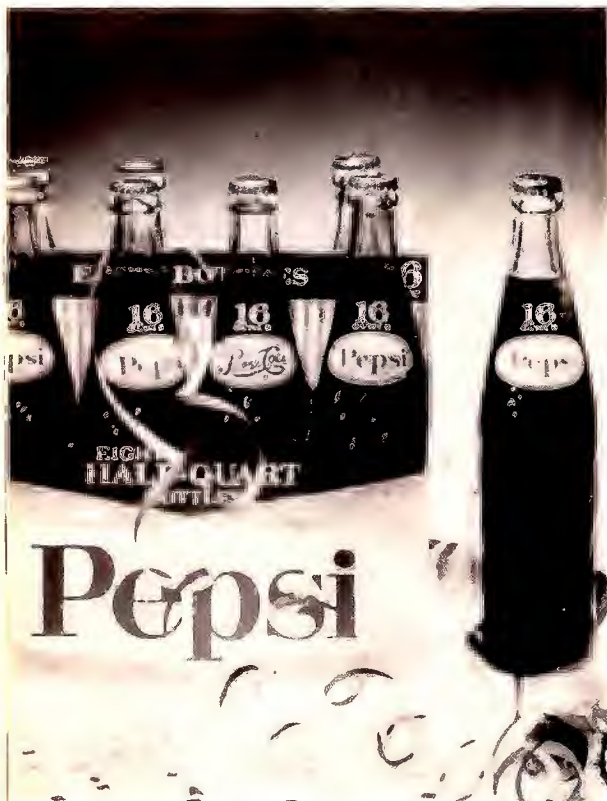
who has been appointed vice president for marketing and corporate planning. Martin joined Schlitz as research analyst in 1952, advanced to director of marketing research. He was named manager of regional advertising in 1960 and two years later became assistant to Haviland.

Ohio Gas likes humor

Not that it lends itself to humor, but the East Ohio Gas Co. has chosen a comic commercials route to promote the use of gas appliances. Company commissioned Hardman Associates, Pittsburgh recording studio and production house, to create and produce a series of 12 humorous radio spots. Company declares its chosen commercials format is because of "listener attention and interest in this form of commercial message." Spots will run in a dozen markets throughout Eastern Ohio.



Soda fountain (top) and party with Pepsi



Below is scene depicting filling station



ADVERTISERS

Pepsi to pour \$59 mil. into '64 world market

\$36 mil. earmarked for advertising, promotion in U. S. with the major outlay slated for television and radio; Patio also pushed in drive geared to bottler tie-ins

SOME \$59 million will be spent in world-wide advertising and promotion in 1964 by Pepsi-Cola Co. and its bottlers, nearly \$36 million of it slated for the United States alone. The U.S. outlay will be some \$1 million over the 1963 figure and will go primarily into broadcast coffers, with the total to depend on bottler activity, says Philip B. Hinerfeld, Pepsi's advertising vice president.

Hinerfeld also revealed that the company next year will forego any usage of network radio, which in 1963 accounted for a half-million dollars of the advertising budget. However, over 3,000 independent stations are set for '64 as the company continues to emphasize its successful "Now it's Pepsi for those who think young" theme, first introduced in 1961.

Featuring vocals by Joannie Sommers, backed by Mitchell Ayres band, a wide variety of the "Pepsi Song" commercials ("Makin' Whoopee") are to be made available to Pepsi bottlers—all with "open middles" to facilitate live local announcer copy. In addition, one series will have a group backing Miss Sommers to give the commercial a "bigger beat."

As for tv, Hinerfeld said Pepsi will increase its overall effort in this medium by some 30% next year, all in black-and-white, using nearly 400 stations. The company will schedule "a powerful pattern" of spots in top-rated, prime-time shows on all major networks, planning a minimum of four shows each week in a series of 26 weeks throughout the year, scheduled around soft drink industry prime selling periods. This will be highlighted with Pepsi's co-sponsorship again of the *Miss America* finals 12 September on CBS.

The tv commercials will cover all sales opportunities, said Hinerfeld, from family use to vending, and

will emphasize taste appeal, product quality, and audience involvement. Heavy outdoor and print schedules are also set.

Pepsi also plans an extensive campaign for Patio Diet Cola, low-calorie soft drink which has leaped into 73% of the country via 342 bottlers since its introduction in February. Themed on "Make your weight behave—get the taste you crave," the ad drive will utilize local radio, television, print, and outdoor.

The new radio voice for Patio will be Sandy Stewart, a featured vocalist on Perry Como's tv shows, who will sing the new jingle commercials. The tv effort will feature three prominent photographic models—each a wife and mother—along with their families in a series of commercials. Three more are added for the print campaign. Sample copy reads:

"Model and mother Mona Hawkins has four big reasons for choosing new Patio Diet Cola. (1) It's sugar-free. Less than one calorie/six-ounce glass. (2) Great for your figure. And good for the kids. (3) The whole family loves its true cola taste. (4) Made by Pepsi-Cola Co.—as cola as a cola can be."

Hinerfeld said the media schedule was scientifically designed, developed by Linear Programming techniques, using electronic computers. Agency for Pepsi and Patio is Batten, Barton, Durstine & Osborn.

He added that next year's research outlay will be about triple the amount spent in 1963. And the record-breaking Pepsi-Cola Co. investment, coupled with extensive combined area advertising plans by bottlers pooling their resources, will give Pepsi greater broadcasting frequency, more print space, and the biggest outdoor advertising effort in the history of the company, Hinerfeld concluded.

Fabergé in 13 markets for r/tv Yule promo

radio and tv spots in 13 major markets will form the backbone of an intensive three-week pre-Christmas push by Fabergé.

Involved are prime-time 20-second spots in New York, Los Angeles, Chicago, Philadelphia, Boston, Detroit, Cleveland, Washington, D.C., St. Louis, San Francisco, Houston, and Baltimore. The women's line will also go into Buffalo. Both the men's line and the women's line have bought network ABC TV's *Jerry Lewis Show* on 7 and 11 December) and the men's line will supplement this with ABC TV daytime spots on *The Price is Right* and *Trailmaster*. Morning spot radio in New York, Los Angeles, and Chicago, two stations in each city, will also promote the women's line.

The unprecedented Fabergé campaign will also include black-and-white newspaper ads in the 13 markets, and full-page, black-and-white ads in December issues of several magazines.

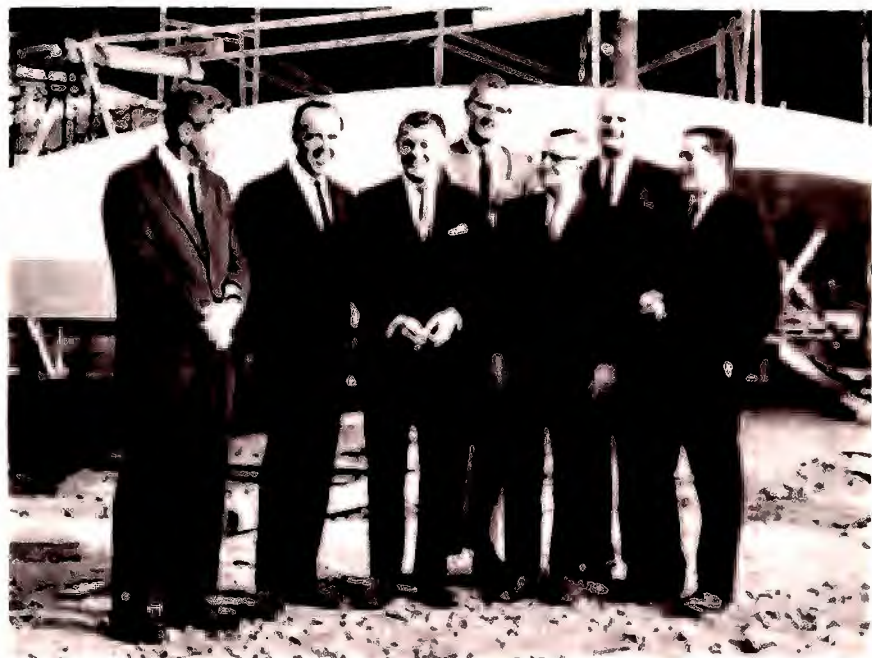
Pritchard, Wood is the agency for Fabergé for Men, and Taplinger-Hillstein is the agency for the women's line.

NEWS NOTES

P&G takes over Folger: The coffee company which markets vacuum-packed and instant coffees in the midwest, west, and south, is now a Procter & Gamble brand, effective with the 30 November exchange of some 1,650,000 shares of P&G common stock for the Folger assets and business. Folger's 1962 net earnings were \$6,952,000, equal to \$4.21 per share on the shares of P&G stock issued for the acquisition. Net sales of the company for the year were \$156,935,000.

A lot of dough: Golden Grain Macaroni Co. issued 30 million money-back coupons, worth one dollar apiece when applied to the purchase price of any five packages of its convenience dinners. Offer was plugged on ABC TV and CBS TV daytime by such personalities as Art Linkletter, Tennessee Ernie Ford, Bill Cullen, and Bud Collyer,

Their 'Fair' share



Top account men from three ad agencies serving Johnson's Wax meet with company ad execs at site of Johnson's Golden Rondelle pavilion at N. Y. World's Fair. L-r are George W. Belsey, Jr., v.p., Foote, Cone & Belding, Chicago; Walter Margulies, pres., Lippincott & Margulies, N. Y., pavilion designer; Francis W. Lanigan, sr. v.p., Benton & Bowles; Paul Schlesinger, sr. acct. exec, Needham, Louis & Brorby, Chicago; R. W. Griffith, household prod. sales mgr. for Johnson's; Douglas L. Smith, its adv.-merchandising dir.; assistant director Harold W. Wakefield

while hard-sell commercials continue to promote the dinners. Golden Grain also pitched the offer via Sunday magazine sections in a total of 82 newspapers from coast to coast on two November Sundays. The dinners—Noodle-Roni, Sealop-a-Roni, Twist-a-Round and Chicken, and a Spaghetti Dinner—debuted nationally last February and March via a similar advertising route.

Rollins buys advertising plants: Rollins Broadcasting, Inc. has purchased outdoor advertising plants and real estate holdings in Philadelphia and Washington, D. C. for a price reported in excess of \$5 million. Seller is General Outdoor Advertising, with whom Rollins also negotiated to purchase the outdoor advertising company for all of Mexico. The two markets, with a combined population of 6.5 million, have a buying power of \$16 billion.

New member: Bauerlein, Inc., of 1026 Hibernia Bank Building, New Orleans, was elected to membership in the 4A.

NEWSMAKERS

KURT B. EDELHORN to advertising manager of West Chemical Products, Long Island.

JAMES D. PARKER and **B. MICHAEL PASCHIKES** to Best Foods Division of Corn Products Co. as product managers. Parker was with Beech-Nut Life Savers as advertising manager for the confection division. Paschikes was an account executive with Richard K. Manhoff.

BRUCE BRADWAY to merchandising specialist in Philco Corp.'s consumer products division. He was assistant director of the creative department of E. F. MacDonald Co.

STANLEY C. PUYEN to advertising-merchandising manager of the 3M Company's graphic systems group.

TED FUCHS to divisional sales manager of The Sweets Co. of America. He was southeastern field sales manager with Warner Lambert Co.

HOWARD H. HYTT to manager of promotional and point-of-sale advertising for the advertising department of Coca-Cola Co.



The Embassy of Morocco

His Excellency Ali Bengelloun,
Ambassador of Morocco, his wife
and children, in the Moroccan Room
of the Embassy . . . another in the WTOP-TV
series on the Washington diplomatic scene.

WTOP-TV
WASHINGTON, D. C.



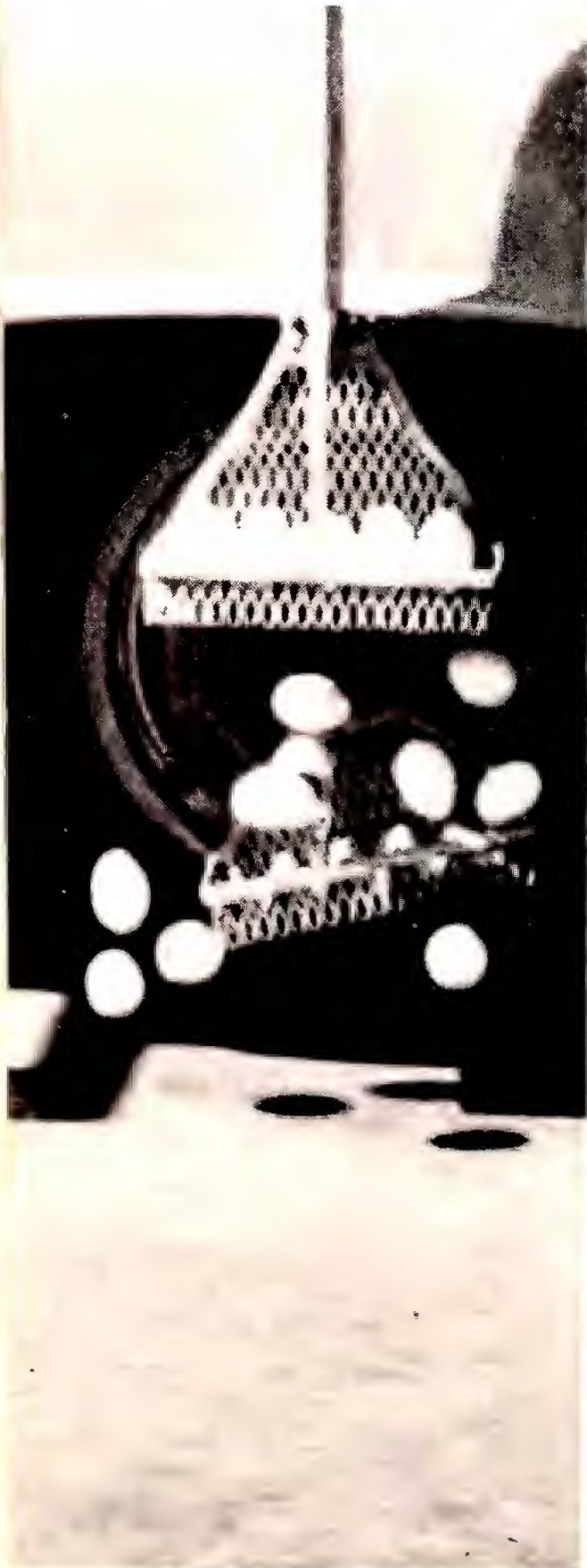
Represented by TvAR

POST-NEWSWEEK
STATIONS A DIVISION OF
THE WASHINGTON POST COMPANY



Campbell-Ewald is a dark horse in award sweepstakes

'Nuts-&-bolts' Detroit ad shop can be strongly creative, and has unobtrusively picked up 96 different prizes in 5 years for tv work



Two of C-E's prize winners are seen above. Chevrolet truck "Egg Test" (l.) sold smoothness; Delco tv commercial (r.) punched reliability

A HANDFUL of top advertising agencies have created a distinct "style" in the field of television commercial awards. There is Young & Rubicam, for instance, noted for audience-pleasing, neatly-worded commercials for Jell-O (such as the famous "Chinese Baby" spot) and Hudson & Johnson (remember the Band-Aid Egg spots?). There is Gilvy, Benson & Mather, with its slick, sophisticated touch (as in the "Madame X" spot for Schweppes), and Doyle Dane Bernbach, known so for a distinctive tv "style" (as in the deceptively-simple tv spots for the Volkswagen station wagon). Giants like J. Walter Thompson, McCann - Erickson, BBDO, and Denton & Bowles have won a number of important industry knick-knacks for their creative tv commercials, and have brought credit to Madison Avenue.

