

MARCH 9, 1964/FORTY CENTS

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**ITALIAN TV:
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FOR U.S. ADMEN**

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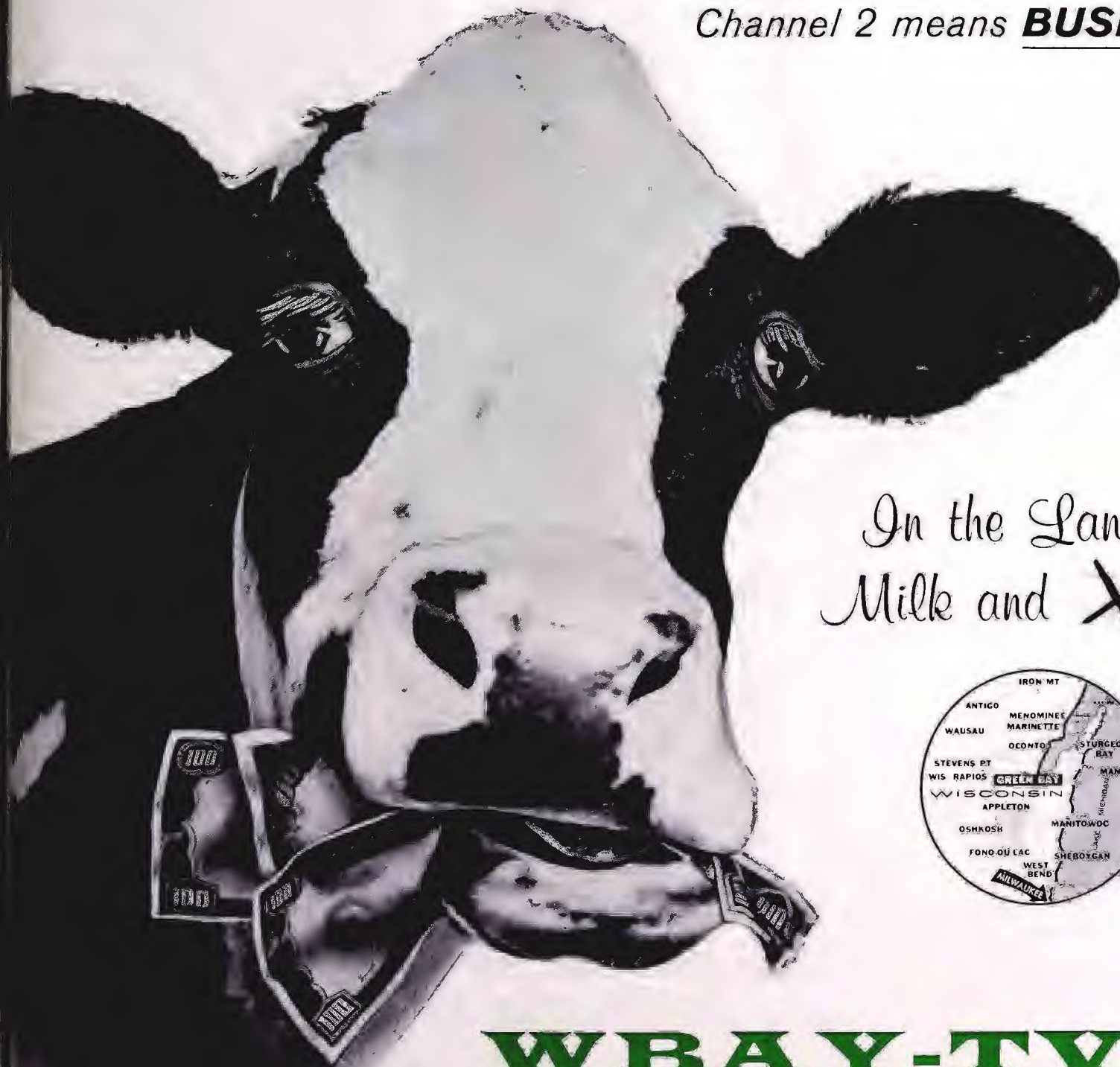
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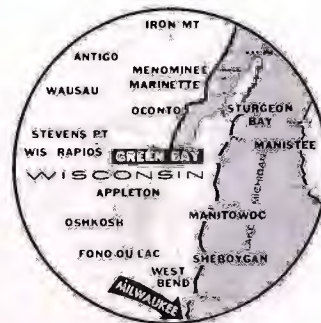
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FCC's Henry, Rep. Rogers Argue Fees

WASHINGTON — Sparring between Rep. Walter Rogers and FCC chairman E. William Henry over commission's right to charge fees for license applications and renewals was fairly sedate at last week's House Communications Subcommittee hearing. Chairman Rogers, holding hearings on own bill to bar FCC from fee setting, took his now familiar stand that FCC had no authority to act on this matter without specific mandate from Congress. In fact, Rogers' view is that none of "downtown" regulatory agencies have this right, and FCC is only first he'll go after.

Henry said commission banks its authority on clause (Title V) enacted into Independent Offices Appropriation Act in 1952, which entitles agencies to charge or to revise fees, in order to help recapture costs of processing licenses. Rogers promptly tossed cold water on legality of clause itself.

Henry tried to show reasonableness of FCC in fee setting. Originally, proposed fees for all services — broadcast and non broadcast — would have totaled \$6,750,000, but was scaled down in current charges to \$3,750,000. Rogers said this merely indicated that FCC could revise at will — and that was to stop it from doubling, instead of halving the fees on some future occasion?

(FCC licensing fees have been subject to court challenge by non-broadcast interests. U. S. Court of Appeals has allowed agency to go ahead with scheduled Mar. 17 starting date for fees, but money must be held in escrow, for return to licensees if court ultimately rules charges are invalid. TV application and renewal fees are \$100, and AM and FM fees are \$50, with minor charges scaled to lower costs.)

FCC chairman said if legislative approach is preferred by Congress, it will be all right with commission — but FCC feels it is taking right steps meantime. (Except for dissenting members Bartley and Ford.) Henry noted Appropriations and Commerce committee hearings that put Sen. Warren Magnuson and Rep. Oren Harris on record as admitting FCC has authority to charge fees. Henry says it is also in line with President Johnson's economy in government program, and with Bureau of the Budget recommendation.

NAB counsel Douglas A. Anello agreed with Rep. Rogers that only Congress should decide when an agency could or should begin to charge fees, and Congress should set schedules, after hearings by appropriate committees.

Sherril Taylor named NAB radio v.p.; Couric now p.r. veep

Washington—Sherril W. Taylor, president since '61 of Taylor/Nodland, producer-syndicator of radio and TV programs, has been named NAB's vice president for radio. Prior to '61 he had been with J. Walter Thompson, RAB, CBS Radio Network, CBS Radio Spot Sales, and KSL Salt Lake City. NAB also announced appointment of John M. Couric as its vice president for public relations. Couric joined the association's p.r. staff in 1957, and since '59 has been NAB's p.r. director.

'Broadcast Corps' urged as aid to world's needy

NEW YORK—A radio and television "Broadcast Corps," similar in purpose and pursuit to the Peace Corps, was urged last week by Leonard H. Goldenson, American Broadcasting-Paramount Theatres president, when he was presented International Radio and Television Society's 1964 Gold Medal Award for "outstanding contributions to broadcasting industry."

Goldenson stressed that Broadcast Corps could help "dispel darkness of poverty and ignorance" through much of the world by resolving shortage of creative, technical, production, and management personnel which, along with physical and economic barriers, is blocking communication growth.

Noting the 1,200 stations and 72 million sets outside the U.S., he said his company's ABC International, with privately owned Latin American stations, plans pilot series of locally produced shows teaching reading and writing.

Goldenson also cited these ABC International achievements: business arrangements with 48 stations in 21 nations; on-job training of foreign personnel in o&o stations here; sending consultants overseas for as long as two years; helping establish a Central American TV network; helping State Department conduct station-personnel seminars for people of 32 nations; co-operating in first live transmissions linking Canada, Mexico, and U.S.; Japan and U.S.; as well as South American-Near Eastern linkups.

ABC, NBC SELL POLITICS

NEW YORK—ABC-TV has sold one-third of its coverage of '64 Democratic and Republican conventions to Xerox Corp., via Papert, Koenig, Lois. Xerox will also fully sponsor series of political specials on web. Meantime, Benrus Watch, via West, Weir & Bartel, bought quarter of NBC-TV Election specials.

12 DIRECTORS NAMED TO NAB RADIO BOARD

Start two-year terms Apr. 8

WASHINGTON — Election of 12 prominent broadcasters to Radio Board of Directors announced by NAB. Two-year terms start last day of NAB convention April 8 for these district directors:

District 2: John R. Henzel, president and general manager, WHDL Olean, New York; District 4: Harold Essex, vice president and general manager, WSJS Winston-Salem; District 6: Julian F. Haas, general manager, KAGH Crossett, Ark.; District 8: Lester G. Spencer, president and general manager, WKBV Richmond, Ind.; District 10: George W. Armstrong, executive vice president and general manager, WHB Kansas City; District 12: Grover Cobb, vice president and general manager, KVGB Great Bend, Kan.

District 14: Rex Howell, president and general manager, KREX Grand Junction, Col.; District 16: Lloyd C. Sigmon, executive vice president and general manager, KMPC Hollywood; Class A stations: John F. Box, Jr., managing director, WIL St. Louis; Class B stations: Daniel W. Kops, president, WAVZ New Haven; Class C stations: James R. Curtis, president, KFRO Longview, Tex.; FM stations: Everett L. Dillard, president, WASH Washington.

Special elections committee, appointed by NAB president LeRoy Collins to certify results of the mail balloting, included Joseph Goodfellow, WRC Washington, chairman; Lloyd W. Dennis, Jr., WTOP Washington; and Irv Lichtenstein, WWDC Washington.

Lucy back on CBS-TV in fall

New three-year pact with Desilu

NEW YORK — Lucille Ball, who announced Jan. 31 she would discontinue her weekly comedy series on CBS-TV, has "exercised a woman's prerogative" and will be back on network this fall under terms of new, three-year pact for her Desilu Productions with CBS. However, her time slot will be shifted from present Mondays at 8:30-9 to same night 9-9:30. CBS-TV president James T. Aubrey, Jr., said after fall run, Lucy will continue to exercise her woman's prerogative as to whether she'll return for still another season.

Her series will be preceded by Andy Griffith at 8:30, with the new Paul Ford comedy, Baileys of Balboa, shifted from a Monday slot to Thursdays at 9:30. Lucy's sponsors will remain Gen. Foods (Y&R) and Lever Bros. (JWT).

NAB YET TO JOIN OTHER INDUSTRY SPOKESMEN IN OPPOSING FTC CIGARETTE ADVERTISING RULES

WASHINGTON—NAB had not yet decided at week's end to join spokesmen for RAB, ANA, and TvB, among others, in arguing against proposed FTC rules for cigarette labeling and advertising at hearing beginning Mar. 16 and expected to run at least three days. NAB said it has the matter under active consideration. More than 25 have asked to appear, with figure to grow still higher. FTC proposes to enforce "Danger!" warning on cigarette labels and advertising, plus prohibition of any "smoking is good for you" approach in ads.

Hertz sticks to print for new auto-rent firm

NEW YORK — Hertz Corp. has formed new company to meet competition of low-fee auto rental firms. To begin operations next month in Los Angeles, new company — Valcar Rentals Corp. — will offer Chevy Impala sedans at \$6 a day and 6¢ per mile, against average Hertz rate of \$10 a day and 10¢ per mile. Hertz has been strong user of TV, but advertising for Valcar will be restricted to print. In fact, Hertz spokesman Milton Kramer said broadcast media isn't even "being explored" for Valcar.

Meantime, Discount Rent-a-Car Corp., operating in metropolitan N. Y., will launch \$200,000 ad campaign mid-April, including \$10,000-per-month spot drive on area radio stations. Miller Advertising account supervisor Allen Deitch said radio spots are slated for five-six months in drive time and will run, "we hope, forever."

TRACE to measure '64 radio for Honolulu-Oahu market

HONOLULU — Hawaii Assn. of Broadcasters voted TRACE to measure radio audiences for Honolulu-Oahu market during 1964, according to Milt Hibdon, association president.

TRACE (for Traffic Radio Audit Coincidental Enumeration) is format developed by Survey & Marketing Services, Inc., is "purely coincidental" (i.e., measures what people are listening to at moment of interview), includes both home-radio and car-radio audiences. In-home portion is conducted by bi-lingual (English, Japanese) telephone interviewers, while traffic survey is taken mainly by women university students at key market-area intersections, while drivers stop at signals. President Maurice Myers says his firm interviews 15,000-20,000 people each quarter.

"In every market we've checked so far (including some on mainland), total radio-equipped cars is greater than radio-homes," Myers says, "and sets-in-use is consistently two to five times greater in automobiles."

Opponents are expected to lean most heavily on FTC lack of authority to single out cigarette industry for such specific ad rules, without congressional mandate. They will also question wisdom of proposed rules themselves, particularly the broad prohibitions in Rule 2 (see The Week in Washington), as being impossible to administer . . . much less comply with.

TV broadcasters may be somewhat relieved to know that FTC staff probably won't recommend shifting programs with cigarette commercials into later hours. Study of ratings has shown, for example, that teenage and younger audience numbering in millions watch Winston-sponsored *Beverly Hillsbillies* after 9 p.m. But FTC is considering, among other ideas, putting emphasis on (1) eliminating strong youth appeal, and (2) cutting out scenes of actual puffing of cigarettes in TV commercials . . . in manner of TV beer drinker who never gets a swallow.

Opponents of FTC proposal include three governors — Kentucky's Breathitt, North Carolina's Sanford, Virginia's Harrison — plus Tobacco Institute president George Allen or counsel Austern; ANA's Gilbert Weil; RAB's Bunker (see Sponsor Scope); TvB's Cash; ANPA attorney Hansen; Malcolm Fleischer of Retail Tobacco Dealers of America; Joseph Kolodny of National Assn. of Tobacco Distributors; H. J. Rand, Rand Development Corp., Cleveland, which has patent for cigarette paper treatment.

82 POST-'50 RKO FILMS TO TV IN \$1-MILLION DEAL

NEW YORK — Screen Entertainment Corp., in deal involving \$1 million, has acquired RKO General library of 82 post-'50 features for U.S. TV distribution. Henry G. (Hank) Saperstein and Horal Goldman said newest acquisition gives their SEC a library of 175 motion pictures for TV airing, including package of 93 post-'54 films picked up less than five months ago.

Commenting on latest sale, Showcorporation president Robert Manby said firm will now concentrate on its world-wide foreign rights to the RKO features in TV and theatrical reissue and plans new division to "develop the supply of special programs for showing on American television."

Three TV networks cited for joint Polk Award

Honored for news coverage

BROOKLYN — For first time in the 16-year history, Long Island University's George Polk Memorial Award for significant journalistic achievement go to three joint-winners for single news category: ABC, CBS and NBC Television networks win National Reporting honors "for their televised coverage of the events in Dallas and Washington following the assassination of President Kennedy."

Also winning: Station WNEW New York takes 1963's Special Award with its apprentice newswriting workshop for university journalism students in the New York area. Winners for foreign, metropolitan and magazine reporting etc. all represent print media.

