

JANUARY 13, 1964/FORTY CENTS

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

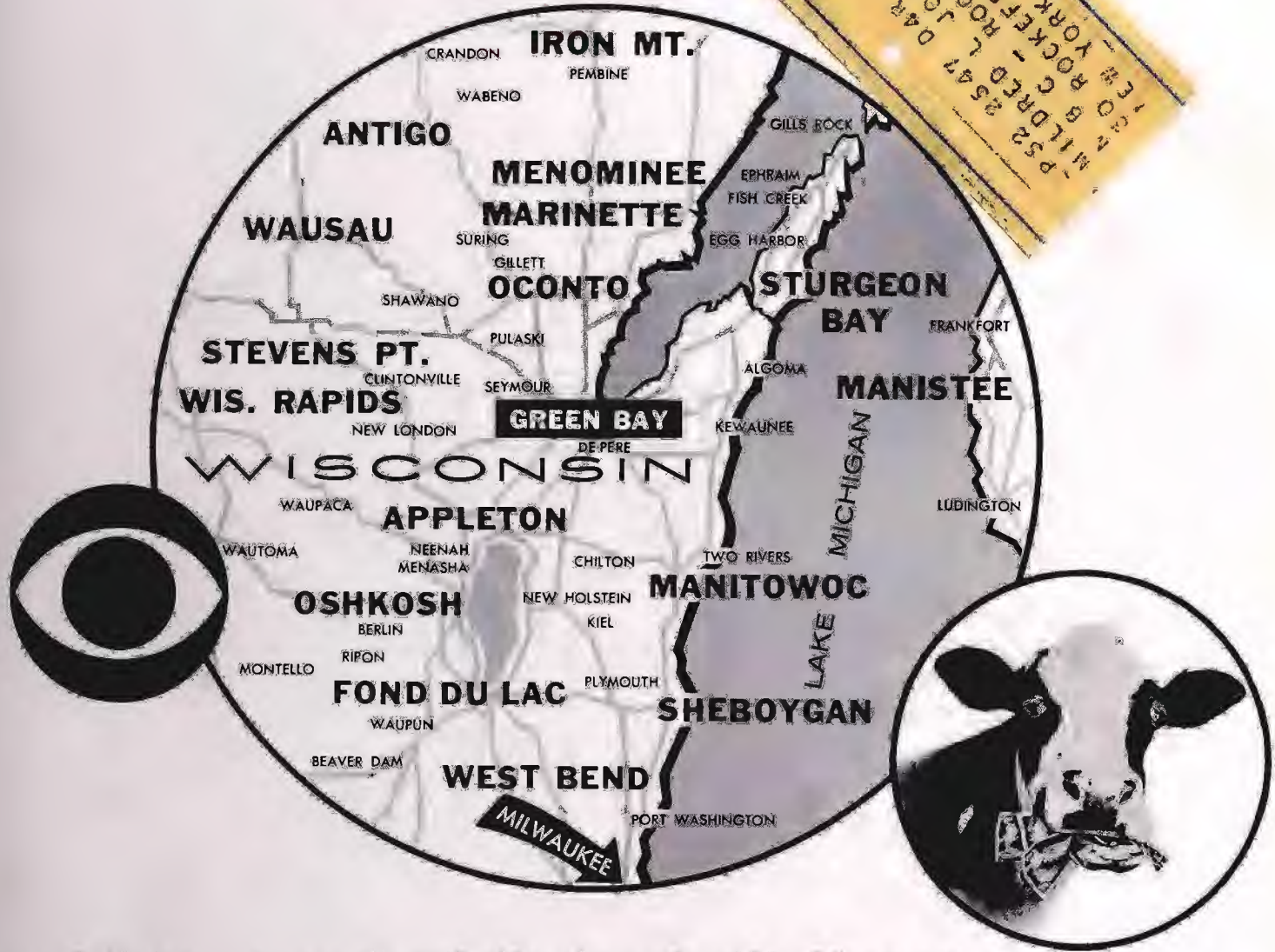
RECEIVED

Should players
plug products?
Stars answer
yes, no — p. 30

CONTENTS—see p. 11

NBC GENERAL LIBRARY

P-52 2547 DAR 10-18
MILDRED L JOY 274 PLAZA
120 ROCKEFELLER PLAZA
NEW YORK N.Y. 10020



Storybook Market... scores of small cities-thousands of big dairy-farms

HERE'S THE LAND OF MILK & MONEY!

WBAY-TV
GREEN BAY, WISCONSIN

HAYDN R EVANS, General Manager • Represented by H-R Television, Inc.

the difference in Kansas TV is local news coverage!



To Sell To Kansans / Buy KTVH

KTVH, the Tall Tower Power Station, that covers 53 of the most prosperous counties in rich Central Kansas, is FIRST with local news coverage. Mobile units cover the area like the proverbial blanket... presenting on-the-spot coverage of fast-breaking events. Expertly gathered, edited, and dynamically presented scheduled newscasts offer comprehensive, in-depth reports, over 50 times weekly. Wichita, the nation's fourth fastest-growing city during the past decade, watches KTVH for local news, sports, and weather coverage.

KTVH
WICHITA / HUTCHINSON

 **BLAIR TELEVISION**
A Division of John Blair & Company



SPONSOR-WEEK

Late news
in tv/radio advertising
January 13, 1964

It's official: HEW's Smoking and Health report has put the writing on the wall for reform in cigarette manufacture and advertising. And in a mighty blast, Sen. Maurine Neuberger has told the FTC just how she feels it should regulate the advertising, and warned it to act promptly: "The Surgeon General's Committee has carried out its mandate. The burden of responsibility now shifts to those agencies of the government which have the authority and the obligation to respond to the findings of the committee." The Neuberger statement, available Friday prior to the Jan. 11 date for unveiling of the report, tacitly confirmed that the link between tobacco and lung cancer, heart and other ailments is now official with the U.S. Public Health Service. The Neuberger long-planned blueprint for government action—however slow in coming—may get more study from agencies, cigarette advertisers and broadcasters than the scientific compilation of the report itself.

Bar youth appeal: In her proposed federally authorized crusade to educate and warn Americans of health hazards in cigarette smoking, Sen. Neuberger proposes that the FTC would bar youth appeal in cigarette advertising. Implication that smoking promotes romance, athletic ability, maturity or social success would constitute deceptive advertising, says Sen. Neuberger. Regulatory sword hanging over advertisers and broadcasters will give added strength to warnings along these lines voiced frequently in the past by NAB president LeRoy Collins.

Basic terms: Sen. Neuberger's anti-smoking campaign, backed by a spear-head of Hill crusaders includes: fair comparative advertising to permit "intelligent" choice of brand by adults on basis of relative safety; eliminating any promotion or advertising to "habituate"

adolescents; FTC to ease moratorium on filter-tip preferential health claims, provided they disclose amount of tar and nicotine and admit overall hazard of smoking. Also, FDA to require warning on tar and nicotine content on cigarette labels; FTC to bolster with standards, monitoring and periodic check; labels and advertising must both carry general "hazard" warning on smoking. Two new Neuberger bills set it all up, to forestall any lack of authority claims. Says the Oregon senator of the program: Congress must mandate to jar the public; HEW must educate; scientists and industry must improve product; Agriculture, guardian of tobacco economy, must learn to live with it. And so, presumably—in spite of precautionary Saturday noon release of the long-awaited and much delayed document—must the stock market.

The backdrop: Leading up to the tobacco report, a number of interested parties issued statements prior to release of the official document itself. American Tobacco's announcement that new Carlton cigarette would carry tar and nicotine content on label anticipated one of the proposals of Sen. Neuberger. NBC's statement that it would re-examine its code of broadcast standards as well as participate in the NAB's review of the overall broadcast industry code gave indications of how the smoke rings were curling. At the same time, CBS said it would re-examine its tobacco advertising in the light of the findings of the report, and would work with the Code Review Board on the subject. ABC, at the weekend, had no comment. And almost as if to say the public continues to smoke more than ever, Philip Morris reported record sales and profits in 1963, the tenth increase in a row which has been reported by this organization. Philip Morris also noted its acquisition of Clark Gum and Burma-Vita, new steps in diversification.

The competitors: Not every segment of the tobacco industry is worried about the HEW report. Edgar M. Cullman, president of General Cigar Co., told SPONSOR late last week that the report was "very definitely" going to spur cigar smoking, as cigarette smokers started switching. He pointed out, however, that "the trend had started even before the report." General Cigar will spend a stepped-up ad budget in '64, with some \$3.5 million (representing some 60% of total budget) going for tv and radio. Chief tv item is sports (NCAA games, *Fight of the Week*) at network level, plus scatter spots in network shows (a \$300,000 campaign) and several spot radio sports properties. Much of the stress in air copy is on "mildness" in an effort to woo new cigar smokers.

FTC advises on ad pricing: National manufacturers will be given benefit of doubt on fairness of special-price advertising, in FTC's revised guides on deceptive pricing. Commission says national and regionals can't be expected to know all price levels on their products in various areas they serve. List and sales price estimates are supposed to be made "honestly" and in "good faith"—but dissenting Cmnr. Everette MacIntyre thinks manufacturer is being given too much leeway and too little criteria on responsibility in advertising prices. Local retailer will be held strictly responsible for knowing price levels in his area when he advertises bargains on basis of manufacturers' list or his own previous prices. He's in trouble if he claims bargain pricing on basis of manufacturers' list or his own "former" price, if sale price advertised is not actually below general level in his own area. Guides also warn against temporarily inflated price later dropped to area level and claimed as special. Matter of "free" offers remains substantially unchanged. FTC held oral hearings on this last winter, with some idea of tightening "free" offers requiring other buys.

Apparently, commission has decided to leave well enough alone in free-offer advertising. Deceptive Pricing Guides are not law or rule, in strictest sense, FTC points out—but to overstep them invites complaint from the commission.

Healthy October for tv webs: A 3.8% hike in billings brought the three-network October total to \$76,925,000, compared with \$74,092,800 in the same month of '62. TvB-released billings for the January-October period were \$688,870,900, against \$654,230,500 in 1962. Each of the networks showed increases, with ABC TV 10-month billings up 6% to \$178,442,800; CBS TV up 5.6% to \$269,102,700; and NBC TV up 4.4% to \$241,325,400. Day-time continues to make significant forward strides, gaining 9.8% in 1963's first ten months to total \$226,388,300.

FRC&H joins Interpublic: The long talked-about merger, which had been snagged by National Distillers, became a matter of fact last week, as Fletcher Richards, Calkins & Holden became an "autonomous" affiliate of McCann-Erickson. However, it cost the agency, now known as Fletcher Richards Co., nearly \$5 million in billings as National stuck to its guns and rejected product conflicts with other Interpublic clients Schenley (McCann-Erickson) and Brown-Forman (Erwin Wasey). The account, which had been with FRC&H since 1951, is screening other agencies including Kudner, Lennen & Newell, and Young & Rubicam, all of which currently handle some of its brands. On the loose are Gilbey's Gin, Gilbey's Vodka, Vat 69, King George IV, Hill and Hill, Bourbon de Luxe, Cinzano Vermouths, Kentucky Colonel, and Florio Marsala Wines. This billings loss, along with others such as Eastern Air Lines and U.S. Rubber, have plunged FRC&H's billings from some \$31 million in 1962 to the \$10 million it brings to the Interpublic fold.

Big

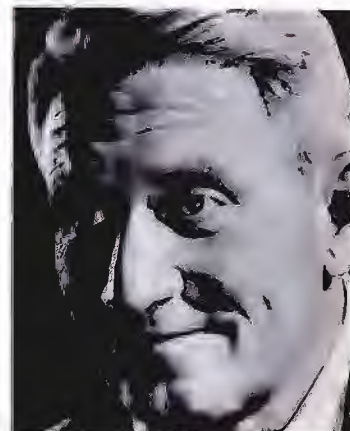
Good

NAMES MAKE NEWS

at rating time

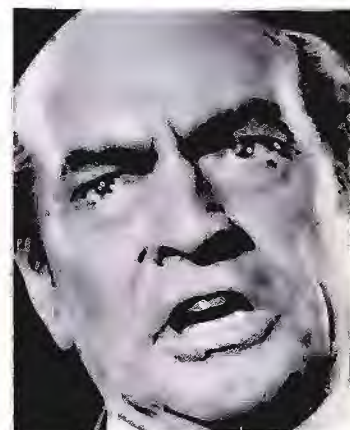
TRACY

Spencer



MARCH

Fredric



KELLY

Gene



on TV

"INHERIT THE WIND"

Big

Good

NAMES MAKE NEWS

at rating time

John
WAYNE

William
HOLDEN



on TV

THE HORSE SOLDIERS

**UNITED
ARTISTS**

SHOWCASE 2

... presenting: a new, impressive list of **40** outstanding features of recent vintage ... with special emphasis on 'big-name' stars — popular, award-winning stars famous for their power to attract entertainment fans, time and time again. For the most promotable names, the most illustrious talents in the newest features on TV — call

U.A.U.

UNITED ARTISTS ASSOCIATED

a Division of

UNITED ARTISTS TELEVISION, INC.

GREATEST

STARS

STORIES

PRODUCERS

DIRECTORS



Happy Anniversary **on TV**

David
NIVEN



Mitzi
GAYNOR



Big *Good*
1 NAMES MAKE 1 NEWS
at rating time

GENERAL

25 Social scientists now vital force in the field of research

Findings to have definite, practical values to tomorrow's media men in possible "communications explosion" of another generation

ADVERTISERS

30 Hollywood-star "pitchmen" for advertisers on increase

They're now delivering commercials for a wide variety of products. Survey of top players reveals diverse views on growing practice

AGENCIES

40 Computers eventually to rate designation "timebuyer"

With few years, robots will be purchasing spots, selecting network opportunities and doing it better than the human counterpart today

TV MEDIA

46 Daytime tv viewing pattern differs from home to home

Survey shows that composition of the family governs viewing habits. Age of children revealed as having vital effect on tv watching

RADIO MEDIA

50 Merle Norman Cosmetics signs with "Breakfast Club"

Contract with the veteran ABC Radio program is set for full year. National drive in highly competitive field showing excellent results

SYNDICATION

56 Food firms set pace in national-spot rerun sponsorship

Checkup by Four Star Distribution Co. in major markets reveals packaged foods are front-runners in afternoons, evenings

STATION REPRESENTATIVES

60 Katz applies scientific classification method to radio

Chart, "The Radio Spectrum," defines place of stations in the market habitat; the medium is thus reduced to six outstanding categories

DEPARTMENTS

Calendar	16	SPONSOR-Scope	19
Commercial Critique	22	SPONSOR-Week	3
555 Fifth	15	Timebuyer's Corner	53
Publisher's Report	12	Washington Week	63



SPONSOR® Combined with TV, U.S. Radio, U.S. FM® is published weekly by Moore Publishing Company, a subsidiary of Ojibway Press, Inc. PUBLISHING, EDITORIAL AND ADVERTISING HEADQUARTERS: 555 Fifth Avenue, New York 10017. Area Code 212 MURRAY HILL 7-8080. CIRCULATION, ACCOUNTING AND DATA PROCESSING HEADQUARTERS: Ojibway Building, Duluth 55802. Area Code 218 727-8511. CHICAGO OFFICE: 221 North La Salle St., Chicago 60601. Area Code 312 CE 6-1600. CLEVELAND OFFICE: 6207 Norman Lane, Cleveland 441. Area Code 216 YE 2-6666. LOS ANGELES OFFICE: 1145 W. Sixth St., Los Angeles 90017. Area Code 213 HU 2-2838. SAN FRANCISCO OFFICE: 601 California St., San Francisco 94108. Area Code 415 YU 1-8913. SUBSCRIPTIONS: U.S., its possessions and Canada \$5 a year; \$8 for two years. All other countries, \$11 per year. For subscription information write SPONSOR, Subscription Service Department, Ojibway Building, Duluth 2, Minnesota. Second class postage paid at N. Y. C.

WTRF-TV STORY BOARD

7

Rep?*

TEEVEES! After Swifties and Pressies, it was only natural that Story Board introduced TeeVees. Response proved there were acts to grind. Here are some TeeVees offered to 'put-on a show.'

wtrf-tv Wheeling

Puttin' On A Show With More TEEVEES! Sabbath eve of the cinema! (Saturday Night of the Movies)

Ding-dong ring-up time! (Bell Telephone Hour)

Where YOU work, John! (What's My Line)

Bare burg or stripped town! (Naked City)

Driver's soft shoulders! (Outer Limits)

NBC's colorful sheen! (Bishop Show)

Now! (Today) Now or later (Tonight)

Last week! (That Was The Week That Was)

Ninety day wonder! (The Lieutenant)

Chet Chot! (Huntley Report)

Got fumes! (Gunsmoke)

Reporters repeater! (NBC's Encore)

Search the sheltered side to give an edge to the open ground in the woods (Huntlee Brinklee) *Wayout*

All around the town! (East Side, West Side)

Teacher doesn't advocate physical discipline (Na wack)

Horpo's wos 'swordfish'! (Password)

One, two, three Redigo goes and it's all in the game; no comment! (You Don't Say)

100 Grand discounted to Ho, Ha Auction! (Laughs For Sale)

Help us 'put-on' a bigger show . . . send your goodies to WTRF-TeeVees Editor, Wheeling 7, West Virginia.

wtrf-tv Wheeling

*EDWARD PETRY & COMPANY is our national representative. Ask any Petry man to give you the WTRF-TV Wheeling story. See why your next advertising schedule should be beamed to the big and buying Wheeling/Steubenville audience from WTRF-TV Wheeling!

CHANNEL SEVEN



WHEELING, WEST VIRGINIA

WILL YOU GET A LIMOUSINE FOR A PRESENT?

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

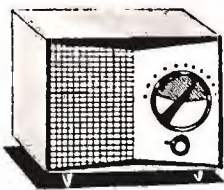
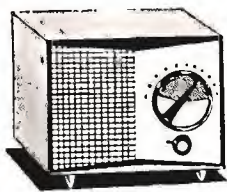
A CHAUFFEUR DRIVEN ROLLS ROYCE OR CADILLAC LIMOUSINE.

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

WPTR
ALBANY-TROY
SCHENECTADY
N. Y.

WRUL
NEW YORK,
N. Y.



DIFFERENT?

COVERAGE—Naturally WPTR is different. (We don't beam our signal out of the U.S.) But 50,000 watt power can do wonders, and like WRUL, we too have received correspondence from Italy, Greece, and the Azore Islands. Day to day listener reaction comes from all over New York, Massachusetts, Vermont, New Hampshire, Connecticut, Maryland and Canada.

EFFECT—The people who know the market—brokers, distributors, et al.—tell us the Capitol District is an 18-county large market. You can buy 18 separate daily newspapers to effect unduplicated circulation in the Capitol District . . . or . . . 50,000 watts of the most penetrating Radio to be had—WPTR.

RATINGS—Check the costs, then examine Nielsen Coverage Service #3 for credited county coverage:

WPTR	STATION X	STATION Y	STATION Z
30%	26%	13%	12%

Your East/man will lay it out for you including a comparison of surrounding city Pulse reports.

YES: WPTR

Albany-Troy-Schenectady

VP & GEN MGR: Perry S. Samuels



robert e. eastman & co., inc.
representing major radio stations

PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

Children's Surveys and Arthur Godfrey

ASIDE FROM THE FACT that Robin, my 16 year old daughter, tells me that she's decided to go to Northwestern University, I've always been impressed with that school's enlightened work in television and radio.

Now comes a study by Dr. Paul Witty, professor of Education at Northwestern, among elementary school children in the Chicago area showing that more than 50% receive help in their school work from television. What's more, about 60% of the teachers suggest classroom activities connected with TV.

Discovery '63 was the favorite with children in all elementary grades. In grades 2 and 3 *Password* was second most helpful and *Exploring* third. In grades 4, 5, and 6 *news programs* were second and *Science in Our World* third.

There's nothing new about this project. It's been updated every year since 1949. What will come as a surprise to many is the constructive role that TV plays in educating your child during many of the hours of the day when you don't happen to be around. What's equally surprising is that young children are aware of the fact that TV helps in their formal education.

* * *

Arthur Hull Hayes, president of CBS Radio, is a fine host and serves an appetizing luncheon.

But he served up something special the other day when he allowed SPONSOR to tape-record a frank and revealing luncheon discussion in which he and Arthur Godfrey participated.

It was a rare treat for SPONSOR's publisher and editors, and I can promise a most unusual behind-the-scenes article in about two weeks (probably January 27.)

Arthur Godfrey was in fine form as he talked about his clients, his commercials, and even his failures. His tremendous enthusiasm for the job radio does for advertisers shone through everything he said. And sometimes both Arts answered the same question, not always agreeing.

It was only fitting that they participate jointly. For this month both Arthur Hull Hayes and Arthur Godfrey celebrate their 30th anniversaries with CBS Radio. On January 25 CBS Radio Network will mark Godfrey's 30th with a historic all-night program featuring Godfrey and friends *live*. I have more than a suspicion that this radio feast in which scores of entertainment greats will participate will give quite a few agency and advertiser listeners an up-to-date appreciation of an advertising medium which is moving back into major contention.

Yours Sincerely
Yoram Glen

If you lived in San Francisco...



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

FM STEREO'S TWO CHANNELS

On Dec. 16 you reported on the sale of Muzak's fm station to the *News* and commented that the contract for Muzak to use a sub-carrier on same station might interfere with station moving into fm stereo.

If Muzak is using a single sub-carrier this is no problem. You say "the station's sub-channel" which is singular. There are two sub-carriers available. On WSOY-FM we feed Muzak service on one and multiplex the other with our main channel for the regular fm stereo.

The one thing we can't do under this procedure is handle fm stereo and two varieties of Muzak service, such as industrial and commercial.

Merrill Lindsay
WSOY-FM, Decatur

EDITOR'S NOTE: Fm stations have indeed two sub-carriers available. Some stations are eating their stereo cake and having it, too, by using their third channel for subscription music service and their main and second (first sub-carrier) channels for stereo. If, however, a station has tuned all its subscription receivers to its second channel, it cannot use the main and third channels for fm stereo, but must—at considerable expense—re-tune all its receivers in the field to the third channel. Then, it can use the other two for fm stereo broadcasting to the public. If a station is carrying two subscription music services, such as two varieties of Muzak, on its sub-carriers, it cannot go into fm stereo without dropping one of them.

POSES UNANSWERABLE QUESTION

Your editorial on Governor LeRoy Collins in the current edition reflects an intelligent approach, a sensible evaluation, and a reasonable conclusion. No one can contest your summation that during the Collins' years our system of free broadcasting has been advanced. We have enjoyed prestige and prosperity.

But here's a question that all the erudite editors and publishers,

working in unison, can never answer. Would our great industry have advanced further—enjoyed more prestige and prosperity—if a more capable hand had been on the rudder?