But how many admen are aware that a top score in the field of commercial honors has been run up by a Detroit agency generally thought of as a down-to-earth, nuts-and-bolts ad shop for one of the world's great motor makers?

It's true.

In the past five years, Detroit's Campbell-Ewald Company, best known as the ad agency for Chevrolet, has won no less than 96 different awards with C-E entries submitted in the top six tv commercial competitions.

Awards for Chevy, others

In 1959, 1960, 1961 and 1963, commercials produced for client Chevrolet, have won the coveted Grand Prix at the International Film Festival held at Cannes and Venice. Other consistent award winners from the Campbell-Ewald client roster include Firestone Tire and Rubber, General Motors and United Telco.

Campbell-Ewald's consistency is no accident. Kensinger Jones, senior vice president and creative director, and Hugh Lucas, vice president and director of radio and television for the agency, believe creative freedom has been the biggest factor in Campbell-Ewald's success with television commercials.

Lucas emphasizes that creative freedom must, of course, be backed by extensive marketing and broadcast research information, proper



Creative use of special effects by C-E is exemplified by "Chevy Visits Venice" tv spots

planning, and the more than 40 talented men and women in the Campbell-Ewald television department.

"Watching significant programing trends and working closely with networks and program producers is most important. In this way we develop individual programing ideas for each client, which provide the best setting and staging for the client's commercial messages," Lucas says.

On the subject of creative freedom Kensinger Jones says, "Generally, we do not tie our agency producers nor the film production companies down to rigid storyboards. Nor are writers forced into situations where they have to do literal interpretations of print themes. Naturally, we try to establish relationships between print advertising and television advertising, but we don't insist that people adhere to the exact language used in the print ad.

"Also, we like to think that the people in our television operation are free to fail once in a while. They seldom do because of the inventiveness of their production department. Don Miller, the supervisor of television production, has lifted a phrase from an old-time billiard champion, 'Show me a shot I can't make'."

There's a very close relationship, too, between the people in Miller's production department and those in the television copy department headed by Robert McTyre. The two

departments work very closely.

The agency believes another reason for the successful operation is that Campbell-Ewald has a single tv-radio director, Woody Klose, responsible for the output of the whole department.

"Contrary to the thinking of many others in this business," Kensinger Jones adds, "I'm not at all sure that television writing should be done by print writers. It calls for very special understanding and skills. It takes a long time to learn to do really well and, done right, tv script writing is a full-time job."

Another important factor is the relationship with people who Campbell-Ewald would rather not call "suppliers." Actually, the film producers, musical directors and special effects men the agency works with are partners and colleagues in making commercials, as C-E sees it. Certainly these people have a lot to do with the quality of the award winning commercials. They work closely with Campbell-Ewald's east coast production manager, Pete Miranda, and with Willard Hanes, in charge of production on the west coast.

"A lot of people play a very big part in keeping the quality high," concludes senior v.p. Jones. "But it does come back, I think, to the principle of allowing highly talented people to contribute all the way along the line and it goes without saying that it all begins with clients who want fine commercials through creative freedom." ■

DCS&S starts test for Mueller product

Agency is using only radio-tv in ten test markets for Mueller's new Old-Fashioned Egg Noodles



DCS&S spot for Mueller's features 1907 one-cylinder Brush truck, actor Bud Truland



Camera pulls back after close-up of noodle dish to reveal delivery man's unique family

MUELLER'S is eager to proclaim its newest product as old-fashioned as Grandma Mueller's recipe for egg noodles. As a matter of fact, it is Grandma's recipe, with "plenty of eggs," and the pizzazz that modern packaging and processing contribute. Starting today Mueller's Old-Fashioned Egg Noodles, now being distributed in ten markets on a test basis, is being promoted by a flurry of one-minute spots on radio and television in five of those markets (WGR-TV in Buffalo; WLWC-TV in Columbus, Ohio; WKRC-TV, WKRC in Cincinnati; WLW-TV, WHIO in Dayton; WJBK-TV, CKLW in Detroit) and on radio alone in the other five (WTAC in Flint; WOWO in Fort Wayne; WBBF, WHEC in Rochester; WNDR, WSYR in Syracuse; WSTV in Toledo). Radio and tv are the only consumer media being utilized.

Mueller's expects to expand its distribution "as quickly as manufacturing conditions permit," according to Eugene Hulshizer, account executive at Doherty, Cliffe Steers & Shenfield, Mueller's agency since 1958. Mueller's distributes from Maine to Florida, and west to the Mississippi River (excluding Kentucky and Tennessee).

DCS&S copy chief Howard Folger, who developed the tv commercial, gave the spot the old-time flavor of the noodles themselves by reflecting the beginning of the Mueller Co. When German baron Christian Frederick Mueller came to this country in 1867, he made noodles at home, using Grandma's recipe, he packed them in brown paper bags and delivered the product in baskets. The baskets gave way to a horse-drawn wagon and finally a fleet of trucks, just as the paper bags have given way to cellophane packaging of the new-old product. The b&w commercial, produced by DCS&S's Jerry Jacobs and Wylde Films, centers around a Mueller's delivery man on his rounds in an antique truck. The vehicle is genuine, rented from the Long Island Automotive Museum. Outdoor scenes were filmed in Cedarhurst, L. I. The five radio spots, minutes placed in Saturday schedules, include copy to be read by local announcers ("not Mule-s, Mull-ers"), plus a jingle.

Commercial rain to nature's aid



Because nature was unable to provide the real thing, a 'rainmaker'—a tank truck containing 2,000 gallons of water—was needed to lead the proper atmosphere for the filming of a CHICAGO DAILY NEWS commercial. In the spot a newly-coiffed woman leaves her

dry beauty parlor for the rainy afternoon outside. She uses the Chicago Daily News to protect her hairdo while a passing gentleman whose eyes caught the headline, follows her reading the article. The 20-second taped commercial was filmed by MGM Telestudios

vision's expense as to literally drive the networks into a feverish spell of buying that most insipid of all art forms, the tv situation comedy." Duram recalled. At that time only 5% of nighttime programs dealt with violence in any form according to his analysis, and this year's content shows one third on "the safe and sure road of the situation comedy" and the violence count at the same 5%.

Answering Minow's criticism of mass-appeal tv, Duram referred to four-day coverage of the presidential assassination and commented that only because stations and networks have won mass support could they sustain "the horrendous financial loss that their great public service gesture cost them." In Duram's opinion, the FCC cannot understand that mass-appeal programming supports "the truly fine offerings of stations everywhere."

By not allowing new vhf stations where ABC is shut out of competition in seven two-station markets, the FCC missed a chance to make one of the most important contributions possible to competitive network programming, the FSR tv chief believes.

Moving on to commercial limitation, "a mistake the FCC has not yet committed," Duram has researched this proposal, too, saying it is predicated on a surge of public complaints. "I checked NBC as to the number of calls, letters, etc., they received during the month of October. The total was between 10,000 and 11,000, and the counted number of commercial complaints in this total was exactly four."

Duram advanced two proposals of his own to meet FCC criticism of commercial broadcasting:

(1) "That the FCC invite a group of true 'insiders' of the profession to draw up a list of constructive actions they believe beneficial to the broadcasting industry and the 'public interest' over the long haul.

(2) "Give a complete reappraisal to the Communications Act of 1934—an Act drawn 27 years ago long before tv began, and barely at the birth of radio when the nature and value of free commercial broadcasting was only dimly perceived and understood."

Growing gov't control brings rap from Duran

As managed industry at best turning into pay tv, and at worst becoming a 'clumsy, crippled' medium

GOVERNMENT-MANAGED industry at worst will end in some form of pay tv, and at best "will result in a clumsy, crippled form of commercial tv," predicts Arthur C. Duram, senior v.p. for radio and tv at Fuller & Smith & Ross.

Pointing to an FCC made up largely of lawyers who have "little real knowledge" of the business, he sees a possibility of regulation that could weaken broadcasting to the point where it would be lost to advertising.

Duram's protest of growing government control was made last week before the Pittsburgh Radio Television Club, where he also questioned the FCC's "sample" in its survey of public opinion on broad-

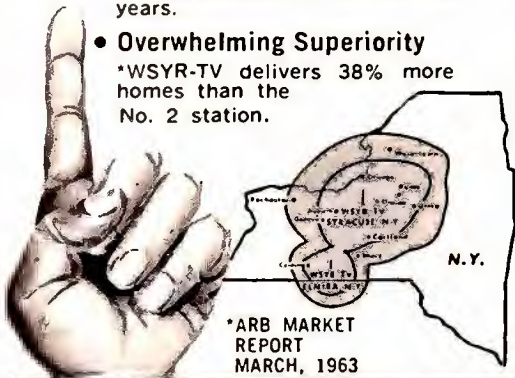
casting, calling the commission's annual complaint count of 2,500 "a mere whisper" compared with network-station mail and surveys.

Taking into account mail received by 5,000 stations, and 250,000 public communications a year to one network alone, on top of 100,000 audience interviews, Duram asks, "Does it seem logical then to say on one hand that the public owns the air . . . and then reach the conclusion that the wishes of millions of people should therefore be subordinated to the complaints of a mere 2,500?"

Newton Minow's "vast wasteland" speech a few years ago criticizing tv violence "gave the nation's press such a field day at tele-

FIRST EVERY DAY and here's why...

- **Exciting Local Programming**
News, music, documentaries that actually out-rate network shows.
- **Great TV Personalities**
Hard-selling WSYR-TV personalities, "Central New York's greatest salesmen," at work from before sun-up to signoff.
- **Best Technical Facilities**
First in Central New York with color, videotape, completely equipped TV center, and the only channel with maximum power at maximum height.
- **Experience and "Know-How"**
A veteran staff directed by executives averaging more than 20 years.
- **Overwhelming Superiority**
*WSYR-TV delivers 38% more homes than the No. 2 station.



WSYR-TV
NBC Affiliate
Channel 3 • SYRACUSE, N. Y. • 100 KW
Plus WSYR-TV channel 16 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGTER & PARSONS



WNDU-TV
The Notre Dame Station
SOUTH BEND • ELKHART
CALL VENARD, TORBET & McCONNELL, Inc.

B&B gets major share as EAL splits account

Eastern Air Lines has cut its account in two in naming a successor to Fletcher Richards, Calkins & Holden, giving Benton & Bowles the plum and Gaynor & Dueas the remainder. B&B gets nearly all of EAL's nearly \$8.6-million account, with G&D to handle only direct mail, cargo sales, special promotions, as well as "certain new projects."

These two, along with Compton and McCann-Marsehalk, were the only ones asked by EAL to re-submit their presentations out of eight agencies that originally pitched for the account, including Kenyon & Eckhardt and Tueker-Wayne, both of which withdrew voluntarily from the competition.

EAL said B&B and G&D will work "in tandem" to develop "a new concept" in airline promotion geared to giving "greater recognition to the consumer in all aspects of the airline's operations."

This is the second major advertiser to be picked up this year by B&B, which in the spring was awarded Beeh-Nut Lifesavers' \$8-million account.

Maxon adds Lawrence, Carey to v. p. roster

J. Robert Carey has joined Maxon, Inc. as vice president and account executive on Gillette toiletries.

Carey was formerly with Procter & Gamble's toilet goods division in Cincinnati for six years, and resigned his position as brand manager to join Maxon.



Carey

Joseph Lawrence has also joined the agency as vice president and account executive on Gillette razors and blades. He was senior account executive with Warwick & Legler for four years on the Mennen account. Prior to that, he was advertising and promotion manager for Columbia Records. Robert P. Linderman has joined the agency as vice president and creative group head. He was

with McCann-Erickson. Hal Straub, formerly with North Advertising, has joined Maxon as vice president in charge of business administration.

Albert H. Falk, Jr. to dir. market development

Albert H. Falk, Jr., a vice president of Compton Advertising, Inc.



Falk

has been promoted to director of the market development department. He has been manager of the department since 1961. Prior to joining Compton, a marketing executive in 1957, he was national sales manager of Comstock Food Products. Previously, he was with Jewel Food Stores and Platt-Falk Sales Co. in Chicago.

Offbeat campaign agency

Out-thinking the big spender. That's the philosophy behind the formation of William Kelly Norrup, Inc., new advertising and marketing firm in Cleveland. Agency will provide complete advertising services, sales promotions, and marketing plans keyed to what Norrup calls "the economy of differences." This he describes as "terminating unusual and practical creative solutions to marketing problems to make ad dollars work harder and communicate better in competition with bigger budgets and mass of advertising impressions." The address is Hotel W. Lake, Executive Suite, 19030 Levee Road.