Awards, memorial to late George Polk, former CBS correspondent killed in Greece in 1948, granted Long Island University after selection by college's journalism faculty. Bronze plaques to be presented at annual luncheon March 24 in New York Hotel Roosevelt.

2 P.R. FIRMS LINKED

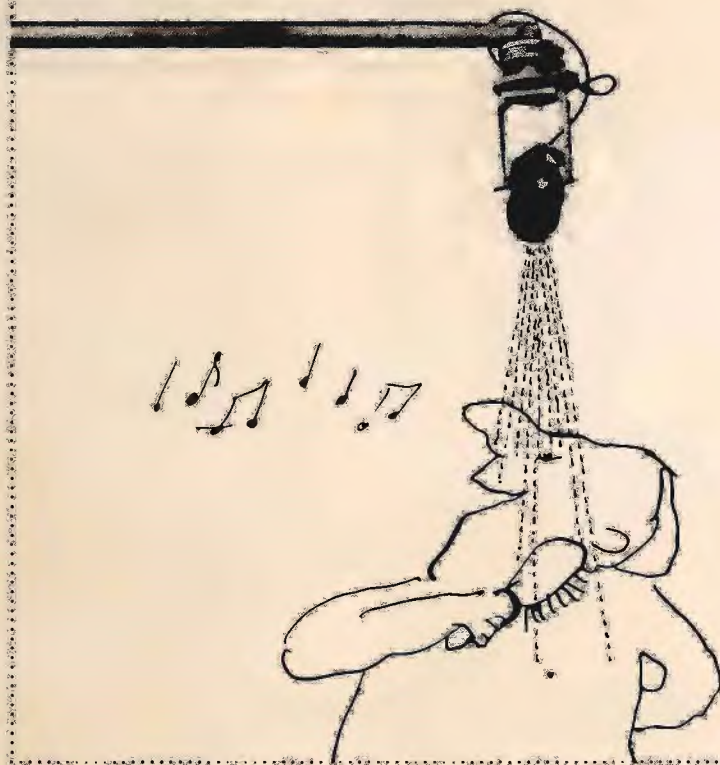
NEW YORK — Information Service Industries is name of joint venture undertaken by two of nation's top public relations agencies — Harsh Rotman & Druck and Rogers & Cowan — through which the two firms will pool their talents for client work and also explore opportunities for acquisitions and mergers in related fields in the United States and abroad.

The two p.r. agencies will each continue operating own names and serving clients through present staff offices, it was jointly announced. Morris B. Rotman, chairman of one company, and Henry C. Rogers, president. Both agencies have representatives in London, Paris, Madrid, Tokyo, and together employ total 180 people.

Arthur I. Winston, former executive of Hunt Foods, serves as chairman, exec committee of ISI. Other officers are Warren J. Cowan, senior vice president; Kalman B. Druck, senior vice president; Mrs. Teme C. Brenner, vice president.

WNBC readying shift to talk

NEW YORK — Softness Group has been signed to handle publicity and promotion for WNBC Radio, which will shortly begin major new campaign in line with contemplated changes in format, shifting to talk emphasis. WNBC reportedly has already signed long-time WOR personality Long John Nebel for night show.



This is our average sponsor. On the average he's happier than the average sponsor on the other two networks. After all, we've drawn the biggest average daytime audiences since 1958, the biggest average nighttime audiences since 1955 and been the world's biggest single advertising medium since 1954. He might have taken a bath somewhere else.
CBS Television Network©

Audience data based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, 7am-6pm, Monday-Friday, and 6-11pm, seven nights.) Advertising sources: ANPA, PIB, LNA-BAR

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SPONSOR

MARCH 9, 1964
Vol. 18, No. 10

GENERAL

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First of a SPONSOR series on plight of U.S. admen in Italian TV plagued by government restrictions, high costs, low returns

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Biggest spot spenders in medium ranked in 1963 for first time with General Motors' advertising outlay of \$9.1 million topping list

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New image for old soap brand will be sought by means of European-filmed commercials. Here's the inside story

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Networks' constant quest for fresh TV dollars finds a payoff

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CALENDAR

MARCH

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

University of Florida, sixth annual Broadcasting Day, at campus in Gainesville (9).

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

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

American Women in Radio & TV, Chicago Chapter, dinner at Illinois Athletic Club (11).

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

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

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

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

Leadership Institute for Young Executives, second series of Management Communications Seminars in conjunction with New York University School of Commerce, Monday nights at Hotel Biltmore, N. Y., beginning (16).

FCC's schedule of application filing fees becomes effective (17).

Broadcasting Executives Club of New England, seminar and luncheon on "Climate in Washington," Sheraton-Plaza Hotel, Boston (19).

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

Philadelphia Club of Advertising Women, 48th annual dinner dance, Benjamin Franklin Hotel (20).

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

American Assn. of Advertising Agencies, Rocky Mountain Council, ninth annual Spring Tonic Seminar, Brown Palace Hotel, Denver (21).

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

Alfred I. duPont Awards Foundation, 22nd annual presentation dinner, Mayflower Hotel, Washington, D.C. (23).

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

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

American College of Radio Arts,

Crafts, and Sciences, first Radio Day Seminars, Conrad Hilton Hotel, Chicago (26).

APRIL

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

Extended deadline for filing comments with FCC on UHF drop-in proposal (3).

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

Arkansas AP Broadcasters, session at Little Rock (3-4).

National Assn. of TV & Radio Farm Directors, spring meeting, Richmond, Va. (3-5).

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

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

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

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

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

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

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

Michigan AP Broadcasters Assn., session at Kellogg Center, East Lansing (11).

Alabama AP Broadcasters, meeting at Birmingham (11).

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

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

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

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

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

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

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

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

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

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

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

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

Wometco Enterprises, annual stockholders' meeting, Midway Motor Hotel, Flushing, N. Y., and at World's Fair (27).

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

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

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

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

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

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

MAY

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

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

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

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

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

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

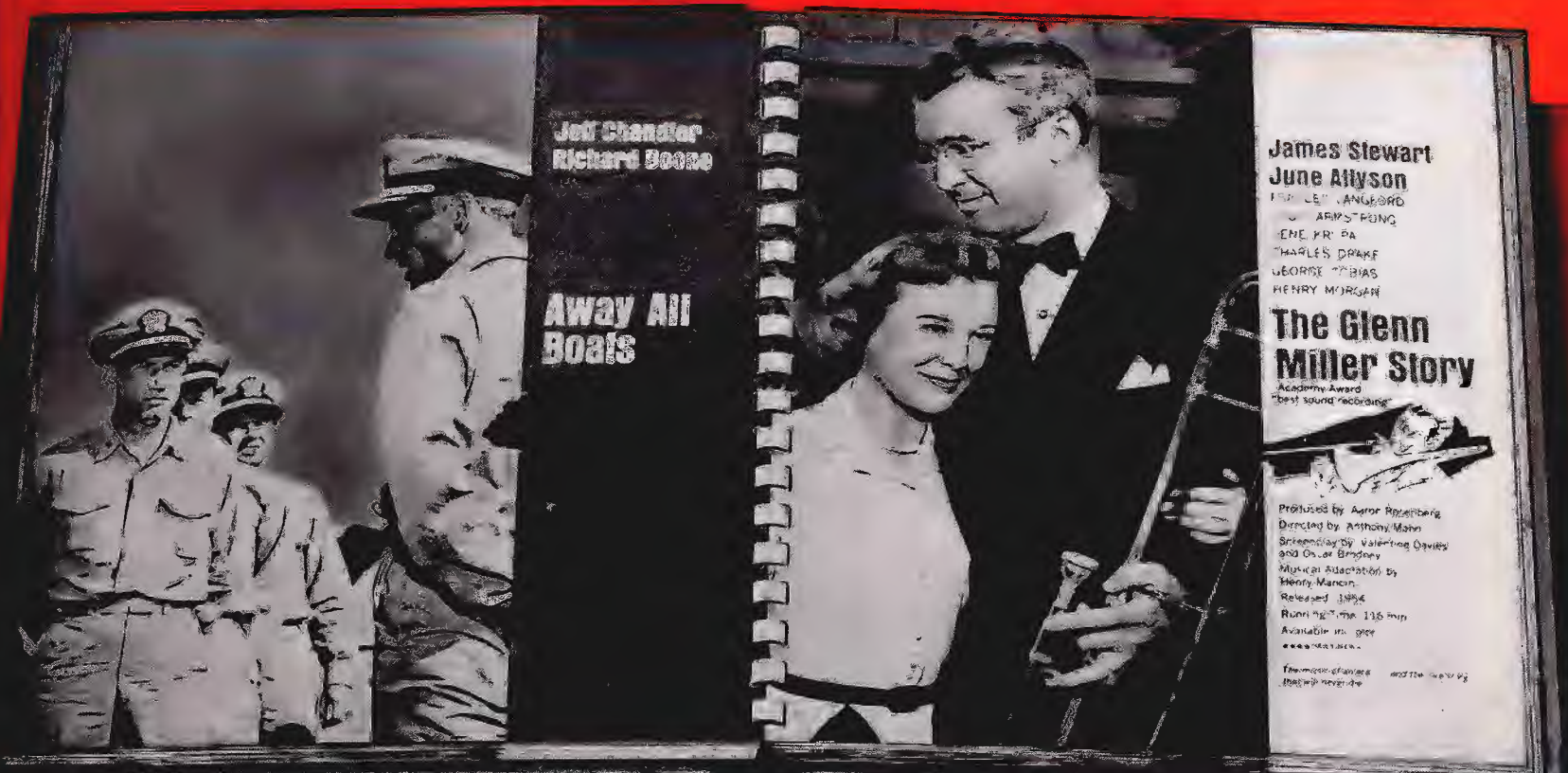
Sales Promotion Executives Assn., seventh annual conference, Astor Hotel, N.Y. (11-13).

**Here's part 3 of Volume 3
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For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)
Individual feature prices upon request.



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PUBLISHER'S REPORT

Some Random Talk About Washington

COLUMN WRITING is a dangerous business. I've been forced to eat my words more than once or twice. So I'll take my bows when I can.

In commenting on the Washington scene some weeks back I made mention to the effect that broadcaster tensions and harrassments due to regulatory causes should lessen considerably in 1964.

I based my reasoning on the businessman's philosophy of the new administration; on President Johnson's first-hand knowledge that it isn't all peaches and cream for the broadcaster.

Now I have it on what is called "highest authority" that the word is out—lay off the broadcaster.

The question being asked is whether this is election year strategy or whether it's based on more humanitarian considerations. Whichever it is the long-suffering broadcaster will take it uncomplainingly for the duration.

* * *

Now that the NAB Convention is just around the corner (April 6) and election fever isn't far behind, one subject that will get plenty of airing in Chicago is the "fairness doctrine." Which reminds me that Chairman Henry told me over breakfast last September that the Commission was working on a primer that would clarify the confusions that the "doctrine" just naturally seems to encourage.

Maybe it's out. But I haven't seen it. May I suggest, Mr. Chairman, that if it hasn't been published yet you signal "full speed ahead" and release it at the NAB Convention. If it's to the point it will steer lots of conversation into other channels.

* * *

Since I'm in a reminiscent mood just a word about another favorite subject—the station group.

The comment by a certain high regulatory official that the Taft purchase of most of the Transcontinent stations may be the last approval of this magnitude reminds me of a column I wrote September 23 titled "If I ran a station group."

In it I referred to some remarks on the subject of groups made by Commissioner Loevinger. I urged the multiple-setups to point out the advantages of group operation. Since that time I've had some interesting communications.

I can state with authority that men like Tom O'Neil, George Storer, Wrede Petersmeyer, Tom Murphy, and Bob Reynolds (to name a few) are thinking earnestly on the subject.

In an upcoming column I'll report how KRNT & KRNT-TV, Des Moines take advantage of Cowles operation while developing a character and uniqueness few single stations enjoy.

Tom Glenn

*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*





Inside SPONSOR

Barbara Joan Love who is quickly getting veteran's status as a journalist has been putting things in print from Russia, Austria, England, the Olympics (wherever they are) and Italy. And she's fast as well as accurate. Speed comes naturally to her. She was on a world record-breaking 400 yard free-style relay in the AAU indoor national swimming championships at Daytona Beach in 1956.

There was speed in her short land-side dashes, too, for at that time she was running between the pool and the college newspaper where she was an editor.

Barbara almost made the Olympic team to Melbourne, Australia as a swimmer back in '56. Since then she has made the Olympics twice. As a journalist.

Partly love of sports, partly love of work, prompted Love to request a seven-week leave for a trip to Innsbruck during the recent Winter Olympics. She not only worked as part of the ABC network press team, but managed to swing all around the Mediterranean boot to cover an intriguing phase of international advertising.

Television in Italy is as frustrating as it is fascinating. Questions about peculiar ad practices are answered with a shrug and "this is Italy." But Barbara was searching for the "story under the skin" and that's what she got. It was somewhat more facile for her with a two year stint in Italy in her background and a fluent command of the language.

The first article of her three part series on broadcast advertising in Italy begins in this issue, page 17.

She will cover (1) advertisers and agencies (2) TV media problems (3) "commercial programs," audience.

Sam Elber

555 FIFTH

A top 'Edimation' process

I just want you to know how much we at Videotape Center appreciate the story on Edimation in SPONSOR (Mar. 2). Your writer did a remarkable job.

This is not just one of those "thanks-for-the-nice-story" letters. We worked on this story ourselves over a period of several weeks — talking to tape engineers and production people, writing and rewriting, trying to find the right words to explain Edimation. That's why I was so impressed by the story.

It was fresh and concise. It explained just enough how the new machines work, but it put the main emphasis on what they mean to creative producers. It was both readable and accurate. That's a real achievement in putting together this kind of story!

John B. Lanigan
Vice President & General Manager
Videotape Productions of New York
New York, N. Y.

Kudos for editorial

Congratulations! You've done it again Norm Glenn. Your editorial in the Feb. 17 issue of SPONSOR ("No Broadcastigating Needed"), relative to Gov. LeRoy Collins and the NAB was excellent. I glory in your fortitude in taking the stand you have.

Homer Griffith
General Manager
KAZZ-FM
Austin, Tex.

Sound off!

May I express my thanks for the opportunities which have been afforded me to appear in print in SPONSOR when I was vice president at the Institute for Motivational Research. SPONSOR always presented such material in a most stimulating way and

I was always grateful for the ego enhancement you afforded me.

Officially, as of Jan. 1, I have left the Dichter Institute to form my own organization—the Institute for Analytical Research—joined by several of my associates from IMR, including Alex Gochfeld, who was a vice president there and is executive v.p. of my firm.

Now that we have gotten out of the way the multitude of details attendant to building this new venture, we again look forward to the use of your good offices to discuss innovations in the industry.

Irving Gilman
President
Institute for Analytical Research
Peekskill, N. Y.

Plot nicked

That syndication story in SPONSOR (Feb. 24) was real fine. But you forgot to mention my name.

Gene Plotnik
Director of Creative Services
King Features Syndicate
New York, N. Y.