What would the balance sheet show if a Harold Fellows or an Ed Kobak had lived to guide our destinies—if the responsibilities had been given to a Bob Swezey or a John Hays? My opinion is expressed when I say I have no sympathy for the South Carolina broadcasters who resigned their NAB memberships after Governor Collins' civil rights speech to Columbia. As a matter of fact, I resigned all five of my stations as a salute to the Governors many years ago.

Allan M. Woodall
president
WDAK Radio
Columbus, Ga.

THE CASE FOR RADIO

You're 100% right . . . and we thank you for a great "Publisher's Report" this December 16.

It amazes us too that radio has not kept pace with other media, despite far larger growth and value.

How long will the medium stand still for the excuses we hear on why radio isn't being used? Especially in the face of the outstanding results this same medium is producing for local advertisers!

The truth is, radio deserves two-fisted salesmanship by everyone who is concerned with moving a maximum of product at a minimum of cost!

If agencies are unable to sell their accounts on the use of radio, why don't they invite us to help them? Agencies would be amazed at the amount of work we in radio are willing to invest in this project . . . we know this will produce better results.

Onward!

Carl L. Schuele
president
Broadcast Time Sales
New York

President and Publisher
Norman R. Glenn

Executive Vice President
Bernard Platt

EDITORIAL

Editor
Robert M. Grebe

Executive Editor
Charles Sinclair

Senior Editor
H. William Falk

Art Editor
John Brand
Assistant Art Editor
Nikki Di Serio

Associate Editors
Jane Pollak
Barbara Love
Audrey Heaney
Jacqueline Eagle
Diane Halbert

Copy Editor
Tom Fitzsimmons

Assistant Editor
Susan Shapiro

Washington News Bureau
Mildred Hall

Contributing Editors
Dr. John R. Thayer
James A. Weber (Chicago)
Sheila Harris (San Francisco)
Frank P. Model (Boston)
Margaret Cowan (London)
Lou Douthat (Cincinnati)

ADVERTISING

Southern Manager
Herbert M. Martin Jr.

Midwest Manager
Paul Blair

Western Manager
John E. Pearson

Mideast Manager
John C. Smith

Northeast Manager
Gardner A. Phinney

Production Manager
Mary Lou Ponsell

Sales Secretary
Mrs. Lydia D. Cockerille

CIRCULATION

Manager
Jack Rayman

John J. Kelly
Mrs. Lydia Martinez
Gloria Streppone
Mrs. Lillian Berkof

ADMINISTRATIVE

Assistant to the Publisher
Charles L. Nash

General Services
George Becker
Madeline Camarda
Michael Crocco
Patricia Halliwell

JANUARY

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

Milwaukee Advertising and Graphic Arts Groups, Ben Franklin Banquet (16); 6th annual graphic arts workshop (18); Special workshop sponsored by the Sales Promotion Executives Assn. (4 February); Exhibit and Awards Night (15); Silver Award Banquet sponsored by the Milwaukee Advertis-

ing Club and the Advertising Women of Milwaukee (27), Coach House Motor Inn, Milwaukee
Georgia Assn. of Broadcasters, 19th annual Georgia Radio-TV Institute "day-long debate" with FCC, University of Georgia (21-22)
National Religious Broadcasters, convention, Mayflower Hotel, Washington, D. C. (21-23)
Sales & Marketing Executives of Greater Boston, Silver Jubilee conference, Hotel Statler, Boston (24-25)
Advertising Assn. of the West, mid-

winter convention, Bakersfield, Cal. (24-26)
American Women in Radio and Television, board meeting, Hilton Hotel, New York (24-26)
South Carolina Broadcasters Assn., 17th annual convention, Jack Tar Poinsett Hotel, Greenville, S. C. (31-1 Feb.)

FEBRUARY

Electronic Sales-Marketing Assn., 2nd annual electronic marketing conference, Barbizon Plaza Hotel, New York (3-5)
Advertising Federation of America, mid-winter conference, Statler-Hilton Hotel, Washington, D. C. (4-5)

Television Bureau of Advertising, breakfast meeting with presentation on the importance of trade associations' promotion of their own industries through advertising, Sheraton-Park Hotel, Washington, D. C. (5)

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

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

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

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

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

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

MARCH

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

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

WHAT'S IN THE MIDDLE MAKES THE BIG DIFFERENCE



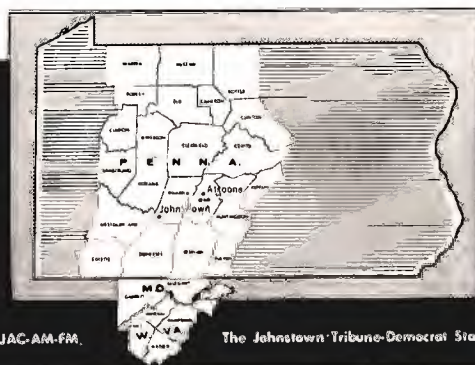
..and, IN PENNSYLVANIA, IT'S **WJAC-TV**

Don't slip up on the big Pennsylvania market! You need a firm grip on the middle -- the million dollar market in the middle. It's within easy reach when you buy WJAC-TV. The station that climbs high atop the Alleghenies to bring you America's 27th largest market.

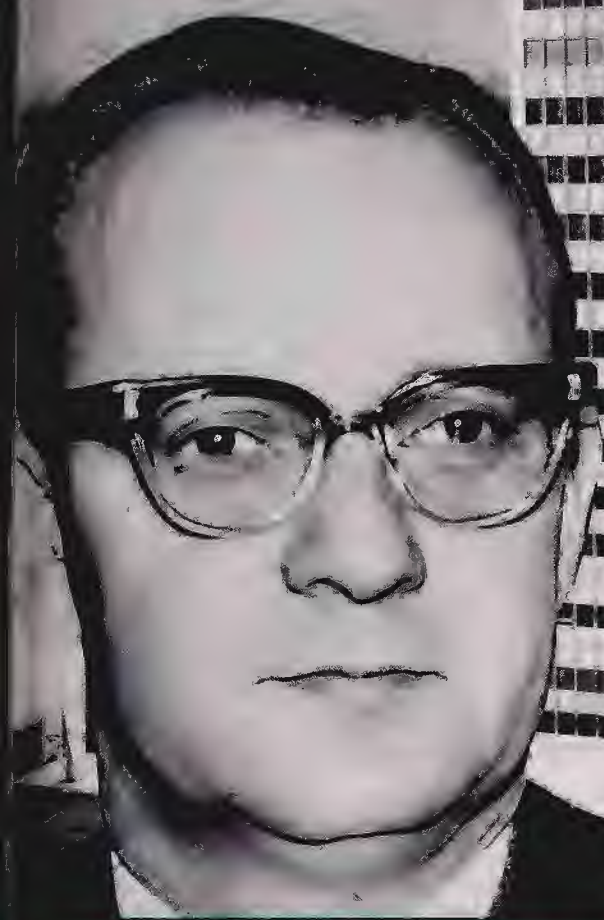


Represented
Nationally
by
Horrington,
Righter &
Porsons, Inc.

Affiliated with WJAC-AM-FM.



The Johnstown-Tribune-Democrat Stations



Why KTVH bought Volumes 2, 3, 4 and 5 of Seven Arts' "Films of the 50's"

Says M. Dale Larsen:

Vice-President & General Manager of KTVH, Wichita-Hutchinson, Kansas

"Despite depth status of our existing feature film library . . . between 800 and 1,000 titles, we recognized a crying need for additional quality.

Applying our carefully developed, and we think excellent, system of rating feature pictures, our program director

INSISTED ON SEVEN ARTS' QUALITY

as the films needed to bring our quality level up to a par with our *quantity* level.

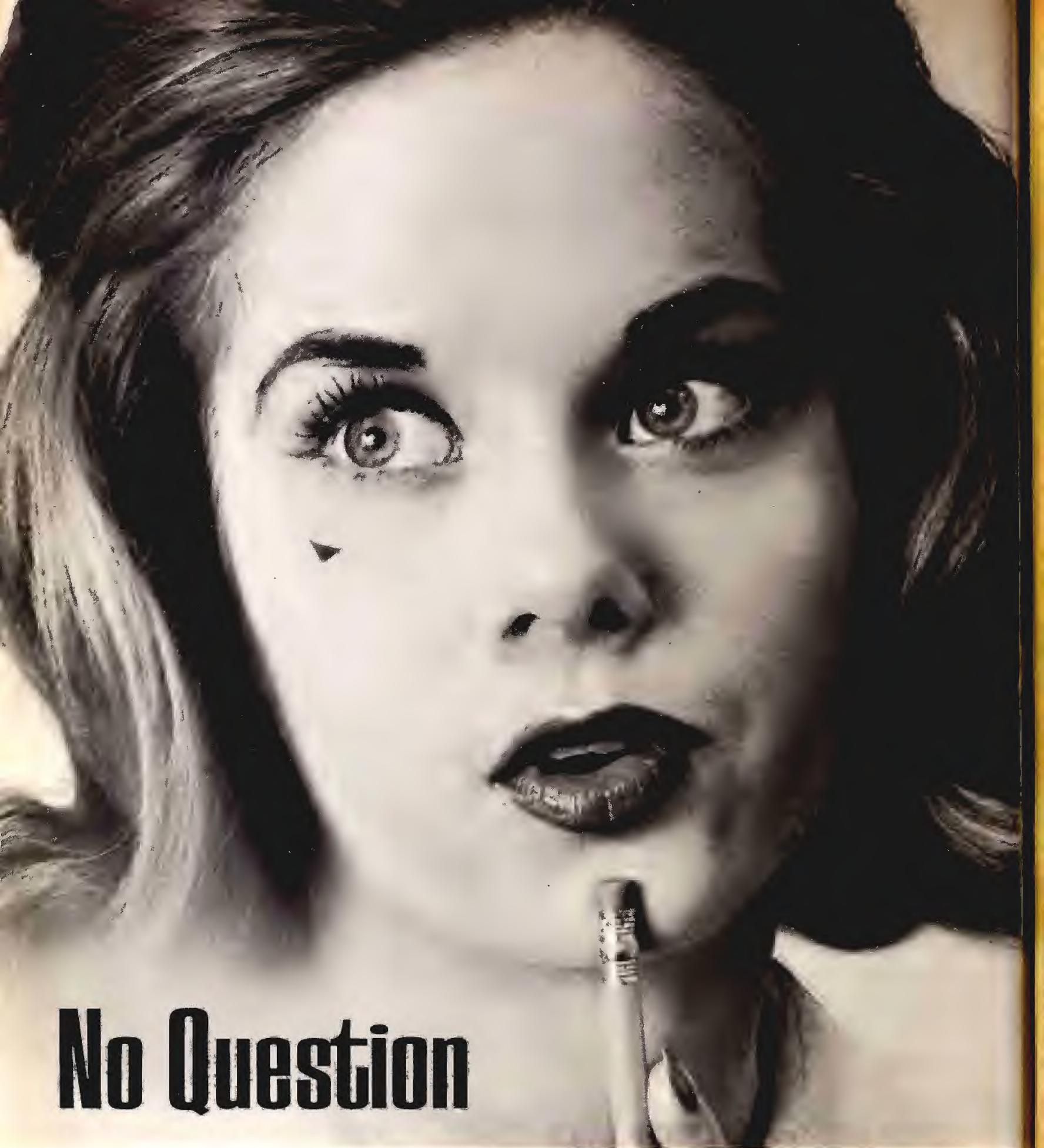
Feature films are programmed by two of the three stations in the Central Kansas area, so it was a 'must' that we add the then available quality of Volumes 2, 3, 4 and 5 to our feature film shelves in order to maintain our strong feature film lineup

We're most pleased with the acceptance of these finer quality films by Television 12 viewers."



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 200 Park Avenue YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill. ORchard 4-5105
DALLAS: 5641 Charleston Drive ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. State 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7199
LONDON W1 ENGLAND: 24 Berkeley Sq. Hyde Park 0671
Distributed outside of the United States and Canada
Cable: NOFILM London

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



No Question

When it comes to influencing buying decisions WSJS Television aims your message at more buying prospects in North Carolina. Why? Because its big Golden Triangle Market is North Carolina's No. 1 in population.

North Carolina's
Golden
Triangle

NO. 1 MARKET IN THE NO. 12 STATE

WSJS

TELEVISION 

WINSTON-SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward

Madison Avenue was busy examining alternatives to present tobacco advertising last week.

As the weekend neared, it was apparent that the Surgeon General's Advisory Committee Report on Smoking & Health was the New Year's Worst-Kept-Secret (see SPONSOR-Week and Washington Week). Agencies with large tobacco billings — like Bates, JWT, Esty, BBDO, and Lennen & Newell — thus had more than enough advance knowledge of the report to select between various standby proposals long since prepared for tobacco clients.

External pressures, such as those created by Sen. Maurine Neuberger, may well result in new curbs on network and station time periods available for tobacco advertising, on copy slants, testimonials and other techniques developed by the tobacco companies.

Agencies, which have learned to live with strict curbs on liquor advertising, could almost certainly make whatever adjustments were required (after all, an agency is supposed to be creative). Because of its long history of being pressure-sensitive, the broadcast industry was likely to be the most affected by tighter restrictions on tobacco ads, which now amount to over \$135 million annually for gross network and spot tv time with another \$25 million expenditures each year in the radio medium.

The serious-music show which couldn't find a network radio berth continues to prosper.

Live broadcasts of concerts by the New York Philharmonic, now carried on a custom network of more than 100 stations much as the Texaco-sponsored operacasts are handled, have picked up a major sponsor for the New York area.

Signing the series is the magazine *Time*. Sponsorship began yesterday (12) and will run to May 10. Airdates are Saturdays, 3-5 p.m.

New York outlet for the radio series is WOR, which is already carrying the Metropolitan Opera series. Although not a "music-and-news" station by any means, WOR now carries some 21 hours daily of "live" programming, a fact which harmonizes nicely with both the opera and Philharmonic series as well as the growing demand for good music.

The symphony broadcasts were dropped by CBS Radio, which felt that it couldn't compete with classical-music stations which played Philharmonic selections from long-play records.

TV stations have a gripe: the film numbers agencies assign to tv commercials are too long.

This may sound like a minor problem, but can you imagine calling up an agency to ask a quick question about "VO5PCS128N6VO5171"? That one's for real; it's a back-to-back minute film spot for Alberto-Culver.

Many others are nearly as confusing. Here are a few more, from actual reels: CDM762060 (it's a Canada Dry 20-second spot); JL206327R2 (it's a 20-second commercial for Jergens); FRO86324 (a 10-second ID for Folger's); 24RGL/W60 (a minute spot for Union Carbide) and PCS128N6VO5171 (another 60-second spot from Alberto-Culver).

As with the Bell System's digit dialing, it's all very numerically efficient. But, as with digit dialing, it's easy to make a mistake. Obvious answer: an industry move to simplify the situation.

The show which replaced the Jerry Lewis debacle on ABC TV is off to a good start.

Essentially a vaudeville show with a rotating host policy (Bing Crosby, George Burns, Jerry Lewis' onetime partner Dean Martin, et al.), *The Hollywood Palace* ran up a strong Trendex on its January 4 initial outing as an hour-long entry against the *Phil Silvers-Gunsmoke* combination on CBS and *Saturday Night at the Movies* ("Daddy Long-legs") on NBC.

This was the 26-city Trendex score:

Saturday January 4, 1964	ABC TV		CBS TV		NBC-TV	
	Rating	Share	Rating	Share	Rating	Share
9:30-10:00 p.m.	20.8	38.1	10.0	18.2	18.8	34.3
10:00-10:30 p.m.	21.6	39.1	14.1	25.5	15.4	27.8
Average	21.2	38.6	12.1	21.9	17.1	31.1

Time-is-passing note: another large group of NBC employees have joined the 25-year club.

Seven NBC staffers in New York were honored with a January 7 lunch. During 1963, an additional eleven were honored in Los Angeles, San Francisco and Chicago.

Top-ranker in the New York contingent: Walter D. Scott, whose title — Executive Vice President in charge of the NBC Television Network — is almost as long as his tenure.

Included in the group were two sound effects men. One, Agnew T. Horine, created the original squeak to the door of Jack Benny's vault on his radio show. The other, Carol (Monty) Fraser, invented the wonderful crashing sound created whenever Fibber McGee opened his closet.

ABC may have lost interest in boxing on tv, but still thinks it's a good idea for radio.

Exclusive U.S. radio rights to the February 25 heavyweight bout between Sonny Liston and Cassius Clay have been signed by ABC Radio.

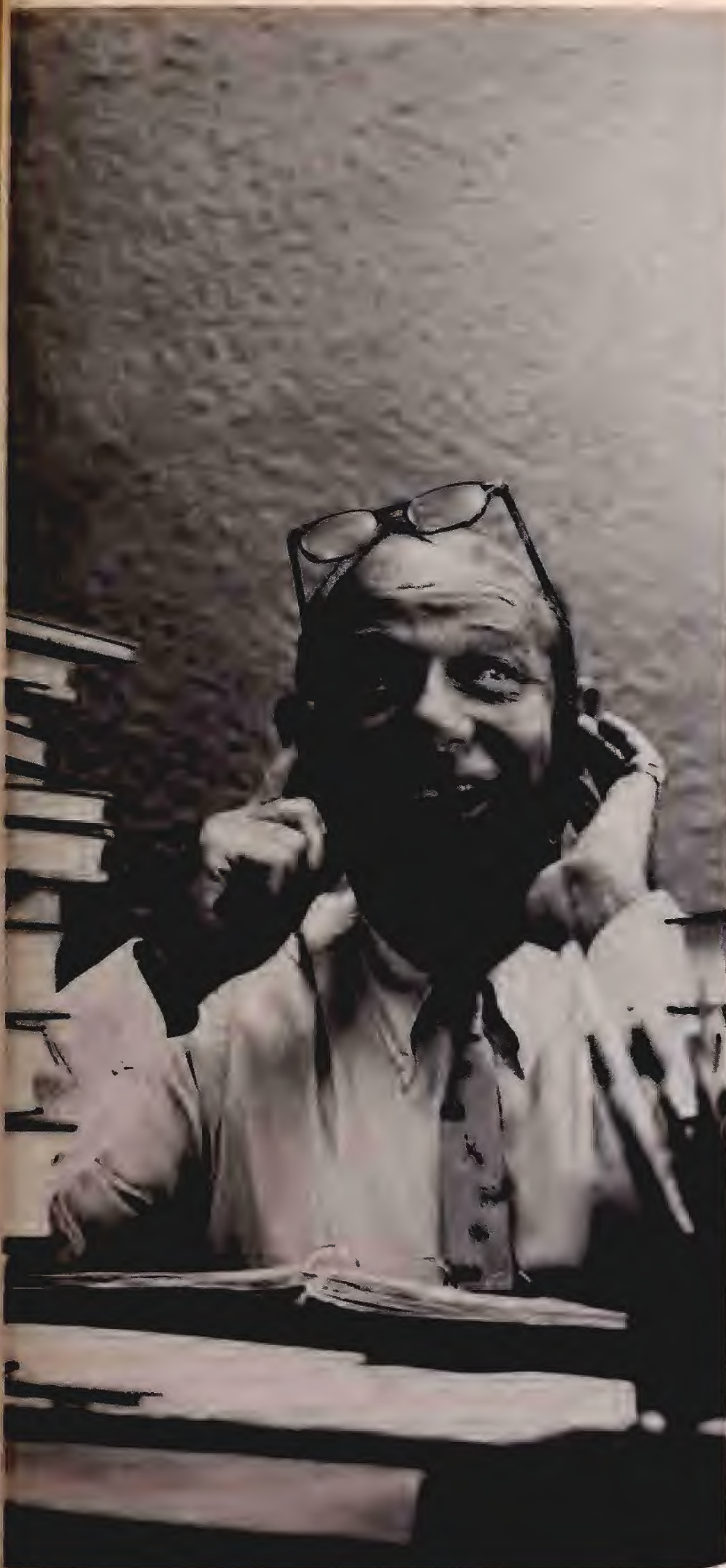
It's the sixth consecutive big-time heavyweight title fight to be scheduled on ABC Radio.

ABC's deal with Intercontinental Promotions Inc. includes Canadian radio broadcasts, but does not include Latin America and other areas known to be interested in the bout.

Coca-Cola's diversification program is paying off; tv-promoted Sprite is a hit.

A lemon-lime drink developed as a competitor to 7-Up in the "green bottle" field, Sprite now is second only to 7-Up and leads all other beverages of its type. So reports Thomas C. Law, president of Fanta Beverage, the Coca-Cola offshoot which markets Sprite.

Marketing success was achieved rapidly. Less than three years ago, Sprite was tested in Houston. Over half of Coca-Cola's bottlers sell Sprite today. Broadcast advertising (primarily tv, some radio) has been used in virtually every Sprite market launching.



Qualified Success

Subject to sampling errors and within the limitations of human beings as computers and computers as human beings, to say nothing of the ability of a respondent accurately to describe his viewing habits, we have it on pretty good but not infallible authority that, give or take a few percentage points our over-all audience, by and large, starting around 9 o'clock in the morning, Central Standard Time, more or less, and extending on the average to approximately midnight, all the days of the week, to wit, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, and Sunday, exceeds fifty percent (50%) of the total homes in our viewing area. Advertisers, prospects, and their agencies are referred to the complete ARB Market-by-Market Survey of February March, 1963, for details.

WMT-TV

CBS Television for Eastern Iowa

Cedar Rapids—Waterloo

Represented by the Kotz Agency

Affiliated with WMT-AM; WMT-FM; K-WMT,

Fort Dodge; WEBC, Duluth

COMMERCIAL CRITIQUE

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

Happy New Year, Kids

SANDY ALAN HAVER
*creative dir. and v.p. of Mogul
Williams & Saylor.*

THIS BUSINESS kills me. It really does. It employs some of the greatest creative talents of our time. Men and women who have proved themselves outside of advertising as successful authors, artists, and musicians. It woos these creative people with comfort opiates. It bathes them in all the marvelous sin that money can buy. It builds them ball-point palaces (ballpoint: something that looks sleek, trim, and modern, is functional in theory . . . and just doesn't work . . . like 666 Fifth Ave.) It lets them bask in the sun of a maitre d's eye.

Why do they do this. . . why do the big big agencies send poppies and aphrodisiac-filled bon bons to creative people . . . simple . . . so they can kick the hell out of them. So they can say, "create a television commercial," and then . . . before it is finished, they can maul it. Having thus proven they are as creative as the professionals they have hired. And then the big big big agency client. (Treat him nice.) Does he want the professional agency he's hired to let the creative person do creative advertising? Of course he does, stupid! Didn't you know the reason a client goes to a studio is because he wants to bring the writer and the director and the producer coffee and sandwiches; he wants them to be as comfortable and relaxed as possible . . . he wants them to do their best work. It's the very same reason he goes to casting sessions!

And how does it turn out . . . well, turn on . . . turn on your television set.

In this article I'm not going to delve into specific commercials and what, in my opinion, is right or wrong with them. . . . What I'm concerned with here and now is the future of creative people and big agencies.