Negro firm is launched

Add to new ad shop list: Three Negro ad men have opened an agency in Palo Alto. Principals are its organizer and president, John Lawrence Rayon, former newspaper executive and publishers consultant; Richard Canale, art director; and Raymond B. Thorpe, creative director. Agency name is Rayon, Canale & Thorpe Advertising. In addition to handling ad accounts, RC&T will also serve as consultants on minorities.



At left is K&E's experimental workshop, which includes tv studio with live and film cameras. At top right is one of two theatre-screening rooms, and directly above is one of six communication conference rooms in new K&E quarters

AGENCIES

K&E BUILDS 'BETTER MOUSETRAP'

Agency incorporates newest communications tools into its new world headquarters at N.Y.'s Pan Am Building

LEXSON & ECKHARDT'S new world headquarters at New York's Pan Am Building takes in four floors, giving it "the newest and most efficient communications tools we know of . . . an exciting capability for the creation of advertising in the service of our clients," says President David C. Stewart. He also notes that a fifth floor is being subleased by K&E on short term to provide room for future expansion. The new quarters contain six communication conference rooms linked by closed-circuit to the K&E radio station, each with an ad-

jacent control room containing film and slide projectors, tape recorders, column speakers, and three-speed playbacks. Incorporated into the facilities are two theatre-screening rooms, each equipped with 35mm and 16mm projectors as well as closed-circuit facilities. The larger theatre has a Cinemascope screen and can handle three simultaneous slide or slide film presentations.

There is also an experimental workshop, which includes a tv studio with live and film cameras for talent casting and experimental work, a control room and projection

room from which live camera pictures, slides, films, animations, and other visual forms are transmitted by closed circuit to 12 remote locations throughout the agency, a music room for voice-testing, music composition, and scoring; and an editing room with 35mm and 16mm Moviola for editing K&E experimental work. Other highlights include a test kitchen, plus a "K&E Supermarket," a simulated retail outlet to provide a means for comparing and studying labels, packages and in-store display materials.

Really creative



Three Iowa advertising execs show off their musicianship as members of jazz band at country club concert and dance. L-r are pianist John Shotwell, head of Shotwell Associates ad agency; saxman Edward LaGrave, Jr., the show's producer- emcee and president of LaGrave Advertising; and organist-vibesman James Charlton, ad manager of National Hog Farmer

NEWS NOTES

Smith & Dorian moving: The agency takes larger quarters mid-month in the new Harecourt Brace building at 757 Third Avenue, New York. Further south, in Nashville, Buntin & Associates moved to a location recently purchased by the agency at 205 23rd Avenue, North. The building, one of Nashville's handsome earlier residences, has been completely modernized, but redecorated and furnished throughout in the traditional manner. Also moving are Enyant & Rose of Los Angeles, to larger quarters at 8330 West Third Street; and The Brady Co., which has just opened shop in Milwaukee at 1845 North Farwell Avenue.

Mobil branch to Weiss: Mobil Finishes Co., manufacturers and distributors of industrial finishes, heavy-duty maintenance coatings, and retail paint products, appointed Edward H. Weiss, Chicago, its agency. Firm is a subsidiary of Socony Mobil Oil Co. Other appointments include Pick Hotels Corp. (\$300,000), also Chicago, to Gardner, Stein & Frank. Pick operates 33 hotels and motels in 29 cities. Appointment is on an annual

fee basis; Orchard Paper Co., St. Louis, to Winius-Brandon, same city; Cedar Investment Co., St. Louis, to Ridgway, Hirsch & French for the Insurance Budget Plan subsidiary; Perry Equipment Corp., Philadelphia, to The Ullman Organization. The dealer in chemical process equipment had no previous agency; The merged Crocker-Citizens Bank (\$1 million) to Doremus & Co. for national and international advertising. Doremus will enlarge its San Francisco staff and open a Los Angeles office to serve the bank's southern division; Western Union Telegraph Co. (\$500,000) to Fuller & Smith & Ross; Vescio's, supermarkets in Michigan, to Parker Advertising, Saginaw; AMF Wheel Goods division to Grant, Schwenck & Baker, Chicago; Princess Peggy, Peoria, dress manufacturer, to Ridgway, Hirsch & French, St. Louis; Puritan Chemical Corp., Chicago, to Holtzman-Kain; Logan Oldsmobile of Portland (\$100,000) to Madison/West. Plans include news sponsorship and prime time spots on local tv stations. Spot radio will also be used; Fidelity Mutual Insurance Co., Philadelphia, to Gray & Rodgers; Nease Chemical Co., and its subsidiary, Neochem Products Co. to Bachman, Kelly & Trautman, Pittsburgh.

S&H resigns Airequipt: Sudler & Hennessy has resigned the account of Airequipt, effective 31 December because of "fundamental differences in marketing principles." Manufacturers of slide projectors and photographic accessories, Airequipt has been at Sudler & Hennessy since 1960.

Match firms move: Lee/Baader & Rose, Newark, will handle the advertising and sales promotion of Associated Match Companies of New York, manufacturers and marketers of "Show-Offs." Television participation is on the advertising agenda, as are newspapers. Other accounts switching include Fireside Tobacco Corp., which has named The Zakin Co. to handle its Fireside Pipe Tobacco, a Danish import. Both consumer and trade media will be used, Staer Corp., Newark, named Newman-Martin to handle its advertising, sales promotion, and public relations.

NEWSMAKERS

KAY KNIGHT to head of the radio and tv timebuying department of Gourfain, Loeff & Adler. He was broadcast media director at Roche Rickerd, Henri, Hurst.

NOEL C. JOHNSON to vice president of the Van de Car and DePort Advertising Agency.

JOHN H. CLELAND to senior public relations counsel at Klau-Van Peltersom-Dunlap in Chicago. He was with KVPD in Milwaukee.

ALBERT LIEBERMAN, RON ROSEFIELD and **ROBERT LEVENSON**, to vice president of Doyle Dane Bernbach

STANLEY T. BURKOFF to head of the creative departments of W. F. Doner as a partner. He was vice president and creative director of Young & Rubicam in Toronto.

C. TERENCE CLYNE to chairman of the executive committee of Marion. **W. GEORGE EVERSMAN** to executive vice president in charge of midwest operations.

DELBERT O. FULLER to account supervisor of C. J. LaRoche and Co. He was marketing director of Curtis Publishing Co.

ELLIOTT DETCHON to senior vice president of Ogilvy, Benson Mather.

NOEL SCHRAM to president of his own agency, Noel Schram Assoc. in Seattle. **VIC GAUNTLET** to vice president, **ROY SPARKE** to secretary-treasurer.

THOMAS B. HUBBARD to vice president and a member of the executive committee of Wesley Assoc. He was with Young & Rubicam.

FLOYD C. SMITH to vice president and account supervisor at Roche Rickerd, Henri, Hurst.

ROBERT I. ANGELUS, E. WILLIAMS, DEY, JR., IRA F. STURTEVANT and **THEODORE N. WILLIAMS** to vice presidents of Foote, Cone & Belding.

BERNARD JAFFEE to research director of Foote, Cone & Belding. **JAMES W. MCFARLAND** to assistant research director and **THOMAS V. FRANK** to marketing supervisor of the agency.

RICHARD L. FERNANDES to vice president of Albert Frank-Guenth Law. **ARNOLD OREANU** to assistant vice president.

LEE JACOBI to general manager of Cole & Weber in Seattle.

Debates open on blurbs

Networks, broadcasters and interested parties gather to argue subject of commercial lengths before FCC

WASHINGTON—The Federal Communications Commission oral marathon on what to do about broadcast commercials gets under way today (9 Dec.) with 43 witnesses scheduled to give nine hours of testimony over a two-day period. By way of preparation and forewarning, the FCC's general counsel has worked up a 20-page memo reaffirming the commission's authority to adopt rulemaking on maximum time allowable to broadcasters for advertising. The FCC legal memo says any "unreasonable" rule can be challenged in the courts—only the authority for rulemaking claimed in the statement as non-negotiable.

The lengthy argument for statutory authority to limit commercials rides industry claim that limiting commercials equates rate-fixing. FCC counsel says any public interest requirements for broadcast programming could be considered to limit commercial revenue, hence equal rate-fixing, in the *reductio ad absurdum* of the viewpoint. Freedom of speech issue is tackled on the basis of court decisions indicating that advertising doesn't enjoy as much protection" under First Amendment as others.

On the first day of the oral hearing NAB testimony will clash with that of National Council of Churches. NAB president Collins has taken issue with the Council's call for tighter government regulation of broadcast in general, commercials and networks in particular.

Also on the first day, ABC and CBS will use 20 minutes, and NBC 10 minutes each, to argue for broadcaster rights to self-regulation in commercials. Metromedia, Mutual, Lorner, and Westinghouse will have quarter-hour testimonies. On the second day, six state broadcaster associations, individual broadcasters, and communications attorneys will have their say.

The public, in absentia, is always

at these gatherings, will be theoretically represented Monday by NCC as well as the Assn. for Better Radio and Tv, League Against Obnoxious Tv Commercials; National Recreation Assn.; National Audience Board; and United Churches of Christ.

It will be remembered that during Rep. Rogers' (D., Tex.) subcommittee hearings on commercials limits, FCC chairman Henry said

that civic and church and educational groups cannot truly speak for the "public." He recommended direct "dialogue" between broadcaster and John Q—but there will apparently be no such face-to-face confrontation between FCC and the public or broadcasters and the public, at this hearing held presumably to satisfy public discontent with broadcast overcommercialism. ■



NEW MEDIUM PARADES BARE FACTS

Advertisers in Japan are utilizing a new medium in a centuries-old setting, a parade of larger-than-sandwich-board banners around the 15-foot sumo ring, bearing their company names. Sumo, unique to Japan, is the traditional style of wrestling by mammoth 200-300-pounders. During the six 15-day sumo tournaments held each year (three in Tokyo, one each in Osaka, Nagoya, and Fukuoka), capacity crowds fill the arenas and millions of fans attend the contests via radio and television. Aside from the vast number of commercial minutes sold on the broadcasters' sumo play-by-play programs, advertisers have uncovered this new way to tuck their corporate name into the

sports package, a way as simple and subtle as baking a message inside a fortune cookie. The banners actually announce a cash prize to the winner of each bout—"an effective way to enhance the advertiser's image"—as the Japanese p.r. men put it. Because of sumo's popularity, tickets to the arenas are at such a premium that ordinary fans have little chance of obtaining one—and only large companies are able to purchase ringside seats. The "prize banner advertisers" thus feel they are reaching an audience of important businessmen right at ringside with each parade of banners, plus reaching the other fans in attendance and those watching television and listening to their radios.



Lewis



Partridge

Group W shifts Lewis, Partridge and Thornton

David N. Lewis has been appointed advertising and sales promotion manager of Group W (Westinghouse Broadcasting) in New York. David Partridge, who previously held that post, has been appointed to new executive duties in Special Projects, Creative Services under Herman Land. Lewis was formerly advertising and sales promotion manager for KDKA-TV, Pittsburgh. He is succeeded there by Peter M. Thornton, who has been publicity director of the station. Prior to joining KDKA-TV, Lewis was for ten years manager of KDKA Radio, and has earned numerous awards,

among them the Variety Showmanship Award, the Broadcasters Promotion Award, and the Billboard Magazine Award.

Richard Ostrander to gen. sales mgr. at WTVN

Previously national sales manager of WTVN-TV, Columbus, Richard W. Ostrander has been appointed general sales manager. Ostrander has 15 years experience in tv, eight with Taft Broadcasting in Cincinnati and Columbus. He is secretary of the Columbus Manufacturers Representatives Assn., publicity chairman of the Sales Executives Club of Columbus and a member of the board of governors of the National Academy of Television Arts and Sciences.



Ostrander

NAB moves to ease FCC heat on Minn. outlet

NAB entry into the forfeiture case involving four Minneapolis tv stations is taking on the aspects of "test case."

Via its general counsel, Doug A. Anello, NAB will challenge the FCC's strict interpretation of the terms "willful" and "repeated" in one of the first cases arising under the new forfeiture provisions of the Communications Act.

The case, involving failure to identify a sponsor by KSTP-TV, WCCO-TV, KMSP-TV, and WTCN-TV, will reach Federal Court when the FCC refers the forfeitures of \$500 each to the U.S. District Attorney in Minneapolis for collection.

In a letter to the FCC more than a year ago, Anello called the FCC finding "unrealistic." Under the "willful" test adopted by Congress, he said, there must be intent with a showing that the licensee recognized that his act violated the law. In the Minneapolis case, he added, it was shown that the absence of sponsor identification "was not deliberate but an unintentional mistake." Referring to "repeated" Anello said this doesn't simply mean a violation occurring more than once, but a showing that the licensee knew it was a violation and continued to repeat it.

The four stations had broadcast a video tape program supporting a Sunday closing ordinance but failed to announce that it was sponsored by an association of downtown merchants.

CBS Labs taps Cudlipp

Frederick J. Cudlipp, previous manager of eastern region for ENR, a division of Capitol Records, has been named director of professional product marketing for CBS Laboratories. Cudlipp was also regional sales manager of the Ampex Corp. in Los Angeles, sales manager of Trans-Tapix Co. there, and technical advisor for NBC, N. Y.



Cudlipp

WAVE RADIO AND TV
ARE
INVARIABLY
EFFECTIVE
LOUISVILLE
BOTH NBC
BOTH REPRESENTED BY THE KATZ AGENCY
(Antique type from the Robinson Pforzheimer Collection.)



Representatives of ABC TV eastern primary affiliates pay rapt attention to network execs kicking off the first of three meets

ROSY PICTURES FOR ABC TV

Affiliates told of sales and audiences increases, plans for '64-'65 season

OPTIMISM and enthusiasm key-noted three regional meetings held by ABC TV last week with representatives of its primary affiliates. The sessions kicked off Monday in New York and were followed by gatherings in San Francisco on Wednesday, and Chicago on Friday. Network executives painted rosy pictures of sales and audience increases, and the affiliates expressed their pleasure over the progress this far over last, particularly citing greater strength in the news and sports areas and in the number of "strong" series. In addition, the affiliates commended the network for the manner in which it handled coverage of the assassination of President Kennedy, and its aftermath.