ED NOTE: Gene Plotnik

SPONSOR good for 'Brain'

We are greatly interested in the following articles as they appeared in SPONSOR and would like permission to reprint them in the forthcoming issue of our "Brain" magazine:

(1) How to make presentation (Nov. 25, 1963); (2) The case of the missing art director (Dec. 9 and 16, 1963); (3) Advertisers disagree on merits of agencies (Dec. 16, 1963)

We will give proper publication credit to each reprint we use.

N. Sakamoto
Executive Editor
Brain Magazine
Seibundo Shinkosha Publishing Co.
Chiyoda-ku
Tokyo, Japan

ED NOTE: Dai jobu desu (O.K.)



Where in TV programs do you find the imaginative mood-creating use of changing light Irving Penn employs in the Pepsi-Cola spots?"

COMMERCIAL CRITIQUE

FOR QUALITY, WATCH COMMERCIALS

BERT MANGEL

Senior art director, BBDO

It is generally agreed, I believe, that TV programs are becoming less adventurous as the seasons go by. The "wasteland" certainly is enlarged when situation comedy begets situation comedy and *East Side/West Side* dies after a season in the TV fun. Strangely enough, the little 60-second world of TV commercials continues to grow more exciting, more experimental, a veritable encyclopedia of new audio and visual techniques. Most of these breakthroughs find little expression in TV programming. (The special areas of network identification and how titles do reflect a sprightliness and succinctness at least equal to that exhibited in TV commercials).

The special problem of a ridiculously short period of time has forced the people involved in the making of commercials to be constantly on the lookout for new techniques. In 60 seconds (or less) you have to state the problem, explain how your product solves it, and show the beneficial results.

Every second of the commercial counts. Every second must be meaningful, to the point, quickly grasped. This necessitates constant experiment in the techniques of making a shot and in getting from one shot to another. It is no acci-

dent that the quick cut has reached its greatest expression in commercials, not in programs. Exciting cuts and dissolves that point up contrasts of size, mood, etc., double images, strobe effects, lighting changes, and the parallel exciting uses of sound and music—all these are little used in the more flaccid big world of TV programs.

Where in this big world of TV programs do you find the imaginative mood-creating use of changing light that Irving Penn employs in the Pepsi spots? What program has

made use of the visual beauty revealed in Steve Frankfurt's strobe commercials several years back for Band-Aids? How many hours of *Hawaiian Eye* and *Surfside 6* have not made you want to travel as much as the one minute glimpse of Jamaica we get in the recent TV ad created for that island's travel board? Jack Guilford's sneaky teacher (for Crackerjacks) is more believable than Mr. Novak. Bufferyn builds more medical drama in 60 seconds than Dr. Kildare does in 60 minutes. (And the CBS sports opening is certainly more intriguing than the tarpon-fishing contest that follows for an hour and a half!)

I don't know for sure that merely having less time to play with would force TV programs to improve, but it might help. Being forced to experiment with the camera and light and sound might jazz up the shows sufficiently to mask the terrible emptiness of the poorer ones. And who knows but that the excitement inherent in this kind of experimenting might start a chain reaction that could extend to a dissatisfaction with the easy way out in the content area, too.

Maybe then this big world of TV programs would start to measure up structurally and visually to the little world of TV commercials, where every second of the precious 60 that we are allowed must be made to count. ■



BERT MANGEL has been with BBDO for 11 years as storyboard artist, TV art director, and now senior art director. Before that he taught art in a New York City high school for three years. He also has been a sign painter and has trained as an art historian. At BBDO he has worked on accounts such as B. F. Goodrich, Armstrong, Liberty Mutual, Aqueduct, Bromo Seltzer, and DeSoto.

SPONSOR-SCOPE

RAB to fight FTC over 'warning' copy in cigarette ads

Radio Advertising Bureau plans to fight Federal Trade Commission's proposal that all cigarette advertising include health warning. This was disclosed last week by RAB president Edmund C. Bunker, who told Spokane Ad Club he will testify at FTC hearing on matter later this month, keeping National Assn. of Broadcasters apprised for maximum cooperation. Reason for RAB entering fray: Bunker says potential effect of FTC proposal, in its present form, "could eliminate the some \$20 million of cigarette revenue now in radio . . . Radio should not become the only medium to be regulated out of the tobacco media mix. This would serve no purpose."

NFL schedule axes Ford-ABC plans for Fri. telecasts

Schedule released last week by National Football League had no Friday night games in lineup, which means Ford has had to scrap plans to sponsor telecasts of five tilts on ABC. In fact, it has returned to the network the time it had reserved for the games, and ABC will now go ahead with its original programming for Friday nights. Meantime, the five games are still not tied up by NFL pact with CBS, which was only 93 of the 98 games on tap. Possibility still exists of their being networked, as NFL schedule calls for at least two Monday night games, plus "couple of other night games," according to NFL commissioner Pete Rozelle.

75.4 million heard Liston-Clay fight; new audience mark

Radio networks may soon begin heavy bidding for sports events, a la TV, as result of audience figures just released by ABC for its coverage of Liston-Clay title bout. Record total of 75,395,000 listeners exceeded by 7.5 million previous high mark. Sponsors were Cities Service (L&N); Colgate-Palmolive (D'Arcy); Pepsi (BBDO); Schick Razor div. of Eversharp (Compton); pre/post fight, Gen. Ciga (Y&R).

Tempest over Avis' rib of rival's TV merely a whisper

Trade and station men have made too much of tea-pot tempest about gentle Avis' rib of TV used by competition. Print ad, via Doyle Dane Bernbach, subtly clues that TV isn't far off for "No. 2" vehicle renter (SPONSOR Feb. 17). Also criticized by another DDB client, Volkswagen merchandising dir. Paul H. Lee, has been blown out of perspective. Lee, whose remarks were picked up from speech to N. Y. sales execs, took some exception to Avis' print-ad rib of competitor's TV use but at same time lauded Avis' "No. 2" campaign as one which worked well. He also praised his and Avis' agency: "We're pretty proud of our advertising, and we're proud of our ad agency . . . If we ever split up with DDB I wouldn't know where to find another one." Meantime Avis already has made inroad into TV, with aired credits on Avis car use by Johnny Carson's "Tonight" crew during coast stint.

More advertisers aiming broadcast at Negro consumer

Indications point to advertisers placing more emphasis on campaigns designed to attract the Negro consumer. One of the major factors bringing situation into focus is disclosure by station representatives of higher billings for Negro-oriented radio stations in most parts of U. S., according to latest Gibson Report. It notes Bernard Howard & Co., one of major station rep firms placing business in Negro-aimed radio, showed 30% gain in business last year over 1962. Also, National Sales Division of Continental Broadcasting, which has stations with Negro-audience programming in six markets, reports Rollins Radio outlets were up 40% and attributed most of increase to new business coming into market. Howard exec v.p. Jack Davis says his firm's growth is combination of new and old business, reflecting "heightened interest and growing awareness of the Negro market potential" by advertisers and agencies.

UNITED
ARTISTS

SHOWCASE 2

heidi and peter

Elspeth Sigmund

Henrich Gretler



It's first-run on TV...

It's a popular classic about kids (both kinds)...with stirring adventure in the great Alpine outdoors...Everything about H&P means big audiences.

Running time: 89 MINUTES

WRITE, WIRE OR PHONE

U.C.A.
UNITED ARTISTS
ASSOCIATED

a division of
UNITED ARTISTS TELEVISION, INC.
555 Madison Avenue, New York 22, N.Y.
Area Code 212 • 688-4700



CHARLOTTE IS A DAISY



Metro Charlotte is just the golden center. The full beauty of the market — 75 miles in diameter — is yours for the plucking when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT's 50,000 watt signal delivers Charlotte PLUS . . . a market of more than TWO MILLION PEOPLE with \$2½ BILLION in buying power. Your BLAIR man has the WBT story. And he doesn't soft petal it!

WBT RADIO
CHARLOTTE



BLAIR GROUP
PLAN
MEMBER
Jefferson Standard Broadcasting Company

ITALIAN TV:

**has no clutter, no ratings,
is tough on U.S. admen**

First of a three-part SPONSOR series on plight of U.S. admen in Italian TV which is plagued by government restrictions, high costs, and low commissions

AMERICAN AGENCYMEN are finding out that advertising is different in Italy—very different. One can't do business in Italy's advertising world if he arrives with only American concepts and ideas. The first response to any puzzling question about Italian advertising practice is: "Siamo in Italia"—"We are in Italy."

There may be no clutter problem, no rating problem, and no spot buying paperwork, but there are plenty of other headaches even worse: the difficulty in obtaining any TV time at all, the near impossibility of obtaining a 15% commission for services, a serious lack of qualitative and quantitative data on all media.

Yet Italy is a booming country admen can't ignore. Its growth rate is twice that of the United States, despite the fact that the government controls one-third of the industrial capital. Since 1950 American advertisers' investment in Italy has grown 500% to a current total estimated at \$350 million and exports of U.S. manufactured goods now run \$300 million a year. Italian exports are up 450% since 1950.

American advertising agencies tapping Italy's industrial renaissance include Young & Rubicam, J. Walter Thompson, BBDO, McCann Erickson, D'Arcy, Gardner, and Ted Bates. Four of these agencies are among Italy's 16 largest.

Many have taken over sections of handsome Italian villas in the center of Milan. At Ted Bates and Gardner the paint on the office door is barely dry. These agencies service American industrial giants like Procter & Gamble, Colgate, Bristol-Myers, Ford, Pan American, Pepsi-Cola, Standard Brands, Chesebrough-Ponds, ESSO, Good-year, Coca-Cola, and Gulf Oil.

The majority of the American agencies abroad have bought out or into existing Italian agencies, but others, like Ted Bates, have started out alone.

Ted Bates is opening cold with only one account—Mobil Oil, Promoting itself as an advertising and marketing agency, Bates begins operations next week with 16 people, expects to have 35 by the end of the year, has planned safety measures for an overburden of accounts and employees, and even



Admen consider TV time valuable in Italy . . .



demand runs 5 to 1 over availabilities . . .



viewer interest is as high as programs

contemplates moving into larger offices in about two years. Such is their confidence in the market.

"Industry here has enjoyed a prosperity wave, and in many items, like household appliances, there is more demand than supply, creating real competition," says Marco Cicero, Bates co-managing director in Italy. "The same is true with cars. With so many imports coming from Germany and France Fiat is beginning to feel pressure. At this point you need services.

ITALIAN TV:

Right now Italy may have one of the lowest gross national products in Europe, but it has one of the highest rates of growth. It is still a virgin market with plenty of room to move ahead."

Advertising business is still small compared to U.S. thinking, but Italy is small, only three-quarters the size of California. It is the flowing rise to higher standards of living created by the Common Market which give the country current

and future importance.

Billings for the largest agency in Italy, CPV Italiana, actually an Italian division of a British agency, are \$10 million annually, or about the same as Procter & Gamble would spend on Tide soap. The largest American agencies in Italy—Y&R, JWT, BBDO, and McCann Erickson—have billings ranging from \$3-4.5 million.

The amount of billings are little indication of the amount of gross

or net earning of an agency, however. It is rumored that the majority of U.S. agencies in Italy are losing money or have lost money until recently. JWT admits it was in the red up until 1960. Other large American agencies refuse to comment. "More than anything else agencies come here to fulfill a network. Any agency billing over \$50 million will have to have an office here," says JWT's managing director, David Campbell-Harris.

There are several reasons for financial problems. The main one is commissions. Although clients demand more and more services in areas like research and marketing, they do not want to pay for them.

Not being educated in the advertising profession, their first question is, "What can you do for us that's worth all that money that we can't do for ourselves?" And so it is that about 70% of Italian companies, including giants like Fiat and Olivetti do it themselves.

Agencies work on commissions ranging anywhere from 2.5% to 15%, usually obtaining somewhere around 5% to 10%. It is a known fact that some agencies have even worked for nothing to keep an account for prestige. Some housecleaning is taking place, but it is like "putting green water in the ocean to change its color," one adman said.

Large international agencies in Italy ask for 17.4% on the net business, which is about the same as 15% on the gross in America, but have trouble getting it.

Media allow for little or no commission: TV no commission, radio, 2%; cinema, 5%, for example. To secure the needed 15% agencies must make an agreement with the client, usually through bargaining.

The fact that such bargaining is accepted by some large agencies is considered immoral by some Americans and Englishmen in the Italian ad business, as it might to the American advertising industry. Filippo Theodoli, president of Gardner (combined with several other agencies), who has both Italian and American advertising experience, accepts the practice as part of the Italian business climate.

"In the U.S. its easy. You don't

American accounts of American ad agencies in Italy*

YOUNG & RUBICAM

Gulf Oil, General Foods, Kaiser Aluminum, Remington Business Machines, Royal Typewriters, Beecham, Procter & Gamble (Tide, Camay, Dreft), Kimberly Clark (Kleenex)

J. WALTER THOMPSON

Bristol-Meyers, Caltex, Eastman Kodak, First National City Bank, Ford, Burroughs Corp., Champion Spark Plug, Douglas Aircraft, Kellogg, Lever Bros. (Lux), Mead Johnson, Pan American, Merrill Lynch, Pierce, Fenner & Smith, Phillips, Pepsi-Cola, Reader's Digest, Rolex, Standard Brands, Kraft, Outboard Marine Company

BBDO

Chesebrough-Ponds, Industrial General Electric, Timken Roller Bearings, Remington Fire Arms

GARDNER—Mercury Outboard Motors (plus about 30 small Italian accounts)

D'ARCY—Breck, Dunhill, Amaco, Purina, Gerber

TED BATES—Mobil Oil

McCANN-ERICKSON

American Express Company, Noxzema, Bourbon Institute, Coca-Cola (Fanta), ESSO, Goodyear, Hercules Power, Hilton Hotels, International Harvester, Merrell (Vicks), Nestle, Colgate-Palmolive, Philips appliances, Tampex, U.S. T.S. (U.S. Tourism), California Packing Company, Angiolini (Warner Lambert)

* Many of these American advertisers are actually independent Italian divisions. The American accounts represent varying percentages of the agencies' total business



SUMNER WINEBAUM
-Itamco

MARCO CICERO
Ted Bates

TOM MAHON
BBDO

FILIPPO THEODOLI
Gardner (and partners)

DAVID CAMPBELL-HARRIS
J. Walter Thompson

think of bargaining. The price is fixed, 15% is guaranteed. Here it's wheeling and dealing. It's in the Latin blood. We don't have our bread and butter assured here," says Theodoli. "All this talk about morals is a big joke. One must understand the country. Things are different all over. For example, stealing accounts is considered immoral in England, but not in the U.S. People can't pass judgment without knowing what the picture is. Sure, we'll accept smaller commissions if we have to. We are now, and so is everyone else. On the other hand, for small accounts we might ask to work on a 20-25% fee basis or it just wouldn't be worthwhile otherwise."

Besides commissions there is the problem of rising costs. American companies and large Italian companies demand full services and trained admen are scarce. Costs are kept down somewhat by paying low wages and keeping employees overtime, but still the value of the product is less. On TV commercials, for example, the government requires that an advertiser use different commercials for almost every airing. *Carosello*, one of the evening commercial programs must be bought in a cycle of 6 or 8 commercials. Only one commercial can be repeated. This means heavy production costs.