Let me make two New Year's predictions:

1. The big agencies will disintegrate and decay — like M-G-M, Paramount, and 20th Century-Fox — unless creative expression is unhampered and untampered with.



A reporter for the Newark Evening News, Haver later wrote, produced and directed for network radio, tv and movies. He wrote and co-produced a feature film, "The Mask," and is co-author of "Tea Pot Island," a Broadway show now in the works. He entered advertising in Grey's creative department and later became senior creative writer at Ted Bates. He then joined Young & Rubicam, where he served as copy group supervisor.

Like the Hollywood giants began with individuals . . . prospered . . . and then became part of a business machine — advertising started with individuals, is prospering, and is now becoming a part of a business machine. (Right, Marion?) But, Marion, the independents are rebuilding the motion picture industry because they can express themselves individually . . . and that's the one big error in your I.B.M. complex.

2. Smaller agencies will take a good look at the Hollywood simile and allow much more creative freedom — it's the only way they can survive . . . it's the only way they can grow . . . it's the Achilles Heel in the \$100 million-plus agencies.

I've worked with some of the big big agencies and their committees and committees and committees . . . I know creative people at other big big agencies — in fact I know writers who spent more than one year without getting a word in print or on the air. . . . It amazes me . . . but I guess it's tax free money — so what the hell!

The answer: let my people go! Be brave enough to lose the client that smothers you . . . you will anyhow! Be smart enough to know that the independent agency will grow stronger and more prosperous.

And to all creative people . . . there's only a minute to life and no more . . . if they stifle you, it's even less . . . There is no place where you will have complete freedom . . . but there are places where you . . . yes you . . . will have some right to light . . . say "goodbye" to the big warm breast of old age security . . . it's a myth created by some very imaginative, very free, soul. ■

SORRY,

SPONSOR is only #2 *(says who?)*

among the broadcast books

when it comes to tv station readers

BUT

SPONSOR is #1 *(says who?)*

among agency and advertiser

readers – and they're where it counts most

(says who?)

Attested to by 5
up-to-date surveys.
Ask Norm Glenn or any
Sponsor salesman.

*Television is the only
efficient way to reach the
49-county North Florida/
South Georgia regional market,
and WJXT, Jacksonville
is the only television station
to blanket the total area*



Answers sought on how media work

Communications 'explosion' could take place in few years through study of advertising, programing effects on people; NAB, three networks back research on children and tv

ROBERT M. GREBE, *Editor*

BBETTER RESEARCH GUIDELINES for tomorrow's communicator are the aim of a growing group of social scientists. To this group, what might be considered "far out" research today, will have definite, practical values to the media man of the next generation, perhaps sooner. Research, in other words, is at work trying to solve the unknowns of mass communications.

"We need a much deeper knowledge of cerebral dynamics . . . what happens inside the audience member's head to produce those affects which we can observe"



DR. JOSEPH T. KLAPPER, *director, CBS office of social research*

In much the same manner that the hard science theories of the early 1900's paved the way for engineers to harness atomic energy in the 1940's, the efforts of today's social scientists may well create a communications "explosion" in another generation.

Though it's been said that there is no scientific enterprise (unless it be education) so inadequately supported by research on fundamental problems as communications, the past quarter century has seen a growing concentration by social scientists on the problems involved. And results can be expected in the years ahead which can be used to shape broadcasting and advertising decisions.

Answers being sought in mass communications go far beyond the simple numbers of people listening, reading, or viewing. The scope of the problem is unlimited. For whenever basic research of this sort has been conducted, more new questions have been raised than answered.

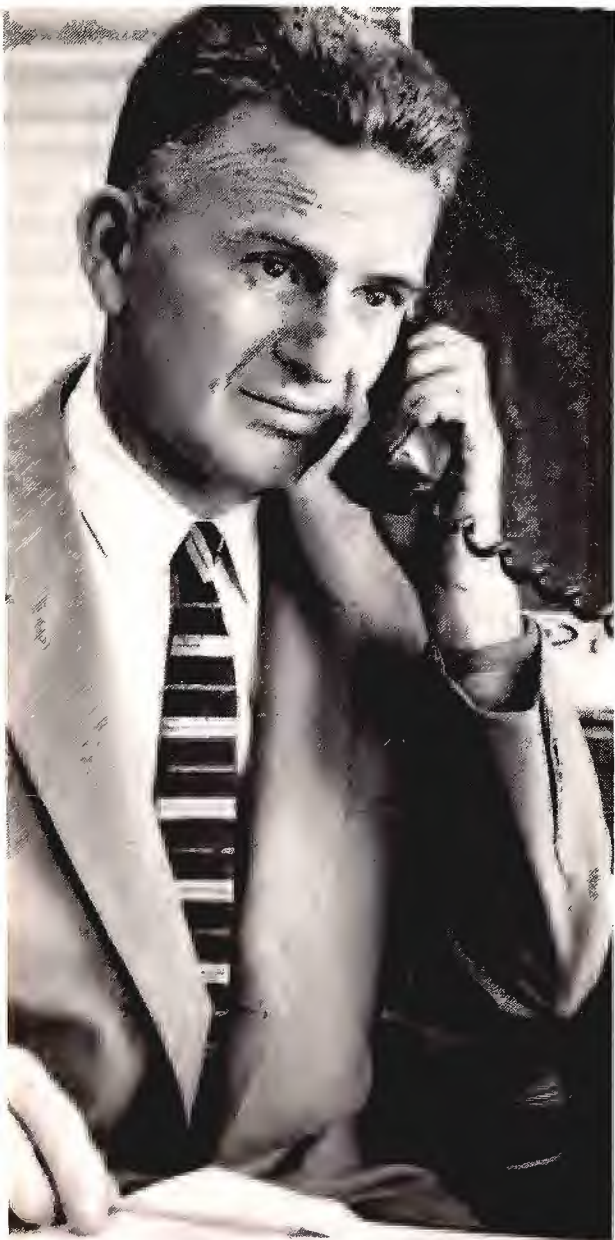
From many sources, serious questions have been raised as to whether advertisers and media know what the real impact of their efforts may be on people. While it's sometimes known what causes certain effects on people (communication), more often it is not known precisely what aspect of communication (tone of voice, musical background, actor's expression, overall context, or what) is causing the effect. Toward these answers, the social scientists are working.

A number of pre-broadcast and post-broadcast testing techniques

have been used to determine certain effects of programs or commercials. But the means of testing is rarely sensitive enough to discern the deeper meanings of the mass communication effects. There is for example, the possibility that radio and television programs, as well as other media, may provoke violence, or generate civic responsibility; incite riots, or instill love. No one can be sure.

A recent study made by the American Marketing Association reported 986 companies spent a total of \$132 million for marketing research in 1962. A check by SPONSOR of leading advertisers, however, uncovered next to no one engaged in studying the cerebral dynamics of mass communications itself.

"We hope to develop a body of knowledge which can be applied to the advertising situation . . . people doing research haven't gone far enough to provide broad principles"



Curiously, it is in this environment of relative ignorance that broadcasters program (and communicate) and advertisers use the media to sell their wares.

The charge that mass communications causes unpredictable situations is often made. Without providing an answer, Professor S. I. Hayakawa of San Francisco College recently asked this question in commenting on mass communications and the integration issue: "I wonder if advertisers and television officials themselves know what they are doing to the public. . . . The great and revolutionary communications instrument of the present in the U. S. is television. What it has done to the nation is yet to be measured, and what it will eventually do cannot be predicted. But there can be no doubt that it is already contributing much to social change and that even greater changes, now unforeseeable, will result from television."

Dr. Joseph T. Klapper, director of the office of social research at CBS, Inc., notes that although hundreds of studies have been performed on various aspects of mass communications and its effects, a great deal remains unknown. "For example," he says, "a large number of studies have been focussed upon the effects of depictions of violence. Generally, these seem to indicate that such depictions have little if any lasting effect of any social importance on normal children, but that they may exacerbate neurotic tendencies. However, this isn't a very satisfactory answer.

"Neuroses have a habit of getting themselves exacerbated, whether through media fare or other sources. Furthermore, they can be exacerbated in any number of directions. In any case, regardless of what population one is talking about, the fact is that most children and most adults, neurotic or non-neurotic, are exposed to descriptions or depictions of crime and violence in movies, television, radio, books, newspapers, and real life, and the overwhelming majority do not commit crimes of violence.

"This leads one to wonder what psychological needs are being served and what gratifications are provided by material of this sort. Very little can as yet be said in answer to this question, and the

same is true in reference to functions served by various other kinds of material. But until we learn more about the gratifications provided by different types of material, our knowledge is going to be limited," Dr. Klapper states.

Answers to the psychological and sociological questions do not come easily. If one seeks to find material on what is being done, there is seemingly a wealth of it. In the past few years alone, serious minded social scientists have tackled many studies and reached findings.

Wilbur Schramm, of the Institute for Communications Research at Stanford, describes the situation this way: "Research in this field is extensive and scattered. Because communication is basic, perhaps THE basic, social process, it shares the interest and attention of all the psychological and social sciences." Schramm also makes the observation that "it is possible to study human communication without considering mass communication, but hardly possible to study mass communication without taking account of many areas of communication research which are not themselves 'mass' communication."

In the late 1950's one industry organization, the Television Bureau of Advertising launched a project at Pennsylvania State University to uncover what had been done in the study of mass communications. The result was a bibliography of some 4,000 research titles, which under the auspices of the Department of Health, Education and Welfare is now being studied further at Western Reserve University.

TvB went a step further in its quest. It launched a competition to find new projects which might be undertaken in the field. Winners were announced, and a book consisting of 18 research proposals, *Television and Human Behavior*, was published. Though noble, the work was infinitesimal in terms of the total problem.

While many other efforts have been made in universities, colleges, research centers, and other places, comparatively little has yet been translated into practical material which can be applied to the day-to-day problems faced by media users and planners. Ironically, one trouble is communications, since few of the

"We're selling communications, not just talking numbers. Responsibility for uncovering unknowns has to be with broadcasters... it would make sense for advertisers to conduct research also"

available reports have been put into words which can be understood by those who would make use of them.

John W. Riley, Jr., former CBS consultant, now second vice president for social research at Equitable Life Assurance Society, notes that the hard sciences — physics, chemistry, mathematics — have been able to put the theories developed into practical applications. But the social sciences — psychology, sociology, political science — have yet to reach this point of the practical, though a number of persons are attempting to do it, he says.

Riley also notes a hopeful trend: "There's increasing sophistication on Madison Avenue in this area. Professionally trained people are at work. One only has to look at the number of PhD's now engaged in research."

From Dr. Leon Arons, TvB's head of research, comes a near-identical observation: "It was many years before the work of the hard scientists developed enough theory to put the engineers to work on the atomic bomb. Unfortunately, there isn't enough theory yet in mass communications to put the media specialists to work."

Dr. Arons stresses, however, the practicality of impractical research. "We have to develop a body of knowledge which can be applied to the advertising situation. It has not been possible to apply theory so far because practical people are not aware of it, and people doing research haven't gone far enough to provide the broad principles which can be used."

What may well be a milestone in the development of "impractical" research with practical application, is the effort launched by CBS, Inc., through the comparatively recently established office of social research, under the direction of Dr. Klapper. Dr. Klapper, whose work and writings are among the notable ones in the development of mass communications research, believes that



MELVIN GOLDBERG, NAB vice president, research

mounting an attack on many of the problems of basic research in mass communication would be a lot easier if there were some center which was devoted to a continual survey and integration of all pertinent literature. "In 1948," Dr. Klapper says, "I was doing that kind of thing myself, with two part-time assistants. Now the literature, especially in allied fields such as attitude change, pours out at such a rate that it would probably require a full-time staff of about ten people working with a computer set-up just to read it all, abstract it, and store it in an efficient information retrieval set-up."

Dr. Klapper also observes: "We need a much deeper knowledge of cerebral dynamics... what happens inside the audience member's head to produce those effects which we can observe." Not only is he mapping out possible research projects which can be conducted to study some of the problems, but Dr. Klapper is one of those persons working with the Joint Committee for Research on Television and Children. This group, which has backing from the National Association of Broadcasters, the Department of Health, Education and Welfare, the Foundation for Character Education, and the three television networks, grew out of the Senate hearings conducted by Sen. Thomas Dodd several years ago on juvenile delinquency.

The committee's aim was to get research done on the effects of tele-

vision on children, as opposed to programing. At a two-day brainstorming session with some 20 researchers present, (Dr. Gerhart D. Wiebe, dean of the school of public relations and communications at Boston University presided), it was decided to survey psychological, sociological and other learned groups, asking for research proposals.

Abstracts of proposed research were screened, and several weeks ago, the Joint Committee announced planning grants of \$250 each to 25 social scientists for research on the influence of television on children. Grant recipients were requested to submit detailed research designs.

Making possible the grants are contributions from ABC, CBS, NBC, and the National Association of Broadcasters. The Foundation for Character Education and the Ford Foundation, which are also working with the industry, contributed some \$20,000 in expense money to get the Joint Committee started, though they have not provided funds for the grants. HEW's Bernard Russell had served as chairman, with Dr. Wiebe recently elected as permanent chairman.

The Foundation for Character Education, incidentally, several years ago published two reports. Television for Children, which included edited transcripts of meetings at which scholars and industry personnel spoke, and was edited by Ralph Garry. Though widely distributed, one report was the subject

of at least one scathing review since it failed to document the basis for its conclusions.

NAB's interest in basic research is not by accident. When Melvin Goldberg was named head of the association's research more than a year ago, the goal was to study the effects of media. Though the basic research work was delayed because of the rating problems (which is now nearing completion), progress is being made and Goldberg looks forward to expanded efforts.

One NAB project due shortly deals with "Mass Entertainment: its socio-psychological functions." Conducting this study is Prof. Harold Mendelsohn of Denver, Colorado.

Goldberg believes firmly that broadcasters must expend greater efforts in research and development, because it is in these areas that their future lies. He also believes the industry will limit its potential by not conducting such research.

To emphasize his point, Goldberg says: "We're selling communications, not just talking numbers. The responsibility for uncovering the unknowns has to be with the broadcasters, though for competitive rea-

sons, it would make sense for advertisers to conduct research also."

Above and beyond the work being done by specific organizations, there are at least three roots feeding into the problem: sociology, psychology, and political science. While individuals at work on communications problems might be fitted into each of these areas by training, it is not totally correct to so identify them in this work, since there is a unity of all the social sciences in behavioral science. "Mass communications is personal communications; if you're communicating, you're covering all the social sciences," Dr. Arons notes.

Though the path to greater understanding of communications is beset with many problems, the rewards for those who find even a few new facts which can be translated into practical situations are great. Unfortunately, there is as yet no "angel" to provide unlimited resources to bring many of the ideas to completion, as in the case of the Manhattan Project 25 years ago when atomic theories were ready for engineers to make the bomb.

Yet given only a fraction of the

funds expended to complete the A-bomb, communications research could produce results which in their own way, would exceed the impact of atomic energy, believe many working in the field.

Many years ago, John Wanamaker was quoted as saying half of advertising was waste. When asked why he didn't eliminate the wasted effort, he said unfortunately he didn't know which half. To be practical, solving some of the dynamics of communications could help to eliminate that other half.

Dr. Frank Stanton, CBS president, in discussing some of the things which the industry does not know, has observed: "There is the problem of understanding better the variety, the intensity, the steadfastness of the motives of the audience in looking at television. How much are they really creatures of habit? How firmly are they really attached to their surface interests? How venturesome are they, how often ready for something new, under what circumstances, and at what times?"

Dr. Stanton continued: "We do not have a sufficiently clear understanding of all this. Nor, for that matter, do we have a sufficiently clear understanding of the origins of tastes and the mechanisms by which they may be developed. Some researchers have claimed that the intellectual and cultural tastes of the majority are relatively limited, and that this majority is not likely to expose itself to material on the higher aesthetic and intellectual levels, or, if it is so exposed, that it is unlikely to develop tastes for such material merely as a result of exposure. To whatever degree this is true, mass media must look for assistance to other institutions where tastes are born — to the family, to the school, and to other primary groups. This whole question of how tastes are created and developed is one of the topics to which we at CBS plan to devote much research."

While no one in the field will say so explicitly, it is probable that such research could provide the means to control the thinking of man more effectively. In this, of course, there is a danger.

But whatever the dangers, whatever the rewards, the behavioral sciences are moving ahead, with gathering speed. ■

Leading advertisers not actively engaged

The nation's leading advertisers have as yet to become actively engaged in studying the effects of mass communication on people. Many also reported that they knew of no such efforts being conducted by their agencies either. Included in the survey were advertisers accounting for nearly half of all national billings. One of the leaders in replying noted:

"So far our company has conducted no research in this area . . . But even though we lack research on this matter, we are keenly aware that our broadcast programing and commercials may affect the viewing audiences. For this reason, we have for years followed an editorial policy in developing our programs and commercials. The objective of this editorial policy is to keep our broadcast material in good taste and within generally-accepted standards of behavior."

Similarly, another leader said: "Our policy is to sponsor entertaining television programs which incorporate the highest standards of quality and good taste. The same is true of our television commercials. In this manner, we feel we can best fulfill our obligations to the public and the industry."

One advertiser, Campbell Soup Company, reported it had conducted some limited studies in this direction, though there was nothing which was organized or on a continuing basis.

Rating reform soon to start rolling

Broadcast Rating Council incorporated as non-profit, inter-industry body to set up criteria, then launch audit by spring, study methodology, other questions

RATING REFORM is organized and expects to have concrete results before spring.

The Broadcast Rating Council, Inc., completed early formalities last week in an all-day meeting, after which Donald H. McGannon, chairman, outlined the structures of the new, non-profit corporation, its program, and board of directors. McGannon, president of Westinghouse Broadcasting Co., chairman of the National Assn. of Broadcasters research committee and the Rating Council, *ad hoc* predecessor body to the new council, continues as head of the BRC.

Seeking an effective answer to congressional criticisms of ratings, plus new technical movement, the BRC has hired Kenneth H. Baker, a market researcher and NAB research chief in the late 1940s, as executive director, secretary, and treasurer. Baker comes to the council from vice presidency of the Market Research Corp. of America, where he has been gathering national magazine-tv exposure data and doing related work on purchase records, new product and distribution studies.

Two NAB staff men function on the BRC staff respectively as assistant treasurer and assistant secretary: Melvin A. Goldberg, research vice president of NAB, and Douglas A. Anello, the broadcasters' general counsel. Vincent T. Wasilewski, executive vice president of the NAB, has been active in co-ordination.

The Broadcast Rating Council board is made up of 15 representatives, four besides McGannon from the NAB membership, one apiece from four networks, the Television Bureau of Advertising, Radio Advertising Bureau, Station Representatives Assn., National Assn. of FM Broadcasters, and two from the American Assn. of Advertising

Agencies.

Members are Julius Barnathan, vice president of ABC; Thomas K. Fisher, vice president, CBS (with Richard A. Forsling, assistant secretary of CBS, as deputy); Hugh M. Beville, Jr., vice president, NBC; Raymond T. Anderson, research director of MBS; Simon Goldman, president of WJTN Jamestown, N. Y.; Willard Schroeder, vice president of WOOD Grand Rapids, Mich.; Bennet H. Korn, president of Metropolitan Broadcasting Div. of Metromedia; Frederick S. Houwink, vice president, WMAL-AM-FM-TV Washington; Norman E. Cash, president of TvB; Edmund C. Bunker, president of RAB; Edward Codel, president of SRA; James Schulke of the FM group; William Weilbacher, senior vice president-research of C. J. LaRoche and vice chairman of the 4A's research committee; Philip H. Cohen, vice president, Sullivan, Stauffer, Colwell & Bayles, and member of the 4A's special committee on broadcast policy; and McGannon.

The BRC ratified early action by the *ad hoc* rating body and also decided to finance its program by billing member organizations \$5,000 per representative. The proposed audit will be underwritten by rating services, it is contemplated, with costs eventually passed along to rating customers. This was considered more workable than trying to bill the diffuse group of rating users.

After BRC's organization, McGannon described the three-part program of establishing rating criteria, an audit, and a methodology study. He said eventually the council would like to go beyond these goals into such areas as television impact and use. Progress so far on the first three aims:

1. Rating criteria. Baker, Goldberg, and Leon Arons, research vice pres-

ident, are evaluating replies to a voluminous questionnaire sent to the five raters that syndicate national reports on a regular basis: ARB, Hooper, Nielsen, Pulsc, and Sindlinger, (Project-basis services like Trendex and Videodex will be covered later.)

Reaction by the research companies has been varied. One was enthusiastic, some have raised questions, and some have not been heard from.

Replies are in various stages of completion in an undertaking that requires crate-load answers to the council's questions.

2. Audit. The council hopes to have all proposals from accounting and management firms in hand this week. Of 11 firms approached by the BRC on the question, six have filed proposals so far. The door is open, in addition, to the Audit Bureau of Circulations, which is interested in the rating audit, but ABC is not in the field of bidders at present.

By the end of this quarter, the BRC would like to have the audit in early stages of operation with a training program under way, and policy formed on questions like frequency of audit (the period will not be predictable, McGannon said).

(For details of standards and audit plans, see SPONSOR-WEEK, December 30, 1963.)

3. Methodology. This is Number Three on the priority list, with work under way by the NAB and others at the moment. Other work is being done jointly by RAB and NAB, with separate projects underway by networks, the Advertising Research Federation, and other organizations. The Broadcast Rating Council is out to discourage government regulation by satisfying official probers and resolve questions that have disturbed the broadcast industry as well for some time. The program, McGannon said, is an "expansive and ambitious" attempt to establish confidence in research after erosions of the past few years.

The new organization will hold executive meetings this week and a board meeting in early February. Baker is looking for offices in New York City, headquartering temporarily with Goldberg in the NAB offices there. ■

Should stars plug products?