Nearly 100 affiliate representatives were at the New York session, making it the largest regional meeting held between the network and eastern affiliates, according to Robert Coe, ABC vice president for tv station relations. He added that it was also "one of the most productive we have ever held on a regional basis."

With station executives and ABC TV management exchanging ideas,

the morning session in N. Y. was highlighted by a discussion of current programming and plans for 1964-'65 by ABC TV president Thomas W. Moore. Joining him were Julius Barnathan, v.p. and general manager of the network, and Edgar J. Scherick, ABC v.p. for tv network programming.

Also delivering reports were Elmer Lower, president of ABC News, special events, and public affairs; Chester R. Simmons, v.p.-gen. mgr., Sports Programs, Inc.; and Armand Grant, ABC v.p. for tv daytime programming.

These executives also attended the San Francisco and Chicago meetings, where they were joined by Douglas S. Cramer, director of tv program planning; Donald S. Shaw, director of tv station relations; Joseph Giaquinto, director of tv station clearance, and Henry Levinson, manager of affiliate communications, tv station relations.

Prior to the start of the N. Y. session, ABC TV treated affiliate executives to a breakfast on Sunday, followed by choice seats at the Polo Grounds for the American Football League game between the N. Y. Jets and Kansas City Chiefs.

ABC has exclusive tv coverage of AFL tilts.

During the meeting, special plaques were presented to four ABC TV primaries which have been affiliated with the network for ten years. Receiving awards were Bernard Berk, WAKR-TV, Akron; Don Perris, WEWS, Cleveland; Howard Maschmeier, WNHC-TV, New Haven; and Sam Elman, WATR-TV, Waterbury, Conn.



ABC station relations personnel join the tv network's eastern primary affiliate executives in rooting for the N. Y. Jets

NEWS NOTES

Memorial proposed: All Texas broadcasters are being urged to "chart the course" in establishing some "living" memorial to the late President John F. Kennedy who met his tragic and untimely death in that state. Spearheading the movement is a group called Texas Kennedy Memorial Organizing Committee, which consists of broadcasters John J. Coyle, KVIL, Dallas; W. D. "Dub" Rogers, Rogers Broadcasting, Lubbock; and Vann M. Kennedy, KZTV and KSIX, Corpus Christi. "The stain of the monstrous crime can never be erased," proclaimed the committee, "but Texans should establish some worthy institution which would keep alive the memory of the late President's valiant leadership of the free world." It's been suggested that the memorial be located in Dallas near the site of the assassination and that it might take form in one of several useful projects or institutions.

CBS lands fully-sponsored links tourney: The \$200,000 Carling World Golf Championship will be

televised exclusively on CBS TV under a four-year contract, starting with the first tournament in late August 1964. Network will devote four hours to this first world championship tournament with an international field qualified through open competition. There will be a special half-hour program on 28 August, followed by live coverage of the contest on 29 August (5-6:30 p.m.), and 30 (4-6 p.m.). It takes place at Oakland Hills Country Club, Birmingham (Detroit) Mich., the site of four U. S. Open Championships. In '65, it will be held at another U. S. course, '66 in England, '67 in Canada, then return to the U. S. in 1968. First prize is \$35,000 and second prize is \$17,000, with other prizes scaled according to PGA rules. This gives CBS TV four major golf events. Others are the Masters Tournament, PGA Championship, and the CBS Match Play Classic. Lang, Fisher & Stashower is the agency for Carling.

See record first quarter: Twenty advertisers placed orders totaling more than \$8 million during November in NBC TV's daytime schedule. In most cases, campaigns

commence shortly after the first of the year in a total of eight daytime programs, including Let's Make a Deal which premieres on 30 December (2-2:25 p.m.).

Earl Moreland dies: Station manager of WMCT (TV), Memphis since 1954, Samuel Earl Moreland died 30 November after an illness of several weeks. He was 49 years old. A pioneer in the broadcasting industry, Moreland joined WMC as an announcer in 1936 and worked his way up to the managerial post.

ABC switches Portland affiliates: KATU-TV, Portland will be the new ABC affiliate in that market effective 1 March, replacing KPTV. Fisher Broadcasting Co., which owns KATU, is associated in ownership with Seattle station KOMO TV, another ABC primary affiliate.

NEWSMAKERS

DONALD KECK to general sales manager of WXYZ-TV, Detroit. He was an account executive at ABC TV Spot Sales in New York. Sponsored in announcing JOHN F. PIVAL would assume this post. Mr. Pival is president of WXYZ, Inc. and general manager of WXYZ-TV.

LYNN E. KNOX and **CHARLES COLLING** to WISH-TV, Indianapolis. Knox, who was local sales manager for WISH Radio, becomes an account executive. Colling will be director of sales development. He was tv-radio director of Caldwell Larkin & Sidener-Van Riper.

PAUL KANE resigns as television producer-director for WNBC-TV New York. He plans to free-lance in the production and packaging of variety, sports, and documentary programs.

RONALD S. FRIEDWALD to manage of ratings for the National Broadcasting Co.

THOMAS B. SMITH retires as office manager of KRON-TV, San Francisco.

LEROY V. BERTIN to sales manager of WBNF-TV, Binghamton replacing KATHY DARE who has moved to a similar post at KFRE TV, Fresno, another Triangle outlet. Bertin has been vice president of Bernard B. Schnitzer in San Francisco.

Virginia does honors for Clairol



Tv personality Virginia Graham draws winning entries in Clairol's ABC Daytime TV Sweepstakes, assisted by Pinkerton guard. Winners will be announced Friday on "Queen for a Day." With them are (l-r) Cy Draddy, pres., D. L. Blair Corp.; Judson H. Morris, Jr., representing Foote, Cone & Belding; Richard Bittner, assistant product mgr. for Miss Clairol

Radio strong with men in summer and winter

Comparison of Sindlinger Radio Activity Saturday data shows afternoon and evening listening by men in winter tops summer listening, male listeners outnumber females

Sindlinger Radio Activity

SATURDAYS—December '62-Jan. '63 (Sample: 6,713, 18 yrs. and older)

	MALE LISTENERS		FEMALE LISTENERS		TOTAL LISTENERS	
	Percent	Projected Number (000)	Percent	Projected Number (000)	Percent	Projected Number (000)
8:00-8:14 a.m.	19.05	10,839	19.53	11,864	19.30	22,703
8:15-8:29 a.m.	19.59	11,147	23.90	14,519	21.82	25,666
8:30-8:44 a.m.	21.28	12,108	24.87	15,109	23.13	27,217
8:45-8:59 a.m.	21.63	12,307	27.38	16,633	24.60	28,940
12:00-12:14 p.m.	31.03	17,656	37.26	22,635	34.25	40,291
12:15-12:29 p.m.	30.87	17,565	37.01	22,484	34.04	40,049
12:30-12:44 p.m.	30.52	17,366	36.81	22,362	33.77	39,728
12:45-12:59 p.m.	29.95	17,042	36.56	22,210	33.36	39,252
2:00-2:14 p.m.	34.93	19,875	33.33	20,248	34.10	40,123
2:15-2:29 p.m.	34.68	19,733	31.75	19,288	33.17	39,021
2:30-2:44 p.m.	34.87	19,841	31.83	19,337	33.30	39,178
2:45-2:59 p.m.	35.00	19,915	31.66	19,233	33.28	39,148
4:00-4:14 p.m.	36.49	20,763	28.85	17,526	32.55	38,289
4:15-4:29 p.m.	36.27	20,638	28.66	17,411	32.34	38,049
4:30-4:44 p.m.	37.03	21,070	28.24	17,156	32.49	38,226
4:45-4:59 p.m.	37.47	21,320	27.96	16,986	32.56	38,306
8:00-8:14 p.m.	19.85	11,295	14.55	8,839	17.11	20,134
8:15-8:29 p.m.	19.12	10,879	14.02	8,517	16.49	19,396
8:30-8:44 p.m.	18.23	10,373	13.86	8,420	15.97	18,793
8:45-8:59 p.m.	17.56	9,992	13.77	8,365	15.60	18,357

SATURDAYS—August-September '63 (Sample: 5,929, 18 years and older)

	MALE LISTENERS		FEMALE LISTENERS		TOTAL LISTENERS	
	Percent	Projected Number (000)	Percent	Projected Number (000)	Percent	Projected Number (000)
8:00-8:14 a.m.	22.75	13,088	27.94	17,162	25.43	30,250
8:15-8:29 a.m.	23.17	13,330	30.52	18,747	26.96	32,077
8:30-8:44 a.m.	24.47	14,078	31.94	19,619	28.33	33,697
8:45-8:59 a.m.	25.99	14,952	33.07	20,314	29.64	35,266
12:00-12:14 p.m.	33.05	19,014	43.75	26,874	38.57	45,888
12:15-12:29 p.m.	32.87	18,910	43.06	26,450	38.13	45,360
12:30-12:44 p.m.	31.88	18,341	42.79	26,284	37.51	44,625
12:45-12:59 p.m.	32.50	18,697	41.20	25,308	36.99	44,005
2:00-2:14 p.m.	33.08	19,031	40.18	24,681	36.74	43,712
2:15-2:29 p.m.	32.74	18,835	40.64	24,964	36.82	43,799
2:30-2:44 p.m.	33.11	19,048	40.91	25,129	37.14	44,177
2:45-2:59 p.m.	33.56	19,307	39.72	24,398	36.74	43,705
4:00-4:14 p.m.	32.50	18,697	35.55	21,837	34.07	40,534
4:15-4:29 p.m.	33.63	19,347	34.95	21,468	34.31	40,815
4:30-4:44 p.m.	33.87	19,485	33.23	20,412	33.54	39,897
4:45-4:59 p.m.	37.47	21,320	27.96	16,986	32.56	38,306
8:00-8:14 p.m.	21.14	12,162	20.87	12,820	21.00	24,982
8:15-8:29 p.m.	20.28	11,667	18.98	11,659	19.61	23,326
8:30-8:44 p.m.	19.00	10,931	17.82	10,946	18.39	21,877
8:45-8:59 p.m.	20.79	11,960	16.20	9,951	18.42	21,911

Summer's great for radio listening but when it comes to the man of the house (or beach or auto), winter is a time for very heavy listening also. Comparison of the newly-released Sindlinger Radio Activity Saturday report for August-September with December-January Saturday data shows a span of nearly seven afternoon and evening hours when winter listening by men tops summer figures.

December-January listening by men moves ahead of the summer figures starting shortly after 1 p.m., and continues ahead until 5 p.m. at night. With heavy sports listening during cold weather, the difference can be accounted for at least in part, though not entirely, since January does not necessarily have a heavy Saturday sports schedule.

Further comparison of the summer Sindlinger estimates with the winter reveals men predominate in the radio audience late Saturday afternoons and evenings during both seasons (see charts). In the winter, number of male radio listeners pass women about 2 p.m., while in the summer, percentage of men in the audience tops the women's listening percentage at 4:30 p.m. It's not until nearly 7 p.m. however, that the total number of men listening exceeds the women in summer.

For all adults over 18, summer figures run well ahead of their winter counterparts, though the margin varies depending on the time of day. For example, total listening late Saturday afternoon in the summer has less of a margin in the summer than many other time periods, accounted for by the greater number of men listening in the winter.

In the winter, peak listening by women comes at noon, falling steadily as the day progresses. In the summer, there's a peak at 10-15 a.m., a drop, another peak at noon followed by an ebbing through the afternoon, until early evening, when it falls more sharply.

Male listeners hit one peak at noon in the winter, then after a very slight decline, build to a greater high at 5 p.m. In the summer, male listeners also have a noon peak, but then go on to the day's high at 4:15 p.m.

In both seasons, once the men predominate in the Saturday radio audience, they hold their lead



Ad director Lavern E. Gelow (l) supervises production at The Film Makers. Creative director for the studio is Lincoln Scheurle (center)

RADIO MEDIA

'BIG E' HOT DOGS FIT IN RADIO RO

Up-'n'-coming meat company, Peter Eckrich & Sons, maintains an advertising and marketing program that competes with major national advertisers

RARELY does a regional advertiser run full-steam ahead with an advertising and marketing campaign as aggressive as those of major national advertisers. But Peter Eckrich & Sons, a meat-products specialty house headquartered in Fort Wayne, Ind., has done just that, with notable success.

Using radio as its primary medium, the Eckrich company airs commercials every 15 minutes on a daily, year-round basis, via key stations in the firm's marketing areas of Indiana, Michigan and parts of Ohio and Illinois. This totals to 680 or more spots per week on its basic 34 radio outlets. Besides the unusual volume of radio advertising, Eckrich maintains a sizable print and television schedule, especially "weighted" to the individual community, and to sales areas particularly in need of bolstering.

A heavy user of spot radio since 1940, when Eckrich launched its first concerted campaign, advertising manager Lavern E. Gelow has nothing but praise for radio. "Its success," he says, "is demonstrated by our recorded, steady growth." He points to the fact that Eckrich now ranks first in 34 out of the 40 cities in its marketing area.

Although the company's budget is confidential, known measurements of its media spending indicate that approximately 40% is allocated to broadcasting, 20% to

newspapers, 20% to point-of-purchase, 10% to outdoor, and 10% to miscellaneous media.

The majority of Eckrich's radio spots are musical recordings of its "Talk About Good" commercial originated by Phil Davis Musical Enterprises in 1961.

"Since then," Gelow said, "a number of variations have been made for different products, such as Jiffy-Joes, Chop-T-Bcef, Smoked Sausage, Smok-Y-Links, etc., but always keeping the basic musical theme sometime during the spot."

Indicative of the public playback the "Talk About Good" commercials have received, is the flow of mail Eckrich receives addressed to the "Big, Big E, Ft. Wayne." Signature of the commercial's lyric is "It's Eckrich with the big, big E."

Included in all variations of the Eckrich radio spots is a full brass band, similar to Gillette's martial commercials. The midwest advertiser has arranged for 75 complete band scores to be distributed to high school, college and university bands for inclusion in their own repertoires; for records of the "Eckrich March" to be sent as a mailing piece to Eckrich dealers; and to be used for disk jockey, juke box, sales promotion and merchandising purposes.

Besides Eckrich's 680 regularly scheduled spots per week, the company also has a standing order for

quick inserts at radio and television stations broadcasting important news bulletins, special events and "outstanding programs."