"We're in a profit squeeze," says one agency head. "You either provide shoddy service and lose the account, or you provide good service and lose money."

► *Young & Rubicam-Itamco* — Although Y&R has been in Italy for only one year, it has close to doubled its billings, according to Sumner Winebaum, managing director

of the agency. Much of this rapid success must be attributed to Y&R's acquisition of Itamco which carried with it such advertising accounts as Beecham and part of Procter & Gamble.

In addition to Itamco accounts, Y&R has acquired five other accounts in the past year: Plasmon (baby foods), Bertelli (cosmetics and drugs), Cora (Vermouth), Caram (a new coffee product not yet introduced), and a new fabric account, name not given. Current billings are about \$4 million.

"The most unique thing about Y&R-Itamco and also the most satisfying," according to Winebaum, "is the fact that the agency, international in personnel, has been able to convince major Italian clients of its merits. We have made a marriage that's worked very well," he says. "The people we obtained are well-trained in marketing research. Media was O.K. What Y&R brought in was creative skills."

Winebaum, copy supervisor for Y&R for eight years, brought in people for the art department from England and Germany, as well as the United States. For one thing Winebaum feels Y&R has introduced recipe advertising into Italy (suggesting a recipe in ad copy). Also, the agency has brought over the TV technique of "intimate inspection," also known as the "extreme close-up" used often by Steve Frankfurt, TV art director for Y&R in New York.

Acting as supervisor of both TV and copy, Winebaum feels advertising to Italians is not much different than advertising to Americans, or any other nationality. "The key to writing good advertisements is being a good reporter," he says. "One should think about the prod-

uct first and the audience second. You must get the idea across in the commercial that you are a good, honest, nice person. The finess of the language is almost unimportant if you have thought through the problem well and have the real idea," he contends.

► *J. Walter Thompson*—Established since 1951, JWT has shown steady growth. The size of personnel—the criterion by which agencies are ranked because no billings are published—has increased steadily over the year, from a one-man operation in August of 1951, to eight men in 1954, 35 men in 1958, 95 in 1962, and currently about 110. Agencies are judged by personnel on the idea that the more business they have the more people they must have to handle it. Billings are not an entirely satisfactory way of measuring because of the commission problem.

Accounts acquired within the last year: Findus (large European quick frozen food company which has done little in Italy so far), Testa Nera (Italian division of Schwarzkphthat, a German company which makes hair preparations), Outboard Marine (small American account acquired in November), Smarties (large European chocolate company recently test-marketed in Bologna, going national). Billings are currently about \$4 million.

Major problem brought out by David Campbell-Harris, in charge of American clients, is test-marketing with TV. It can't be done. As TV can only be bought nationally, newspapers and cinema must be used, making it difficult to plan TV on basis of tests. "We can only look at the reaction from the trade."

Italian market booms

Admen feel country has shot up fast since the Common Market, but is still fertile soil for new products. Since 1950 American advertisers' investment in Italy has grown more than 500% to \$350 million



► *Batten, Barton, Durstine & Osborn*—Two years ago BBDO bought out an agency called SIRPI. For a time it went under the name BBDO-SIRPI, now is just BBDO. At the present time they have less than 10 accounts, the largest of which is Pereil, the Italian division of Henkle which manufactures soaps and detergents.

BBDO admits losing many accounts when it took over SIRPI, reportedly because of low and unprofitable commission contracts (3 to 5%) which the agency tried to increase. "Notoriously unprofitable accounts prevented us from picking ripe plums in the same fields," says a spokesman.

The managing director of a lead-established agency believes "BBDO bought a business which looked better than it was. Its standing in the industry was collapsing. BBDO could not risk being identified with it and tried to chuck out the clients, clean it up, and start out fresh. If they had started out alone in the beginning they would have been better off," he feels.

BBDO has gone through great changes in personnel, according to a BBDO spokesman. In April of last year Tom Mahon, former account supervisor on General Foods at Benton & Bowles, took over as the new president.

"It appeared that the agency was getting on it's feet again," said the competing agency executive until, in January they lost three more accounts." These were DuPont—small in size but large in prestige, Total gasoline, and Zoppas (washing machine, kitchen appliances). DuPont and Zoppas went to CPV.

"The outlook is good for this year," says the BBDO spokesman. "We will be launching at least two new products, maybe three, and expect great things from them." Billings are estimated at \$3 million.

► *McCann-Erickson*—McCann was established in Italy in 1959. One of its largest accounts is Colgate which

it shares with Masius Omnia and CPV agencies (CPV handles about ½ of Colgate advertising in Italy, or about \$3 million).

A competitor says one of McCann's goals was to secure ESSO which was handled by a man named Sassoli. McCann bought out half the man's business, including personnel, to take over the account. The other half of Sassoli's business was bought by Young & Rubicam which was interested in acquiring P&G from him. Sassoli, now a retired businessman, is reportedly living comfortably on Lake Maggiore.

McCann has a large number of American accounts (see chart) but only a few are able to obtain tv: ESSO, Merrell (Vicks), Colgate, and Angiolini (Warner Lambert).

► *Publicis, Gardner, Butler & Stip*—This joint venture, representing the alliance of four countries—France, U.S., England, and Italy—serves the interests of the agencies' present clients in Italy as well as in their respective countries.

The office of the agency, located in a 16th century palace, has been extensively remodeled for the agency's official opening this month.

Although four agencies are involved in the new organization (Butler in London is actually an affiliate of Gardner's) the administration will be handled by Gardner personnel. Heading the office is Filippo Theodoli, former v.p. and account supervisor on Alitalia in New York.

Alitalia, which had no advertising agency in Italy up to last year, chose Radar & Benson, an English agency, however.

"Alitalia gave the job to Radar & Benson even though they knew we were coming over because they just couldn't wait. They appointed the agency six months before we arrived," Theodoli says.

Gardner in New York brought two clients to "the little NATO," as Theodoli calls the agency—Mer-

cury Outboard Motors and the Touring Office of Venice. "The Venice account is small but prestigious," says Theodoli. "Our new agency can offer them service in four countries with no trouble."

PGBS is opening with \$1½ million in billings and about 30 small accounts, mostly Italian accounts working on small commissions and fees acquired from STIP (former Italian agency Studio Tecnico Italiano Pubblicita liquidated with the creation of the new corporation).

A vote of three of the four agency members is necessary to exercise control. Billings of the parent agencies: Gardner, \$50 million; Publicis, \$20 million; Butler, \$3 million; STIP, \$1.25 million.

► *Stil-D'Arcy-Troost*—Another international operation, SDT represents Italian, U.S. and German agencies. It is owned 80% by Stil, 10% by D'Arcy, and 10% by Troost. The new agency has been in operation only eight months.

Although D'Arcy has brought in several accounts, including Amaeo, Purina, and Gerber, and other companies like Breck and Dunhill are talking business, 80% of the agency's accounts are Italian.

A. Mario Allemandi, managing director of SDT explains that the thinking on advertising and buying is not the same in Italy. For example, people don't buy dog food and eat food very much in that country. For the most part Purina markets food for children. By the same nature Breck shampoo, which does very well in the United States with its traditional image would



th of Italian market constantly grows . . .



is reflected by better living, incomes . . .



more skyscrapers, improved roads, homes

not do well in Italy if it were to advertise the same way. In Italy the product is emphasized and the traditional image is mitigated. "It is a relatively new product over here and people want something that looks new," he says.

► *Ted Bates*—When the Bates agency opens officially in Milan next week it will mark the fifth in an international chain. Although the agency is starting out with 16 people and only Mobil Oil as a client, expectations are high. Other foreign agencies of Bates have expanded rapidly. Ted Bates Werbegesellschaft in Frankfurt, for example, opened operations only 16 months ago, also with one account—Pakistan International Airlines, and now services 10 accounts totaling \$2 million. The policy in both countries was to open with local people trained in America.

The Mobil account is \$500,000, considered large. It has already contracted TV time.

The Milan office is headed by two men with native Italian backgrounds, American business experience, and two months intensive training in Ted Bates philosophy in the New York office. Marco Cicero, office manager, is a Belgian-born Italian citizen. He is former advertising and sales promotion manager for the North American Division of Alitalia Airlines. Robert Stampa, creative director, was born and educated in Naples. Before joining Bates he was head of a New York agency bearing his name which handled advertising in Italian for Alitalia, Gallo Wine, Progresso

Foods, and Unilever.

The well-known Ted Bates approach of "hard sell" will apply to the Italian office, as it does to other foreign Bates agencies, according to Cicero. "In Italy we may be more creative, depending on client and public reception, but generally speaking the idea is to have USP, unique selling proposition."

"In Italy the advertising has a very strong graphic concept," according to Cicero, but the graphics have no relation to the copy. The graphics and copy must be tied together. Sometimes the graphics can also be the copy and no words are needed at all. We want writers that have good sales judgment.

"I feel we have two basic problems here," Cicero says. "They are media and marketing. TV and radio are difficult, but even good space is hard to get. It's not like in the States where the media people come to you. The agencies have to go to a broker and then wait in line. The other problem is educating clients in marketing. Here the importance of marketing has not been established as it has in America. We have to convince advertisers it's necessary. Without marketing research it's like building a house and not having an architect."

Not all American clients use American agencies, just as not all the Italian clients use Italian agencies. CPV, the largest agency in Italy, is British, but services an impressive number of large American advertisers: Elizabeth Arden, Colgate-Palmolive, S. C. Johnson & Son, Maidenform, Polaroid, Remington Rand Razors, Ronson Lighters, Shell Oil, TWA, DuPont. CPV's

largest account is Colgate.

Arriving on the ad scene in 1952, CPV was in a good position to capture the influx of American clients. Only JWT was in Italy at that time. Over the years CPV has had a steady growth pattern.

The equivalent to the 4As in the United States is the Organizzazione Tecniche di Pubblicita in Italy, better known as OTIPI. Doctor A. Cappellini, president of OTIPI, is also president of two agencies: Studio Ultra and Martsellar-Cappellini.

OTIPI has 38 members, 12 of which are also members of the European Association of Advertising Agencies (EAAA). The size of the agencies is not classified by billings but employees. Ten or below employees is small, 10 to 25 is medium, and 25 to 100 is large. Compared to Bates in New York with about 1,000 employees, these numbers appear small.

The functions of OTIPI are research on readers and viewers of the different media essentially. Meetings and conventions are also organized, but as yet the organization has little strength. As a JWT executive put the situation. "Agencies have been used to doing pretty much what they want to do and regulation is difficult. The 15% problem is one example."

But with the growth of American advertisers and agencies with firm international policies things are improving, according to the spokesman. Cappellini points out that the American agencies have two important things the Italian agencies don't have: larger clients and more money. ■

RADIO'S TOP 50

Biggest spot spenders in medium ranked in 1963 for first time by RAB with General Motors' advertising outlay of \$9.1 million topping list

GOING ON RECORD for the first time with an official estimate of national sport radio budgets, Radio Advertising Bureau today released a list of the top 50 spot purchasers during 1963. With the 50th advertiser's outlay just over \$1 million, the listed sponsors collectively spent \$133,653,000 during the 12-month period.

Official list has never been published previously, and RAB president Edmund C. Bunker says it will be "of vital importance in expanding radio sales." Producing it has been a major RAB objective during the past year, and it now signals the entry of radio into the ranks of measured media." RAB plans to release information on network as

well as spot radio buyers for 1964.

- Win, place, and show slots among 1963's top 50 spot buyers go, not unexpectedly, to three automotive companies. Other leaders are also well-known, blue chip, advertising purchasers.

- Tellingly, General Motors, holder of the No. 1 slot, runs No. 2 on all-media listing. (Procter & Gamble, leader on the all-media roster, is virtually inactive in spot radio.)

- Of significance is the appearance of Fels, ranking 48th among spot-radio users. 1963 marked company's return—with a \$1,040,000-outlay—to a medium it had virtually abandoned.

- Another harbinger: Colgate-

Palmolive would have ranked just below the top 50 if its testing expenses had been considered. During 1963, Colgate plunked down nearly \$1 million—\$975,000—just to test spot radio's advertising pull.

- Range of sponsors shows radio's broad appeal, says Bunker, and runs from insurance and telephone service to travel and food. He feels food firms run below the medium's proportional potential, however, and urges increased sales efforts to package-goods sponsors.

"Also, some of the advertisers near the top of the list ought to be in radio all year long," he added, "rather than sporadically, just for new-model or now-theme promotional campaigns."

Best of all, from the RAB point of view, is radio's very ability to produce such a list. "It's an indication of the growing cooperative posture in the medium," the RAB president said. "If we are able to maintain this cooperation—and every sign indicates that we can—our 1964 data will be far more extensive, including brand as well as corporate totals and network as well as spot.

List was made possible only through the cooperation of stations and leading station reps, whose submissions (to accounting firm of Peat, Marwick, Mitchell & Co.) were coded to maintain competitive privacy. To obtain the data, the Station Representative Assn. helped RAB sell the idea to reporting stations and station reps. ■

CHART NOTES

TOTALS are based on reports from stations in the top 12 markets, plus leading station reps, which served as source for markets below the top 12. Accuracy was checked by cross-sections of other sources, including advertisers. As projections of available data, figures are labelled "estimates," but are believed to be realistic.

FIGURES ARE GROSSES. Thus, following practice of other published data on media expenditures, they don't show quantity or frequency discounts. Such net figures would be about 30% lower.

COMPANY TOTALS may include several divisions or brands. Automotive tallies include dealer associations buying radio on national basis. AT&T total includes regional companies' regional campaigns. Soft drink totals include bottlers' radio budgets, besides parent firms'.

TOP 50 SPOT RADIO ADVERTISERS

RANK	COMPANY	EST. EXPENDITURE
1.	General Motors	\$9,100,000
2.	Chrysler	8,190,000
3.	Ford Motors	7,117,000
4.	R. J. Reynolds Tobacco	6,890,000
5.	Coca-Cola/Bottlers	6,240,000
6.	Anheuser-Busch	6,110,000
7.	American Tobacco	5,525,000
8.	Carling Brewing	4,875,000
9.	American Telephone & Telegraph	4,420,000
10.	American Oil	3,575,000
11.	Nestle	3,250,000
12.	P. Ballantine & Sons	2,925,000
13.	Pepsi Cola/Bottlers	2,860,000
14.	P. Lorillard	2,730,000
15.	Firestone Tire & Rubber	2,470,000
16.	Eastern Air Lines	2,437,000
17.	Humble Oil	2,407,000
18.	Campbell Soup	2,275,000
19.	American Motors	2,242,000
20.	B. C. Remedy Co.	2,210,000
21.	National Biscuit	2,177,000
22.	Household Finance	2,080,000
23.	Beneficial Finance	2,015,000
24.	National Dairy Products	1,950,000
25.	Liebmann Breweries	1,860,000
26.	Northwest Orient Airlines	1,820,000
26.	F&M Schaefer Brewing	1,820,000
28.	American Home Products	1,722,000
29.	Beech-Nut Life Savers	1,690,000
29.	Equitable Life	1,690,000
31.	United Air Lines	1,657,000
32.	American Air Lines	1,612,000
33.	Atlantic Refining	1,560,000
33.	Delta Air Lines	1,560,000
33.	Wrigley Co.	1,560,000
36.	Gulf Oil	1,475,000
37.	Trans-World Air Lines	1,445,000
38.	Carnation Co.	1,430,000
38.	Falstaff Brewing	1,430,000
40.	Bristol-Myers	1,326,000
41.	Continental Baking	1,300,000
41.	Continental Oil	1,300,000
41.	Plough, Inc.	1,300,000
41.	Schlitz Brewing	1,300,000
45.	Monarch Wine	1,267,000
46.	American Express	1,235,000
47.	Hamm Brewing	1,124,000
48.	Fels & Co.	1,040,000
48.	Liggett & Myers Tobacco	1,040,000
50.	Seaboard Finance	1,020,000



Colgate's Joe Tinney, commercial production manager, found costs "about the same" as U.S.; praised foreign crew's work



Bates senior v.p. Dwayne Moore and C-P's Elwood Gair, Europe-bound and at villa



JET-AGE JUNKET FO

New image for old soap brand will be sought by means of European-filmed commercials. Here's the inside story

AMERICAN WOMEN have long followed in the chic footsteps of European women in their choice of perfumes, fashions and a host of feminine accessories—but can this association be broadened to provide a sales face-lift for the oldest packaged soap brand on the market?