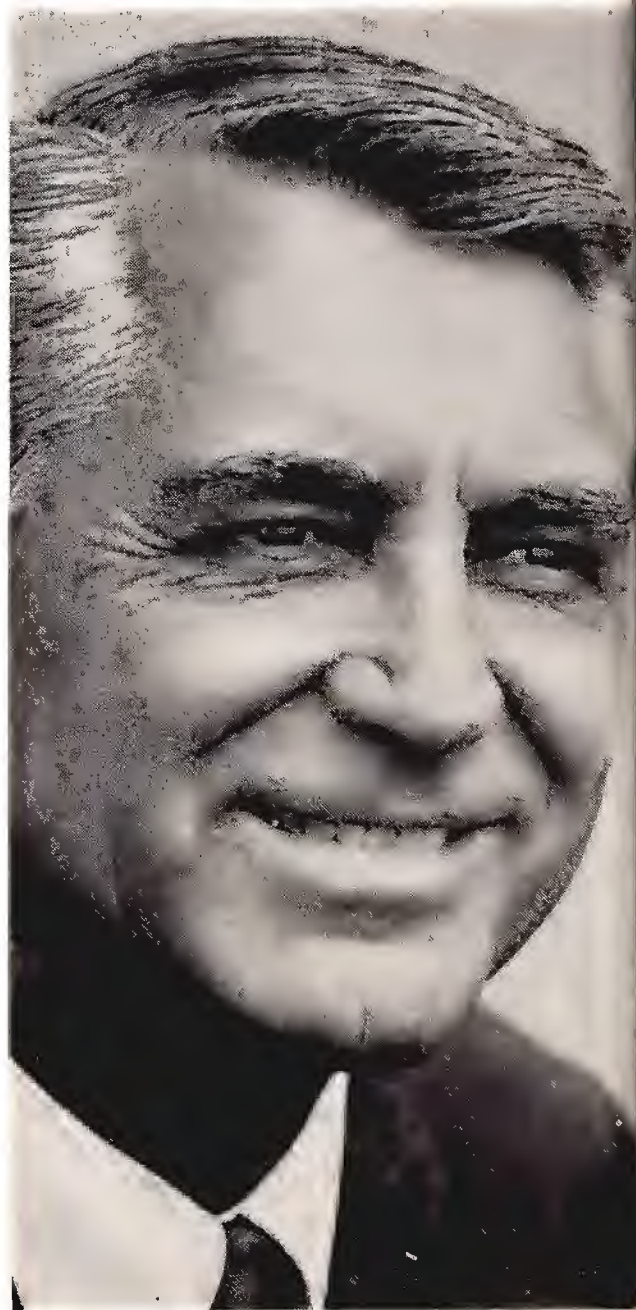
NO So says Vince Edwards, tv's "Ben Casey." In manner not unlike his fictional alter ego, Edwards snaps: "My job is acting, not selling. I have nothing against Madison Avenue. I don't think it helps actors when they are in a show with many sponsors"



MORE AND MORE, Hollywood stars are turning pitchmen for major tv advertisers, delivering commercials for a variety of products. But within the ranks of the stars there is a great difference of opinion as to whether an actor should do commercials.

It's true these days that you can see such screen celebrities as Bing Crosby, Bob Hope, John Wayne, Claudette Colbert, James Stewart, Edward G. Robinson — to mention a few — selling various products on tv. However, a good many stars

NO COMMENT Neutral stand is taken by top male star of them all, Cary Grant. He told SPONSOR: "I feel it's up to the individual actor." Would he do a tv commercial? Grunted Grant: "I haven't given it any consideration." His price: very, very high



think they should not have to turn salesmen, and more will add quite a few cautious "if's" and "maybe's," depending on the product, the show involved and other elements.

SPONSOR polled some of Hollywood's top stars and found few agree on the relatively new role for the actor—tv salesmen, although many have chosen to go this route. Obviously, the great inducement is the sheer loot involved. A name of marquee value can draw anywhere from \$50,000-75,000 for a series of "vidblurbs" (depending on the im-

portance of the name, and the extent to which the commercial involved is used).

Although you'll still find many a recalcitrant among Hollywood stars when it comes to doing a tv pitch, much progress has been made by tv since the earlier days when most actors considered it degrading, debasing and a prostitution of their art to get on that small screen and merchandise goods. Much of that attitude has changed, although you can't get a Spence Tracy or Elizabeth Taylor for your tv spiel.

Among those who haven't become ad pitchmen on tv, and aren't likely to change, is one of the screen's top stars, Cary Grant.

Grant diplomatically declined to take sides in the controversy on this issue, telling sponsor "I feel it's up to the individual actor." As for himself, he comments, "I haven't given it any consideration."

Grant is virtually alone in his couldn't-care-less view. Most of the stars we contacted have very pronounced opinions on the subject. Take Vincent Edwards, who por-



MAYBE Jack Palance, star of "Greatest Show On Earth" series, is willing to do commercials—but has reservations. Says Palance: "I see no reason not to do a commercial for a show in which an actor appears, if he doesn't have to step out of character and create a jolting impression"

YES Available star is typified by Buddy Ebsen of "Beverly Hillbillies." Ebsen admits he had a "twinge" when he started but found it eased considerably "as the money started coming in." He takes realistic, "businessman" view



ADVERTISERS

Opinion divides on star-salesman role in video

trays *Ben Casey*, on ABC TV.

Edwards flatly declares: "I won't do commercials — I have made it a rule not to do them."

As tv's scowling medico sees it, "my job is acting, not selling. I sell through my acting." He emphatically asserts the possibility of his making a pitch for a product "just because the sponsor is financing the show, is out."

Edwards further explains, "I have nothing against Madison Avenue. But I don't think the fans like 'Joe Star' selling 'Brand X' of soap. It disenchants them. I've been asked to sell, but my job is giving them a good show, not selling.

"On our show, with several sponsors, they usually change sponsors every six months, and I would be the pitchman for various products. If I were associated with one product, as Jack Benny has been with Jello, that might be different. The same was true when Pepsodent sponsored Bob Hope for years. There was good sponsor identification with the star. But I don't think it helps actors, when they are in a show with many sponsors."

Warns of identification

The *Casey* star also brought up a phase of the situation which troubles more than a few top performers — too strong an identification with one product may well cost a performer jobs in the future, because a potential sponsor may be wary of a name too closely identified with another product.

"Dinah Shore was great with Chevrolet, but now other sponsors aren't interested in her. What happens to the actor involved when his show is cancelled? I don't think Ford would be interested in Dinah Shore today. That's the real danger of it; you're so identified with a product other sponsors are reluctant to back your show. An actor is hurt-

ing himself. Most actors do it for a quick buck — not a do-or-die for the sponsor. Some actors trying to make a lot of money would read the telephone book in Arabic and believe every word of it. Others have integrity about their work, and that's what the people buy," Edwards concludes.

Lucille Ball, tv's top comedienne whose *Lucy Show* on CBS TV is among the top-rated tv series, has a wary viewpoint of the situation. The titian-haired Miss Ball warns that actors "shouldn't overdo" commercials. "Sometimes over-exposure doesn't do a performer good in terms of the future," she told SPONSOR, thus sharing Edwards' opinion of the inherent dangers involved for an actor. At the same time Miss Ball frankly admits she enjoys seeing well-known people in commercials, adding that she feels an element of self-identification when stars pitch the product, particularly if a star has especially close ties with a sponsor.

Stars have been known to be troubled about their sponsors even when they don't pitch a product.

Take the case of Lee J. Cobb, star of *The Virginian*. When Cobb began working in the series last year, being a highly conscientious actor, he studied his character in great de-



YES Agreeable to commercial work is Robert Stack, star of "Untouchables," now in reruns. Says Stack: "A star would have to be crazy to turn down some of the sums offered" in tv

tail. Cobb decided it would add something to his character if he kept a stogie (cigar) in his mouth much of the time. When he suggested this to his producer, he was gingerly advised this couldn't be done, because one of the sponsors of the series was a cigarette company, and they would object.

Cobb's explosive remarks on receiving this news shook the normally sturdy rafters of Revue studios, but the cigar bit was out nonetheless. It was a long time before Cobb recovered from this commercial "intrusion."

Ebsen's "twinge" relieved

Others are more amenable to the commercial angle, realizing tv is, after all, an advertising medium. One such is Buddy Ebsen, star of the top-rated *Beverly Hillbillies*, on CBS TV.

Ebsen admits that "there was a twinge when I started doing commercials. I had never done any before *Hillbillies*." However, he also admits that "as the money started coming in, the twinge eased."

Ebsen relates this anecdote about himself and his first *Hillbillies* commercial, one made for a tobacco sponsor:

"I don't inhale, and they didn't catch this until after the first rushes. Then the ad agency man was frantic, and said we would have to do retakes. I replied 'I get dizzy when I inhale.' The agencyman feared he would lose his job as a result of the commercial I did.

"Four weeks later, he strolled on the set, beaming. He said they liked the commercial I did — that it had opened up a whole new market — for people who don't inhale. He's now a hero."

An old pro, Ebsen views the situation realistically. "Although many people have pretensions about tv being an art form, it's still a medicine show — a means of marketing product. If you don't accept this, you'd better stay out of it, or you'll get your wings singed. If you believe in the pure art form, then go to the theater where they practice that, not tv," he advises fellow actors, adding, "I'm a businessman. I wouldn't make a business of doing commercials, but if they are part of the business I'm in, then I accept it," he asserts.



Caution in her approach to question of stars in commercials is Lucille Ball. She sees value of identifying with a product but worries that "sometimes over-exposure doesn't do a performer good"

One of Hollywood's luminaries who shares Ebsen's sentiments, to a degree is Robert Stack, who starred for years in *The Untouchables*.

Stack states flatly: "A star would have to be crazy to turn down some of the sums offered by advertisers." The actor cautions, however, that "the whole issue depends so much on taste and what the product is. So many factors enter into the advisability of doing them. Is there a guarantee of the number of times the commercial will be used? Will the commercial only be used in connection with the actor's show, or can it be played with other shows? There is some responsibility to the sponsor who is spending millions of dollars for your show." Basically, Stack is opposed to commercials being done by a movie star of major stature.

Barry Sullivan, who has starred in a trio of telefilm series — *The Man Called X*, *Harbormaster* and *The Tall Man*, and is set to star in a fourth, MGM-TV's *Grand Hotel*, takes this view:

"Major stars sell coffee, but what does it prove? It takes the job away from some poor actor who can use

the loot. If the star needs the money, then it is a different situation."

In Sullivan's recently-consummated deal with Metro on his new project, he has an option on whether or not to do commercials on this new series. If the series sale hinged on his doing commercials, and if they were to be done in a dignified manner, he would okay them, he says. But actually he hopes there will be multiple sponsors on the 60-min. series, so he won't have to make this decision.

Sullivan sums it up this way: "it makes sense for an actor who is not too well known to do them, as it will give him a guaranteed income and make him better known to the public. Here again, it depends on the product involved."

Another star who would do commercials — with qualifications — is Jack Palance, of Desilu's *The Greatest Show on Earth*, on ABC TV.

Wants appropriate product

Palance believes that "actually, it depends on the program and the product. I see no reason not to do a commercial for a show in which an actor appears if he doesn't have to step out of character and create a jolting impression. For example, the character I play in *The Greatest Show on Earth* series is an aggressive character in show business who takes the opportunity of exploiting the big top. Although to date I have not participated in commercials for this show, it would not be out of place for me to do so for a product which happens to be appropriate to the circus. At the same time I believe viewers would shudder if a character such as I play held up a box of cleaning tissues and extolled their uses."

Illustrating the diversity of opinions to be found among Hollywood stars on this subject is John Forsythe, for five years the star of

Bachelor Father, and just signed by Revue to develop new tv series with his own production company.

Forsythe observes: "I have always tried to be cooperative with the advertising people to the extent of 'lead-outs,' but I think it is damaging for an actor to do full commercials. You become less an actor and more a pitchman. Later these commercials come back and haunt you. A number of performers, (like Julie London and her cigarette commercial) are so strongly identified with certain products, it hurts them in getting other work. I just did the 'lead-out' on commercials on *Bachelor Father*."

Still another actor with reservations on the subject is Henry Jones, veteran of Broadway, and currently starring in Revue's *Channing* series for ABC TV.



MAYBE Veteran screen and tv actor Barry Sullivan feels that a star who works in commercials "takes the job away from some poor actor" who needs it and that "it depends on the product"

ADVERTISERS

Lesser stars make good living in commercials

Jones comments that "doing a commercial on a show in which you play a continuing role is one thing — doing one on a show in which you don't appear is something else. In the first instance, the important thing is that the wording and presentation shouldn't conflict with the character you're playing. So far, since I haven't been asked, I haven't had to face the problem."

Jones adds: "I have turned down many offers to do the other kind because of the reluctance of agencies to okay 'commercial' actors for guest star spots. There are wonderful actors and actresses making good livings doing commercials, but it's a definite handicap to them when it comes to getting important acting roles. I don't know whether this is just Madison Avenue snobbery or whether the public does actually identify actors with the products they plug. But it's certainly an unhappy situation for a lot of first rate talent and a real limitation for the industry."

Blurbs a blessing to some

Many a Hollywood actor who doesn't rate highly in Hollywood's rigid star caste system has made a handsome income from commercials since the advent of tv, and for these the teleblurbs have been an unadulterated blessing, particularly coming at a time when Hollywood's annual output of movies has been steadily decreasing, thus in turn automatically diminishing job opportunities for actors.

Among actors who specialize in commercials, where possible, a multi-voiced talent such as Mel Blanc earns as much as \$100,000 a year. In addition, he has his own production company for the blurbs, adding to that hefty income.

A young actress not a name by any Hollywood definition of that term, Susan Davis, is doing so well

financially from commercials she can afford to skip emoting roles she doesn't like. The attractive Miss Davis toiled four hours on on Bayer blurb (it has run for two years) and thus far has earned \$12,000 for that four-hour stint. She got \$6,000 for a Hertz commercial. Miss Davis does from 10-12 commercials a year, with the work on each ranging from four hours to five days.

That actor you see playing Manners the butler in the Kleenex Table Napkins commercial is Dick Cutting, and he has earned \$25,000 from that blurb.

Income considerable

Character actor Olan Soule earns over \$30,000 annually. Another veteran character actor, Herb Vigran, earns the same amount of coin for teleblurb. Janet Waldo takes in around \$35,000 a year for her stints in commercials.

Jim Backus may have chalked up some kind of record when he earned \$20,000 for one line, in "the little old winemaker" commercial for Italian-Swiss Colony Wine, on the basis of multiple reruns over a long period of time.

Shep Menken, the voice in the Western Airline commercial ("the only way to fly"), has earned \$10,000 from that assignment.

Julie Bennett, an attractive actress but not a star by Hollywood standards, has been salting away \$50,000 a year from her work in commercials.

Another fine character actor Everett Sloane, took in from \$10-15,000 for doing commercials one year. Howard Morris appeared in one Folger's coffee bean blurb, got \$5,000 for it.

The aforementioned non-star-name thespians are just some of the 200 clients represented by Jack Wormser, a one-time tv-radio commercials producer, who six years ago set up his own commercial consultant business, and whose clients have grossed about \$6,000,000 since then.

Wormser, a knowledgeable agent (that's what he really is, an agent for commercials) has a virtual monopoly in this field on the West Coast, supplying hundreds of his clients for many, many commercials.

He can fill most agency demands, but occasionally gets some he re-



Wormser has even booked his yacht in a t.v.

gards as ludicrous. Like the time an ad agency called him and wanted Elizabeth Taylor to do a commercial for a client. They just couldn't understand why the highest-price talent in the movies wasn't available to sell their merchandise.

Another time an agency contacted Wormser about Spencer Tracy doing a commercial. Such agencies just couldn't seem to comprehend that stars such as Tracy and Miss Taylor don't need the money, and aren't interested in this sort of tv exposure.

Of course, these top names aren't the norm, Wormser points out, adding, "actors are an insecure group. We give them a financial cushion, so that they can be selective in their jobs. Originally, actors did commercials for gravy, but now the gravy has become more important (than pix income) for many. The picture business hasn't been good, and long tv shows have cut employment." He estimates 5% of Hollywood's actors, or about 700, have found work in commercials.

Nor is such work confined to adults. Kids can make as much as \$12-15,000 annually for blurbs, and Wormser has a children's division, headed by Pat Domigan, with Marilyn Granas as his associate.

According to Wormser, most actors no longer scoff or sneer at commercials. "At first when you talked to names about commercials, they



TOP "VIDBLURB" AGENT

Hollywood agent Jack Wormser has some 200 and film clients in his stable, and has actually cornered the market in supplying the performers and semi-names to the commercials industry. Wormser-placed clients have grossed over \$6 million in past six years. Former commercials producer himself, Wormser (left) can deliver practically anybody if the price is right, but does best with featured players like Susan Davies (above, left) and Jim "Mr. Magoo" Buckus (right) in television commercials.

laughed," he relates. "Now John Wayne and James Stewart are doing them. That has changed the feeling. In the beginning, commercials were not done well, now they are an art form. My first requirement is that the person involved be a good actor. With tv costs so high for shows, if they can't do the job on commercials, the sponsor has lost his whole investment. The most important element in commercials is that the people be right."

The agent flatly refuses to send a horde of his clients out on "cattle calls" — that's when an ad agency sends out word it's casting a commercial, and 8-10 agencies send perhaps over 100 actors altogether to answer the call. Wormser in such instances sends one, maybe three, of his clients, depending on who he thinks is right for the part, but no more.

Wormser believes that commercials can actually help actors in their careers.

He remembers Brian Nash, 7, did a Fritos commercial and on the basis of his appearance in it, landed a role in the movie, "The Thrill of It All," playing the son of Doris Day and James Garner, stars of the film. Other actors have also landed tv and movie acting roles after being spotted in commercials, he points out.

The agent reports that the so-

called "integrated" commercials, where members of the cast of a show take part in the commercials (such as on *The Beverly Hillbillies*) has cut into his business, for obvious reasons. But the integrated blurbs are confined as a rule to series with one or two sponsors, a show like *Bonanza* which has one sponsor, Chevrolet, and all the stars take part in the commercials. But, points out Wormser, with so many hour shows and even 90-minute series these days, there has been a trend to scatter buying, to multiple sponsors, and this development has helped his stable of clients.

Being an agent for actors appearing in commercials is not a simple task, certainly not as simple as obtaining work for a client. There is the matter of conflict in sponsors. A beer company, for example, may well rule out a client who has done aspirin commercials. And some breweries aim their pitches at entirely different classes of prospective customers.

However, Wormser asserts by now he knows what kind of an image is wanted by the sponsor, so in turn knows what type of actor to submit for their commercials.

Client list impressive

Other Wormser-spotted clients in addition to those named previously include Herschel Bernardi as "Charlie the Tuna" for Starkist Tuna; Jesse White for Chun King Chow Mein; Colin Male for Olympia Beer. Also, Russell Arms, Carleton Carpenter, Fritz Feld, Tom Frandsen, Sandra Gould, House Peters Jr., Benny Rubin and Hal Smith, are among the various clients appearing in commercials for such diverse products as Dash Dog Food, Maybelline Eye Make-Up, Dole Pineapple Juice, Red Heart Dog Food, Bohemian Beer, Heinz Pickles, Mother's Cookies, Mr. Clean, Mars Bars, 4-Way Cold Tablets, Lava Soap, Kool-Aid, Campbell's Pork and Beans, 7-Up and Pet Milk.

They perform in every type of delivery from soft manner to a "built-in" sell, they can take on any dialect from Latin to English, Russian, French, Jewish, Brooklynese, Japanese, Scotch, Irish, German, Chinese, Southern, Greek, East Indian, Filipino, Western, Continental, Cockney and Swedish. They are

able to deliver their messages in virtually any quality sought — juvenile, mature, distinctive, ordinary, dynamic, bass, strident, friendly, breezy, melodic, sincere, or folksy.

Can fill any requirement

Wormser, with Erwin Wasey for five years before setting up his own business, has a roster of clients which includes every age, sex, physical description, and nuance of voice and personality which could possibly be required in a commercial.

His income comes via a flat 10% of his clients' earnings, with no charges to the producers of the commercials.

Even his own family has gotten into the commercial act.

His daughter, Sandy, 9, as the voice of talking dolls, recorded 42 separate tracks for the Mattel Co., and his son, Steve, 7, appeared in an Alberto-Culver commercial.

Even Wormser's boat, a 33-foot yawl, appeared in a Lucky Lager commercial!

Summing up the overall picture as regards commercials — from the Hollywood viewpoint — it's obvious there is considerable division of opinion on the top level of stars, but beneath that just about any actor is available. Those stars who oppose appearing in commercials usually do so on twofold grounds: That it is their job to act, not to be salesmen, plus a fear that association with a certain product may cost them jobs in the future.

While a few top stars have done commercials, most of them shy away from them for the obvious reason they don't need the loot, and this after all is the principal inducement.

But of course everything is subject to change, and if a Liz Taylor should somehow, unexpectedly turn up on a commercial (don't bet on it), this could well change the minds of some now against the practice. ■



Gene Sarazen shows friends how to get out of golf course trap on island of Maui, Hawaii

Shell tees up again

SHELL'S WONDERFUL WORLD OF GOLF returns to the air for its third season Sunday (19) on NBC TV and will feature the current holders of all five major titles in professional golf and the first truly international women's match to be filmed for American viewers. The matches will be telecast in color for 11 successive Sundays through Mar. 29, accompanied by filmed travelog, which picks up the flavor the match is played. In addition, a clinic is held at the end of each show, with the professionals in the match giving tips on technique, demonstrating in slow motion.

An unusual aspect of Shell's commercials in the series is that they are extensions of each program's travelog, which picks up the flavor of each region and gives viewers a look at the people and the way they live. The shows in the series were produced by Sutherland Associates, under the supervision of Kenyon & Eckhardt, Shell's institutional advertising agency. Fred Raphael was executive producer, and Dick Darley was producer-director. Mack Edwards of K&E was in charge of producing commercials on locations.

Shell's public relations v.p., G. G. Biggar, said his company is sponsoring the show for the third straight year because of its popularity as shown by audience ratings. He added that the ratings indicate

nearly half again as many people watched *Shell's Wonderful World of Golf* as viewed any other once-a-week golf show.

The opening program is a match between U.S. Open champ Julius Boros and Miguel Sala at the Country Club de Bogota, Bogota, Colombia, with the following week to show play between U.S. Ladies' PGA champ Mickey Walker and Europe's outstanding woman golfer, Brigitte Varangot, of France, competing at the Estoril Golf Club, Estoril, Portugal. Miss Varangot is the current British Women's Amateur champion.

During the shooting of the series, some 460,000 feet of 35mm color film was exposed, including the matches, commercials, tips on golf, and scenic coverage. Of about 50,000 feet of film exposed for each hour's program, only some 4,500 finally appears on tv. Commentary is by Gene Sarazen, winner of every major golfing title, and George Rogers, also assistant producer.

In addition to Colombia and Portugal, matches were also filmed in Belgium, Canada, Japan, Puerto Rico, Switzerland, Hawaii, and India. Two other programs are repeats from the 1962 series, one a match between Jack Nicklaus and Sam Snead at Pebble Beach, Calif., and the other a Gene Littler-Erie Brown match at Gleneagles, Scotland. ■

Florida citrus industry squeezes more ad cash

Multi-million-dollar promotions planned for synthetic products make it imperative that the Florida citrus industry put a lot more juice into its advertising in 1964, warned Homer E. Hooks, general manager of the Florida Citrus Commission.

Addressing the Eustis, Fla., Rotary Club, Hooks posed as another challenge the expansion into new markets with the return of heavier crops.

This tight squeeze on the fresh fruit marketers could mean a big boost for broadcast media.

"We cannot afford to go along as before, assuming customers will flock to us as our crops increase," said Hooks. "We must increase the tempo and intensity of our promotions, constantly reminding people that we are offering them 'The Real Thing from Florida.' We are a \$2 billion industry. This is big business, and we'd better go after the markets in a business-like manner."

One new synthetic product soon to be introduced nationally will spend more in a year for promotion than Florida citrus spends on the complete line of fresh and processed products, said Hooks, outlining the scope of the competition. Florida citrus now spends less than 2% of its sales value for advertising, while the 18 top food concerns in America spend 4.5%, he added.