Some special events that the firm has sponsored locally and regionally: the Notre Dame University production of "Hamlet"; horse race on an island in the Ohio River (where it's legal because the river is between two states); University of Michigan football game with "innings," a sports innovation; the Tulip Festival in Holland, Mich.; the Blossom Festival in Grand Rapids; local high school basketball games, ski meets, athletic events, special musical performances; and the opening of the Detroit Zoo.

For insertion next to a news bulletin, Eckrich has pre-paid time at an assortment of three commercial variations appropriate to the event. In marketing areas where Eckrich meat products are *not* the best seller, these spot specials are concentrated. Currently there are six cities where this is the case: Detroit, Indianapolis, Grand Rapids, Gary, Toledo and Evansville, Ind.

A new series of commercials, designed and produced by The Film Makers, Inc., of Chicago, which now produces all Eckrich television commercials, has been especially geared to this plan—with announcements in the series used in television schedules as well as regular program commercials.

In order to determine their sales rank, Peter Eckrich & Sons survey consumers in cities with a popul

EIA head warns of loss of tv set and parts biz to foreign firms

Imports now account for 12% of components in radios made in U. S., 16% of domestic market in video parts

WHILE THE ELECTRONIC industry weathered some serious storms in '63, the coming months inevitably hold several threats which cast gloomy "shadows over the horizon."

Portender of this ominous future is Charles F. Horne, president of the Electronic Industries Assn., engaged in the annual task of summing up the old and looking to the new year. Horne, who is president of General Dynamics Pomona, did his crystal-ball-gazing at the EIA's Winter Conference in Los Angeles.

In danger are three essential categories, as Horne sees it. They are consumer products, components, and government products.

Manufacturers face the probability that the present problem of foreign competition will be further accentuated. Although the U.S. still enjoys a favorable balance of trade in the electronics area, it is sustained solely by military-industrial exports. A "very unbalanced situation" has arisen in consumer products and components.

Sixteen percent of the domestic market for tv receiver components was taken over by foreign producers in the first half of 1963. This includes all components in the 156,000 tv sets imported, plus 12% of the content of 3.5 million domestically produced receivers. During the same period, 46% of all imported radios and 12% of American made radios consisted of imported components. Receiving tubes imported in 1962 totaled 52 million units. Through September of this year these imports already have risen to 50 million.

Tv receivers began to feel a significant squeeze from imports for the first time this year. In 1962, only 128,000 tv sets, chiefly small screen, were imported. Through September this figure has more than doubled to reach 273,000 sets and may reach 450,000 by the end of the year, Horne forewarned.

Low tariffs on electronic imports may be further reduced—as much as 50%—at the 1964 GATT interna-

tional trade conferences he continued. EIA's big job this winter will be to persuade the U.S. Tariff Commission that further reductions will be disastrous to some segments of the industry.

Additional threat to the domestic receiver market arises from the fact that after 30 April, manufacturers must limit production to all-channel tv receivers, which cost more to produce and will command a higher price. Net result could be a decline in tv receiver sales, said Horne—once the inventories of vhf sets are exhausted. EIA proposes Congress avert this threat by removing the excise tax on all-channel sets, thus making them competitive with vhf receivers.

Defense and space expenditures, which account for about 60% of the industry's 1963 sales—or \$9.4 billion—may be headed for congressional trimmings like those of last January. "All of us, I believe, are in favor of government economy and against unnecessary spending," said Horne. "At the same time we do not want to risk falling to second place in our defense potential or, for that matter, in space exploration either." This is the theme EIA will have to hit home to Congress in upcoming months.

However, Horne's outlook for this vital segment of the market is anything but optimistic. It is only realistic, he said, to expect this market to level off in 1964 and decline in 1965 and for several years thereafter "unless our international relations worsen."

On this downbeat note, Horne projected that dollar volume of total electronic sales will grow in '64, but at an even more sluggish rate than in 1963. Outlook is for an industry total of around \$16.3 billion.

Statistical indications for the full year 1963 are that total electronic sales at the factory level will be around \$15.3 billion, up 11% over 1962's record of \$13.5 billion. Other than the government sales, which

of 40,000 or more asking (1) name of any frankfurters or luncheon meats which come to and (2) the name of those purchased within the previous month. These surveys are usually conducted prior to planning the advertising budget to make certain brand identification with frankfurters or luncheon meats has increased from year to year.

Markets that need additional advertising are given expanded spots of broadcast spots, usually on station per market where radio and television outlets are affiliated or under the same ownership, such as AFBM-TV-Radio, Indianapolis, or in newspaper color inserts.

Surveys have been a part of Eckrich's aggressive marketing policy since 1956, the year it copyrighted the "Big E" logo. In these seven years, the growth of its brand purchases and market is what ad director Gelow calls "envious."

Insofar as television is concerned, though Eckrich occasionally uses musical themes, focus of attention has been on appetite-appeal spots tied in with motion-picture technique, or with extremely tight set-ups of the product. Last October, Eckrich's film "The Art of Eating," produced locally by Galbath Productions, won an award at the Columbus (Ohio) Film Festival in the category of business and industry. Its competitors there included some of the largest companies in the U.S. and abroad.

Peter Eckrich & Sons had its beginning in an unpretentious neighborhood grocery that stood at the corner of Smith and Wallace Streets in Fort Wayne back in 1907. The tiny kitchen in the corner grocery soon became a modern plant.

Two decades later in 1927, came a sister plant in Kalamazoo, five years later came a new and larger plant in Fort Wayne. Today, plant number three is being built in Fremont, Ohio, and soon after its completion, plans call for another plant—this time, a building in Fort Wayne on a 37-and-a-half-acre tract acquired by Peter Eckrich & Sons last year.

In the interim, the firm has leased additional space in a downtown office building with an address which may be a happy portent of the firm's future: 642 Growth Avenue, Fort Wayne.

were up some \$1 billion over the previous year, consumer products still managed to hold their own despite the foreign-product influx.

Sales should pass \$2.5 billion, said Horne, compared with \$2.4 billion in '62. Since the dollar value of domestic monochrome tv sets has declined as imports have risen, 1964 will probably see a decline in both monochrome tv dollars and units.

Radio production is expected to drop off about 1 million units, to 18 million, because of heavy imports. Total sales (domestic and foreign) should be around 30 million units.

Phonograph sales rose in both units and value to reach 5.6 million instruments with a factory value of \$460 million.

Electronic industrial products—which includes a multitude of items—maintained a healthy growth rate to reach \$2.7 billion.

Electronic components rose from \$3.7 billion to \$3.8 billion but at a lower rate than equipment and systems. Electronic tubes declined as imports took 18% of the domestic market, while semi-conductor devices leveled off in value.

Don't fear the 'depth interview,' firm says

"'Depth interview' is a term fraught with mystery to most clients, and carries with it the glamorous connotations of psychological insight, leaping libido, and undermined ids, and the sweet possibility of punching buttons which will somehow, against his conscious will, cause a consumer to purchase a product."

This charge is levelled in first issue of "Ponder," a newsletter which will be published every other month by The Center for Research in Marketing, Inc., Peekskill organization dedicated to shattering the cliches and shibboleths which surround marketing research.

Evaluating the depth interview as "a sharp tool in the researcher's bag, but a highly specific one," the newsletter outlines the requirements for a true depth interview: It must be conducted in the form of a discussion between interviewer and respondent, recorded verbatim. The interviewer controls the interview on the basis of a series of question areas, but his emphasis is upon probing for responses beyond those

which are immediately forthcoming, as well as upon the spontaneous comment of the respondent.

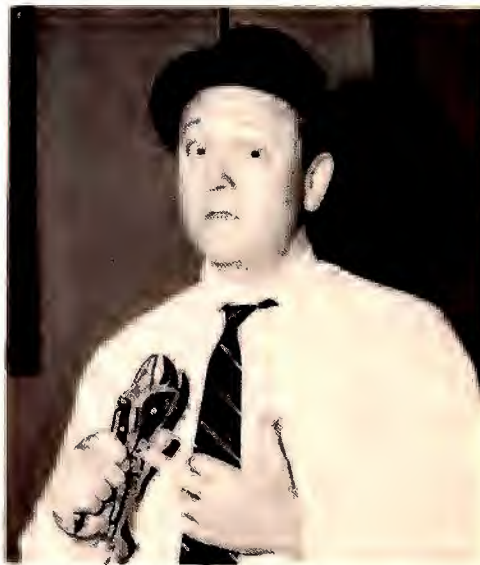
Purpose of the interview should be (1) to determine the range of response; (2) to determine unexpected responses; (3) to form the basis for analysis of why the response follows a particular pattern; and (4) to stir creative insights, concepts, and hypotheses which can then be demonstrated to be correct or incorrect by more structured research procedure.

The December "Ponder" also probes the breakdown in retail salesmanship of large ticket items, and informs of work in progress at the Center.

New high reached in radio awards entries

Record radio response: Radio entries in the fourth International Broadcasting Awards competition are running 100 per cent ahead of last year's contest. Ben Hoberman, vice president of KABC and IBA radio vice-chairman, reports over 1,038 radio entry requests received thus far, indicating "the resurgence of radio advertising during the past decade." Deadline for all entries has been pushed up to 15 December and formal presentation dinner will be held at the Hollywood Palladium 25 February 1964.

Eddie's at it again



Petersen Manufacturing last week began a 26-week schedule on CBS Radio's "Doug Edwards News," featuring Eddie Mayhoff in one-minute humorous problem-situation spots solved by its Vise-Grip locking wrenches. This is first time in radio for Vise-Grip. Agency is The Biddle Co.

Key to fresh approach in tv ads is research

Research is the one-way to "me-tooism" in advertising, challenged John Price, vice president of marketing and research for Leder Rodkin Advertising.

Research determines the strongest motivations for purchasing behavior, he told the Chicago Business Teachers Assn. "This does not mean that we are going to be playing Ring-Around-The-Rose," he warned, "but it does mean that the companies that build their advertising campaigns around a carefully planned research program will be a step ahead of competition."

Price criticized some advertisers for not wanting to be out of step with their competitors. "One company talks about product performance, and competition, but that silence on the subject is an admission of guilt, jumps on the same performance bandwagon. When this follow-the-leader behavior is practiced throughout the country, in both consumer and industrial advertising, you can see the results: communication breakdown, the consumer becomes confused, purchasing action gets sluggish and advertising dollars are wasted due to the poor presentation of the real product benefit."

Staying a "jump ahead" requires—because of changing attitudes—"a continuous program of feeling the consumer's pulse," concluded Price.

NEWS NOTES

NAB and churchmen: A special committee representing NAB will meet today (9 December) in New York with a group from the National Council of Churches to debate a recent Council pronouncement calling for FCC regulation of commercials and its endorsement of network licensing. In addition to the 12-member committee of broadcasters, NAB President LeRoy Collins will attend.

Texas broadcasting scholars notified: The Assn. of Broadcast Executives of Texas (ABET) has set up a scholarship program designed to



Yule log wrapped up for candy firm

Surrounding products to be promoted in first radio by Perry H. Chipurnoi, Inc.—a 90-minute "Christmas in New York" special on WCBS—are (l-r) Mr. Chipurnoi, chairman of the import-distributor; Sam J. Slate, CBS v.p. and gen. mgr. of WCBS; and Jack Kurshan, Chipurnoi president. Showcasing assorted candies produced in London by Callard & Bowser, for which Chipurnoi is sole importer,

the live-on-tape special will be aired 15 December on both am and fm, beginning at 4:30 p.m., and feature traditional hymns, carols, and songs of the season. A merchandising tie-in will have the WCBS Radio Christmas Bus, complete with Santa Claus, distributing C&B candies at major shopping centers in the New York area. Agency for Chipurnoi is Merrill Lindsay Advertising



WHY SALES CLIMB ALONG THE SKYLINE

You really go places in this "one-buy" TV market with Gasoline and Petroleum sales as large as the 16th metro area and Automotive sales that rank 19th!

SKYLINE TV NETWORK

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CALL MEL WRIGHT, AREA CODE 208 523-4087
Call your Hollywood office or Art Moore in the Northwest or John L. McGuire in Denver.
KOOK Billings KFBG Great Falls KXLF Butte
KID Idaho Falls KBLL Helena KMVT Twin Falls

WDBJ RADIO

SUPER SALESMAN IN ROANOKE AND WESTERN VIRGINIA



- The super selling power of WDBJ reaches into a 25-county area beaming sales messages to the customer who actually makes the buying decision.
- For over 39 years advertisers on WDBJ have been backed-up by the exceptional merchandising services that are offered.

WDBJ CBS RADIO Roanoke, Virginia

AM • 960 Kc. • 5000 watts
FM • 94.9 Mc. • 14,350 watts



PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

te greater interest among college students in the broadcast industry. Originally, the amount will be \$500, to be given annually to a broadcasting student from different Texas colleges and universities. Prerequisites are recommendation from the school, completion of one year of college, and broadcasting as the career objective. Mike Shapiro, general manager of WFAA stations in Dallas and chairman of the Scholarship Committee, said the first grant goes to the University of Texas for a term starting September 1964. The award will be presented at the annual "Betty Award" banquet of WFAA-TV in May.

5 new vets join ranks: The CBS Year Club in New York now boasts 333 active members, after the recent induction of 51 new members. In addition, the Club has 2 members at various stations and in offices and plants throughout the country and overseas associated with the Laboratories, News, Radio,

Records, Television Network, Television Stations, and Staff division of CBS.

Michigan station sold: WGHN, Grand Haven, sold by Richard D. Gillespie, president, to Messrs. Douglas J. Tjapkes, general manager of WJBL, Holland; George Klies, promotion manager of WJBL, and William Mokma, a Holland businessman. Sale price was \$120,000, negotiated by Hamilton-Landis.

Rollins income up 50%: For the six months ended 31 October, Rollins Broadcasting net earnings were \$486,355 or 51 cents per share as compared with \$323,200 or 34 cents per share for the same 1962 period. Revenues for the six months were \$4,252,750 as compared with \$3,945,919 last year, an increase of 8%.