That it can is something on which Colgate-Palmolive is about to wager a \$3.5 million ad campaign, with a very sizable slice—43%, or \$1.5 million—earmarked for network and spot TV.

It's also a wager on which C-P has made a sizeable side bet, picking up the tab for one of the most expensive and extensive European location-filming junkets of this, or any other, TV season.

Here's the background:

Palmolive Soap has been on the U. S. market since 1898, but by last summer Palmolive was being bypassed by the modern world. Although it still retained 7-8% share of the toilet-soap market in this country, newer, slickly-packaged, highly-promoted brands (such as Dial) were elbowing it aside, and growing at a faster rate. Palmolive

was being jostled about in supermarket price wars, and—like a dowager who has seen better days—was gently sliding backwards by merely standing still.

A whole new image for Palmolive was needed, and needed quickly.

Research showed Colgate-Palmolive, and agency Ted Bates, that Palmolive might be languishing in the U. S., but it was as hot as ever in Europe. There, Palmolive has long had a share-of-market on the order of 30-40%. Generations of European beauties have lathered their faces with Palmolive, and swear by it.

Thus, an idea was born as the campaign premise for a revitalized, re-formulated, re-packaged "new Continental Palmolive":

Why not use attractive European women, in their natural habitat, as an example to American women of what Palmolive can do to help a woman look younger? Why not shoot new commercials in Europe?

The idea sounded fine to C-P executives such as Elwood "Woody" Gair, one of the managers of C-P's general household prod-

Power lines spin web at the Eiffel Tower



Moore, Gair, Tinney inspect Roman locale



ALMOLIVE

ucts, Ted Bates senior v.p. Dwayne L. Moore, and other Colgate brass like ex-adman David J. Mahoney, exec. v.p., marketing v.p. Robert W. Young, Jr., and senior product manager Loren Smith.

Called in on the project in its early stages was veteran film production executive Robert Bergman, president of Filmex. Bergman's firm was a logical choice; having anticipated a step-up in European-located filming, Bergman had signed ex-BBDO producer Evrett Hart to head a Filmex European production office which could produce U.S.-style commercials far from the high-rise agency buildings of Madison Avenue.

Copy, storyboards and a production mode were evolved in New York, and the location trip scheduled for early 1964. In Europe, Hart and his Filmex staffers began to scout for "models" for the TV commercial series (criteria: they had to be European, young-looking although not necessarily young, very attractive, possibly married with children and a creative career or avocation).

Executives began to board transatlantic jets, holding briefcases filled with storyboards under their arms. Messrs. Moore and Gair went to Paris and Rome, followed by Bates v.p. and associate director of TV commercials Zack Schwartz, Bates commercial broadcast production v.p. Bob Margulies, and Colgate-Palmolive commercial production manager Joseph L. Tinney.

Recalls the latter C-P production executive of the filming operation, which began in Rome in January, and shifted to Nice and Paris in February:

"We learned that U.S. commercials can be done in Europe with no strain—provided the pre-planning is thorough. In fact, any U.S. TV group going to Europe for commercial filming should have 'Plan Ahead' tattooed on their wrists.

"Sure, it was an interesting and



Commercial sequences in Rome brought entire unit together, from Colgate and Bates supervisors to still photographer Benno Schapira. Locale was famed "Spanish Steps," in sequence showcasing popular Roman beauty, Princess Wilhelmine Borghese. Crowds materialized quickly, but security wrap was on, and bystanders thought production (filmed in 35mm color) was just another movie being made in the Eternal City by Americans



Princess Borghese was "very nice, very regular" in opinion of Colgate admen such as Joe Tinney (left), studied made-in-New-York storyboards closely, proved quick study. Run-through on location in Rome went smoothly, thanks to careful in-advance planning.



unusual trip. But don't get the idea that there's going to be less work over there for those supervising the production; there's a lot more. In fact, there isn't even the relief of going home at night. You talk shop all day long, and half the night, and then shoot again the next day."

Does the physical distance to Europe create problems for the U.S. producer? Tinney admits it does, but puts it this way:

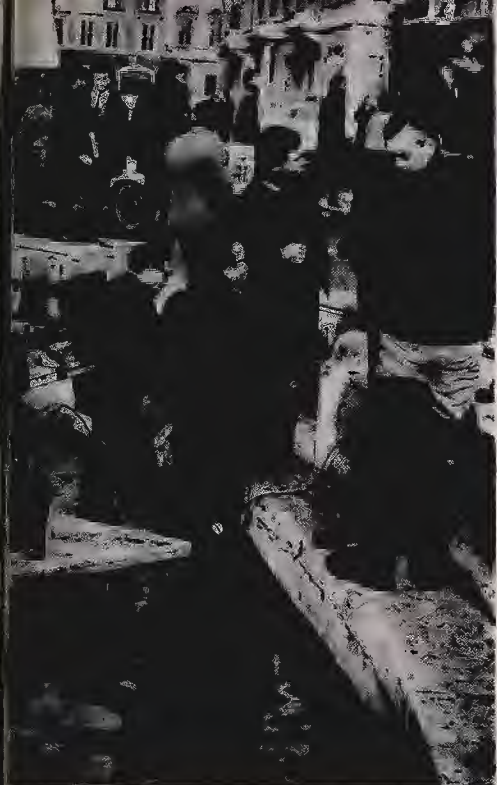
"The crews we worked with were real film artisans, and were most cooperative. The problems emerge in European filming on things like small changes in the set-up of shots—changes which would be no problem for a crosstown phone call in New York, but which are a big deal complete with transatlantic phone communication when you're three thousand miles from the home office. In our case, everything went so smoothly I was surprised. We didn't even have temperament problems with our European models, one of whom was a Princess. The trick was, as I said, simple—plan in advance."

Tinney's views are strongly seconded by Filmex president Robert Bergman, who told SPONSOR:

"There can be many pitfalls to shooting in Europe—local film and police regulations, clearances, lighting problems, and so on. This requires someone to be there, in advance, to press the right buttons. Otherwise, a production group or agency would be foolish to try to walk right in and start shooting the next day."

Careful attention to model's makeup (left, below) helped heighten feeling of "glamor" of European beauty; authentic villa provided worth-a-fortune background





Filmex European crew sets up for shot in one of Rome's fountains, drained of water



Lights, camera, sound system—all drink electricity thirstily. Problem was solved with portable generators used on Palmolive European commercials during locale work

"At the same time, there's much to be said for the 'American point of view' in shooting in Europe. American producers, or producers trained to work in U.S. TV styles and familiar with U.S. tastes, are more likely to come up with a fresh use of locales to which the American viewer can relate—such as the Eiffel Tower—which a European producer would automatically classify as cornball."

The classic jackpot question concerning commercial location trips is "How much did it cost?"

As of SPONSOR's deadline for this issue, Colgate-Palmolive officials didn't really know for sure, because bills were still arriving. In production man Tinney's opinion, the location trip "will probably work out to about the same cost as a 'quality' commercial filmed right here in New York, with anything we saved on lower-cost crews and materials counter-balanced by the costs of hotels, meals, travel, etc. for client, agency and production personnel."

Using customary New York costs for a high-fashion commercial with outdoor/indoor location work as a benchmark, a fair guesstimate of the Colgate-Palmolive costs for the location trip would be somewhere between \$80,000 and \$100,000. For such a sum, Colgate will have at least two commercials (30's and 60's) for each of the three location sites, with one of the commercial sets (those shot in Rome) in color

for use in colorized network or spot TV situations.

Locales, which viewers will see in the commercials when they debut next month, vary from Rome's famed Spanish Steps to the Riviera's Moyenne Corniche and Paris' Eiffel Tower.

Colgate will also have plenty of feminine glamor, European Division, to highlight its TV commercials. The three models used—Princess Wilhelmine Borghese (Rome),

France Valery (Paris), and Denise Perrier (French Riviera)—look the way most American women would like to think they look, but don't. The European models (all users of "the new Continental Palmolive") would probably look authentic if they were filmed in Rockefeller Center or an Iowa cornfield, but in the frame of familiar European surroundings they should arouse envy—and a Palmolive-buying urge—in feminine viewers. So Colgate hopes.

Next month, viewers will see TV commercials with scenes like this for "New Continental Palmolive" on daytime network shows, and in 50-market nighttime campaign



TV sendoff for Tab in biggest market

SLICK NEW COPY and music will mark the TV debut of Tab, Coca-Cola's low-calorie drink in New York, as the soft drink giant set its sights on number-three place among all soft drinks in spot TV.

(Three guesses are hardly needed to name numbers one and two, which means that Tab bottlers may be pouring it on at a \$5 million gross rate annually in TV spot, according to SPONSOR estimates.)

Entry in the nation's largest market with a seven figure media budget for the New York franchise alone (J. Peter Jaffé, president of Coca-Cola Bottling Co. of New York, wouldn't say how many millions) means that Tab now has covered 90% of the national course in the many-brand race to capture a growing diet drink market. Another 90% in the Tab numerology: *Blitz* introduction of the new label in a little less than 10 months has utilized up to 90% of the introductory ad money for TV (SPONSOR January 27).

Thomas C. Law, president of the Fanta Beverage Division of Coca-

Cola, producer of Tab, said that in some markets low-calorie drinks were taking a fifth of all soft drink sales. The label's entry into national advertising begins next month in magazines with color pages to run throughout the year in eight general-interest and women's magazines. This is on top of heavy local advertising, which, in addition to its strong TV commitment, uses radio, newspaper, and outdoor support. TV is targeted at a minimum 150 rating points a week in every market, he said.

At a trade preview, Stuart Watson, president of Fanta's advertising agency, McCann-Marschalk, screened new color-TV minutes and 20's that use candlelight, stemmed glasses, and champagne coolers for opulent appeal in the Tab flavor story. Backed by an Elizabethan musical track that also is heard in radio copy, the new graphics grew out of hundreds of experimental shots the past three months, Watson said.

Describing the progress of Tab's copy philosophy from its beginning

last year, Watson said tests soon confirmed that appeals smacking of denial would not win the weight-watcher. At first, he said, it was thought this market wanted "a Sano cigarette in liquid form." But it became apparent the low-calorie crowd was more than "fat ladies and health addicts." It turned out to be almost anybody and marketers decided, "the public wanted a bottled Winston." Tab consumers "are not worriers but casual dieters who want to bank a few calories so they can have a piece of cake." So the diet point was refined to a simple "one-calorie" announcement, with the rest of copy devoted to taste, and a tie-in line on Coca-Cola to capitalize on "reassurance and authority" in the Coke name.

Jaffé, describing Tab's entry into its biggest market yet—extending upstate from New York City, into New Jersey and Connecticut to serve a 19 million population—said his company is aiming for 32 million impressions a week on New York's five TV stations, scheduled for 300 rating points. Saturation radio will come in the post-introduction stage. Full-page bursts will hit 54 newspapers this week and follow up with 1500-line flights.

Summarizing the diet trend in their market, the soft drink men compared it with the frozen-food and small-car market revolutions, and for Tab, Jaffé predicted "some giant fireworks in the market."



Thomas Law, Jr. (above), president of Coke's Fanta division, said at Tab's New York debut that bottler spot budgets are putting the new label in the top three soft-drink TV advertisers. Shown with new Tab "packages": Stuart Watson (l), president of McCann-Marschalk, who holds the family size, and J. Peter Jaffé, president of Coca-Cola Bottling Co. of New York, which is selling Tab in eight-packs.

PHOTO REPORT ON AWARD WINNERS

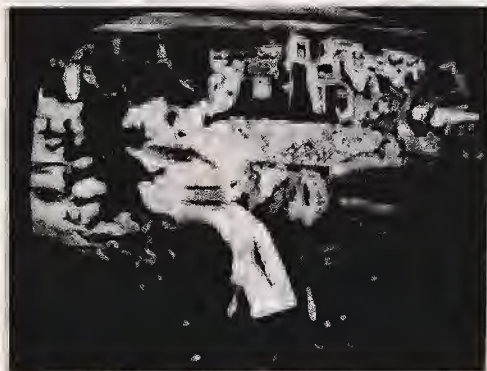
Winners of the Hollywood Ad Club's 4th Intl. Broadcasting Awards were announced in last week's issue of SPONSOR. Here are TV frames from a dozen winners and the presentations of the Sweepstakes trophy for the 1963 world's best television and radio commercials emceed by comedian Phil Silvers.