Florida Citrus Commission meanwhile firmed up plans for its first advertising flight of 1964, with budget set at \$361,000. Spot radio will spearhead the two-month promotion of chilled orange juice, with some 500 spots scheduled between February 23 and the end of April on 24 stations in eight southern cities.

Hooks also predicted that 1964 would see new efforts by the Commission to control the citrus drink business in Florida, possibly through a minimum quality requirement, with an identification mark on the label which the Commission could advertise. He indicated that one large processor is already pressing for the Commission to adopt such a program.

In 1964 the Commission also plans vigorous opposition to any reduction in citrus tariffs and pro-

posed federal standards of identity for frozen concentrated orange juice. Top priority will also be given an expanded promotional program directed at the growing teenage market.

5 new Shick wares unveiled in Chicago

Schick will unveil five new products at the National Housewares Manufacturers Assn. show in Chicago which opens today (13).

A one-product firm since it was formed in 1930, Schick started to diversify in July 1962 and now markets hair dryers, an electric shoe polisher, electric furniture buffer, cordless electric toothbrush, and a line of Swagger men's toiletries in addition to its shavers. With the diversification has come a multi-million-dollar advertising budget, the bulk of which is allotted to broadcast.

All of the new products will be marketed through Schick's national network of distributors and will continue to be "strongly supported with aggressive national and local advertising and promotion," according to the company.

Three home hair dryers and two new electric shavers for women are the featured products at the housewares show.

Don't seek 'jackpot'

Advertisers have been told to guard against the "jackpot syndrome" in introducing a new product. Warning came from George H. Lemmond of the plans and marketing department of N. W. Ayer.

Addressing the American Marketing Assn.'s Philadelphia chapter, Lemmond noted that "because the stakes are so high and the chances of failure so great, it is easy to conclude that our only hope lies in occasionally hitting the jackpot with a great new product . . . We put all our money on the longshot entry and hope that it pays off. Everywhere we turn, we are urged to do just that . . . But the big winners are few and far between. And there aren't enough to go around. If a company is sitting back waiting for its turn to hit the jackpot, it is facing a lot of lean years."

Texaco eases its French tv ads into format of song-dance show

A DECISION by Texaco Canada Ltd. to sponsor an all-musical television show brought with it the problem of avoiding overly aggressive sell, high sound level, and unnecessarily gimmicky attention-getters or situations, all of which can disturb the viewer, break the show's atmosphere, and create antipathy.

The show picked was *Bras Dessus Bras Dessous* (*Arm in Arm*) on the Canadian Broadcasting Corp.'s French Tv Network. *Bras Dessus* presents modern and traditional popular songs arranged by Roland Séguin, one of Quebec's best-known composers and musical arrangers.

Texaco believed that hard-sell commercials would be an irritation within the format of the show, so special *Bras Dessus* commercials were created. Three different or-

chestral and vocal arrangements of the Texaco jingle were made by Séguin, and were recorded by the show's orchestra and singers. Each arrangement was created to fit a story-line written by Texaco's agency, Ronalds-Reynolds, Montreal.

In most cases, when dancers are used in commercials, they are essentially attention-getters, lead-ins for the commercial announcer. But in the *Bras Dessus* commercials, the dancers and singers tell the sales story in dance terms without the assistance of an announcer's voice-over or supers. Says Texaco ad-sales promotion mgr. Howard E. Whiting: "Far from interrupting, the commercials almost form an integral part of the show and, we feel, contribute to making the show even more attractive to viewers." ■

Dancers cavort at mock-up of Texaco gasoline station in special "soft-sell" commercials



Cast members of "Bras Dessus Bras Dessous" ease into specially prepared jingles



Japanese broadcasting comes of age with modern equipment

THE YEAR 1963 ended with a bang across the Pacific which saw Japan come of age electronically.

In the three-and-a-half weeks between 23 November and 16 December the country received its first relay satellite telecast and launched the national development of fm stereophonic broadcasting, reports the December news bulletin from NHK (Japan Broadcasting Corp.). The first development has the added implication of world live tv relays of the upcoming Tokyo Olympics.

At 27 minutes and 50 seconds past 5 o'clock on the morning of 23 November (Japan time), tv pictures sent from the United States brought the tragic news of the assassination of President Kennedy and the start of a new electronic age. Live broadcasts of the tv relay tests between Japan and the United States were successfully transmitted twice each on the mornings of the 23rd and the 26th. On 29 November, a long distance tv relay test by the communications satellite in which tv pictures were sent from England to the U.S. and then to Japan was also success-

fully conducted.

Between the first and fourth tests, NHK stationed a tv relay car at the Space Communications Test Station of KDD (Overseas Radio and Cable System) and transmitted the programs simultaneously over its General Tv Network of 135 stations via its Tokyo headquarters. Some commercial stations also picked it up.

Commenting on the quality of the pictures, NHK said that aside from slight periodical noise, tv space relays direct from the U.S. "have already entered the practical stage." The relays from England to the U.S. and then to Japan suffered a "certain amount of deterioration," but did prove the possibility of such communications and specifically "furthered the possibility of live tv relays of the 1964 Tokyo Olympics to the world."

The equipment and facilities used to receive the relays were made in Japan, including a 20m-diameter parabolic antenna of Cassagrain type for transmission and receiving and a 6m-diameter parabolic antenna for tracking satellite and elec-

tronic equipment to control these antennae. NHK has organized a Tv International Relay Study Committee to appraise various tv relay methods.

On 16 December, nine Nippon stations were granted licenses to conduct experimental stereophonic broadcasts.

Experimental monophonic fm broadcasting, which was launched in Tokyo just six years ago, has since been carried by NHK to Osaka, Hiroshima, Fukuoka, Kumamoto, Nagoya, Sendai, Sapporo, and Matsuyama. Listeners are now estimated at 600,000 to one million. It is these same nine stations which will pioneer fm stereo, via the carrier suppressed am-fm or pilot tone system. Tokyo has already started; the other eight are preparing to start by the end of March.

Shooting for early completion of a nation-wide fm network, NHK is now constructing 17 stations, all of which are scheduled to be finished by June. When completed, these stations will also conduct monophonic fm broadcasts as development test stations, and stereophonic fm broadcasts as experimental stations, blanketing 70% of the total radio listening households in Japan.

At the present, NHK fm monophonic broadcasts are transmitted 18 hours daily or 126 hours per week. Of these broadcasts, 13.5% are news programs, 19% are educational, 46.6% cultural, and 20.9% entertainment. The educational programs include language lessons and university correspondence lectures; the cultural and entertainment programs are composed mainly of classical and light music.

The NHK Technical Research Laboratories, in addition to basic research on monophonic and stereophonic broadcasting, is developing and refining transmitters, studio equipment, and other facilities for future fm broadcasting. ■

Screen extras ok pact

Screen Extras Guild has won a new three-year collective bargaining contract with national advertisers, advertising agencies, and producers of filmed and taped tv commercials.

In addition to increases in all wage scales and allowances, the Guild for the first time obtained na-

The art of pleasing employees



More than 1,500 employees of International Harvester Co. and visitors viewed some 100 private and commercial art works at first annual employee art show sponsored by the company in a one-week pre-Christmas exhibit. Above are some of the works displayed at IHC's Chicago quarters

ional recognition as the exclusive bargaining agent for all work within its jurisdiction. (The national recognition clause excludes New York where extras are covered by a contract with Screen Actors Guild).

Typical day rates under the new contract: Product extra players, hand models, and physical demonstrators, \$75; general extra, \$27; stand-ins, \$27; riders for straight riding, \$36; and ballet dancers, \$42.

The agreement is retroactive to Nov. 16, 1963, and runs until midnight, Nov. 15, 1966.

NEWS NOTES

General Mills sales dive: Sales totaling \$254,968,000 for the six months from June 1-November 30 were \$14,764,000 below the \$269,732,000 in the comparable 1962 period. GM attributed the decrease to several factors, including the fall-off in the selling price of flour, the sale of the Magnaflux subsidiary to the Champion Spark Plug Co. at the end of the fiscal year, sale of the aerospace research and development business to Litton Industries during the six-month period, and beginning of liquidation of other electronic operations. Despite the sales drop, net earnings rose to \$8,407,000 compared with \$7,986,000 for the same period of the previous year. Per share earnings of common stock were \$1.10, compared with \$1.03 for the first half of 1962-63, an increase of 7%.

NBC-TV buy: The Glidden Co., paint manufacturer, has bought a schedule of one-minute spots on three NBC-TV shows from March through June. Glidden, via Mel drum & Fewsmith, Cleveland, will be participating in the *Today*, *Tonight*, and *Sunday* shows.

Builds baby business: Richardson-Merrell, formerly Vick Chemical, has acquired Gascoigne-Crowther Ltd. of Reading, England, in a cash purchase. Principal product of new firm is Napisan—a powder used to wash and sterilize diapers. This and other baby-care products will be closely integrated with the products of Milton Antiseptic, Ltd., another British subsidiary acquired

Winner takes Lion



Ed McMahon, NBC TV personality, discusses Venice Film Festival Grand Prix Lion award with J. C. Weithaus, Calgon Corp. v.p., presented for "Tahitian Pool" tv ad of Calgon Bouquet as the outstanding commercial of 1963. McMahon mc'd the mock "Tonight Show" for Calgon

by Richardson-Merrell in 1958, whose Milton Fluid is used to sterilize baby bottles. As was done with Milton, distribution of Napisan will be expanded outside the United Kingdom.

Sterling sells Glamorene abroad: 13-year old Glamorene, manufacturer of rug and upholstery cleaning products which made a stab at independent overseas expansion with the establishment of a subsidiary in the United Kingdom, has turned its European affairs over to Sterling Drug. A licensing agreement calls for the Sterling European organization to manufacture and distribute present and future Glamorene products in 14 foreign countries, including the United Kingdom.

Station lays tv pipeline: KGW-TV Portland, Ore., fed a 16-station sports network the December 31 Sun Bowl football game. Link was set up for El Paso Natural Gas Co. (Bozell & Jacobs), which was sole sponsor of the event on all stations. This was the first such liaison between El Paso and KGW-TV for the 29th annual Sun Bowl, although the gas company has been involved in other less extensive buys on the

station. And this was also the first such regional network undertaking by the station, which in the past has fed programs to its sister stations in Seattle and Spokane and originated one of ABC TV's *Fight of the Week* series. Game featured the University of Oregon's Ducks challenging the Southern Methodist Mustangs from the new 30,000-seat stadium at El Paso. Stations in the Sun Bowl network included: KOLO Reno, KCPZ Salt Lake City, KID Idaho Falls, KMVT Twin Falls, KTVB Boise, KOTI Klamath Falls, KBES Medford, KCBY Coos Bay, KPIC Roseburg, KVAL Eugene, KING Seattle, KIMA Yakima, KREM Spokane, KEPR Pasco, and KLEW Lewiston.

NEWSMAKERS

JAMES L. BRADLEY to a member of the Pioneer Hi-Bred Corn Co.'s board of directors. He is advertising manager of the firm.

HERBERT A. SOUTHWELL to vice president and director of marketing for Wyler & Co., a division of the Borden Co.

THOMAS W. FLOOD to sales administrator for the Prestolite wholesale accounts department.

OF TIMEBUYERS: HUMAN AND MACHINE

Papert, Koenig, Lois' Bill Murphy talks about the agency timebuyer and the new role he is playing as computers efficiently take over many of his duties

WILLIAM A. MURPHY
*Vp, Media and Research,
Papert, Koenig, Lois*

COMPUTERS can buy time. Within a very few years, computers will be buying a large proportion of national advertising time.

Computers will buy spots, will select among network opportunities, and will do it better than the flesh-and-bloodniks who handle these jobs today. The computers will fully rate the designation "timebuyer."

Then what will happen to the human specimens who are presently called buyers? Well, one thing is certain: they can't compete with Mr. Machine. They've been technologically displaced.

So they'll be doing something else. There will be fewer of them — most likely — but there will develop a new "buyer" whose job it is to harness and direct this large-scale analysis mechanism, the computer. It can't work effectively without the proper input, without the proper evaluation of its output. That's where the human buyer comes in.

Input: Who will negotiate for the opportunities the machine will analyze? The buyer, of course, Who will create the opportunities with no more hardware than his educated nose? Who will seek out a competitor's weakness and exploit it with a timber wolf's instinct? Not the machine. The machine will be the super-estimator, super-calculator, super-assistant to the buyer who learns how to use it.

Output Evaluation: Who looks at the printout to be sure it makes sense? Who sees opportunities in the simple-minded reporting of the machine and re-phrases them (in ma-

chine language) for a more sophisticated analysis? Well, not another machine of course. The buyer, if that's still his name, is constantly feeding and reading the machine. The machine analyzes the data fed to it by the buyer; the buyer analyzes the data returned by the machine. Only one of the two can originate the data and that one, of course, is the buyer.

In addition, such matters as the improvement of schedules (the computer can't call up a rep and say, "I know Jello just cancelled and I want their spots.") makegoods, pre-emptions, merchandising, etc., will still have to be handled by the buyer.

It's clear what computers will do for advertising agencies; we've implied what they will do to buyers (there will be fewer of them). What will they do for buyers? Aside from being caretakers to mechanized playmakers, what possible future can there be for the breed?

Upstairs for some

Many will bear different titles. They'll be forced to grow into the jobs designated by those titles. They'll move into so-called management jobs.

But others will still be buyers — and to differentiate them from the electronic "buyers" let's examine them further.

In the first place, buyers, by a certain definition, are much like salesmen. Theirs is a very personal function. Theirs is a job of persuasion on both sides of their pivot position. For that reason, some will always be needed, and particularly where persuasion of the stations is an important factor.

As we all know, there are some salesmen who would never want to enter "management" — whose incomes far exceed the average sales or general management man's — and who recognize the value of being a respected specialist.

The same will likely be true of buyers. With the advancement of computer technology, the skill of the buyer-negotiator will be isolated and those who possess it in great measure will be in demand, and will find their skill rewarding.

These skills include, as well as negotiating prowess, a complete understanding of the economics of the business — from the other guy's position particularly — without which a negotiator is only half-equipped. They include the imagination to see opportunities that don't exist yet, but are waiting to be created; the courage to break the rules when necessary and the seasoned judgment to know when it's necessary. The man (or woman) described above will always be extremely valuable.

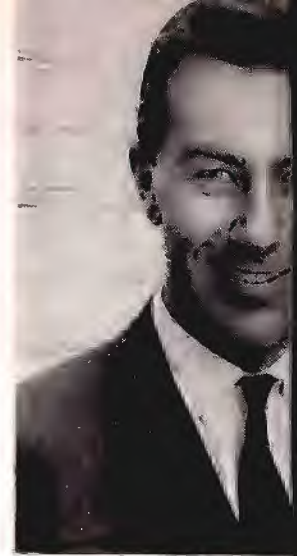
This "professional buyer" will enjoy some other advantages of being such a top specialist. He may even avoid the rat-fight of politics that the term "generalist" implies and verily includes.

He may be a travelling buyer, in much the sense of a travelling salesman.

So we have two important functions of the "new" buyer:

1. The computer feeder-reader
2. The negotiator

And there's a third direction from which the buyer will assume new responsibility — from above. To describe how this is likely to come about, look at the recent history of





WILLIAM A. MURPHY

Vice president in charge of media, research, and programming at Papert, Koenig, Lois in New York, he joined the agency at its inception in January of 1960. He had previously been media director at the W. B. Doner agency in Baltimore, Md., and before that was assistant media director at Benton & Bowles in New York. He attended Nichols College in Massachusetts, and the University of Santa Clara in California.

People huddle to talk over media plan at Papert, Koenig, Lois

media departments:

A short decade and a half ago, most media departments consisted of a media director and a bunch of buyers. The buyers did everything that the media director couldn't, which, in a substantial agency, was plenty and varied. — Too much, in fact.

So, there developed the group head. For practical purposes, he was the media director for a group of accounts. The buyer, if he wasn't promoted to this level, was downgraded in function.

Buying grew up

Time passed. The business became enormously more complex — media particularly. AE's could no longer be expected to know it all thoroughly — nor could they fly by the seat of their pants with a "working" knowledge of all facets of the business. Clients demanded more than this. Media supervisors (assistant or associate media directors) had to assume certain AE-like functions. The buyer rose to fill the void — and buyers again have increased their responsibility and prestige. A senior buyer today is asked to do much that a supervisor did a few years ago.

What does this have to do with computers? Just this: The computer will create a pressure from beneath complementary to the pull from above caused by the supervisors advances. Because the machine answers the how and when and where, the buyer is freed to explore the reasons why.

As the supervisors' functions become those of "media account executive," the buyer is now perhaps more aptly described as a media

coordinator. He coordinates the contributions of the machine (and his contributions through the machine), his personal contact function (negotiation and persuasion) and media planning, etc., functions. The supervisor-media account executive, in turn, is the bridge to the rest of the agency and the client.

Where Will They Come From?: Will this brave new world require a new kind of man (or woman) or can we make do with the old model?

I would say the old kind, only more so. What inarnation does that mean? — It means the kind we've always wanted and didn't always get.

It means the curious type (in both senses of the word) who can't stop trying to improve on what he has accomplished.

It means that agencies will continue to try for top graduates of good schools — with graduate degrees, if possible — but will, we hope reject for media work those who feel that, with the acquisition of those degrees, the hard part is over. The opportunity to relax, to socialize, politic, martini and smile one's graceful journey to the top hasn't often existed in media departments in the past and, hopefully, won't in the future.

Which brings me back to the computer. It should be a boon to the buyer. It will certainly let him do the same amount of work in a fraction of the time. By the same reasoning, it will allow him to do a lot more work in the same amount of time. Let's hope that we always have the kind of people who see it the second way.

Surely, we need top grads. The work requires a certain quality of

intellectual equipment. But also important is the drive, the instinct for competition, a curious sort of inquisitiveness and an enthusiasm for, at least acceptance of, hard work. There *has* to be a willingness to work very hard, because buying time is not a once-performed function. Even a short schedule is bought and rebought several times before it gets on the air, and several more times before it gets off (preemptions, makegoods, improvements, etc.)

Of course, it's difficult to describe what a buyer will be in the future when so many people don't fully understand what he is now. Understanding of the buyer's job, in some quarters, extends only as far as the clerical functions. A good media buyer is much like a merchandise buyer in a department store. He's all over the market before the buy, and is an expert in merchandise quality, styling, etc; and he's all over the store floor afterwards, with responsibility for display, markdowns, etc.

One final word — I've referred throughout not to timebuyers, but to buyers. I do so because its pertinent. I think that a really good buyer today will not stay in a one-medium buying job. By the time he's experienced enough to be a valuable timebuyers, he will see the handwriting on the wall vis-a-vis his personal future, and will move to an agency that exposes him to all media. Buyers, human or transistorized, will be all-media' buyers.

With the help of the computers, they'll be greater buyers. They'll probably be paid better. They'll get more satisfaction from their work. They'll probably even live longer. Pie in the sky, courtesy of IBM! ■

Pepper Sound Studios brings Mars B'casting under its wing

PEPPER SOUND STUDIOS of Memphis, has acquired Mars Broadcasting of Stamford, Conn., from the Winston-Salem Broadcasting Co., in a move to broaden the scope of the Pepper corporation in serving radio broadcasters.

Mars will continue to operate independently, with Pepper's William B. Tanner as its new president. Tanner will supervise sales and handle administrative tasks. Pepper's Wilson Northcross, as vice president in charge of sales development, will be concerned primarily with Demand Radio, a customized program service; and with the coordination of sales with production. Bob Whitney, longtime executive producer and programing consultant for Mars, will continue in the capacity of executive vice president.

Mars creates and produces radio programing and promotional features, audience participation contests, vignettes, complete production and programing services such as *Fun Test*, *Star Test*, *Promotion*

of the Month, *Demand Radio*, and the *Dick Clark Show*. Mars productions are aired in Canada and Australia, as well as the U.S.

Pepper Sound Studios' library services, musical images for commercial clients, and station identification series produced by the company, are presently in use on more than 1600 broadcasting outlets throughout the U.S. and other English speaking countries, according to the firm. Pepper also works directly with advertising agencies in the creation and production of musical images for their clients.

Pepper now operates with three national sales forces. One will continue to work directly with radio stations in attracting new advertisers on long-term contracts, through the company's creative business service. The second will be primarily concerned with servicing the industry with library and station identification material, and the third will offer the Mars features and services to the broadcast industry. ■

Ok given for testing device to mute spots

FCC has finally given the nod to the Journal Company in Milwaukee to test its electronic device which mutes out predetermined tv commercials.

The breakthrough could contribute considerably to more completely controlled field conditions the Shangri La of advertising. Publisher of the *Milwaukee Journal* and the *Milwaukee Sentinel*, and owner of WTMJ-TV, the Journal Co. has had the device in readiness for quite a while, waiting for the commission go-ahead.

A 90-day field test will pave the way for a \$1 million, three-year project to be called the Milwaukee Advertising Laboratory. About ten advertising agencies have indicated their cooperation in the lab, with advertisers and agencies sharing the costs. The basic tools are the *Journal's* already active "Matched Markets," the commercial control device, and an extensive consumer purchase panel diary.

Advertisers and agencies have been using the *Journal's* "Matched Markets" method of measurement for more than two years. The newspaper's Milwaukee market was divided into two equalized circulation complexes, precisely matched according to members of households and pertinent demographic and product use characteristics. There are some 200,000 households in each group. Home delivery of 93% of the papers assures control.

The television panel will include 1,500 tv households, divided into two equal sample groups whose boundaries will duplicate those of the "Matched Markets" areas. All tv sets in each of the panel households will be fitted with the small and unobtrusive electronic device, with on and off switching controlled by electronic signals programmed on the station's commercial tape. The set remains hot during the black-out and instantaneous return of the normal signal is assured, according to the *Journal*.

The panel will record all purchases in diaries; coded information from the diaries will then be supplied to the Service Bureau Corp. of IBM for processing and reported to lab project participants on a



At Mars studios during acquisition of Mars by Pepper Studios were (l-r) Nelson Davison, Mars assistant production director; Wilson Northcross, Pepper v.p.; William B. Tanner, Mars president; Bob Whitney, Mars executive v.p.; Charles James, Mars chief engineer; Philip Nolan, Mars executive producer; Don Bruce, Mars national program director; and Bill Adams, Mars producer, "Dick Clark Show"

monthly basis, with periodic special studies being available for accumulated data.

This Week Magazine will cooperate in the project, as will the *Journal's* own Sunday supplements, thus making three-media measurement possible.

G. Maxwell Ule, formerly Kenyon & Eckhardt senior vice president for marketing and research and previously chairman of the technical committee of the Advertising Research Foundation, is serving as technical consultant for the Milwaukee Advertising Laboratory and the entire project is being conducted in consultation with the ARF.