New officers elected by OAB: Marianne Campbell, of WJRH, Gallipolis, is now president of the Ohio

buy
wsts
 TV 10 IN ROANOKE, VA.
 &
sell

VIRGINIA'S NO. 1 TV MARKET *

K THE KATZ AGENCY, INC.
 National Representatives

* Television Magazine

**WILL YOU GET A
 LIMOUSINE FOR
 CHRISTMAS?**

Give something that's different,
 remembered and chic...

**A CHAUFFEUR DRIVEN
 ROLLS ROYCE OR
 CADILLAC LIMOUSINE.**

Gift Certificates for Rolls
 Royce rentals start at \$10.
 for one hour, Cadillacs at
 \$7.50, including liveried
 chauffeur. Perfect for that
 night at the theatre, trip to
 the airport, day or evening
 at the race track or special
 business remembrance.

Buckingham Livery
 349 E. 76th St., New York City
YUkon 8-2200

Broadcasters Assn. Walter Bartlett, WLW, Cincinnati, was named first vice president; and Reggie Martin of WSPD, Toledo, second vice president. Secretary-treasurer Carlton Dargusch, Jr., was re-elected.

Island hopping: H. Scott Killgore, who has extensive station holdings in Los Angeles, San Francisco, and Kansas City as president of Tele-Broadcasters, is extending his frontiers. As president of Pacific Broadcasting Corp. he has bought Radio Guam, owner of KUAM (AM & TV), Agana, U.S. Territory of Guam. Price was \$650,000, with Blackburn representing both buyer and seller.

Georgia stations sold: WLET (AM & FM), Toccoa, have been sold by Virgle E. Craig to H. F. Lawson and R. Gene Cravens, physicians and surgeons of Crossville, Tenn. Price was \$90,000. Drs. Lawson and Cravens have been part owners of WCLC, Jamestown, Tenn., with the sale of their interests therein now pending FCC approval. Dr. Lawson also owns WAEW, Crossville. Chapman Co., Atlanta, brokered the sale of the stations, the am being a 5 kw daytimer on 1420 kc, and the fm operating on 106.1 mc.

NEWSMAKERS

WAYNE PHELPS, manager KALG, Alamogordo, N. M., member of the Mutual Affiliated Advisory Committee.

GERALD M. GOLDBERG to director of public relations and special projects for WINS, New York.

NORMAN ROSLIN to executive assistant to the president of WJL Newark.

S. B. HAYWARD to manager the Canadian Marconi Co.'s broadcast division.

DONNA BAILEY to sales merchandising and promotion coordinator of WACE, Springfield. She was general manager of the Ivy Players professional summer stock company.

ALLAN MOLL to director of public affairs for KHJ, Hollywood. He is succeeded as news chief by J. Edwards, former program director of KFMB, San Diego.

G. LEE HARTSFIELD to vice president and general manager WTRY, Albany-Schenectady-Troy, N. Y. He was merchandising manager of Montgomery Ward in Albany.

Station man a "sidewalk superintendent"



Chicagoans passing the construction site of the Equitable Life Assurance Society on North Michigan Ave. may recognize a familiar voice. Jack Brickhouse (l), mgr. of sports for WGN, made a recording describing the work to be played over loudspeakers, which he presents to William F. Mueller, manager of the impressive project planned by Equitable

TIMEBUYER'S CORNER

Media people, what they
are doing, buying and saying
9 December 1983

■ **Birth of a golf group:** Bob Lewis of the Edward Petry Co. brings the Corner word of formation of the Eastern Advertising Golf Association. As of now, plans are to limit the membership to 150 golfers in the New York Metropolitan area, with the membership as evenly balanced as possible among three branches of the industry—media, agencies, and advertisers. Anyone representing these categories is eligible to join. The group expects to hold four outings each year, from June through September, at various country clubs. Membership dues are \$25 a year. A six-man committee, which will be responsible for the administration of the group's activities, will be formed soon, and will include two members from each category. Interested in joining? Contact Bob Lewis at Petry in N. Y.

■ **Timebuyer going far as a copywriter:** Fran Lindh has already gone a long way in this world as the result of a bit of choice copy she wrote. A timebuyer at Garfield, Hoffman & Conner

(San Francisco), Fran entered a contest run by KGO Radio, ABC's 6 & 6 outlet for the San Francisco-Oakland Bay area, conducted not specifically for agency people, but for the general public. Prize was a one-week all-expense trip to Hong Kong. Along with thousands of other KGO listeners, Fran sent in an answer to the question "What do you like most about San Francisco?" Her reply "The climate—climate of people where everyone wears his own crown," was voted the winning entry by impartial judges, none of whom was connected with the station in any way. The judges didn't even know Fran was a timebuyer, until told by station execs. KGO and rep firms in the area staged a big going-away party for Fran at Coyne's—she was taken to the affair in a rep-drawn rickshaw! B.O.A.C. then whisked her away for a fabulous week at the Hong Kong Hilton. Her son Stewart, stationed with the Marines on Okinawa, flew to Hong Kong on leave to spend some time with his mother.

SALLY REYNOLDS: radio's elastic hours



With disarming charm, Lennen & Newell's (New York) P. Lorillard spot radio and tv timebuyer Sally Reynolds has a way of immediately dissolving away the veneer and getting to the crux of a matter. In regard to radio traffic time, Sally says, "Many clients over the past few years have preferred radio traffic time periods—primarily to reach the adult audience. Before the demand was so great, morning traffic time was considered to be from 6:30 or 7 a.m. to 8 or 9 a.m., and evening traffic from 4 to 6 p.m. Morning traffic has since changed to as early as 5:30 A.M. to as late as 10 a.m., and evening traffic varies from about 3-7 p.m. Of course all advertisers must rotate within these time segments, and 9 to 10 a.m. in any stretch of the imagination is not traffic time." Sally realizes that working hours vary in different markets, but she says "it seems that traffic time periods have taken in more hours than can be realistic of true traffic, and at premium rates. Pro-rating, in the near future all 24 hours will be traffic time." With L&N 15 years, Sally began her career with rep firms, later went with Kenyon & Eckhardt, Duane-Jones, and Scheidler Beek & Werner. A grandmother who boasts two granddaughters as well as a daughter, she and her husband, Frank, make their home in Queens.

■ **Yell for a Katz calendar:** If you haven't been handed a 1964 Katz calculating calendar, take the ole Corner's advice and buttonhole a Katz salesman pronto. Or contact Ken Klein at the Katz Agency in New York. Most timebuyers agree that this tool for rapid calculation of renewal and expiration dates makes life a lot casier. The attractive 9"x12" card has a special feature—a laminated plastic finish which permits pen and pencil writing and erasing. This is the 20th year Katz has had the calendar made up, and although the print order has been increased each year to try to meet the growing demand, somehow there are never enough to go around. Since it's first come, first served, don't hesitate—holler!

■ **Made a v.p at D-F-S:** Shelton Pogue, associate media director at Dancer-Fitzgerald-Sample (New York) has been appointed a vice president of the agency.

■ **Desenex turns to Olympics:** WTS Pharmaceuticals, (Rochester, N. Y.), makers of Desenex athlete's foot preparations, plans to include scenes of Olympic events in a one-minute tv commercial proposed for use next summer and

fall, along with spot featuring New York Giants football team, first used last fall. New commercial will be based on theme: "Wherever there are men of action . . . there is Desenex . . . officially selected for use by the U.S. Olympic Teams." Desenex used full-scale television advertising for the first time last summer (top 61 markets), following on the heels of a successful tv trial in four test markets the previous summer. The firm used only ethical advertising until its venture into tv tests, when it also began using consumer print. Proposed Olympic theme tv campaign will be "extensive"; will be supported by schedules in sports magazines, printed sports programs (including programs of all 22 trial events to be held in conjunction with the New York World's Fair next year), in addition to ethical advertising. Charles W. Hoyt Co. (New York) is the advertising agency for all Desenex products: powder, aerosol, ointment, and medicated soap.

■ **Coke orders another round:** For the second consecutive year, Coca-Cola has purchased a spot sked on the Ivy Network of College Radio Stations. Spots for the 1963-64 school year are being aired at the rate of four per night, five times a week, for a total of 600 spots for the entire flight—the same sked purchased last year. Buy was for all eight Ivy stations, located at Yale, Harvard, Princeton, Dartmouth, Cornell, Univ. of Penn., Brown, and Columbia. Stations are represented by the Ivy Network business office in New Haven.

BUYER CONGRATULATES V.P.



RECEPTION IN BOSTON: Donald J. Trageser (l), recently named a vice president of CBS Radio and general manager of WEEI (Boston), is congratulated by time-buyer Eileen Conradi of Kenyon & Eckhardt, along with Chirurg & Cairns a.e. Pete Geisler, and WEEI a.e. Dick Luetters (r). Foursome is pictured at a reception held for Trageser at the Statler Hilton Hotel in Boston, which drew more than 250 New England advertising people

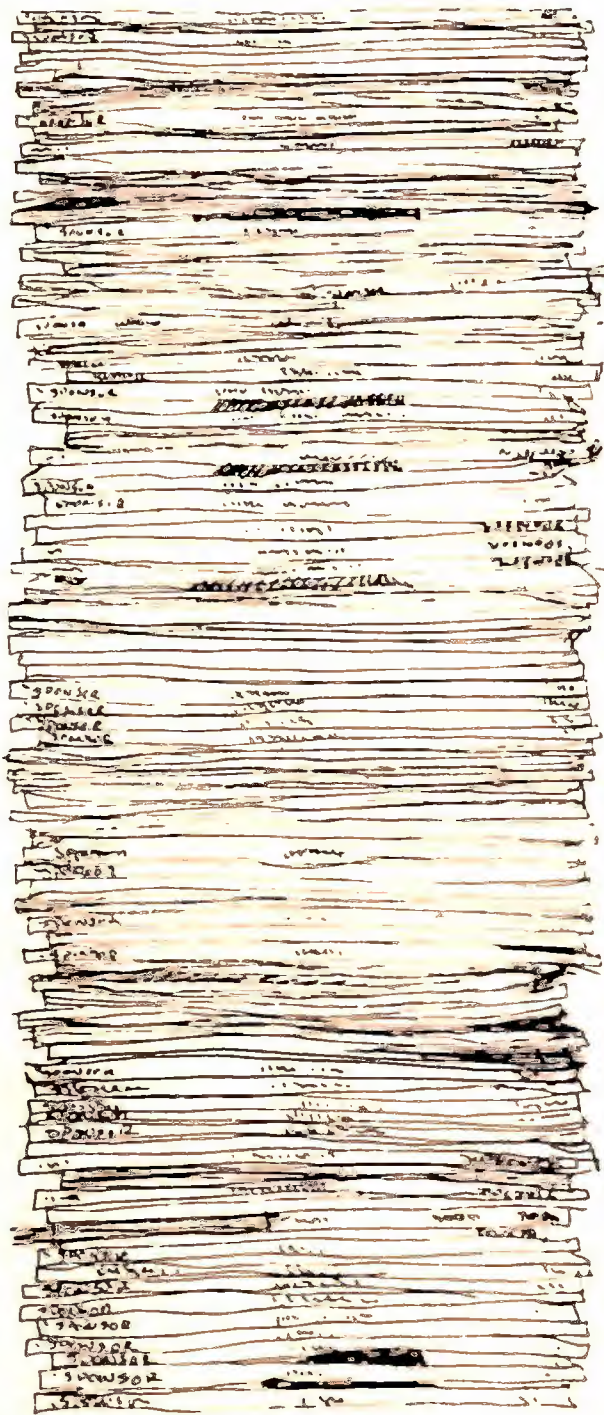
TV BUYING ACTIVITY

▶ *Standard Brands* buying fringe minutes, prime chainbreaks, and IDs, for a drive to promote Blue Bonnet and Fleischmann's margarines. Campaign expected to start mid-December for a 22-week duration. Buyer at Ted Bates & Co. (New York) is June Buckland.

▶ *Simoniz* will promote various products via a campaign starting the end of December and continuing until the middle of May, 1964. Buyer Al Pearson at Dancer-Fitzgerald-Sample (New York) interested in fringe minutes.

▶ *American Chicle* campaign utilizing fringe minutes and involving various products will begin the first of January and run for 35 weeks. Perry Seastrom is buying for the account at Ted Bates & Co. (New York).

WHICH AIR BOOK GIVES YOU MOST AT AYER- NO. 1 SPOT RADIO AGENCY?



N.W. Ayer's billing in 1962:
\$120,000,000

Sponsor at Ayer . . .
receptions office-delivered alone,
cores that are home-delivered.
er-tight and typical proof that
SPONSOR is important to key
broadcast buyers
and the key broadcast sellers
looking for buyers.





Staging a local radio coup? L to R: Orson Welles, The Shadow, Laurence Olivier, and the Green Hornet—Nostalgically remembered

SYNDICATION

Radio dramas gaining local

Nostalgia for sale: Syndicators of re-released radio drama programs find waiting advertisers and audience; Alcoa latest to jump aboard the playlet bandwagon

ADVERTISER and station interest in old radio drama shows continues to grow. Programs such as *The Shadow*, *The Green Hornet*, and *Sherlock Holmes*, re-released by Charles Michelson Co. in recent months, have been scooped up by local radio stations anxious to add something extra to their program schedules. In the larger markets, where radio station competition is greatest, outlets have found the old dramas to be especially successful audience magnets.

Irving Feld Ltd., an importer of tv film programs, recently compiled a group of BBC-produced radio dramas for local U. S. sale. Name performers such as Laurence Olivier, Ralph Richardson, Alec Guinness, Trevor Howard, Orson Welles, Robert Morley, John Gielgud, and Michael Redgrave, are featured in Feld's package, which was gathered from tapes scattered all over the world. All of the 364 half-hours in the package were

broadcast at one time or another on the four U. S. radio networks, on lease from the BBC.

Feld's package consists of 52 half-hours each of *Captain Horatio Hornblower*, *Adventures of the Scarlet Pimpernel*, and *Lives of Harry Lime*; 39 half-hours each of *Theatre Royal* and *The Black Museum*; 26 half-hours of *Queen's Men*, and 104 *Secrets of Scotland Yard*.