Phil deLacy, J. Walter Thompson, accepts trophy for winning Kodak entry, and M. J. Wagner, president Ullman Music Creations gets radio trophy for WHDH winner, "You Really Should"



Product—Kodak color film; Advertiser—Eastman Kodak; Agency—J. Walter Thompson, New York; Production co.—Sutherland Assoc., New York



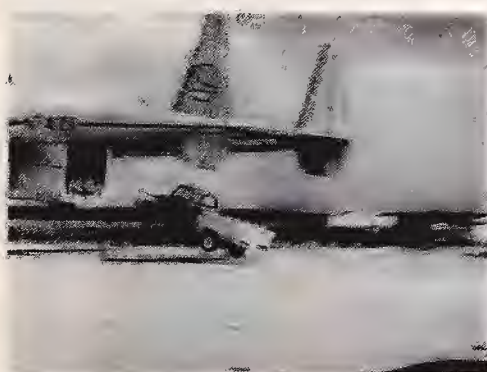
Product — Hallmark Party Decorations; Advertiser — Hallmark Cards; Agency — Foote, Cone & Belding, Chicago; Production co.—Tom Arend, Burbank



Product—beer; Advertiser—Jos. Schlitz Brewing Co.; Agency—Leo Burnett Co., Chicago



Product — Wishbone Deluxe French Dressing; Advertiser—Thomas J. Lipton Co.; Agency—Edward H. Weiss, Chicago; Production co.—Joop Geesink



Product—Ford trucks; Advertiser—Ford Motors; Agency—J. Walter Thompson, Detroit; Production co.—Wilding Film Co., New York



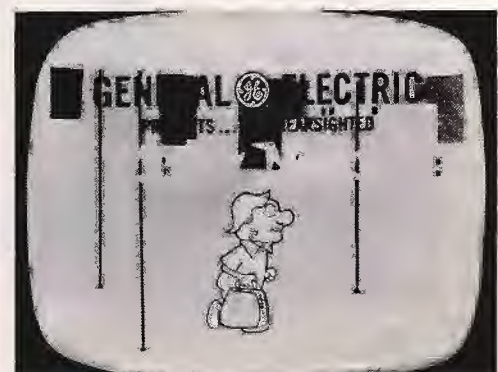
Product—Clifton Liquid Detergent; Advertiser—Annour & Co.; Agency—Foote, Cone & Belding; Production co.—Film-fair, Los Angeles



Product—Post Grape Nuts; Advertiser—Post Cereals; Agency—Benton & Bowles, New York; Production co.—Mayberry Prods., Hollywood



Product—automobiles; Advertiser—Ford Motors; Agency—J. Walter Thompson, Los Angeles; Production co.—Tom de Paolo, Los Angeles



Product—GE Soft-White Bulbs; Advertiser—General Electric Co.; Agency—BBDO, Cleveland; Production co.—UPA Pictures, Cleveland

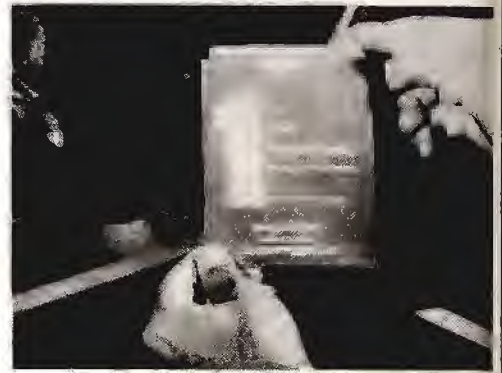
AWARD WINNERS *continued*



Product—dog food; Advertiser—Ralston Purina Co.; Agency—Gardner Advertising, St. Louis; Production co.—Wilding Pictures, Chicago



Product—Laura Scudder's Corn Chips; Advertiser—Laura Scudder; Agency—Doyle Dane Bernbach, Los Angeles; Production co.—N. Lee Lacy, L. A.



Product—savings accounts; Advertiser—First Philadelphia Bank; Agency—N.W. Ayer & Son, Philadelphia; Production co.—Harold Wondsel Prod., New York



Vice Chairman Paul Foley of McCann-Erickson, who says, "Some of my best friends are women," faces associates at last week's session of the New York chapter, American Women in Radio & Television. Friends on hand (l. to r.): Margaret Mary Kearney, educational director of WCAU, Philadelphia, and national president of AWRT; Hazel Bishop, former cosmetician who is now a stockbroker; Thea Zavin of Broadcast Music, Inc., chairman of AWRT's Educational Foundation, and Florence Monroe of WNYE, New York, president of the local AWRT chapter

Adman complains to airwomen about flighty distaffers

"Commitment" was the keynote advice by an adman to the New York chapter of American Women in Radio & Television on a day traditionally set aside for pursuits other than business, Saturday, Feb. 29.

The keynoter, Paul Foley, vice chairman of McCann-Erickson, said that in view of the "cult of brainlessness" and youthful race into matrimony that "employers find it difficult to make anything but a fleeting and lukewarm commitment" to women.

On the rostrum with Foley were three other speakers who examined for AWRT aspects of "My world and me," topic for the day's explorations presented in cooperation with the organization's national Educational Foundation seminar program. The session was held at

McCann-Erickson's New York office.

"My obligation to the corporation is in direct proportion to the obligation to myself," observed Marion Stephenson, vice president of NBC Radio, one of the morning speakers whose subject was, "What Am I Working For?"

"Do I have a talent that is needed by my company? Do I have the determination and willpower to do my best each day? Do I want to work hard and be competitive? Do I want to give all it takes to have a successful career? Unfortunately, there are many in today's world who do not ask these questions as there is little thought of the obligation to one's self."

"Drive," Miss Stephenson considers to be the basic ingredient

that urges and prods us to do more than the average.

In emphasizing that drive, to be effective in business, must be a working relationship between the individual and the company, her ideas coincided with those of Dr. MacEldin Trawick, industrial psychologist with Standard Oil of New Jersey.

Appraisal of performance, he said, must be standardized in order to be objective, unemotional, unprejudiced and just.

On the subject of "What about my money?," Miss Bishop recommended the prospective investor to have a 6-month supply of money in the bank and adequate health insurance as well as other investment programs.

Foley, who interpreted the keynoter role as "AGENT provocateur," threw out several challenges to lady broadcasters. He reminded them of political "minority" status because of failure to vote and quoted a national poll that found 84% who would vote for a well-qualified Catholic candidate for President, 77% for a Jew, but only 55% for a woman. Anti-woman prejudice showed up stronger among women than men in the poll, he added.

In employment, Foley conceded that prejudice exists in many areas of employment, "but it is equally true that women are not availing themselves of their greatest opportunities where prejudice is at a minimum and rewards are at the maximum—in the skilled professions."

Big spenders do, too, drink beer—KGLM/KBIG

Beer potential in upper-income homes is spotlighted in a market study by KGLM/KBIG, Los Angeles, which found that "a basically unadvertised beer, Coors," dominates in high income homes of Southern California.

Coors and its distributors do spend some money in television, but at only a fraction of the rate of Hamm's, which ranks second in upper-income homes in the KGLM/KBIG study. The relative scores: 17.8% of beer drinking for Coors last September in upper-income homes, and 11.9% for Hamm's. Stronger in this segment than in the general market, Coors may be winning growing mass acceptance, the stations infer from the study.

KGLM/KBIG think the upper-income beer market may represent "much more sizeable opportunities than many beer marketers credit to it," possibly more than a third of the peak season market. The report suggests, "Beers that will contest for the higher-income families as vigorously as they do for the Negro and Latin market will be rewarded

Another considerable TV spender, Busch Bavarian, suffered a decline in upper-income share from spring to fall, the study showed. While Coors increased its market share more than a third in high income homes during this period, Busch Bavarian dropped from 7.3% in May to 5.5% in September in the same homes.

KGLM/KBIG's study was conducted in May, July and September of last year, interviewing in each wave more than 600 adults from families buying beer for home consumption. Results showed that upper-income families have as a high percentage of beer drinkers as the general market, with more than 54% of upper-income households reporting some home beer-drinking.

Setique million in TV

Lanolin Plus, subsidiary of Hazel Bishop, has budgeted \$1 million for the first six weeks of advertising and merchandising Setique dual-purpose hairsetting lotion and

spray, which made its bow last week in New York.

With an initial goal of capturing 10-20% of the hair preparation business, Morton Edell, president of Hazel Bishop, said that Lanolin Plus Hair Spray already has 10% of this market. In Setique's New York launching, a schedule of 125 minute commercials per week on four TV stations is being used, along with magazine and newspaper space.

Together, the Hazel Bishop companies spend in excess of \$1 million, gross estimated billings, through Daniel & Charles. Subsidiaries beside Lanolin Plus are State Pharmaceutical, Lilly Dache and Angeli-que. Edell, former president of Lanolin Plus and founder of Vitamin Corp. of America which was sold to Rexall in 1954, has reorganized Hazel Bishop management and board.

Lorillard's '63 sales a record \$516.1 mil.

P. Lorillard Co., third largest cigarette company in the United States and one of the biggest spenders in broadcast advertising, topped all previous records last year for dollar and unit volume, filter cigarette sales, export sales, and foreign royalty income, according to its annual report.

New sales in 1963 were \$516,144,614, a new high for the third consecutive year. Net earnings were up 4.8% to \$27,918,457 (\$4.14 per common on 6,575,548 shares outstanding).

Lorillard president Morgan J. Cramer also noted that the company registered significant sales gains in little cigars and chewing tobacco, while its smoking tobaccos "fared better than the industry as a whole."

Goldenson receives IRTS Gold Medal



Leonard H. Goldenson (left), President of American Broadcasting-Paramount Theatres, Inc., receives the International Radio and Television Society's 1964 Gold Medal for "outstanding contribution to Broadcasting and Broadcast Advertising" from Sam Cook Digges, IRTS President. Mr. Goldenson received the award at the IRTS's 24th Anniversary Banquet Wednesday night March 4) at the Waldorf-Astoria

Nautical theme for cigarette sell

'Camel Time' commercials on TV ignore health issue, offer adventure line, reward for masculine derring-do

AS CIGARETTES juggle commercial themes and broadcast times in the wake of the federal report on smoking and health (SPONSOR, January 13), Camel has been riding the TV waves with a pre-scare theme produced by William Esty.

Produced before the report and introduced the same week the Washington story broke, a series of nautical commercials for Camel premiered the middle of January on *McHale's Navy* (ABC-TV Tuesday, 8:30-9 p.m. EST) and continues this month on the air.

The current minutes have Camel's characteristically restrained TV pacing. No mention of brand name occurs (see copy) until well into the narrative, after the "mission" is accomplished, rewarded by "Camel Time" relaxation.

Here are frames from two of the 60 second Camel adventures, as pro-

duced by this team for Esty:

Creative director on Camels: William Strosahl, executive vice president of R. J. Reynolds' advertising agency,

Writer: Stanley Merritt,

Agency producer: Charles Jilnicki,

Agency production head: Joseph S. Forest, Esty vice president,

Contract producer: FFF Productions (Fred Pressburger).

CABIN CRUISER

(MUSIC: PERILOUS MOOD)

ANRR.: You're running . . . just ahead of the storm. The wind is . . . up. The sea is building. There's quiet harbor waiting . . . but you've got to pass the jetty first. Close call but you're here . . . You've made it. It's Camel time . . . right now. (*Camel time chimes*) SINGERS: Camel Time. (*Chimes*) It's Camel time,

Camel Time . . . It's pleasure time for you. ANNR.: Camel Time when nothing less than a Camel . . . will do. Camel's got clean-cut . . . taste, honest enjoyment, easygoing mildness. The best tobacco makes the best smoke. SINGERS: Camel helps things brighten up . . . every time you like one up. Right now make it "Camel Time" (*Chimes*) Have a Camel cigarette. (*Chimes*)

HURRICANE HUNTER

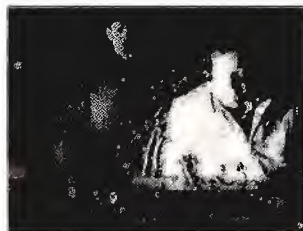
(MUSIC TO ESTABLISH MOOD OF TENSION WHILE FLYING THROUGH HURRICANE)

ANRR.: This is a hurricane and you're . . . flying smack into angry black clouds . . . pushed at you by a . . . wind that knows no speed limit. You're flying for the Weather Bureau's . . . Research Flight Facility. Suddenly . . . you're through the clouds into the clear. You can ease up. It's Camel Time . . . right now. (*Camel time chimes*) SINGERS: Camel Time (*Chimes*) It's Camel time, Camel time . . . it's pleasure time for you. ANNR.: Camel Time. When nothing less than a Camel will do. Camel's got clean-cut taste, honest enjoyment . . . easygoing mildness. The best tobacco makes the best smoke. SINGERS: Camel helps things brighten up . . . every time . . . you light one up. Right now make it Camel Time. (*Chimes*) Have a Camel cigarette. (*Chimes*)

CABIN CRUISER



You're running . . . just ahead of the storm.



The wind is . . . up. The sea is building.



There's quiet harbor waiting . . . but you've got to pass the jetty.



Close call but you're here

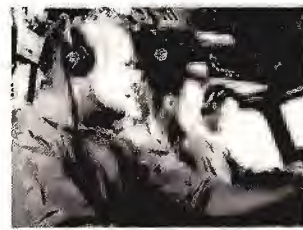


. . . You've made it. It's Camel Time . . .

HURRICANE HUNTER



This is a hurricane . . .



and you're flying smack into angry black clouds.



. . . pushed at you by a wind that knows no speed limit.



Suddenly . . . you're through the clouds into the clear.



You can ease up. It's Camel Time . . . right now.



Brower



Dillon

Brower now chairman, Dillon BBDO president

Batton, Barton, Durstine & Osborn has elected president Charles H. Brower to the previously vacant post of chairman, naming general manager Thomas C. Dillon to the presidency. In other moves, the agency named six as vice presidents.

Brower, a former schoolteacher and assistant ad manager of Pacific Mills, joined the old George Batten Co. as a copywriter in 1928, just before it merged with Barton, Durstine & Osborn. He remains chief executive officer of BBDO. Dillon, also a former copywriter, joined BBDO, Minneapolis, in 1938.

The newly named vice presidents are creative director Malcolm MacDougall; account group heads John F. Kraushaar and William G. Weigold; account supervisors Tate Brown and William M. Schmick; and account executive Allan Bow-ermaster.

Bates marketing head

James K. Forget has been appointed director of the marketing-merchandising department of Ted Bates, New York, and elected vice president, Rudolph Montgelas, president, announced last week.



Forget

Forget, marketing supervisor for two years, succeeds Walter W. McKee who is retiring after 14 years as head of the department. The new marketing head joined Bates in 1957 after more than five years with Jacob Ruppert Breweries as merchandising supervisor and manager.



WILCOX PUTS THEM ON ... to find out what's new with Madame Nhu ... whether Dick Gregory thinks he has a right to be uncivil ... why Justice Douglas married his 23-year old secretary. In San Francisco, KCBS Radio listeners quiz the men and women who make the headlines on *KCBS News Conference*. Moderators Fred Wilcox, Fred Goerner, and their daily *News Conference* celebrity field phoned questions with wit and dexterity. This kind of two-way radio is aimed at adults, and it hits its mark by delivering quality response to advertisers. For proof, see our survey in depth.

GOERNER TAKES THEM OFF

... for an all-afternoon excursion into everything that's new, interesting and significant. A man of boundless curiosity, Fred Goerner guides listeners through new worlds. *KCBS Spectrum 74* is one-stop listening for armchair explorers. Goerner (with co-hosts Fred Wilcox, Helen Bentley) leads expeditions into the worlds of science, medicine, travel, history, fiction, fashion. These are the listeners: the higher income, higher spending, higher educated families in Northern California. Ask for details.

Foreground programming molds opinions, delivers adult response. In San Francisco, the talk of the town is the buy of the town. **KCBS RADIO**

A CBS Owned Station represented by CBS Radio Spot Sales.

M-E chairman Foote directs Chicago office

In the Interpublic Group of Companies, Emerson Foote, chairman of McCann-Erickson, has assumed direct responsibility for that agency's Chicago office following the resignation of Draper Daniels. Foote will announce shortly the appointment of a manager for the office.

Meantime, Wade Chapman, formerly a vice president and account supervisor of McCann-Erickson, Chicago, has been elected a senior vice president and member of its board of management, with Currie L. Brewer and Ray Markman named vice presidents for the office.

Also appointed McCann-Erickson vice presidents are Thomas S. Clarke, Jeanne L. Cronin, and Robert S. Hendrickson, all of the agen-

cy's large San Francisco office.