Agency seeks clients from \$10,000-\$200,000

Gerson, Howe & Johnson has been formed in Chicago as a marketing, advertising, and public relations company operating under the fee system and catering to accounts with media budgets between \$10,000 and \$200,000.

The new firm is the result of a major expansion of the Irving B. Gerson Co. which was established last June. Principals, in addition to Gerson, are Lawrence W. Howe, Luther N. Johnson, and Robert D. Polatsek.

Prior to joining the firm, Howe was an account executive with N. W. Ayer in Chicago. He also was with Young & Rubicam for 13 years as a public relations account supervisor, served as director of public relations for Elgin National Watch and was with the *Chicago Herald-American* on its marketing and research staff.

Johnson joins the company from Kenyon & Eckhardt, where for five years he served as head of its art department in Chicago. He was previously with Y&R for eight years as art director and art department manager, and with BBDO as art director. He also served as art director for Hart, Schaffner & Marx, and Jarman Show.

A senior copywriter at Compton before this new association, Polatsek was also a copy group supervisor at Needham, Louis & Brorby and N. W. Ayer and senior writer at Leo Burnett.

Gerson was general manager of a

Communications Corner



Gathering for chat at a new communications crossroads—New York's 42nd St. and 2nd Ave.—are new neighbors (l-r) William Brennan, v.p. of Rumrill Co., moving soon to 300 E. 42nd St., and Roy Duckworth, Daily News; Roy Mehlman, UPI; and Kevin Kennedy, WPIX, all of 220 E. 42nd St. Also Kudner Agency; Carl Byoir Assoc.; Albert Woodley; Burson-Marsteller; deGarmo; Norman O'Dell Assoc.; Mabuchi, Kameny & Smith

division and director of advertising at Elgin Watch prior to establishing his own shop. He also was with Y&R for nine years as account supervisor and marketing executive.

Clients of the firm include Magnavox Organ, Welmaid Products, Arthur Rubloff & Co., Hartmann Luggage, Yates Manufacturing, John G. Hoad & Associates, and John Grenzebach & Associates.

Name tv sales mgr., new directors at A-K

David N. Simmons becomes the television sales manager, New York, at Avery-Knodel, replacing Robert J. Kizer, recently elected senior vice president and director of television sales.

The shift was one of several new-year appointments at the representative firm, including the election of four executives to the board of directors. They include John S. Steward, vice president and director of radio sales; L. Jaquelin Gullatt, treasurer; and Kizer, all of New York, and F. Robert Kaltloff, vice

president and mid-western sales manager for television in the Chicago office.

Reelected to the board at the year-end stockholders meeting were J. W. Knodel, president; Roger O'Sullivan, senior vice president, Chicago; Charles C. Coleman, vice president, Atlanta; and Martin Kleinbard, New York legal counsel.

Edward W. Lier, formerly assigned to television market development in addition to his sales activity in New York, will now devote full time to sales. Replacing him as manager of tv market development is Alfred J. Larson.

\$2-mil. business hike

E. H. Russell, McCloskey & Co. closed its first six months on the Chicago advertising scene with the acquisition of \$2 million in new business.

Seven new accounts, plus anticipated acquisition of four other agencies, should bring the firm's billing rate for the first quarter of 1964 well over the \$6 million mark,

according to president Edward Russell.

New clients are: Riley Management Corp., Bellwood, Ill., developers of King Arthur resort apartments and the new city of Weston, \$303,000; Pines Industries, three separate accounts with consolidated billings of \$516,000; Allied Battery, Dallas, and its Allied of America marketing division, \$350,000; and Arrivals, Ltd., Chicago, manufacturer of "2nd Debut" aqualized skin preparation, budget not yet set.

Russell said the agency is considering acquisition of two agencies in Miami billing \$1,250,000 and \$800,000 respectively; one in Detroit with \$1,100,000; and another in Dallas with \$560,000.

Froelich joins Bates in creative services

Ralph Froelich has joined Ted Bates & Co. as vice president and coordinator of creative services.



Froelich

In this newly created post, Froelich will supervise creative workflow, scheduling of assignments, budgets, personnel and general organizational and procedural matters pertaining to the creative operation. He was formerly associated with Grey Advertising where, most recently, he was vice president and business manager of the creative department. Grey Adv. has furthered its overseas expansion through an alliance with Dorland, S. A., Paris, and Dorland, Brussels, Grey purchased a "substantial minority interest" in the agencies as the third step in a program of expansion, which began 15 months ago.

Both Dorland firms, which are

Grey builds overseas

Grey opened a Montreal office in 1958, and branched overseas with the purchase of an interest in Charles Hobson & Grey Ltd., London. Last October, Grey established Grey-Daiko Advertising in Tokyo.

Both Dorland firms, which are

under the same management, employ more than 160 people. Their clients include Procter & Gamble; Englebert (U. S. Rubber), General Motors, Gillette, Sovirel (Pyrex glass), Lipton Ltd., and Rolls-Royce Ltd., as well as French and Belgian firms.

NEWS NOTES

Kastor Hilton turns kitchener: After screening agencies for the past several months, American Kitchen Products Co. and Noxon, Inc. have awarded their accounts to Kastor, Hilton, Chesley, Clifford & Ather-ton. American Kitchen Products is a subsidiary of S. Gumpert Co., Jersey City, N. J. Noxon manufactures Noxon Metal Polish, and American Kitchen Products makes Steero Bouillon and Instant Gravies. All products are nationally distributed and utilize national media. Other agency appointments include the complete line of Lily of France foundation garments to Ellington & Co. Lily has just been acquired by The Berger Brothers of New Haven, an Ellington client, prompting the switch from the previous agency, The Rockmore Company; Redmond & Marcus was appointed to handle advertising for James M. McCann & Co., sole U.S. distributor of John Begg Blue Cap Scotch. The campaign will start in the New York Metropolitan area, with a concentrated newspaper schedule.

The art of woo-manship: "If we are to become experts at woo-manship we must remember the products and services we wish to sell to women are nearly always related in their minds to associations over and above the product function," said Kensinger Jones, creative director and senior vice president of Cambell-Ewald, Detroit. Addressing the Chicago Mail Advertising Club, Jones added that even used car advertisements "gain 100% in women's ratings when you remember that to a lady a man is more than a husband—he's a date. And every product can relate to this married kind of 'dating.'" Knives and forks are just something to eat with "only to clods who don't care enough to practice the art of woo-manship," he concluded.

Will continue broadcast: David Stern Advertising of Seattle has been named to handle the Seafoods Inc. account. Pacific National Advertising had the business for 14 years. Heavy tv and radio spot schedules will be maintained in the future.

Specialty Foods: Co-Ordinated Marketing Agency has been appointed advertising agency for Gioia Specialty Foods of Buffalo, maker of Chinese, French, and Italian Foods. Co-Ordinated will handle the metropolitan New York introduction of the Gioia line.

NEWSMAKERS

DOUGLAS LISS to art director and **LOU SERRILLE** to copy supervisor at Geyer, Morey, Ballard. Serrille comes to the agency from McCann-Erickson, Liss from the U. S. Navy.

ARTHUR R. HARRINGTON to vice president and Detroit manager of SCI division of Communications Affiliates, succeeding R. THOMAS BROGAN who was promoted to McCann-Erickson vice president and supervisor of the Buick account.

DON TENNANT to executive vice president in charge of the creative services division of Leo Burnett.

CLARK E. MADDOCK to vice president of MacManus, John & Adams, Bloomfield Hills, Michigan.

GEORGE LEKAS to the broadcast production department of Earle Ludgin & Co. in Chicago.

STUART NEWMARK to account supervisor on Hughes Aircraft and the aircraft division of Hughes Tool Co. with Foote, Cone & Belding in Los Angeles. He will continue as director of public relations there.

PHIPPS L. RASMUSSEN to president of McCann-Erickson Corp. (International), succeeding ARMANDO SARMENTO who was appointed president of McCann-Erickson, Inc.

JAMES P. JOHNSTON to vice president of Albert Frank-Guenther Law.

HELEN LANDSDOWNE RESOR died on January 2 in New York. She was a vice president and director of J. Walter Thompson for more than 40 years.

LEROY GALPERIN to Maxon as public relations executive. He was vice president of Leserman, Sten-buck Ltd.

Putnam pitching high frequency tv

Low rates and local orientation of uhf television make it ideal for retailers, Springfield broadcaster tells New York convention of National Retail Merchants Assn.

THE COMMUNITY of interest between local retailing and locally-oriented tv was pitched last week to those who usually do the selling, the members of the National Retail Merchants Assn.

Addressing the sales promotion division session of the group's 53rd annual convention in New York, uhf broadcaster William L. Putnam, president of Springfield Television Broadcasting Corp. (WWLP), praised the low rates and local interest of uhf.

The FCC fostered inflated vhf

tv rates, he charged, when it established much higher power allowances than were necessary to satisfy the purposes of the Communications Act. Since normal retailing trade areas are substantially smaller than the coverage areas of most vhf stations, he said, most retailers in most communities can't afford to advertise on their so-called local stations.

"The uhf broadcaster of necessity derives his living close to his town of license, in the very same area you, too, derive yours," Putnam told

the retailers. Because his coverage area is smaller than the vhf station, it is a matter of survival to be local as opposed to regional in outlook, thus making uhf "very useful" for the retailers' purposes. Citing his own station as an example, Putnam noted that WWLP has coverage up and down the Connecticut valley of only some 50 miles and it diminishes more rapidly east and west into the hills.

Traditional ties of department stores to newspaper advertising were acknowledged by Putnam in his talk.

"After all," he said, "your entire advertising staffs are newspaper oriented, your buyers are well aware of how to use newspapers; they have done so with varying degrees of success for generations."

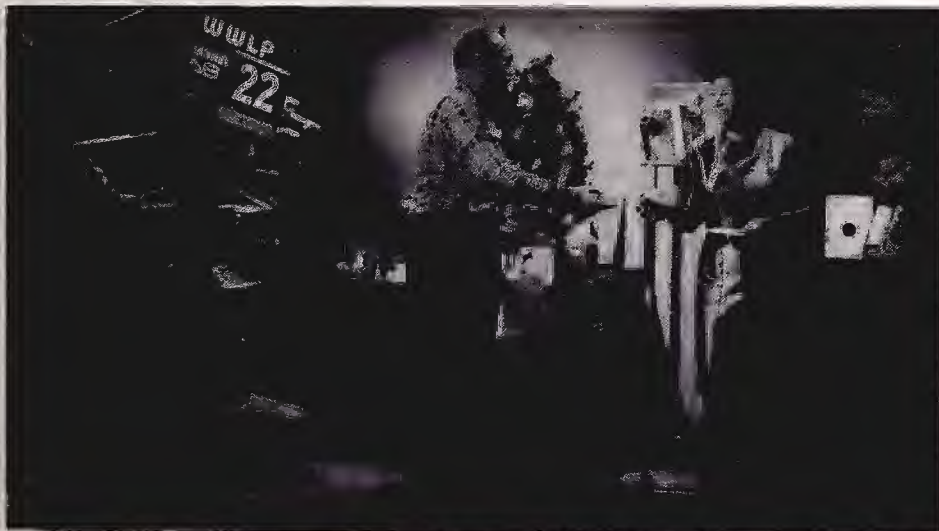
But the consumer of the future is dependent upon television, Putnam concluded, and "the furtherance of local television by the widespread development of the uhf channels gives you the best opportunity to reach your customers that you have ever had." ■

HOW IT WORKS IN SPRINGFIELD

Several years ago two of Springfield's leading department stores cautiously took a taste of uhf television via channel 22. Now Forbes & Wallace and Steigers, Inc., seem completely sold on the medium, relying on WWLP for complete production, promotion, and budgeting services in addition to con-

tinued successful sales results.

Forbes & Wallace started on the station over six years ago, buying program segments on an afternoon women's show. Success led the store to increase its sponsorship to news and weather, using prime spots and saturation programs.



Dir. George Mitchell sets up shot with Kitty Broman, sta. spokeswoman for F&W

Steigers has been with WWLP for over three years, currently using prime 20s, combinations of chainbreaks and IDs, and sponsorship of news programs on a 52-week basis.

The degree of harmony between local retailing and uhf tv which Putnam propounded to the NRMA is anything but theoretical in Springfield, where the station handles all production on all commercials for both these stores. In the case of Forbes & Wallace, copy and all props, graphic, and visual material are provided or acquired by WWLP. Forbes & Wallace tv spokeswoman is WWLP's own personality, Kitty Broman, who handles all of the store's ads.

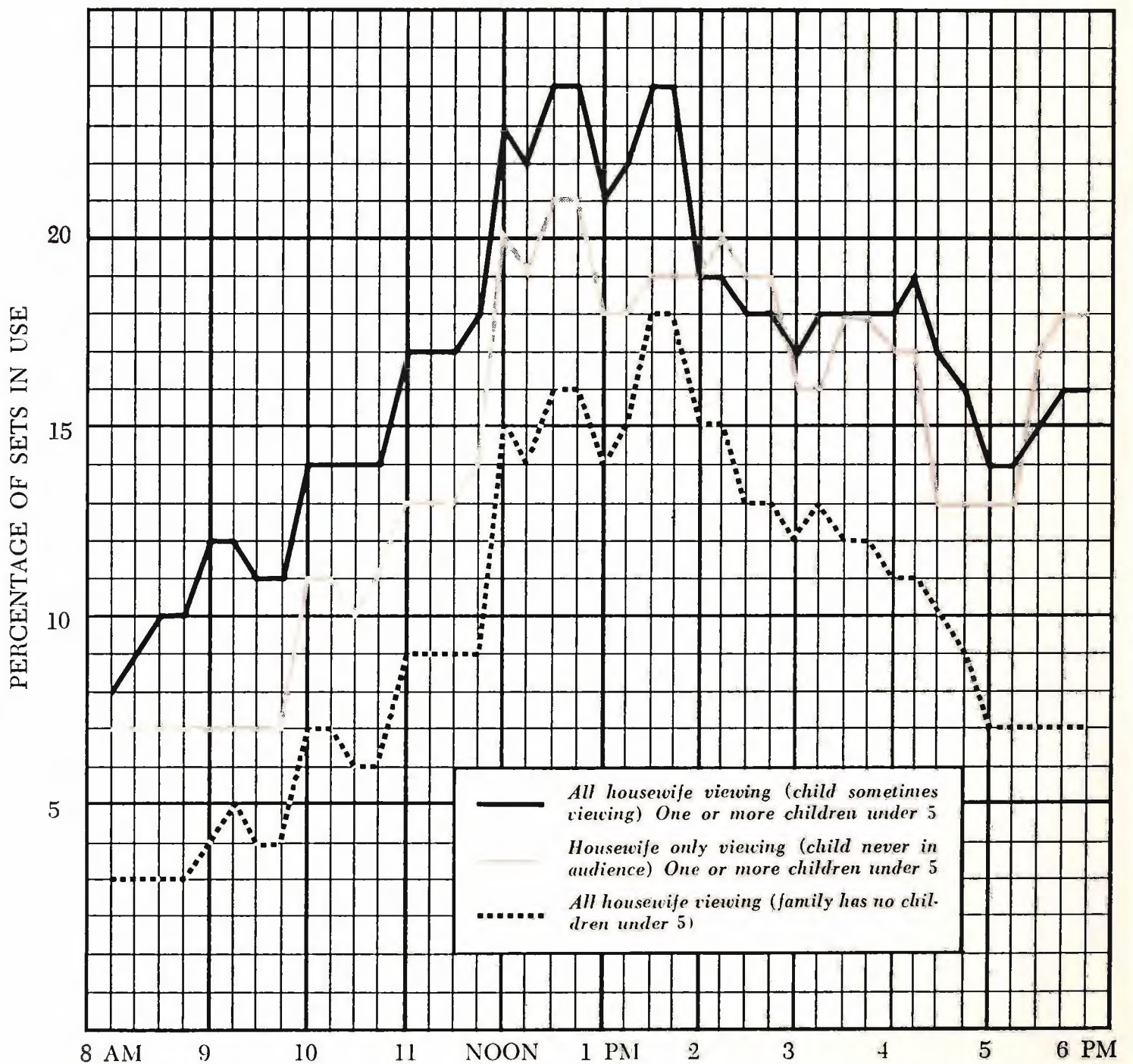
This retailer's interest in tv is further evidenced by its creation of a staff position called tv coordinator. She works in the Forbes & Wallace advertising department and her sole function is to integrate the campaigns of the store with the campaigns on tv.

While Steigers provides its own woman's personality, Deborah Freeman, it displays confidence in the store-station association by turning its complete tv ad budget over to local sales manager Paul Brisette to schedule as he sees fit to give Steigers the best return for its advertising dollar.

Woo child, win mother— daytime tv finding

Analysis of viewing habits from 8 AM to 6 PM shows households with youngsters under five years of age have sets turned on 50% more of the time than those homes where there is no toddler in the audience

*Daytime viewing patterns of housewives
with and without children under 5 years old*



TELEVISION VIEWING HABITS differ profoundly from one household to another. One of the chief reasons for this has to do, of course, with the composition of the family.

This idea is dramatically demonstrated in a daytime viewing analysis¹ which compares two types of household — one containing one or more children under five years of age, and the other containing no children under five years of age. The analysis shows that the average household containing children under five has the tv set on (and for the most part someone is viewing) 50% more than the household without children under five. Tables I and II show that from 8 AM to 6 PM (Monday through Friday), the average home with a small child under five has the set in operation 33.7% of the time, while all other homes have their sets in operation only 22.4% of the time.

As would be expected, the pattern of viewing fluctuates considerably throughout this 10-hour period (see chart, page 46). In the household with the child under five, for instance, the viewing level of the housewife is at its all-day "low" at 8 AM (when 8% are viewing). It builds gradually in the morning through the 11:45 AM time period (when 18% are viewing), then jumps noticeably at noon (when 23% are viewing). Here it remains relatively high for the next two hours (fluctuating between 21% and 24%). At 2 PM the housewife viewing level in these same homes drops to 19% and never rises above that point through the 5:45 PM time period.

An examination of housewife viewing in other households (with no children under five) shows that a similar pattern exists, but that the overall viewing level is slightly lower. In comparing Tables I and II again, it can be seen that the average viewing level of the housewife with a child under five is 16.6% between the hours of 8 AM and 6 PM, whereas the viewing level of the housewife with no children under five is 14.3%. Two highly plausible reasons for this might be: (1) the child's influence on the mother in persuading her to view with him, and (2) a possible higher incidence of employed housewives in the sample group with no child under five.

In looking at the chart more closely, there are several comparisons which can be made. Basically, it illustrates three things: (1) the level of *all housewife viewing* in those households with a child under five years old, (2) the level of viewing of the housewife in those same households *when the child is not in the audience*, and (3) the viewing level of the housewife in *all other households* — where there are no children under five.

It is interesting to note that the housewife viewing level in both homes (with and without young children under five) tends to be more similar in the afternoon (from 2 PM to 6 PM) than it is in the morning.

(1) Based on the ARB TV National diaries for February/March 1963. This month was chosen for analysis since (1) estimated viewing levels are overall generally higher during this time of year, and (2) February/March does not represent a transition period in TV programming.

(2) "Other" people may be viewing with the children, but the housewife is "not" in the audience.

TABLE I

Average daytime viewing levels of households with children under 5 years of age

AUDIENCE COMPOSITION	AVERAGE SETS-IN-USE 8 AM TO 6 PM
(1) Housewife viewing (but not child)	9.7%
(2) Child viewing (but not housewife)	12.4
(3) Housewife and child viewing together	6.9
(Total housewife viewing)	16.6*
(Total child viewing)	19.3*
Others viewing (but neither housewife nor child)	3.2
Set on (no one viewing)	1.5
TOTAL	33.7%

* Note: (1) and (3) are additive to find total housewife viewing, and (2) and (3) are additive to find total child viewing.

TABLE II

Average daytime viewing levels of households with no children under 5 years of age

AUDIENCE COMPOSITION	AVERAGE SETS-IN-USE 8 AM TO 6 PM
Housewife viewing	14.3%
Others viewing	7.6
Set on (no one viewing) . . . . .	.5
TOTAL	22.4%

In summary, then, there is little doubt that in those homes containing a small child under five years of age, the amount of viewing contributed by that child is very substantial. As Table I shows, 12.4% of these children are viewing by themselves² during the average 15-minute time period between 8 AM and 6 PM . . . so that the presence of a small child increases set usage possibly by as much as 50%.

In these same homes, 16.6% of the housewives are viewing television during the average 15-minute period. And, of this number, 41.6% view *with the child* (6.9% of the total number of such households — refer to Table I).

So, viewing *does* differ perhaps even more than one might realize in these two types of homes. The child is a very important factor to the television sponsor, both from the standpoint of possible influence in persuading the housewife to view, as well as persuading her to buy the products he sees advertised on television. ■

Five gen. mgrs. upped to v. p.'s at Storer

The board of directors of Storer Broadcasting Co. have elected five station general managers to vice president.



McKenney

They are: Keith T. McKenney of WSPD-TV, Toledo; Kenneth L. Bagwell, of WAGA-TV, Atlanta; Joseph T. Conway of WIBG, Philadelphia;

Roger W. LeGrand of WITI-TV, Milwaukee and James P. Storer of WJW, Cleveland. McKenney (pictured) joined the company as a salesman at WJBK-TV, Detroit in 1952, has been a gen. mgr. since 1961. He was associated with Peters, Griffin and Woodward in Detroit before joining Storer. Bagwell has been gen. mgr. of WAGA-TV since 1961. Prior to joining the company, he was national sales manager at WTVJ, Miami, a position he has held since 1958. Previously program manager and later sales manager for KXYZ, Houston. Conway, who has headed WIBG since 1962, is a former national radio sales manager for Storer. Prior to that he was local salesman and national sales manager for

Storer's Philadelphia station. He joined the company in 1957 and was with the WIBG staff as local salesman for two years previously. LeGrand has held his position at WITI since 1961. He came to Storer from Cramer-Krasselt Co., Milwaukee advertising agency, where he was vice president and director of the radio/tv department. He joined the agency in 1945, after serving in the U.S. Navy. James P. Storer, son of the company founder and chief executive officer, has spent his entire broadcasting career with SBC. He joined WGBS, Miami in 1950 and was named merchandising manager for the radio division in 1956. In 1958 he was promoted to national sales manager for the radio div., and in 1959 was named national sales manager at WIBG. He was named assistant general manager of WJW, Cleveland in 1962, and general manager later that year.

Solomon and Tiedemann to ABC-TV sales dept.

The ABC-TV network sales dept. has promoted Jerry Solomon to regional sales manager and John Tiedemann to manager of sales planning. Solomon joined ABC in 1962 as a sales presentation writer in the ABC TV sales development department. In 1963 he was promoted to manager of sales planning.



Solomon



Tiedemann

Before joining the network, he had been a senior analyst in the NBC research department and a sales representative in the NBC sales development department. Tiedemann had been manager of audience measurements for the ABC TV research department since 1963. He joined the network in 1959, became an analyst in 1960 and was made a senior analyst in 1960. He was promoted to supervisor of audience measurements in 1961.