The BBC-produced series first went on the air, in re-release, on WRL, Boston, in June. Since then Feld has signed another eight stations. Last week, Alhimm Co. of America announced it had bought full sponsorship of the series on KQV, the ABC-owned outlet in Pittsburgh. According to B. B. Randolph, Alcoa's manager of radio and television, the company "hopes to engender new audiences and woo back the older people with nostalgic memories of the old radio days."

Alcoa signed a 13-week contract

for two shows on Saturdays, 7 p. m.-midnight, and two shows on Sundays, 8-9 p. m., at an estimated total cost of \$4-5,000. Randolph described the main purpose of the buy as an attempt to promote Alcoa's sponsorship of NBC's *Huntley-Brinkley Report*. The radio dramas will not be interrupted by commercials of an institutional nature will precede and follow the half-hour shows.

Messages will be built around this theme: "Alcoa, who also brings you *The Huntley-Brinkley Report* on television . . ." (It might be noted here that Alcoa is using the ABC-owned station to promote the NBC TV show). Randolph says Alcoa is watching the results of the radio drama experiment for further expansion into other radio markets.

Feld's package has also been sold to KMBC, Kansas City, where the series has just been renewed by R. B. Rice Sansage Co. for a second 13-week cycle; KABC, Los Angeles; KGO, San Francisco; WRL, Boston; WGMS, Washington, D. C.; KBA, Dallas; WIL, St. Louis, and WIT, Atlantic City, N. J.

KMBC is programming 13



... economically sound for sponsors

Strength

... hours of drama each week, 12 of which are supplied by Feld. The thirteenth segment is Michaelson's *The Shadow*.

Feld's confidence in the radio drama resurgence led him to import another group of BBC-produced shows: *The Good Companions* (26 segments), *Loudon Story* (26); and *London Playhouse* (52). After technical improvement of the tapes, he expects to release these in about six months. Feld also has at his disposal another 52 episodes each of *London Story* and *London Playhouse*, but he is unsure of their technical quality. They will have to be tested before they can be added to the second package.

Both Feld and Michaelson are optimistic about the future of the old radio dramas. Feld calls them "timeless programs of classic quality that can successfully attract audiences and advertisers. Michaelson noted that teenagers are just covering radio drama and are enjoying the "new phenomenon." He said that older people enjoy listening to dramas while driving. "They've become tired of hearing pop music on their car radios."

Michaelson said the re-release of his radio drama properties is just a hobby—"a successful one". He is offering them "only to key stations in the top markets." (They are now sold in 10 of the top 50 markets.) The most popular single show, by far, is *The Shadow*, which has been sold to more than 20 stations, including KMOX, St. Louis; WMAL, Washington, D. C.; WGN, Chicago; WISN, Milwaukee; KBLA, Los Angeles; WORL, Boston, and WERE, Cleveland.

James T. Butler, vice president and general manager of WISN, said *The Shadow* was sold to MacDonald's Drive-In Restaurants for 13-weeks. Even before the first episode went on the air, however, the restaurant chain renewed three times, and now is contracted for a full 52 weeks. MacDonald's agency, Warren Richman Co., said "The results have been gratifying and apparent."

Butler noted that drama shows on radio, especially the revivals of old network fare, "will attract large audiences, at least for a while, if heavily promoted. It is our opinion that they should be spotlighted as a radio special or spectacular, and that the old method of block programming of 2, 3 or 4 shows in a row might not work."

Michaelson, however, recommends block programming—especially on Sunday nights. He points out that when these shows were broadcast years ago in Mutual's Sunday evening schedule the network attained higher ratings than its competitors. KMBC apparently agrees with Michaelson's theory, and programs its dramas from 7-10 p. m. each Sunday, in addition to 3-4 p.m. Sunday afternoons, and 12:30-1 a.m. weeknights.

KBLA is programming 14 of Michaelson's re-run dramas, two each night of the week: *The Shadow* and *Famous Jury Trials* (Mondays), *Stand By For Critac* and *The Clock* (Tuesdays); *The Scaled Book* and *Medical File* (Wednesdays); *The Hidden Truth* and *Lives of Haccy Lime* (Thursdays); *Haunting Hour* and *Night Beat* (Fridays); *Dangerous Assignments* and *Verdict* (Saturdays), and *Sherlock Holmes* and *Weird Circle* (Sundays).

Gotham Recording Corp. hopes

to toss its fat into the ring of syndicating radio dramas. It is negotiating for the distribution rights of 356 *Lux Radio Theatre* broadcasts all hosted by Cecil B. DeMille. Firm commitments were expected by 1 December, but at this writing no contracts have been signed.

Herbert M. Moss, Gotham president, said the Lux programs are difficult to acquire because no single person or group controls them. He said he would seek sponsors whose products do not conflict with those of Lever Bros. Moss believes a revival of the Lux series would attract a large radio audience just among those who tuned in during the show's 24 year radio run (1931-55).

Opinions of agency decision makers differed widely on the subject of radio drama. Sam Vitt, media chief of Doherty, Clifford, Steers & Shenfield (which is billing \$1.5 million in spot radio this year), predicted the radio dramas would not "be used widely because the pattern of buying radio has been established." He endorsed the concept, however, for "small advertisers" or "large ones with special problems." The radio dramas, he said, "will have good success" with a limited group of specialized advertisers, but "it's too difficult to attract a large chunk of audience" at one time for real cost efficiency.

Ed Mahoney, manager of the radio-tv department at Fuller & Smith & Ross (agency for Alcoa), said "local radio drama is of great interest to us . . . anything that's going to give us a rating, we'll buy." Radio, Mahoney added, is the "least costly method of getting messages into a lot of people's homes."

Paul Gumbinner, radio-tv director of Lawrence C. Gumbinner Adv., (which placed \$3.7 million in spot radio this year), thought the resurgence of radio drama is a "wonderful idea." Gumbinner was unsure, however, of the old transcriptions—"I don't know if they'll be successful . . . I haven't heard any of them myself." He predicted radio drama would "require a terrific readjustment for audiences . . . people would have to learn to listen all over again. They have a dimension for listeners that tv can't have. The girls are more beautiful and the fights are bloodier."

30-hr. Christmas radio show due from Triangle

Among the many traditions associated with Christmas are special holiday programming efforts by radio and television. Not only the networks, but many local stations have, in recent years, put together Yule programs in varying degrees of ambition; some Christmas shows are in syndication.

Triangle Stations plans new dimensions to holiday programming this year. A marathon radio program called *The 30 Hours of Christmas* will begin on all its am outlets at 6 p.m. on 24 December and run through midnight 25 December.

It is divided into six thematic segments: (6-11 p.m.) "It's beginning to Look a Lot Like Christmas" will include readings and drama to trace the setting of the holiday mood; (11-2 a.m.) "O Holy Night" will feature religious music of the season; (2 a.m.-6 a.m.) "Here We Come A-Wassailing," carols and party atmosphere; (6 a.m.-12 noon) "On Christmas Day in the Morning", stories and songs for children; (12 noon-6 p.m.) "We Gather Together," music and prose stressing the family significance of the day (6 p.m.-midnight) "There's No Place Like Home for the Holidays," a summing-up of Christmas Week, including pop songs associated with the season.

Each 50-minute hour will allow 10 minutes for local and national news. Between 11 p.m. and 2 a.m. there will be no commercial breaks. Other hours will have four commercial breaks, during which there will be chime and harp music so that filling each spot is not mandatory.

Special was produced on tape by Jerry Donohue of WFIL, Philadelphia. It will be syndicated in 1964.

NEWS NOTES

Sponsors in direct buy: Four Star has registered sales of its properties to two advertisers. Monarch Wines bought *The Detectives* for WAIH-TV, Atlanta, and Kroger Co. purchased *Rifleman* for telecasting on WDBJ-TV, Roanoke. Other recent Four Star sales: *Zane Grey Theatre* to KBTB-TV, Denver, KREX-TV, Grand Junction, Colo., KVII-TV,

Amarillo, and KTVC, Ensign, Kans.; *Rifleman* to KVII-TV and KCMT, Alexandria, Minn.; *Detectives* to KTAR-TV, Phoenix; *Dick Powell Theatre* to KARD-TV, Wichita; and *Stagecoach West* to KVII-TV.

Canada tv-movie fan: Seven Arts Productions, Ltd., has announced Canadian sales: Vols. 1-5 of SA features were sold to CFCN-TV, Calgary; Vols. 1-3 to CHSA-TV, Lloydminster, and CHOV-TV, Pembroke; Vols. 2-3 to CFPL-TV, London, Ont.; and Vol. 3 to CFCF-TV, Montreal. CJPM-TV, Chicoutimi, Que., bought 71 SA features dubbed in French, and CFCM-TV, Quebec City, 12 French dubs. CFCF-TV and CFCN-TV bought 48 *Bowery Boys* features, while CHOV-TV bought 135 other features in addition to its purchase of Vols. 1-3. *Out of the Inkwell* cartoons were purchased by CFCN-TV, and CKNX-TV, Wingham, Ont. CJAY-TV, Winnipeg, bought 526 Warner and *Popeye* cartoons. CFCN-TV also purchased 86 British features and SA's series of 13 one-hour *Boston Symphony Orchestra Specials*.

Hollywood producer expands: Heller-Ferguson, Inc., Hollywood producer of radio production aids, promotion spots, musical signatures, as well as commercials and films, will open new offices and production studios at 1600 N. Highland in Hollywood.

Sales to the north: United Artists Tv has sold its *Showcase of the Sixties* feature package to nine Canadian stations: CKNX-TV, Wingham; CFCL-TV, Timmins; CJIC-TV, Sault Ste. Marie; CKCO-TV, Kitchener; CKSO-TV, Sudbury; CIIC-TV, Hamilton; CFTO-TV, Toronto; CJOH-TV, Ottawa, and CBLT-TV, Toronto, all Ontario.

Trans-Lux dividend: Trans-Lux Corp. has announced a 15¢ per share quarterly dividend, to be paid 27 December to stockholders of record 13 December.

New firm: Walter Reade-Sterling, and Frank Music Corp., have agreed to form a jointly owned music publishing subsidiary, Walter Reade-Sterling Music Corp. Purpose of the new firm is world-wide

exploitation of music rights contained primarily from motion picture sources controlled by Reade-Sterling. Under the joint arrangement, Frank will handle management responsibility, and R-S will supply the copyrights to its film scores and sound tracks. R-S and Frank will appoint three directors each to the new firm's board, with R-S owning 50.5% of outstanding common stock.

Battle Line continues to gain ground: Official Films' first-run *Battle Line* series is now sold in all states, with latest buys by KTVB, Anchorage, and KONA-TV, Honolulu. The series is also sold in every South American country and Puerto Rico. Tokyo Broadcasting began telecasting it on its 40 outlets this month; Republic Electronics' television in the Philippines, and a Hong Kong tv station, have also bought *Battle Line*, and it is sold over 25 Australian markets.

M-Squad adds four: MCA TV's syndicated *M-Squad* has been sold to KPIX, San Francisco; KFMB-TV, San Diego; KELO-TV, Sioux Falls, and WKBW-TV, Buffalo. Other MCA sales include *Bachelor Fall* to KID-TV, Idaho Falls, and WILX-TV, Lansing-Jackson; *Let That Bob*, to WHIO-TV Dayton; and *Famous Playhouse*, to WBTV, Baltimore.

Local strip available: Dorruss Productions, Wilmington, N.C., has released for tv distribution *Stand By With Russ*, a comedy series of 45 taped two-minute programs. The series is designed for stripping, both as a two-minute feature and as a feature in local shows. The buying stations are also given the option of using the shows' formats with their own personalities after a familiarization audit of the taped humor. *Stand By With Russ* was originated on WECT.

Educational Wolper unit: Wolper Productions has formed an education division to sell the firm's series to libraries of school systems, teachers' associations, colleges, civic groups, religious institutions, labor unions, government agencies, and industrial companies. Jack Mulcahy, Wolper producer, heads the divi-

STATION
REPRESENTATIVES

TvAR study is proof that biz is still local

Roller-coaster patterns in marketing exist behind "national" ad drives of many advertisers, latest survey in rep firm's tv market list clearly reveals. Researchers checked usage of 550 brands in 12 key categories

TAKE two large U.S. markets of similar size, similar total spot tv billings, similar buying incomes, similar tv viewing. You'd expect the average tv household in each market to buy virtually the same brands of comparable household products, foodstuffs, and drug items, allowing for regional variations.

But you'd be wrong.

Despite the impact of national network tv, national print media,



Brand usage in 4,900 U. S. homes in 8 markets was checked



Also researcher Claire Mandell (r.) demonstrates interview technique in TvAR study by querying model housewife Andrea McMahon

and network radio, there are often more differences than similarities in U.S. marketing, and the advertiser who feels his national advertising is enough to do the job equally well in all key cities is headed for some unpleasant surprises.

Since 1959, this fact of marketing life has been periodically probed by Television Advertising Representatives (TvAR) in a continuing series of studies which prove that a smart rep firm has much more to offer agencies than quick service on availability queries.

TvAR's latest "Brand Comparisons" study for 1963 actually covers eight major markets—Boston, Baltimore, Washington, Charlotte, Jacksonville, Pittsburgh, Cleveland, and San Francisco—in which there are TvAR-repped tv stations (including five Group W stations).

But it is in the first and last markets in the above list—Boston and San Francisco—that some of the most striking differences in product usage and consumption were discovered by researchers of Pulse, Inc., which conducted field work for the study in March and May of this year.

Boston and San Francisco come fairly close to being statistical Siamese twins (see box, p. 58). In addition, they are both seaports, both historic American cities with cosmopolitan, "melting pot" populations, and both are served by tv affiliates of all three networks plus independent channels. The two cities are cultural, educational and musical centers, and citizens of both cities know how to live the good life and have comparable incomes.

There, however, the resemblances start to run out in a hurry.

Breakfast patterns vary widely

Examine the findings of the TvAR study concerning products generally associated with the first meal of the day, breakfast, and the differences are almost startling:

▶ *Coffee*: In both cities, more than nine out of 10 households have coffee on the breakfast table. In Boston, 15.6% of families served regular ground coffee, and 30.8% used instant coffee (the remainder alternate between the two). In San Francisco, however, the picture is virtually reversed; 43.2% of families served regular coffee and only

12.5% served instant coffee. Why the difference? Nobody knows for sure, unless the British-Irish heritage of Boston makes the average Bostonian less fussy about a rousing, fragrant cup of the wake-up brew. In any event, the instant coffee brands could clearly add more spot advertising weight in San Francisco.