On another Interpublic front, the radio-TV department of the New York office of Erwin Wasey, Ruthrauff & Ryan has been reorganized, with vice president-creative director Eugene F. Taylor named to supervise the creative functions of commercial production, and vice president-media director Samuel S. Scott taking charge of programing, network negotiations, and station relations. In addition, Roger H. Pierce, general manager of EWR&R's St. Paul office, has been elected a vice president.

Infoplan, public relations arm of Interpublic, has appointed Richard L. Wilcox and William P. Corley as vice presidents. Corley is manager of its Atlanta office.

JWT elects four execs to higher positions



Devine



Wilson

J. Walter Thompson has elected John F. Devine as secretary; Edward B. Wilson II as senior vice president, and Paul E. J. Gerhold and Edward J. Malone as vice presidents. Devine, who joined JWT's legal department in 1946, is administrative vice president and general counsel. Wilson, with the agency since 1947, serving as a vice president since 1956.

Gerhold, appointed the agency's research director last Jan. 1, joined JWT after serving Foote, Cone & Belding as marketing services director and vice chairman of the plans board. Malone joined JWT in 1960 as a merchandising representative and, since 1963, has been director of the marketing-merchandising department.

C & W's Walsh

Fred H. Walsh, former chairman of Cunningham & Walsh, New York, died Feb. 21 at the age of 79.



DELIVERED BY WREX-TV Channel 13

NEW DEVELOPMENT

- New Chrysler assembly plant — 6000 new jobs in 1964
- New \$8 million hospital.
- New Gates Rubber Plant, Freeport, Ill. — 500 new jobs.

THE MARKET

- 58th in U. S. in E.B.I. per capita
- 78th in U. S. in E.B.I. per household
- \$1,480,547,000 market.

*** WREX-TV COVERAGE**

- 54 of the top 57 shows
- Noon to 4 p.m. — 79% of audience
- 6:30 p.m. to 10:00 p.m. — 56% of audience.

Remarkable
ROCKFORD, ILL.



*As verified by A.R.B. Oct. 27 — Nov. 19, 1963 audience measurement data are estimates only-subject to defects and limitations of source material and methods. Hence, they may not be accurate of the true audience.

JOE M. BAISCH,
V. P. & GEN. MGR.
Represented by H.R.
Television, Inc.

MEMBER
**GANNETT
GROUP**

WDAN
Danville, Ill.
WHCC — WHEC-TV
Rochester, N. Y.

WINR — WINR-TV
Binghamton, N.Y.
WREX-TV
Rockford, Ill.



Thinking about an NAB Convention ad?

Then think about SPONSOR's NAB Convention Special

Here's what you get . . .



your ad to all SPONSOR subscribers in the regular April 6 Convention Issue (regular issue rates)



your ad to all Conventioneers in a separate 2,000 run and distribution of the Convention Special (\$30 per page extra)



A Convention Special that's loaded with useful reference information



A Convention Special that highspots the many Washington happenings of interest to advertisers and agencies, tells what the industry is doing about them.



That's the April 6 Convention Special. A real 2-in-1 special.



It's a special value! Call now (area code 212, MU 7-8080) or wire 555 Fifth Ave., New York 17, N.Y.

MEDIA RESEARCH COME

Only with audience research can computers do an exact job of matching campaigns with maximum impact media

JOHN MESKIL *v.p., director of media*
West, Weir & Bartel

IN MY OPINION, the most important breakthrough in media buying ability and technique will come, not in the area of computers and computer application, but in the area of media research.

This is not to imply that import-

ant strides in the use of computers will not continually be made, but the greatest need and the biggest computer problem is more and better audience research, profiling the audience composition of individual media units. Only with this data can the computer do an exact job of matching campaigns with maximum impact media.

Media research has come a long way since the early 1930's when three studies laid the groundwork for much which was to follow.* However, much still remains to be done in media research in order to enable it to achieve its rightful place in the advertising profession.

In many agencies, the media research function falls in the "gray area" between market research, library research, and media buying. If the media function is to make use



FIRST

of electronic machines, we must first carefully define the role of media research and place it on the proper pedestal within the organization.

Needless to say, there is much to be desired in what we can establish as fact and fiction in current research—particularly in the fastest growing media—broadcast—both radio and television.

Although radio has grown to a \$670 million advertising medium in



JOHN MESKIL

is vice president and director of media at Weir & Bartel (formerly Donahue & Company) Meskil has been working with the agency (D&C) since July 1962. Prior to that he was vice president and director of media at McCann-Marschalk about four years. He has also been media manager at two agencies: Fletcher, Richards & Gray advertising.

Meskil (r) goes over a media research report with (l-r) Cliff Greenspan, media supervisor; Beth Black, media supervisor; and Dalton, associate media director.

1963 and television to a \$2 billion medium, the tools for basing sound media judgments have actually declined in some cases. For example, what do we use to determine the size of network radio's audience for CBS, NBC, ABC, or Mutual? At the present time, all four networks cannot even agree that the one remaining measurement service is valid.

The television rating services have undergone enough adverse criticism recently for all in the industry to agree that more accuracy is needed in this area. We need answers to questions regarding survey procedures, and whether or not our much maligned television "ratings" are the best available method of measurement. Furthermore, we should have information regarding the viewing habits of people who know that they are being monitored versus those who are not.

The two examples I have mentioned pertain to measurement of actual media values, yet there are many basic questions that have plagued advertisers and agencies for years. Progress in answering these questions in the form of valid research has been slow to develop.

A few examples will illustrate the point:

- *Commercial length*—how long should a commercial be in order to properly sell a given product or idea? You can get a different answer every time you ask the question.

- *Commercial wearout*—how long should a given commercial be used before it becomes an irritant and hinder the sale of the product rather than help it?

- *Commercial frequency*—much has been written on the subject, and many studies have been done to determine proper frequency of the advertising message to produce maximum sales, but even with the many guideposts now available, there remains enormous work still to be done in this area.

Much time and money has already been lost in computer programming because of the basic research questions that still go unanswered. It is in this area of computer impact where media research will and must make contributions. It is the information supplied by the media researcher which the computer analyzes, and in turn,

hands back to the media researcher for further study. It is up to the media researcher to tackle problems such as reach and frequency of campaigns and remove them from the realm of guesstimates into actualities.

So far I have been stating many questions, but I would also like to make some suggestions for supplying answers.

I strongly urge the following steps be taken in *your own organization* while awaiting Advertising Research Foundation or National Association of Broadcasters or 4 A's or TvB or RAB assistance in this area.

If you are a young man or woman breaking into the business, take a good look at the media research function in your organization. I'm sure you will find that it is understaffed and overworked. If media work is your goal, immediate opportunities for advancement (and commensurate salary increases) will be greater in this area than in any other part of the media department. The shortage of qualified media research personnel is already with us, and it promises to increase.

If you are already in media research, you have a great opportunity to provide important new breakthroughs that can lead to improved media buying and scheduling. This will provide your existing clients with immediate sales gains and can play an important role in management's constant quest for new business.

If you have the responsibility of running the media department, it is important that you plan now to staff your department with qualified media research personnel because this is essential to the efficient use of computers in your organization. I predict that before long there will be important industry announcements in media research. Agencies must do more in this area—it is essential to computerization.

Agency management should insist that their media department be well staffed in the area of media research. I wonder how many management people know exactly what

*1. "The Watertown Study of Magazine Duplication" by Donald M. Hobert
2. Time Magazine's "Fingerprint Study" by Cornelius DuBois
3. "Advertiser Looks at Radio" by Archibald M. Crossley

WHEN THE MUSIC STOPS
ON WLOL, IT'S

ROD TRONGARD NEWS



And if there are any lingering notions that all newscasts are alike, ask any Twin Cities radio listener. He'll tell you that the most exciting news scoops are in Rod Trongard's hip pocket—the exclusive stories he digs out on his own for WLOL's big-circulation radio audience. When the music stops on WLOL it's news . . . sports . . . timely reports . . .

and
WLOL's
AIR WATCH
IS THE TWIN CITIES'
ONLY TRAFFIC REPORT
BROADCAST FROM
THE AIR!



LARRY BENTSON, *President*
Wayne 'Red' Williams, *Vice-Pres. & Gen. Mgr.*
Joe Floyd, *Vice-Pres.*

Represented by AM RADIO SALES

— A **MIDCO** STATION —

media research is performed in their agency, and where the research responsibility begins and ends. This is not true with copy, art, or media buying. If it is not clear as to where the function is being performed and to what extent, it should be made clear.

To be effective, media research has to be a part of the media department, reporting to the media director. How many have a document which clearly defines "What We Do in Media Research at _____?" All agency management should insist on such a plan if they are to provide proper service for their clients.

Finally, I would like to propose a special organization composed of advertising agency media research specialists to be set up to facilitate the exchange of data. This group could, if properly handled, do a great deal in recommending valid media research, while eliminating that which is meaningless. Agencies have not taken a strong enough position in the utilization of media research, the demanding of better media research, and the upgrading of media research in the agency hierarchy. If this organization of agency researchers can agree on a specific course of action for solving major research questions, it can do much to open new avenues to present and future advertising effectiveness. ■

Stevens increases TV markets to 31

J. P. Stevens & Company will use spot TV in 31 markets for this fall's clothes promotion adjacent to pro-football games. This is an increase of 19 markets over last year.

Sam Huff, top linebacker, will again promote the Stevens line. Twenty-nine men's wear manufacturers will use the commercials which are costing \$250,000 for time and production.

The commercials will run through the football season, from August to December, in markets and on stations carrying the NFL football games. Two or three spots will be run on each station prior to the games.

Each TV commercial runs 60 seconds. The first 30 seconds are devoted to the manufacturer's cloth-

ing item, the next 20 seconds to the Stevens Consort Orlon - and - wool fabric used in that garment, and the last 10 seconds to local store cut-in credits.

The different customers are permitted to write their own TV sales messages. The campaign is sponsored entirely by the fabric supplier.

Simpson introduces billing procedure

A fresh crack at the agency and rep billing problem will be initiated next month in the Northwest. The plan, was introduced in Seattle by William L. Simpson, head of a rep firm by the same name. According to Simpson the idea was endorsed by radio and TV executives, managers, and owners representing California, Oregon, and Washington.

That procedure outlined is similar to that of the late Broadcast Clearing House operating out of New York and California, which folded late last year. BCH collated

HERB WEISS: short, list, si!

"We've entered the era of the short list station rep," is the unequivocal word from Herb Weiss of the Media Sales staff. "Representation of a truly limited number of selected key stations has proven itself offer decided advantages, not only to the stations but also to the agencies and the advertisers," he believes. "Each market is complet



the paperwork involved at the end of each and handled the billing. Although BCH was backed by the Bank of America and utilized by several rep firms and an agency it could not make ends meet.

The procedure to be followed by Simpson's rep firm is as follows:

1) The representative will bill the agency on behalf of the station.

2) A covering statement will be given the agency incorporating the total amount of each invoice for each station. This frees the agency to write one check covering all stations ordered by the agency and represented by the Simpson firm.

3) There will be no forced buy. The agency selects the markets and stations which it feels will produce the best results for the client.

4) As the money is received the Simpson company will write one check the 25th of each month to the station involved, starting in April.

There will be no charge to the stations or agencies for the billing stations or agencies for the service.

ent and each station offers its unique advantages in areas of timing, service, influence, and values, so that a fundamental essential service can be provided by the station rep who is completely informed and capable of presenting the facts about these agencies. It's becoming more and more apparent to stations—especially important ones in major markets—that the salesman representing 10 or 40 stations cannot, because of the burden of overwhelming details and excessive paperwork, know all the facts, or take the time to present his stations as completely or capably as can the man representing a really limited number of stations." Herb sells for five stations at Metro. He formerly sold radio for Representatives and ABC and for Katz. Herb has been a top cast time salesman since 1956. Obviously he was a space salesman on the "News" two years and a primary route salesman and market research interviewer while in charge.

New manager of Blair SF

Wallace L. Hutchinson, a member of Blair Television's San Francisco office for the last four years, has been named manager of the office, it was announced by David Lundy, president of Blair. He succeeds Ned Smith, who resigned to enter the real estate development business.



Hutchinson

A native of Washington, D. C., Hutchinson has been a California resident since he attended Stanford and UCLA universities where he majored in business administration. He began his broadcasting career after the Army. He first worked as assistant advertising-promotion manager for ABC, San Francisco, later worked for NBC in Los Angeles, then as national sales manager for several radio and TV stations. He also worked with Weed Radio and TV Corporation's in Los Angeles. Before joining Blair he was Western division sales manager for Independent television Corp.

Pure Oil spring promo utilizes radio/TV spot

Spot television in 61 markets and radio in 113 markets, beginning April 9, will announce a Pure Oil give-away of a half-pound box of chocolates for every eight or more gallons of Pure Oil sold to a customer. Sixty and 20 second TV commercials will be used, 60 and 30 second radio spots.

Pure Oil tested the idea in Milwaukee and Jacksonville and found it successful.

Whitman's Chocolates, which prepared special boxes for Pure Oil, announces that it's the largest single order for one customer they have ever received — 1,714,000 boxes, believed to be the largest single order ever received by any candy firm. Pure Oil dealers will give away the boxes during the four-day kick-off of their special six week long 50th anniversary celebration. Newspapers will also announce the giveaway offer.



TIME is not all we offer...

- personal attention
- effective merchandising
- value-plus rate plans



CALL ADVERTISING TIME SALES INC.



NOW!

WTRF-TV STORY BOARD

7

PETRY*

LONDON HEADLINES
"Revolution Avenged — Beetles
Invade Colonies."

wtrf-tv Wheeling

STOCKS AND BLONDES! Learn
the difference if you want to
stay in business.

Wheeling wtrf-tv

OLD BOWLING BALLS? They use them for roll-on deodorants for elephants! And it seems the elephant jokes have survived the smoking scare and the Beetles. What's gray and comes in a red and white can? Campbell's Elephant Soup! Why aren't elephants allowed on the beach? Because they always walk around with their trunks down!

wtrf-tv Wheeling

INTERCEPTED TELEGRAM to husband from his vacationing wife: "Having a wonderful wish; time you were here."

Wheeling wtrf-tv

EX-SMOKER admits that he's been driven to drink and now, if he reads any government reports on the ill effects of drinking, he'll have to give up reading completely!

wtrf-tv Wheeling

JUST REMEMBER, it's hard to get drunk when the flesh is willing but the spirits are weak!

Wheeling wtrf-tv

BUMPER CROP! Whether driving in traffic or on the open road, if the sign says "Crossroad," humor it!

wtrf-tv Wheeling

* MAN WITH ANSWERS! Your Petry man will be glad to tell you all about the big Wheeling/Steuersville Television Market. Ask him about WTRF-TV's taller tower and the 529,300 TV Homes who get the Wheeling message. Who is Edward Petry & Company? WTRF-TV's national rep!

CHANNEL SEVEN



WHEELING, WEST VIRGINIA

SPONSOR presents the second
In a three-part series on *The Rating Council*:

THREE GIANTS

Whole program expected to come into balance during next critical 60 days with beginning of the first verification procedures



Chairman Donald F. McGannon . . . best parts of all worlds

FORMATION of The Broadcast Rating Council, Inc., considered by many as the single most important industry event during the past 10 years, draws a portrait of cross-industry progress that promises to be remembered for years to come.