Crosley appoints Nunan to special projects post

Thomas R. Nunan, Jr. has been named to the newly-created position of director of special projects and research in the Crosley Broadcasting Corp.'s New York sales office. For the past three years Nunan has served as Crosley's director of marketing communications.



Nunan

Prior to that, he was manager of the six Steinman radio stations headquartered in Lancaster, Pa., and before that was station manager of WDEL-TV Wilmington, of WLEV-TV Bethlehem, and salesman and commercial manager of WGAL-TV Lancaster. He also served in the investment and economic research department of the Northern Trust Co., Chicago.

Keep in touch



Crosley Broadcasting feted five retiring employees at Cincinnati, with presentation of traditional watches—and radios, so they can keep in touch—made by John T. Murphy, president, and James D. Shouse, board chairman. L-r are Wayne O'Donnell, Murphy, Charles Lail, Ray Jones, J. M. McDonald, Fred Roehr, and Shouse

NEWS NOTES

Nielsen take: Consolidated results of A. C. Nielsen's operations, on an unaudited basis, for the quarter ended 30 November 1963, are service revenues of \$12,076,880, up 12.9% over the corresponding period of 1962. Profit before taxes in-

creased 11.9%, and net earnings increased 15.5% from \$675,329 in the 1962 quarter to \$779,802 in 1963, equivalent to 46¢ per common share, compared with 39¢ per common share the previous November quarter.

New frontiers for CBS: KTVS Sterling, Colo., has joined the network as a satellite station of KFBC-TV, the CBS TV affiliate in Cheyenne, Wyo. New affiliate operates on channel 3, and is owned and operated by the Frontier Broadcasting Co.

"Empire" to another empire: NBC-TV's 1962-'63 series, *Empire*, has been sold to ABC TV. It will be rerun from March through September.

Live links shows gain favor: Public interest in live tv golf has been stimulated by increased network emphasis on filmed series, according to John Vrba, president of Fourth Network, Los Angeles. He noted that the Palm Springs Golf Classic jumped 52% in national tv audience over 1962. Intensified interest was also reflected in other shows like the Bing Crosby tourney whose ratings were up 33%, the Masters up 31%, Tournament of Champions up 27%, and the Thunderbird up 56%. Fourth Network will carry the 1964 Palm Springs match on 1-2 February.

New firm: Richard G. Yates Film Sales has been formed in New York to sell tv and theatrical programs. Address is 230 Park Ave. Dick Yates, president of the new firm, resigned as eastern sales manager of MGM-TV to assume his new duties.

Grants increase: The FCC has approved the petition of WREK-TV Rockford Ill., to increase its effective radiated power to 316 kw.

Hefty quarter for film-tape outfit: International Productions, Inc. expects to quadruple its gross for the present quarter over the same period a year ago, hitting an all-time high for the four-year-old firm. Founded in 1959 under the banner of International Video Tape, the company was recently reorganized as IPI with IVT becoming a separ-

TvQ-Quiz

Quiz yourself on program appeal to viewers living in the South and Far West. Material for this quiz was provided by TvQ, based on their research of program popularity.

(A) Here are five programs with about the same appeal to the adult tv public in general. See if you can rank them in order of their differing appeal to southern viewers.*

- | | |
|----------------------|-------|
| 1. ARMSTRONG THEATER | ..... |
| 2. ART LINKLETTER | ..... |
| 3. JACK BENNY | ..... |
| 4. JACK PAAR | ..... |
| 5. ROUTE 66 | ..... |

(B) The next five programs, also similar in general adult appeal, vary considerably in appeal to far western viewers.*

- | | |
|---------------------------|-------|
| 1. CHET HUNTLEY REPORTING | ..... |
| 2. DICK VAN DYKE | ..... |
| 3. DISNEY WORLD OF COLOR | ..... |
| 4. HAZEL | ..... |
| 5. PASSWORD | ..... |

* June-July TvQ Report

Answers Quiz A:

1. Route 66	.....	24
2. Art Linkletter	.....	21
3. Armstrong Theater	.....	19
4. Jack Benny	.....	16
5. Jack Paar	.....	15

Answers Quiz B:

1. Dick Van Dyke	.....	40
2. Disney World of Color	.....	38
3. Password	.....	36
4. Hazel	.....	33
5. Chet Huntley	.....	30

ate division. President Bob Brandt, in a year-end report, attributed the sharp upturn to the sale of seven IPI-produced programs to CBS TV's *Sunday Sports Spectacular* and a heavy increase in activity of its video tape division.

Associated affiliates: KNMT-TV Walker, Minn., began broadcasting operations as an associated station to KCMT Alexandria, NBC TV affiliate. No additional time charges will be made for the associated station, which carries all NBC programming carried by KCMT.

Film team turns to tv: Melvin Frank and Norman Panama, producing-directing-writing duo, enter tv production late this spring or early fall with two initial projects under the aegis of parent company Melnor Films. First project is *Our Man at*

St. Marks, British tv show to which Panama and Frank have the American rights; second is an original, hour-long comedy, tentatively titled *Trans-Atlantic*. Both formats call for filming in London, where the pair are currently headquartered.

NEWSMAKERS

JACK YEAGER to manager of KMMT-TV Austin, Minnesota. He was general sales manager for KHOL-TV Hastings and Kearney, Nebraska.

STANLEY MESH to assistant controller for Wometco Enterprises. He was with the Miami office of Haskins & Sells.

CHARLES B. THOMPSON to film director for WTOP-TV Washington, D.C. He replaces William Hedgpeth who will become program director for TOP Radio.

Face - lift

Merle Norman wanted to give sales new vigor, and found the answer in network radio plus tie-ins

IN THE highly competitive field of "beauty care," Merle Norman Cosmetics has caused a considerable splash this season with a national campaign whose results are out of all proportion to its relatively modest budget.

Vehicle for the campaign is *Breakfast Club*, one of ABC Radio's most venerable properties and a show which has more than managed to hold its own in a tv-minded era. Here is the bare-bones outline of the Merle Norman 52-week buy, which was launched 18 November:

- Five segments per week for the first 13 weeks, and
- Three segments per week for the next 13 weeks, and
- Two segments weekly for the final 26 weeks.

There was nothing "routine" about the purchase. In fact, a considerable amount of backstage soul-searching went into the selection of network radio in the first place, and *Breakfast Club* in particular in the second. Here's how Jack Nides, president of Nides-Cini Advertising Inc., the cosmetic firm's agency, describes the process, and the problems:

"Before we approached ABC Radio, we were aware of five facts: (1) Merle Norman Cosmetics had to get maximum reach at low cost; (2) we knew the perfect combination for us would be national advertising with a close tie-in on a local level; (3) we realized that Merle Norman Cosmetics customers, demographically, fall into a category we think of as 'Mrs. Average America,' and (5) we knew that in order to accomplish our advertising - merchandising goals, we would have to excite our studio owners and enlist the aid of

Jack Nides, head of agency handling Merle Norman Cosmetics account, discusses kickoff commercials on "Breakfast Club" with ABC Radio's Don McNeill. Drive began in fall

MERLE NORMAN
COSMETICS
—INTERNATIONAL—

9130 BELLANCA AVENUE AT ARBOR VITAE . . . LOS ANGELES 45 CALIFORNIA

October 14, 1963

I WISH I COULD TELL YOU...

... about a wonderful new advertising program that is now being worked out for all my Gals and Guys.

But, in a week or two you'll receive a booklet in the mail that will give you all the details.

Now, I've promised the advertising people that I wouldn't let the cat out of the bag before the booklet arrives, but at least I can give you a few hints!

It's a national program, but you can participate right in your own city.

A person whom millions of women love and respect will be working for you.

This is, by far, the biggest (and most exciting) advertising program in our history.

This program is only the beginning of a lot of new advertising activity we're planning for the coming year.

Sorry I can't tell you more right now, but I know you'll be just as thrilled as I am when the mailman brings you your booklet!

Semper Idem,

Merle Norman

Letter to independent studio owners acted as a "teaser" for details of network drive

or cosmetic campaign

the medium in interesting their people."

Unlike most retail operations in the cosmetics field, Merle Norman Cosmetics are not sold over the counter at drug, department and specialty stores. They are not handled through the kind of "sales representative" setup long in action for firms like Avon and Fuller Brush. Instead, they are sold through "studios," which are independently owned and which are licensed in a manner approximating that of the Howard Johnson chain.

Any national campaign by the Merle Norman company, therefore, had to have, as a built-in gimmick, the opportunity for studio owners to supplement the campaign with local-level tie-ins. The expense of local tv tie-ins, Merle Norman executives felt, would be out of reach of most local retailers. Radio was another matter.

In early October of last year, Merle Norman sales promotion manager William Pollock and agencyman Jack Nides met with Jack H. Mann, ABC v.p. in charge of the network's Western Division, and sales department executive John Paley. Preliminary details of an ABC Radio buy were discussed. Then, in November, more meetings were held with Don Schlosser, head of ABC Radio's sales development department, and *Breakfast Club* staffers.

Now, it was time to bring the local retailers into the act.

Out to the studio owners went an explanatory "record - booklet" explaining the basic details of the network radio buy, and urging them to get in on the campaign at local level:

"Every weekday morning, over 4 million fans listen faithfully to Don McNeill's *Breakfast Club* (the booklet explained). Many of these listeners will be women right in your home town. Because Don McNeill

only advertises products that he can sincerely recommend, his fans believe and trust his recommendations. When he invites them to discover the Three Steps to Beauty in your Studio, they're going to *act* on his advice . . . especially if you tie your Studio directly in with the *Breakfast Club*."

Having sold the concept, the Merle Norman booklet, which included a recorded sample of *Breakfast Club* selling in action, then gave

Working both ends against the middle, ABC Radio notified local affiliate radio sales managers that the campaign was in the works, and urged them to follow up ("This will mean new business . . . on *your* station!"). As a clincher, copies of the same local-announcement scripts were sent, and a special closed-circuit broadcast of *Breakfast Club* was staged for studio owners. Local sales were made in virtually all ABC areas.



Admen gather at Merle Norman retail studio: (l. to r.) ABC Radio v.p. Jack H. Mann, Nides-Cini pres. Jack Nides, Merle Norman exec William Pollock, ABC's John Paley

some specific advice. Studio owners were urged to consult a list of affiliates carrying the show, and to contact the local ABC station "to buy local spot announcements on the *Breakfast Club* on the same days that Merle Norman Cosmetics are nationally advertised."

These "breakaway" announcements, bought at "low, local rates," were simplified by the use of sample local announcements scripts, into which could be dropped the phone number and address of local Merle Norman studios in major markets covered by the ABC Radio series.

Results?

Initial response, according to adman Nides, was "extraordinary."

A new Merle Norman Studio in Los Angeles, for example, started getting phone calls five minutes after the first show, November 18.

Within two weeks, studio owners were writing to Merle Norman headquarters to say they were getting "wonderful, fabulous results" . . . "campaign already a boon to business" . . . "best advertising Merle Norman Cosmetics has ever done."

"This program is only the beginning," says Merle Norman herself. ■

PRO GRAMMING

The big pros in Madison radio are on WKOW / 1070. Each exclusive personality is a leader in his field.



CLARK HOGAN

WKOW's "Coffee Club" Host — 7-9 a.m.

Clark Hogan's "Coffee Club" percolates Madison's favorite blend of musical cheer. And WKOW/1070 serves it to Southern Wisconsin's largest morning radio audience — at breakfast tables and on the road. "Coffee Club" time is 7-9 a.m. But so popular is this Hogan lad with listeners and advertisers, we bring him back for more right after the Arthur Godfrey hour. It's the kind of PROgramming that makes 10,000-watt WKOW one of America's great radio buys.

WKOW 1070

MADISON, WISCONSIN

CBS

Tony Moe
Vice-Pres. & Gen. Mgr.

Ben Hovel, Gen. Sales Mgr.
Larry Bentson, Pres.
Joe Floyd, Vice-Pres.

REPRESENTED NATIONALLY BY **H-R**

A **MIDCO** STATION

Organist contest wrapped up



Fred Barr, host of "Gospel Time" on WWRL (N.Y.), helps station staffer Henrietta Creech count over 210,000 Ward Tip-Top Bread wrappers mailed in by listeners as votes to select favorite organist from more than 70 vying in first annual Religious Music Organ Contest. It was sponsored by baking company over three-month period, via Grey Advertising

Thirty miles of shoe laces



Contest winner Jane Goltermann holds portion of the almost 30 miles of shoestrings submitted by listeners of KXOK St. Louis in promotion for new MGM picture, "The Wheeler Dealers." Celebrating with the winner following conclusion of the promotion (l-r) Ed Edmiston, MGM; KXOK personality Peter Martin; and station account executive Bill Ganey

TIMEBUYER'S CORNER

Media people, what they
are doing, buying and saying
January 13, 1964

■ **Chicago media man to MacManus:** James Cvetko has joined MacManus, John & Adams' Chicago office as media supervisor. He was formerly assistant media director at MacFarland Aveyard, and before that was assistant marketing director of the Arthur Meyerhoff agency, both Chicago.

■ **Katz Sure Did mail 'em to media folk:** So dig down deep in your mail box for the KSD Radio (St. Louis) brochure that should be there. If you come up empty-handed, holler for your Katz man and demand a copy of this elegant booklet. Gives you the "feel" of the station through excellent photos, plus pertinent data.

■ **Dewey to SSC&B media staff:** Frank Dewey has joined Sullivan, Stauffer, Colwell & Bayles (New York) as media buyer on the Lever Bros.

Lifebuoy, dishwasher All, and Lever new products accounts. He was with D'Arcy (New York) buying for Knox Gelatin, Cashmere Bouquet talcum, Tidy Toys, and Colgate new products; before that was a media buyer at Benton & Bowles (New York).

■ **Vacationer returns to snowy New York:** Marge Hasselberg is now back at her desk in Young & Rubicam's (New York) media department after spending two sunny weeks in Puerto Rico. Marge is the editor of *Media Miscellany*, a monthly newsletter packed with facts about all media for Y&R's media folk.

■ **At DCS&S the door's the thing:** It's become the custom at Doherty, Clifford, Steers & Shenfield (New York) for the agency's gals to unleash

CAL WILCOX: in the program buy, more insight

"Program buying is a real challenge," says the Leo Burnett Co.'s (Chicago) chief timebuyer Cal Wilcox. Cal goes on, "Buying a program, and particularly a 'strip' of programs, necessitates a much more exhaustive analysis of a market



than the normal spot buy. It's more like a network buy, in that you're necessarily concerned with competing programs (many times from networks), lead-ins, lead-outs, and the general overall structure of the station's local programming. The buyer, because of his relatively greater closeness to the station and its management, gets more insight into what kind of a job the station can and is doing in its market." He adds that experience in the purchase of spot programs can't help but make the buyer more proficient and knowledgeable in the entire television area, from local announcements to network buying. Cal, with Burnett seven years, is chief timebuyer on the Kellogg account. A native of Washington, D.C., he's a graduate of Northwestern University, where he majored in advertising and marketing. After spending time in the Army in Germany, he joined the agency as a trainee. He readily admits to being a real tennis "nut"; also includes music, woodworking, and swimming among his interests. Cal and his wife, Pauline, live in Chicago.

TIMEBUYER'S CORNER

January 13, 1964

their artistic talents and decorate their bosses' doors with gay holiday designs before Christmas. This year something new was added—prizes (gift certificates from Lord & Taylor) for the six doors selected as best by a panel of judges. The judges—John Brand, art editor of SPONSOR; Albert Cornwall of American Brake Shoe; and Annie O'Conner of DCS&S—selected the winners of the Deck-A-Door contest from more than 90 door entries. Agency president Bill Steers awarded the prizes. The media department outshone all others by coming up with two award winners (see photos), and two Honorable Mentions. Mary Colasono won the Grand Award for the fine job she did on media supervisor Dick Olsen's door, and Anna Zgorska won one of the five runner-up awards with her work on media research director Marty Herbst's door. Other runners-up were Dolores Laric, receptionist; Evelyn Phipps, client contact department; Carol Tuerck, accounting; and Alice Cooper, head switchboard operator. Anne Soltesz claimed Honorable Mention with her handi-

work on media buyer Stu Eckert's door, and media researcher Lydia Hopper did the same with her own office door.

RADIO BUYING ACTIVITY

▶ *American Tobacco* is in the market for minutes and 30s for the new Carlton cigarette campaign scheduled to begin January 27 in the New York, Chicago, and Los Angeles metropolitan areas. Campaign will run in morning and afternoon traffic times, will also utilize some weekend time. Other markets will be added to the list as production and distribution allow. Newspapers will support the radio schedule, and other media may be added in the future. Carlton will be marketed as the first cigarette specially designed to provide "low levels of 'tar' and nicotine, with real smoking pleasure"; features a "flavor filter" with activated charcoal, said to enrich the taste. It is the first cigarette with both "tar" and nicotine data printed on the package. If changes in these measurements occur, legends on packages will be changed accordingly. Agency is Gardner (New York); buying contact is Peter Van Steedem.

▶ *Tetley tea* reported-buying 30s and 10s for a schedule to start mid-January for a 10-day run in several northeastern markets. Agency is Ogilvy, Benson & Mather (New York). Buyer is Madeline Kennedy.

DCS&S HOLDS CHRISTMAS DECK-A-DOOR CONTEST



TWO MEDIA GALS WIN: Grand Award Winner in agency's holiday door decorating contest is Mary Colasono (1), next to boss Dick Olsen's door, which

she decorated in shades of blue. One of five runners-up, Anna Zgorska (far r) stands with boss Marty Herbst and his door, which she decorated with paper figures

KING helps agency pigskin fans



James Neidigh (l), and Bill Clark of KING-AM-TV Seattle, pack KING Do-It-Yourself Rose Bowl Kits distributed to agency people in its area. The kit contained all necessary elements for watching and listening to the New Year's Day gridiron contest between the universities of Washington and Illinois

Negro-oriented KSAN bought for \$700,000

Negro-oriented station in KSAN, San Francisco has been sold by Golden Gate Broadcasting to Bay Area residents Les Malloy and Del Courtney for \$700,000 cash.

Owned by Norwood J. Patterson and family, Golden Gate has operated the station since 1939. Patterson is also licensee of KBIF and KICU-TV, both Fresno.

Malloy is 50% owner of KLIQ, Portland, Ore., and formerly owned and operated radio stations in both Los Angeles and San Francisco. Courtney, well-known band leader and recording star, has performed as a tv and radio personality in the San Francisco market.

KSAN operates with 1,000 watts on 1450 kc.

Hamilton-Landis brokered the transaction.

NEWS NOTES

MBS adds three: New Year's Day saw the addition of three 1 kw stations to the Mutual Broadcasting lineup. They are WXVW Louis-

ville, owned by Electrocast; KWYZ Everett, Wash., owned by the Snohomish County Broadcasting Corp.; and KPUG Bellingham, Wash., owned by KPUG, Inc.

Bay Area outlets elect new slate: William B. Decker, general manager of KNBR, has been elected president of the San Francisco Radio Broadcasters Assn. for 1964. He succeeds Jules Dundes, CBS Radio vice president and general manager of KCBS. Elected vice president and treasurer of SFRBA was Lewis H. Avery, vice president and general sales manager of KYA. Don Curran, ABC vice president and general manager of KGO, was named secretary. The association is made up of eight stations serving Bay Area and Northern Calif.

GTE in New York: In what is termed "its first use of radio solidly in New York for its corporate advertising," General Telephone & Electronics has signed a 52-week contract with WQXR. GTE will sponsor *Symphony Hall* three nights a week (8:06-9 p.m.). Agency is Kudner.

WILLIAM B. DECKER to president of the San Francisco Radio Broadcasters Assn. for 1964. He is general manager of KNBR San Francisco.

JOHN A. THAYER, JR. to national director of programing for the ABC Radio Network.

DAVID W. COWLES to the sales staff of KQV, Pittsburgh as account executive. He was sales promotion rep with a major drug firm.

DONALD J. SHERMAN to vice president and general manager of KCEY Modesto, California. He was an account executive with WTRY Albany-Schenectady-Troy, N. Y.

MICHAEL L. DOW to general manager of the Mid-State FM Network.

HARRY W. BARNAM to vice president and general manager of WTTM Trenton, N. J.

HAROLD H. SEGAL has resigned as managing director of the Knight Quality Stations of New England. He was also manager of WHEB Portsmouth, N. H. and national sales manager for the group.

Food, grocery mfrs. pace day rerun buys

National-level advertisers, biggest spot tv spenders, lead sponsorship of syndie shows in 4-7:30 schedule

NATIONAL food and grocery advertisers, spot television's biggest spenders, also set the pace among national-level sponsorship of late-afternoon and early-evening syndicated reruns. Campbell Soup, Post Cereals, General Mills, Beech-Nut, National Biscuit, and Lever Bros.' food products divisions, are among the national advertisers listed by stations as key supporters of their daily 4-7:30 p.m. schedules.

These facts came to light last week in a checkup conducted by Four Star Distribution Corp. on behalf of its 30-minute *Rifleman*

show, a typical off-network vehicle televised as a five-days-a-week stripped spot carrier by half of the 80 stations carrying it.

Survey replies from such national cross-section cities as New York, Oklahoma City, San Antonio, Huntington, W. Va., New Haven, Des Moines, and Pittsburgh, also revealed that 77% of the total spot sales listed by the stations for the rerun program was national business.

The food sponsors were by far the biggest category spenders during the late-afternoon and early-

evening hours when *Rifleman* was scheduled on a strip of weekly basis.

Drug products was the second place category, followed by household and appliance items, candy and beverages.

On stations that strip the series the 20 spots a week were promoting an amazing variety of products ranging from kids' breakfast cereals to automobiles to hemorrhoidal preparations—often all on the same show the same day. The only category of advertiser distinctly missing from the lists were the tobacco firms, at one time leaders in regional film buys.

Len Firestone, general manager of Four Star Distribution, explains that *Rifleman* is used by many stations as a "transitional" program which holds on to the children (who were watching earlier in the day) and adds the housewives by the time four or five o'clock rolls around. The transitional program favors a diversity of products — those aimed at children as well as adults.

In one city, the sponsor list on a stripped version of *Rifleman* includes Dristan, Lark cars, Alka-Seltzer, Halo shampoo, Dentyne, Chef Boy-R-Dee, International Latex, Anacin, Tri-Ban, Head 'n' Shoulders shampoo, Oxydol, Crisco, Arrow Shirts, Miller High Life, Anahist, Wildroot, Busch Bavarian beer, Schaefer pens, and Softique. (On the basis of this list, an observer attempting to figure the advertisers' campaign strategies, might assume that Junior is supposed to want to chew gum before dinner, Mom needs a headache remedy—and maybe a new girdle — after dealing with Junior all day, and Dad, who may or may not be home from the office at this hour, wants a new car.)