▶ *Cold Cereal*: There was a slight decline between May, 1962 and May, 1963 in the usage of cold cereals in both Boston and San Francisco, but better than three out of four households serve them regularly. In Boston, the figure is 77.2%; in San Francisco, 82.9%. (You'd think, incidentally, that there would be a reversal of these figures in the usage of hot cereals; not so—San Franciscans serve hot cereals in 77.4% of households, and in Boston the figure is 62.4%). The most popular cold cereal in Boston is Kellogg's Corn Flakes (44.8% of families serving cold cereal gave it top spot), and it's also the winner in San Francisco, but not by as large a margin (36.5% of families). Again, this variation—plus others—indicates possible spot support needed.

▶ *Cigarettes*: One of life's pleasant moments for many is the after-breakfast cigarette, a moment of relaxation before the strife of the day. In Boston, 56.5% of men are cigarette smokers; in San Francisco, the figure is similar—55.7%. There, the differences end. In Boston, 25.2% of men smoke filter-tip cigarettes; in San Francisco, male smokers had a stronger preference for filters — 30.9%. More Bostonian smokers preferred regular brands; in San Francisco, fewer smokers stuck to regulars. In both markets, and in the eight-market study generally, there was a decline in cigarette smoking between 1962 and 1963, incidentally.

And so the patterns go in the TvAR study, through more than 550 brands in 12 major product categories.

There was only a quartet of major brand items—Lipton's Tea, Kellogg's Corn Flakes, Bayer Aspirin, and Vick cold remedies — which managed to hold top rank in all eight of the TvAR markets. In other product categories—beer and ale, cigarettes, coffee, dog food,

gasoline, hot cereal, margarine, mi additives (such as Bosco and Ovaltine)—the leader in one market was not necessarily the leader in other. And, there were frequent cases which popular local and regional brands walked off with sizeable chunks of the market.

Said TvAR managing director Robert M. McGredy of the market-by-market variations uncovered: "There are more ups and downs in U.S. marketing than on a roller coaster. The realization of this by national and regional advertisers—undoubtedly one of the key factors contributing toward the continued growth of spot television."

A dog's life is surveyed

Here are some further highlights of the study, a project which was under the direction of Robert M. Hoffman, TvAR's marketing and research v.p.:

Man's best friend may be the family dog, whether mutt or blue blood pedigree, and dog-owning families are increasingly important to many food processors as a sideline, or even as a primary business. The variety of canned, dried, otherwise packaged dog food in large supermarket today is nothing short of bewildering, and major brands are large users of broadcast media.

But dog ownership is far from uniform.

In Boston, a city which is one of the few to have a dog breed officially named in its honor, dog ownership is at the low point among TvAR markets: 13.6%. About midway in the scale are such markets as Washington (24.7%), Cleveland (23.8%), and Pittsburgh (29.3%). Charlotte, N. C. is in the upper group, with 30.6%. The leaders are Jacksonville and (again the difference noted earlier) San Francisco with 36.7% and 36.8% respectively.

(In San Francisco — in other words—there are almost three times as many families owning dogs there as in Boston. What makes this particularly interesting is that there is not *that* much variation in climate, from the standpoint of the general health and comfort of dogs between the two cities to warrant the difference.)

Better than eight out of every ten dog-owning families buys dog food

the family pet in all of the TVAR markets. After that figure, the variations begin.

There has been something of a change in all TVAR markets in dog food purchasing between 1962 and 1963. The biggest drop-off was in Baltimore, where 96% of dog-owning families bought dog food in 1962, but only 85.5% bought it in 1963. Baltimore, however, reported the same amount of usage of canned dog food only (45.3%) as against the comparable figure in San Francisco, 23%.

In another household front, eight generations of Americans have been drinking glasses of milk only when it's spiked with a milk additive, preferably chocolate or fruit-flavored.

The TVAR study showed that usage ran all the way from a low in Pittsburgh of 45.0% to a high of 60% in Washington, with Baltimore a strong runner-up (65.5%).

Hershey additives were generally the most popular — but a striking concern quickly made itself apparent — one which may well give Hershey executives reason to reconsider their non-advertising policies.

Back in 1961, Hershey was the undisputed leader among milk additives in all of the TVAR markets. By 1962, Nestle—a consistent broadcast-media user — was moving in front of Hershey in two major markets, Boston and San Francisco. In the 1963 study, Nestle edged out Hershey (48.5% to 30.2%) in Cleveland, and held its leadership in the above-mentioned markets.

Market share is declining

What is particularly significant is that Hershey has steadily been losing its percentage-of-market position in the five TVAR markets where Hershey still holds top rank. Other brands, sparked by Nestle, are cutting into Hershey sales, with Bosco (another air advertiser) showing a certain degree of strength.

In summary, the TVAR findings, drawn from field research among nearly 5,000 U.S. families, reveal that nearly every major advertiser who markets and advertises his products nationally might indeed do well to consider how much added local impact he may need to smooth out his market-by-market sales figures.

MARKET SIMILARITIES MASK IMPORTANT DIFFERENCES IN PURCHASING HABITS

Figures below compare San Francisco and Boston, two U.S. cities of generally similar size and marketing weight. Despite these similarities, advertisers have no guarantee that consumers will buy approximately the same brands of a given category in both markets when there is approximately similar national advertising pressure behind it. TVAR's Robert M. McGredy shows, below, one of many usage charts in study. In Boston, average families used instant coffee, mostly; situation is virtually reversed in San Francisco, where the preference is for regular coffee. Such differences occurred in cigarettes, gasoline, cereals, among others.

Market factor	Boston	San Francisco
TV homes (Oct. 1963) (1)	1,524,300	1,431,200
Rank as tv market	5th	7th
Spot TV Billings 1962 (2)	\$17,541,000	\$14,000,000
Spot TV Billings per Family 1962	\$9.54	\$10.36
Sets-in-use (Metro Area) 9 a.m.-12 Mid. March 1963 (3)	35	25
Effective Buying Income per Household (Metro area) 1962 (4)	\$8,376	\$8,130

Sources: (1) Television (2) FCC report (3) ARB (4) Sales Mgt



TVAR plans to use study to help sell agencies on merits of special-support spot tv

Tex' draw still tops



Tex Ritter, new Country Music Assn. pres., headed all-star cast at WBMD's recent Country Music Jamboree in Baltimore, which broke all records there. Sponsoring event were Ballantine Beer, American Ideal Druggists, Frostie Root Beer, Fox Chevrolet, Dairy Land Restaurant, and Schmidt's Blue Ribbon Bread. With Tex are (l-r) WBMD gen. mgr. Carl Brenner; Helpful Harriet; Chuck Bernard, Country Music Net pres.

Central billing setup mapped by Canadians

While U.S. broadcasters continue to bear the burden of complex procedural problems, their less-experienced neighbors to the north continue to emulate established systems.

Latest example is the move by the Station Representatives Assn. of Canada to study organization of a central billing agency to process all broadcasting national sales, both radio and television. As the system works here, via such central clearing houses as C-E-I-R and Central Media Bureau, agencies and advertisers receive one bill, complete, covering all stations in a spot campaign. Arrangements are handled by computers.

While studying central computerized billing, the Canadian reps did definitely decide to join with the Canadian Assn. of Broadcasters in setting up a new mechanized central mailing system using an IBM process control. Present systems were termed inefficient and ineffective due to the tremendous number of changes among agency personnel in particular, and also among

the advertiser members.

The compilation of radio data, a problem in this country, is also a subject of concern in Canada. To this end, SRAC named William Byles, of Stovin-Byles Ltd. to head a committee to arrange a new system for compilation of industry figures for radio similar to the present quarterly reports on tv expenditures. Presently, radio reports are compiled only twice yearly.

Bolling officials quit to form new rep firm

Richard Swift, president of the tv division, and Richard Koenig, vice president in charge of radio, have both left The Bolling Company to set up their own specialized station representative firm.

New shop, whose name is undergoing legal clearance, has interim headquarters at Suite 1211, 247 Park Avenue, New York.

With Bolling for 11 years, Swift has headed the tv department for the entire period. Previously he was with CBS for 15 years, acting at various stages of his tenure as general manager of WCBS, New York, concurrently general manager of

WCBS and WCBS-TV, and the WCBS-TV, New York.

Koenig has been with Bolling for six years in split periods, originally as an account executive, and returning 18 months ago to head the radio division. During the interim he was senior account executive for Mutual Broadcasting for three years, and previously an account executive for Peters, Griffin, Woodward.

NEWS NOTES

North Dakota stations to Blair KNOX - TV, Grand Forks and KEND-TV, Fargo both in North Dakota, have appointed Blair Television, BTA Division, exclusive national sales representative. Both stations are owned by Polaris Broadcasting, and under the same management. KNOX-TV is an ABC affiliate. Polaris executive v.p. Dick Shively reports the two stations will soon be combined into a single operation, under the call letters KTLD. The new station will boast the tallest man-made structure in the world, its tower being 2,063 feet in height.

New rep for WTRF: Station WTRF-TV, Wheeling, W. Va., will be represented by the Edward Petry Co. effective immediately.

NEWSMAKERS

ROBERT L. STEIN to account executive with Prestige Representative Organization. He was assistant business manager at WCBS-TV, New York.

THOMAS J. BROWN to sales executive for National Time Sales. He was formerly with two radio stations, and two rep organizations.

ROLLIN P. COLLINS, JR. to New York office of Peters, Griffin, Woodward. He is a tv account executive. He is replaced in Chicago by JAMES D. DEVLIN, who has been account executive with WJZ-TV, Baltimore.

THOMAS S. BUCHANAN to assist eastern sales manager in charge of systems and procedures for IRB Television. He succeeds J. DONALD HOWE, who has been made assistant sales manager.

WASHINGTON WEEK

News from nation's
capital of special
interest to admen
9 December 1963

★★ Regulatory agency heads gathered in the White House last week to hear President Johnson praise, exhort and warn them about their "great power" to advance or impede the American economy.

Each of the 16 regulatory chiefs addressed will have to be his own interpreter of the Johnson preachment. On the whole, the tenor seemed to be heavier on warning than on praise.

★★ Broadcast and advertising industries will have reason to interpret the President's stand as leaning toward laissez-faire--except in his clear warning to agencies to resist pressures from the self-seeking.

Johnson said he would follow the former president's policy of insistence that agencies encourage "natural growth" of the economy. This means refraining from raising "unnecessary obstacles" or from administrative incompetence that produces the same impediment to progress.

He reminded agency heads that John F. Kennedy called for a re-assessment of the regulatory function as one of the most urgent areas of "unfinished business" before the government today. The former president was concerned--and Lyndon Johnson is concerned--over the regulatory effect on "almost every activity of national life."

"You hold a great power, he told the gathering.

★★ "President Kennedy expressed the weariness Americans feel for . . . the battle against substitution of government's interest for the public interest."

This phrase from Johnson's remarks may become one of the most quoted in the industry. More, the President said the public finds "distracting and irritating and ultimately intolerable the heavy hand of complacent and static regulation."

Also: "He (Kennedy) wanted the people to have from the government a standard of excellence which would inspire their confidence, instead of evoking their fear."

The President said that he did not mean to be critical of the agencies, but to challenge them. He urged them to consider "new areas of cooperation before we concern ourselves with new areas of control." He exhorted them to "re-examine and re-evaluate" their regulatory role--something that Senate and House Commerce committee members have also urged at various times in the past.

★★ President Johnson said the White House would keep its eye on this "very special group" and "stand with you to the last, when you are right."

When the executive parents of the agencies feel the commissions are in the wrong, "you will know from us first and directly."

The President kindly assured them that he understood the tremendous burdens they are now carrying, and how often they must "sail uncharted seas."

★★ Recent thumbs down on vhf drop-ins by the FCC was intended to get uhf rolling--but are there enough industry shoulders to the wheel?

A planned meeting of the prime movers in the UHF Association for Competitive Television in the near future may turn up some answers--and some surprises.

Also expected in the near future, is an FCC crackdown on holders of uhf construction permits who have hung back, let building deadlines slide. FCC is expected to warn inactives that CP's may be pulled in and given to applicants ready to light up a station.

(At this writing, Warner Bros. of Hollywood has just filed application with the FCC for uhf operation on channel 38 in Chicago, and channel 20 in Fort Worth, Texas.)

★★ ACT itself may go out of business, leaving uhf to its own momentum.

A planned gathering of key members of ACT was cancelled during the November tragedy, and vp Thad H. Brown is in the process of trying to get another meet together. Purpose will be to survey the whole uhf situation, past and present, and also the role of the uhf association itself.

The FCC has ended a "crippling period of hesitance" by clearing the air on its intent to push for an 82-channel tv service, and the all-channel legislation will soon add its thrust to uhf. Brown feels that under these circumstances, ACT may have completed its emergency role.

ACT was never planned as a national broadcast association in competition with NAB. Brown points out that ACT was founded only because there was no one else to help uhf.

★★ ACT vice president Brown may bow out, now that his year of service promised to the association is up.

Brown said last week that he had not made any definite decisions, but he will have to take a look at his own personal commitments at this time.

Judging by comment of some of the uhf brotherhood, any collapse of the organization--and also loss of a key man like Thad Brown--will be due to failure of members to take their share of association burdens.

Brown says his personal preference would be for a very loosely connected group, united "in spirit." He would like to see a Washington headquarters maintained for an emergency rallying point when needed. The ACT board will make the final decisions.

★★ Brown's own faith in ultimate 82-channel tv service as the only possible basis for diversified and competitive television, is unshaken.

The ACT vp believes that competitive pressures and need for more channel space in U. S. system will eventually erupt in a torrent of uhf operation.

He believes uhf will break through technical and financial barriers just as vhf did in its boom era. Has anyone forgotten 1947 surrender of speculative CP's now worth millions? Brown hasn't.



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"I say," said Elliott, looking across the highway, "isn't that Whiteley of WMAL-TV?"

"By Jove," answered Dickinson, "I believe you're right." And he was.

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