Another station's list of national sponsors on *Rifleman* was equally diverse: Wrigley, Shell Oil, Jell-O, Norelco, M&M candies, International Latex, Beech-Nut baby foods, Dentyne, American Oil, International Salt, Paper-Mate, National Biscuit, Sucrets, Frito-Lay, Preparation H, Aero-Wax, and Oxydol.

Advertisers that appeared most often on several different lists were Sucrets, International Latex, Shell, Norelco, American Chicle, and Coca-Cola.



NBC Films selling 'Car 54'

"Car 54, Where Are You?," former NBC TV vehicle, is being put into syndication by NBC Films, culminating long-standing hassle over control of rights. Above, George A. Graham, Jr. (l), board chairman of NBC Films and NBC International, discusses agreement with Howard Epstein (c), president of Eupolis Productions, and Morris Rittenberg, president of NBC

Films. Producer Eupolis originally sold series outright to Telesynd, division of Wrather Corp., to be sponsored in local markets by another Wrather division, toymaker A. C. Gilbert. Wrather subsequently refused to guarantee Gilbert's sponsorship, and series was then sold outright to NBC Films. WABC-TV New York was the first buyer

Among the food sponsors, General Foods' Post Cereals (particularly for recently-introduced Crispy Critters), National Biscuit, and Beech-Nut, were the heaviest in their categories. ■

Weis to v. p., gen. mgr. of UA-TV syndie div.

Pierre Weis assumes expanded duties with the new title of vice president and general manager of the syndication division of United Artists Television. Weis will now supervise sales for all non-feature UA-TV products in syndication, largely encompassing half-hours and hours, both first-run and off-network. He is conducting sales seminars for the introduction of UA-TV's new one-hour series, *The Human Jungle*, and is involved in sales ventures of the *Wolper Specials* and the *Lee Marvin Presents—Lawbreaker* series. Weis will also continue to be responsible for the 42 programs in the UA-TV syndicated sphere.



Weis

Sells kegler series

Sports Network Inc. sold its full 10-week tv series, *United States Professional Bowling Invitational Tournament*, to Ballantine Beer and R. J. Reynolds Tobacco, added evidence of the heightened interest in the sport.

Show is being carried by 20 stations of a northeastern network plus Miami and including New York (WPIX), Philadelphia, Boston, Washington, and Providence. Most stations carry it live and all except Philadelphia carry the full 60-minute competition each week. Series features 24 bowlers, all members of the Pro Bowlers Assn. of America, in an elimination contest for \$15,000 in team prize money. It started January 5, winds up in most markets March 7.

ABC TV's 13-week series called *Professional Bowlers Tour*, features the finals of the association's tour-

SELL ALL THREE



Buy WSLs-TV and sell the metropolitan, suburban and rural homes that make up Virginia's No.1 TV market. * Call Katz for availabilities.

WSLS-TV
ROANOKE
VIRGINIA

* Television Magazine

"THERE IS NO SUBSTITUTE FOR INTEGRITY"



Pat Buttram a la Tokyo

Irving Feld Ltd., New York tv and radio syndicator, has turned the import-export tables. Instead of the usual practice of exporting American westerns to Japanese television, he has imported a one-hour taped color special called Tokyo Jamboree, in which Japanese performers sing and dance in the American country and western style.

The show, which was originally produced in English for a Japanese advertiser, is now available through Feld for U. S. syndication.

Feld has also now available two BBC-produced specials, *The Solitary Billionaire* and *The Red Army Singers and Dancers*. *Billionaire* is a one-hour filmed interview with J. Paul Getty.

naments from 13 cities across the nation. It will probably include many of the same players and since it kicked off January 11, coincides closely in time with the Sports Network series.

Reiner heads RKO's buying of group pix

Ivan Reiner, program manager of WOR-TV New York, has been named to the newly created position of director of group film acquisition for RKO General Broadcasting. He will be responsible for the purchase and production of filmed tv



Reiner

program material for all five RKO tv outlets. Before joining WOR-TV in 1952, Reiner was program manager of WNBW Wellsboro, Pa.

NEWS NOTES

T-L sales: Trans-Lux Television's *Top Draw Feature Films* sold to WPTV Palm Beach; WBEN-TV and WKBW-TV, both Buffalo, and WZZM-TV Grand Rapids. *Guest Shot* was purchased by the Australian Broadcasting Commission; *Encyclopaedia Britannica Films*, by KTUL-TV Tulsa, and Uganda Television of Africa; and *Zoorama*, by KFRE-TV Fresno, and WTIC-TV Hartford.

Overseas in 1964: MGM-TV has sold its *Mr. Novak* series to Anglia Television of England; *Eleventh Hour* to CIA Latino Americana de Doblajes, S. A. of Mexico City, and Telemundo, San Juan, Puerto Rico; *Father of the Bride* to RTF of France, and the New Zealand Broadcasting Corp. Sales abroad of MGM features, recorded since the beginning of the new year, include *Our Gang* comedies to Television

Broadcasters of Australia, and Iris Television; *Nine Our Gang* subject to Oy Mainos of Finland, and a license extension of the series to Assoc. Rediffusion, U. K.; 70 cartoons to RTF of France; and 2 French-dubbed features to CFGM TV Quebec City, and CKRS-TV Jonquiere, both Canada.

Seven Arts wrap-up: Seven Arts concluded 1963 with a series of sales for several of its syndicated properties. Among them: *Mahalia Jackson Sings The Story of Christmas*, sold to WFBG-TV Altoona; WSEE-TV Erie; WOWL-TV Florence, Ala. KHOL-TV Holdrege, Neb.; WJTV Jackson, Miss.; and WSSH-TV Portland, Me. *A Christmas Carol*, to WSSH-TV; WAFB-TV Baton Rouge; WBOY-TV Clarksburg, W. Va.; WGAL-TV Lancaster, Pa. WPAD-TV Paducah, Ky.; WTAP-TV Parkersburg, W. Va.; KPAC-TV Port Arthur, Tex. and KNDO-TV Yakima, Wash. *Churchill, The Man* to WTEN-TV Albany, N. Y. WKBW-TV Buffalo; WBTV Charlotte; KLZ-TV Denver; KVAL-TV Eugene, Ore.; KEYT Santa Barbara; WITN-TV Greenville, N. C.; and the Ram Distributing Co., Omaha. *En France*, to WBKB-TV Chicago. WLWC-TV Columbus; WLVA-TV Lynchburg; WKYT-TV Oklahoma City; and KFDX-TV Wichita Falls.

Four Star sales: Four Star Distribution's *Dick Powell Theatre* has been sold to WGUN-TV Tucson, and WKBT-TV La Crosse, Wis., bringing to 55 the series' current market total. Four Star's *Detectives* was sold to WTVO-TV Rockford, Ill. and WKBT-TV. *Stagecoach West* was bought by KRON-TV S. F.; and KTVT Dallas bought *Riflesman*.

Ellis exits Fremantle: Ralph Ellis, one of founders of Fremantle of Canada and its president for last six years, has resigned. Taking over is Paul Talbot, chairman of that company and president of Fremantle International, based in N. Y.

NEWSMAKERS

JOSEPH STAMMILLER to Charter Producers Corp. as vice president. He was formerly vice president and general manager of WABC-TV N.Y.

STILL THE MOST IMPORTANT COMPUTER IN THE BUSINESS



This compact data processing system is located in the back of the buyer's mind. It prevents buying disasters, encourages buying triumphs. Output: Cheering go-aheads, damping danger signals, memorable advertisements, noteworthy call-letters, unusual techniques, good ideas. On what does this stream of consciousness feed? On SPONSOR, notably—all broadcast, all buying. SPONSOR programs the necessary news; thoughtfully probes for meaning; perceptively reports trends, up, down, on, off. And the more important non-human computers become—the more our human friends will be relying on **SPONSOR**, the broadcast idea weekly that brings to the moment of decision many messages (including station advertising). 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080

RADIO FIELD GUIDE

CLASSIFIES STATIONS

Katz "Spectrum" reduces contemporary sounds to six families in a guide for classifying specialized appeal of contemporary stations

"Spectrum" classifying guide

A NEW YORK REP is applying scientific methods of classification to radio. The project has yielded a chart of radio life in metropolitan America, a sort of field guide to radio birds of these climes.

The Katz Agency devised the chart below, "The Radio Spectrum," to classify stations and define their place in the market habitat.

The chart reduces radio to six predominant types. The common birds of radio are called Modern—Top Forty, Middle of the Road—Modern, Middle of the Road—Traditional, Quality Music, All Talk, and Classical Music. Ethnic radio is

TYPE	MODERN—"TOP FORTY"	MIDDLE OF THE ROAD—MODERN	MIDDLE OF THE ROAD—TRADIT
MUSIC	<i>Top numbers chosen predominantly from lists compiled by Billboard, Variety, Cash Box, and local record store sales reflecting taste of younger age groups.</i>	<i>Some of the better quality list tunes, plus other bright, well-performed contemporary music.</i>	<i>Never any numbers from the lar lists unless most sedate. U restrained contemporary, plus pops and show tunes. A few tions almost overlap the q music station.</i>
PACE	<i>Usually fast, bright, enthusiastic, often hectic and loud. Tight production.</i>	<i>Bright and dynamic, but never frantic or hectic.</i>	<i>More leisurely, deliberate, with emphasis on fast production.</i>
PROMOTION	<i>Liberal use of contests, prepared announcements, slogans, etc.</i>	<i>Carefully selected contests of mostly older teen and adult appeal; more sophisticated slogans and prepared promotions.</i>	<i>Few contests unless of the pr type. Less preparation of p tional announcements.</i>
NEWS	<i>Brief, emphasis on headlines, tabloid-like treatment, news selection based on its sensational value.</i>	<i>Brief, comprehensive, but more maturely paced. News items selected for their interest to audience.</i>	<i>Often longer newscasts with "in depth" reporting. Emphas more of the real importance news, and effort is made dignified, objective, institut (Many network affiliates fall i the category and network news serv is used to amplify news progr</i>
CONSISTENCY	<i>Mostly the same every hour of the day. No segmentation.</i>	<i>Generally the same throughout the day, but with more clearly delineated personalities and occasional segmentation.</i>	<i>Most hours are the same but pbl service and special program given more time and consider ion. Many stations of this type special features suitable to ven areas—farm service departm marine news, etc. which are seg mented.</i>
MISCELLANEOUS	<i>Use identification themes, jingles, other devices to stimulate and excite.</i>	<i>Careful use of identification themes, jingles, etc.</i>	<i>Little or no use of identific ion themes, jingles and other p duction aids.</i>

footnoted as a kind found in several markets. Sub-categories such as country-western and rarer birds in the radio world are omitted. Stations emphasizing folk and ballad music are covered, however, in a text that goes with the Katz Agency's Spectrum.

The radio families are indexed by types of music, pace, promotion, news, consistency, and miscellaneous characteristics such as identification jingles, production devices, and commercial placement.

In the accompanying brief text, the rep sketches in background for such a radio analysis. Radio's evolu-

tion is traced from a network-dominated "glamour medium" of fewer than 1,000 stations before tv to the present Babel of more than 5,000 facilities, practically every one specializing its audience appeal. This is in contrast to the old style of "something for everyone," when a general audience was cultivated with a potpourri of music, variety, drama, comedy, and name personalities, Katz explains.

Now, with so many stations fighting tv and "their own proliferation," radio has turned to target-audience appeal. "Radio has learned that a station's program structure, like the

editorial format of a magazine, can be fashioned to win and hold a target audience, an audience which will be responsive and loyal to a station's particular program content.

The rep stresses that the various preferences in program style cross the lines of age, education and income, that fans of popular music, for example, can be found at all levels.

The Spectrum constitutes only the "briefest" outline," its authors say, not attempting to define all station sounds by these categories set up. ■

QUALITY MUSIC	ALL TALK	CLASSICAL MUSIC	TYPE
<i>lush arrangements of pop show tunes, with emphasis on big and traditional music. No forty numbers.</i>	<i>None in a few cases, except the music of commercials. Other all-talk stations have traffic time personalities who use music only for production purposes. Emphasis definitely is on the talk and not the music, although there are occasionally late night and weekend music shows.</i>	<i>Symphonic, string quartet, and other chamber music, etc. Only the most eloquent of show tunes and old standards.</i>	MUSIC
<i>rarely but generally smooth. dignified approach. Music may be varied.</i>	<i>Conversational; rarely fast.</i>	<i>Calm, leisurely, often slow.</i>	PACE
<i>are restrained versions of forty. Some use contests, most prepared announcements, but nothing is done to create an atmosphere of dignity and prestige.</i>	<i>Very little use of contests and prepared promotional announcements.</i>	<i>Usually restrained, if any.</i>	PROMOTION
<i>usually brief, delivery usually dignified.</i>	<i>Often 15 minutes at each hour, with much "in depth" reporting (commentary, sports, stock reports); selection of news is based on its importance.</i>	<i>Conservative in delivery. Emphasis on importance. News periods are generally longer (10-15 minute units).</i>	NEWS
<i>at hours are same, with minor variations in music tempo.</i>	<i>A different program each hour (except during traffic times), but each one is compatible with others because all are essentially conversational.</i>	<i>All music, but segmented to present complete operas, symphonies, etc.</i>	CONSISTENCY
<i>heavy use of restrained identification themes and dignified versions of many Category F production aids.</i>	<i>Little or no use of identification themes or jingles. Almost no production gimmicks.</i>	<i>Commercials may be clustered. Very few production devices.</i>	MISCELLANEOUS

Williamson Chicago mgr. for Metro Radio Sales

Metro Radio Sales has announced the appointment of Robert Williamson to manager of their Chicago office.



Williamson

In addition to eight years in industrial sales and sales management, Williamson's background is also in media selling. He has been with Metro Radio Sales in Chicago since 1961, and before that, was a sales account executive with WJJD, Chicago. He replaces Richard Kelliher who has been promoted to sales manager for WNEW-AM-FM New York. Vice president and director of the firm H. D. "Bud" Newwirth remarked on Williamson's "enviable record with the firm" when making the announcement.

Williamson has been with Metro Radio Sales in Chicago since 1961, and before that, was a sales account executive with WJJD, Chicago. He replaces Richard Kelliher who has been promoted to sales manager for WNEW-AM-FM New York. Vice president and director of the firm H. D. "Bud" Newwirth remarked on Williamson's "enviable record with the firm" when making the announcement.

New national sales mgr. For Roger O'Connor

John Griffin has been named national sales manager for Roger O'Connor's



Griffin

four television and 23 radio station clients. Griffin has been an account executive at Roger O'Connor since the firm opened in April 1963. He was

an account executive with the Bolling Co., and began his advertising career in the media department of Dance-Fitzgerald-Sample, where he supervised the purchase of media time for Procter & Gamble accounts, Simonize, and Falstaff Beer. George Smith and Lee Cannon have been appointed to the New York sales staff of Roger O'Connor. Both came to the agency from Teleguide, closed-circuit tv network serving 45 Manhattan hotels with specialized programming used primarily for conventions, sales meetings, and imparting information on events taking place in the city.

NEWS NOTES

H-R appointed: WBBW Youngstown, moved over to the H-R Representatives selling organization the first of the year. The station operates at 1 kw, 1240 kc. Gene Trace is executive vice president and Dick James, vice president and general manager of the 24-hour operation. Weed is former WBBW representative.

Masla appointed: KPEN (FM) San Francisco has appointed Jack Masla & Co. as its national representative.

New Golden Gate address: Venard, Torbet & McConnell's new San Francisco office is located at 2 Pine Street, San Francisco, California 94111.

A-K in New Mexico: Avery-Knodel has been appointed to represent KGGM-TV Albuquerque, and KVSF Santa Fe.

New appointment—Grant Webb & Co. has been appointed to represent KDTH Dubuque.

New location: Radio rep Robert L. Williams Co. has moved its headquarters to 270 Park Ave., New York 17. Telephone, HA 1-1670, remains unchanged.

NEWSMAKERS

THOMAS R. MURPHEY, G. WILLIAM SHERIDAN and DAVID BOLGER to the sales staff of Advertising Time Sales. Murphey was with the Dallas office of The Bolling Co., Sheridan was sales service director of WAIL-TV Atlanta, and Bolger was a publicist with various mid-western investment companies.

JOHN R. CROGHAN to director and vice president of Feltis/Dove/Cannon.

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

BOB ALLEN and BOB BOCHROCH to the New York sales staff of CBS Radio Spot Sales. Allen was with CBS New York and Bochroch was with CBS Radio Spot Sales in Chicago.

Outsider with an 'in'



WTTV Indianapolis has become first station outside of Metromedia group to be represented nationally by Metro TV Sales. Above, Robert G. Holben, WTTV gen. mgr., congratulates John B. Sias, director of Metro TV Sales, after contract signing with Charles W. Thomas (l), WTTV natl. sales manager, and children's show program personality Janie Woods

WASHINGTON WEEK

News from nation's
capital of special
interest to admen
January 13, 1964

★★ The timetable of reaction to HEW's hefty compilation on smoking and health is expected to be rapid and nervous for broadcasters and advertisers, slow for government action—and snail's pace for consumers.

Grand climax for broadcasters will come with NAB board meetings later this month: will they or won't they back LeRoy Collins' crusade against youth and glamor appeal in cigarette advertising?

NAB president's theory is to act in the public interest before government strictures are imposed on cigarette commercials. Any voluntary approach will take all the skill broadcasters and advertisers can command. Even Hill crusaders like Sen. Moss and Rep. Udall quickly realized that merely confining cigarette commercials to earlier hours is impractical—the kiddies stay up late.

NAB code and board meetings will not only have the Surgeon General's report on the agenda, but also the highly charged issue of piggyback versus integrated commercials which Code Director Howard Bell hopes to settle.

★★ Pre-release leaks on the January 11 smoking and health report were legion here, in spite of secrecy worthy of the CIA, and holdup of release until Saturday noon—shutting out many Monday publications.

The word was out that the research compilation established, for all practical purposes, an official link between habitual cigarette smoking and lung cancer and heart ailments. Word was also out that a mighty struggle over the economic impact would rage within the government.

In the House particularly, any action that cuts into tobacco grower revenue or state and municipal cigarette tax money, will bring stubborn resistance, if and when the federal government is called on to act. Budget balancers will resist inroads on the \$2 billion federal excise, chiefly on cigarettes in fiscal 1963.

★★ Anti-cigarette crusaders Sen. Maurine Neuberger and Rep. Morris Udall both prepared for action well ahead of the report's weekend release, on the basis of leaked indications that HEW report was a strong one.

Both have introduced bills to put labelling of nicotine and tar content in cigarettes under FDA policing. Both will push for FTC regulation to compel warning of health hazard to smokers in all cigarette advertising. Neither wants to wait another year or more for HEW's second special advisory committee to recommend a course of action.

★★ No one expects easy or early passage of such legislation.

Rep. Udall frankly admitted last week that he is a lone rider on the tobacco tiger, in the House. But he will push hard to get the FTC to act. FTC has claimed it needed official proof of danger to consumers.

Udall will urge a Congressional directive, he said, if FTC continues to hold back in the wake of the HEW report.

★★ In its year-end "Tobacco Situation" review, Agriculture Department said primly: "It is not possible to judge how the impending smoking-health report of the Advisory Committee of the Surgeon General may affect tobacco consumption."

But Agriculture statistics show that HEW findings will have to buck a strong trend: cigarette consumption was up for the seventh consecutive year, to a new record high in 1963, almost 3% above 1962. Agriculture says the number of people of smoking age will continue to increase in 1964. This, coupled with expected rise in consumer income, would indicate high smoking rate.

The trend is up in spite of increased costs and higher cigarette taxes reported by Bureau of Labor, hiking plain cigarette prices 6% and filters up 3%. The trend is also up in spite of a stream of published warnings and news items linking cigarettes and cancer.

★★ Early and large-scale consumer reaction to the Surgeon General's report is not believed likely here.

But Agriculture and economists worry about a possible wrench to the economy via the stock market if a resultant panic reaction outruns the realities.

Hopefuls look to human inertia in overcoming any habit to ease nervous tension, and to scientific advance to solve the smoking dilemma. Tobacco Institute president George Allen, who speaks for the \$8 billion a year industry, believes that science "will be able to solve these human health problems." American Tobacco Company's debut of its labeled, low-nicotine content "Carlton" filter cigarette now on the market is a try along these lines.

Allen steered clear of the youth-appeal problem in cigarette advertising last year by a bland recommendation for the exercise of "good taste" in commercials.

Rep. Paul Fino, author of a nicotine content labelling bill, endorses the idea of manufacturer responsibility. He would let the consumer choose the safest brand, encouraging manufacturers to compete to reduce harmful elements.

★★ Main target of smoking reform would seem to be the next crop of teenagers.

Strongest crusades in medical reports, research findings like the recent blast of the American Cancer Institute, focus on the young. The mammoth membership of the AFL-CIO has been reminded in its news weekly that present trend could mean death by lung cancer for "more than 1 million present school children in this country, before they are 70."

Group W produces an educational series



WHAT COMMUNISM MEANS



...TO AMERICANS

Group W has produced a series of thirty television lectures on the "Meaning of Communism."* They were created to arm young Americans with the vital weapon of knowledge in the struggle for freedom.

This series provides a dispassionate analysis of the principles and realities that shape Communism and Russia today. The lectures will appear on Group W stations, and will be made available to other broad-

casters and schools who seek to give young Americans a strong foundation of information on this subject.

Broadcasting, with its ability to reach millions of people, is the ideal medium to undertake a project of this nature. And the Group broadcaster, responsive as he is to the needs of the community, has the responsibility to create such programs that enlighten and forearm. To bring the truth to

all who seek it, in the belief that education is the strongest weapon of a free people.



BOSTON WBZ - WBZ-TV
NEW YORK WINS
BALTIMORE WJZ-TV
PITTSBURGH KDKA - KDKA-TV
CLEVELAND KYW - KYW-TV
FORT WAYNE WDWO
CHICAGO WIND
SAN FRANCISCO KPIX

WESTINGHOUSE BROADCASTING COMPANY

*The series features Prof. Marshall D. Shulman, Fletcher School of Law and Diplomacy, and Prof. Henry L. Roberts, Director of Columbia University's Russian Institute, and is based on "The Meaning of Communism" published by the Silver Burdett Company/Time Incorporated.

quadruplex
new TV Tape Recorder

Compact...completely transistorized...
compatible recorder at a budget price!



NEW TR-4

You can change your sights on low-cost TV taping equipment—it doesn't *have* to be incompatible! For the first time you can have budget equipment that's completely compatible with all standard quadruplex recorders. Fully transistorized for compactness and dependability, the TR-4 provides professional broadcast quality. This is a complete quadruplex machine for both record and playback. It's standardized and modularized for ease of installation and simplicity of operation. Uses standard modules (like those used in RCA's deluxe TR-22 Recorder). Has space for color modules. A compatible recorder at a compact price! Completely contained in one 33" x 22" x 66" unit.

See the TR-4 before you buy something less!

RCA Broadcast and TV Equipment
Building 15-5, Camden, N.J.



THE MOST TRUSTED NAME IN TELEVISION