Why, then, study the picture now? A substantial answer is given by Donald F. McGannon of Group W, chairman of both The Council and its coordinated NAB Research Committee: "The next 60 days will be crucial."

During this period, the overall program will come into balance, weighted on one end by the threat of possible Federal intervention (See *Friday at Five*, SPONSOR, March 2) and, on the other end, by the broadcast-advertising industry's need for autonomy. The fulcrum on which these opposites are coming into balance is, of course, The Broadcast Rating Council, Inc.

Immediate purposes of The Council: to establish a code of ethical operations among rating services via minimum standards; to elicit rating services' support through the disclosure of their methods and techniques; and to establish an audit to verify that services are performing as they say. If all's well, these steps would lead to accreditation.

Future rating practices would be resolved by concurrent NAB studies intended to answer overall research questions for both radio and TV, network and local.

THE VERIFICATION OF RECORDS

Last week's article reported progress on minimum standards and disclosures, two processes that lead, in turn, to the audit:

The start of audit subcommittee work was held up until disclosures

started to come in, around Thanksgiving. Then, auditing was proposed to eight accredited CPA organizations, whose representatives were oriented at a lengthy Nov. 22 meeting. Subsequently, M. A. Goldberg, research director for both the NAB and The Broadcast Rating Council, conducted further sessions at which he tried to produce the background situation, plus an understanding of raters' operational problems so that auditors might anticipate their probable roles more realistically.

Each auditing firm was asked for a prospectus, detailing philosophy and methods and proposing audit frequency, safeguards, and, of course, costs. Almost all were submitted by the Dec. 31 deadline, leaving The Council to review submissions, to distill the list of candidate firms, and to reach the most favorable provisions and terms.

"We are in the culling-out process right now," McGannon explains, "trying to find the best parts of all worlds. I feel very heartened by these submissions because they lend—if you will—reality and fact where before we had only hope and a dream."

Because of the financial structuring of the audits (to be discussed in our third and final article), it's likely the first accounting won't be an official audit, but a pilot study to be paid for wholly by The Rating Council. Its purpose: to test methods in order to assure in advance that, once they're begun, the audits will actually deliver everything that they're supposed to.

The dry-run target date? Chairman McGannon hopes a company will have been designated and begin preliminaries by the month's end. "That's the goal, at least." The Council's anxious to put to work the "fine" suggestions gleaned from the proposals by the eight firms.

STEPS

- 1 Auditing
- 2 Accreditation
- 3 Methodology

LAST STOP: ACCREDITATION

Once the five participating services have been audited, the way will be clear for accreditation—"a very sensitive area."

What makes it thorny are its legal implications that organizations representing a whole industry are sitting in judgment upon organizations representing only a part. Therefore, The Council is taking great care that its every step conforms with legal procedure and that it conforms, not only in fact, but also in spirit.

Chairman McGannon describes the accreditation procedure as "very detailed." It provides not only for the actual accreditation process in the first instance—such as the application, the commitment to be audited, the disclosure of procedural data, and then the audit—but, in the event of non-conformance, it also provides for filing complaints, a hearing examiner, representation by counsel, maintenance of records, and, finally, the right of appeal.

Questions of alleged non-conformance would be heard by an examining body composed by a group from The Council's board. If their decision is against the rating service involved, appeal could be made to the full board, sitting *en banc*.

Hearing costs common to both The Rating Council and the service concerned would be shared. Otherwise, each would pay its own costs, such as legal fees or expenses incurred in providing additional information, if any is requested.

"All this must be spelled out in meticulous terms," the chairman expounds, "so that there's no opportunity whatsoever for subjectivism, discrimination, or favoritism. That's what we want to nail down in the beginning."

How much has evolved?

The Broadcast Rating Council's

AUDIT SUBCOMMITTEE

Fred Houwink, chairman... WMAL-AM-TV Washington

Norman E. (Pete) Cash.... Television Bureau of Advertising

Ben Strouse WWDC Washington

Bennet Korn..... Metropolitan Broadcasting Television

Hugh M. Beville..... National Broadcasting Company

Thomas Fisher..... Columbia Broadcasting System
(*Richard Forsling, deputy*)

Ex officio members:

Donald F. McGannon..... Group W and chairman, The Broadcast Rating Council

Melvin A. Goldberg..... NAB Research Director

"We're at the stage now where the accreditation process has been approved by our board and been initially cleared by counsel. Now it's being discussed with the Department of Justice.

The Justice Department's reply may come within 30 days, the fast reply spurred both by the nature of the need, plus Congressional interest. "I'll be disappointed if it takes much longer than that, unless there is additional information that they require—in which case, we'll come through with it."

Most the accreditation procedure has been the work of Thomas Fisher, CBS vice president and general counsel, and his deputy, Richard Forsling, chief attorney for CBS Television. Fisher, a member of The Rating Council from its beginning, is described as "having especially deep insight into this

area, both as an outstanding lawyer and as a keen legal mind." Forsling has done "excellent work" in pulling together all the details.

To indicate the matter's legal scope, The Council has required not only the decisions of its members who, like chairman McGannon, are themselves lawyers, but also of its two specialists—Fisher and Forsling—plus that of the American Assn. of Advertising Agencies' law firm, plus an outside legal opinion delivered by a renowned anti-trust judge.

When all this is completed, we'll discuss it in detail with the rating services, McGannon says, "hoping to find a meeting of minds."

Justice Department responses are limited to principles until the submission of a specific plan that, of course, all the major rating services approve.

**“Rating-service submissions
lend reality and fact where, before,
we had only hope and a dream”**

MORE SERVICES TO COME

The beginning processes are now under way, as cited before, for five rating services: ARB, Hooper, Nielsen, Pulse, and Sindlinger. “Since the worst thing we could do would be to undertake too much at once, we took the part that was most directly involved in the House hearings first,” McGannon explains.

“Beyond them, however, a lot of research is being done on a per-call or per-project basis.” Asked if he were referring to highly specialized groups, he cited as examples: Pollex, Trendex, Videodex, Trace, Telecue . . . “and that whole group of very valid services.”

We hope that our second phase will involve these people and lead to their accreditation, too, he adds. “Since their number is greater, we thought it better to take our present group first and do that as thoroughly as possible, then move into

the remaining area.” Contact has already been made with many of these organizations, he reports, “And, as far as I can judge, there is the offer of wholehearted cooperation, interest in the project, and willingness to be helpful.”

**THE QUESTION
OF METHODOLOGY**

The NAB Research Committee was first organized in August, 1962, for the chartered purpose of studying research methodology—i.e., the science of methods. At the same time, the NAB also obtained the services of research director Goldberg (who, because of his specialization, has since become an *ex officio* participant in virtually all Rating Council activity). “We’ve written the minimum criteria and standards,” Goldberg explained, “so that they apply to *all* research, not just ratings—in the hope they may help improve research practices generally.” If the standards thus become the future primer of basically sound research practices, The Rating Council, its members feel, will have made its dent.

The Research Committee, as explained before, occupies a unique position. Actually an NAB group, it works with both the Ratings Council and the NAB. Its coordinating capacity is heightened by McGannon’s serving as chairman both for the council and the committee.

The Harris subcommittee’s investigations at first necessarily delayed the start of specific methodology studies, however; then, ironically and at last, it cleared the way for them:

**NATIONAL
TELEVISION STUDIES**

Work on television methodology began last October. A two-way attack was devised by organizing for national TV audience studies (CONTAM) a research team that represents the three TV networks,

plus the NAB (see box). They have made “remarkable progress” and already have submitted findings to the Harris committee.

“It’s not known when the Harris committee will make these public,” says Hugh Beville, NBC vice president and director of research.

One of the problems known to interest CONTAM, however, was whether or not the sampling theory works at all for TV. “It is accepted,” Beville recently said, “for elections, where the choice is between only a few candidates, or in market research, where people may choose between just two products; but sampling’s reliability for TV, where there are so many alternatives and so many opinions, has never been soundly established.” In that sense, CONTAM studies, he said, “go right back to the beginning.”

Other topics probably reported by CONTAM include:

- *Samples:* A comparison at various levels of sample sizes. Some 56,000 ARB diaries were used to amass 2,500 different samples in order to relate sample size with reliability. An interesting result: The 1,100 sample used as a national base by one rating service was “rather well exonerated,” McGannon says—that is, demonstrated as statistically adequate.

- *Non-response or non-cooperation:* What are the demographic and viewing characteristics between people who agree to participate in a sample and those who do not? If, as some researchers suspect, cooperating correspondents generally represent a lower socio-economic cross section of the public, do all surveys automatically contain built-in affirmative answers to mass programming?

- *Comparison of ARB and Nielsen results:* A favorite topic whenever two medio researchers lunch together, this question has long warranted a definitive statement. Results, as presented to the Harris committee, may not be bombastic.



CONTAM's Mal Beville
. . . back to the beginning

CONTAM

*Committee on National
television Audience Measurement*

JULIUS BARNATHAN, ABC

HUGH M. BEVILLE, NBC

JAY ELIASBERG, CBS

MELVIN A. GOLDBERG, NAB

COLTAM

*Committee on Local
television Audience Measurement*

DR. LEON ARONS, TVB

HARVEY SPIEGEL, TVB

ROBERT HOFFMAN, TVAR

DAN DENINHOLZ, Katz

MARY MCKENNA, *Metromedia*

FRANK BOEHM,
RKO-*General Teleradio*

LOCAL TELEVISION STUDIES

Whether national or local, "problems in TV audience measurement are very similar," Beville explains; "It's just that they are given different priorities of importance."

Thus, COLTAM (Committee on Local Television Audience Measurement) gathered chestnuts from the CONTAM fire on, for example, sample size and non-respondents and helped to pay the costs of such studies. To assure that there's no overlap or duplication of efforts between the two groups, NAB's Goldberg sits with both.

The COLTAM group (see box) was organized last October and has proposed studies in these additional areas:

- *The sample:* Its distribution throughout a local viewing area—i.e., metropolitan vs. outlying districts.

- *Diary techniques:* Just how accurate is the diary as a device to

measure viewing habits? The answer to that question requires studies on such matters as: 1) kinds of diaries—the personal vs. the home diary; 2) differences between a closed-end diary (Nielsen) and an open-end diary (ARB); 3) time-span covered—weekly vs. daily entries; 4) diary entries—who makes them, when, and where? 5) how TV viewing in the multi-set home is accommodated by the diary.

- *Prime time vs. local or fringe time:* This calls for a comparison and contrast between the prime-time audience, on which networks focus attention, and the fringe-time audience wooed by the local broadcaster. Ratings tend to be lower among the latter, of course, and potential diary problems greater; how do these affect overall rating accuracies?

METHODOLOGY IN RADIO

Methodology research in radio "contains most the problems of TV, plus puzzlers of its own, which makes it a much more complicated and difficult problem," McGannon continues.

Therefore, it was decided to merge national and local radio into one broad study. This was accomplished by joining forces with Radio Advertising Bureau, which had been mulling over such a program on its own at the very time The Broadcast Rating Council was formed. Together, the two organizations have set up an all-radio project, jointly conducted and financed.

Everyone knows, McGannon explains, that the size, scope, and habits of the radio audience have been fundamentally revised by: 1) the advent of TV; 2) the multiplicity of radios within one home; and 3) the vast rise in mobile radio sets—about 50 million car radios, plus an uncounted number of transistor sets. "Our initial purpose, then, will be just to look at the



NAB's Mel Goldberg

. . . standards for "all" research

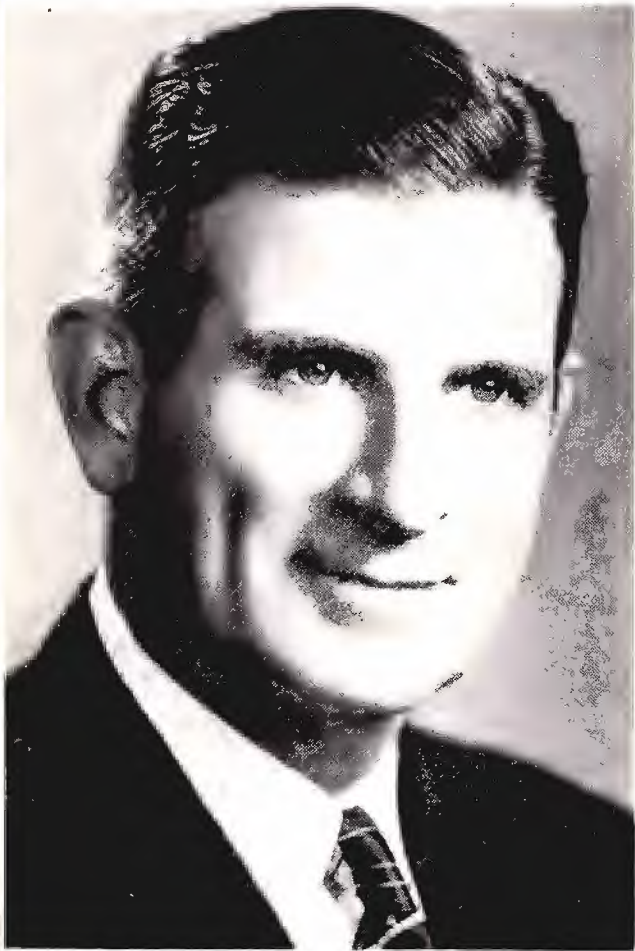
feasibility of measuring radio."

"There are those who feel it can't be done effectively. I, personally, don't subscribe to that, but I certainly haven't any proof."

To find the facts, the two organizations have proposed a research program that, when it is completed, will cost in the area of \$200,000. Both the NAB and RAB are committed to a maximum of \$75,000 from their own funds, with RAB responsible for raising all amounts over \$150,000—a probable \$50,000 more.

There are so many research questions about sampling, audits, and timing, McGannon says, "that we determined to undertake the whole program phase by phase." Cost of the first phase may be \$5-\$8-\$10,000," he estimates. It will be completed and closely examined before further expenditures are made. "If the results dictate it,

“Radio methodology is much more complicated, but we all hope for the earliest possible results”



Rep. Oren Harris
... much hard work ahead

then we'll go on and do a second phase.

“That's the way it was approached,” the chairman related, “not to go overboard for a \$200,000-project without substantial evidence promising success, yet not to hold it up until everything's been so clearly spelled out that a tremendous amount of time has been lost.”

Even so, the radio study is going to take lots of time, he warns. “I don't think we can look forward to anything before this time next year at the earliest. . . We are all hoping for the earliest possible results, but patience and assistance and understanding of what we are doing in this area are important.”

RADIO COMMITTEES NAMED

Overall radio efforts will be supervised by a steering committee representing both NAB and RAB and chaired by George Storer, Jr., Storer Broadcasting (see box).

The steering committee, in turn, has named a technical committee

composed of two RAB members—Mary McKenna of Metromedia, chairman, and Dr. Alfred Watson of the RAB staff—and two NAB members—Beville and Goldberg. Their first step, before going ahead with initial projects, will be to review some radio methodology studies that have been conducted but not made public.

“I want to emphasize,” The Ratings Council chairman insists, “that radio is not being given secondary or inferior status in this matter. It's just that the research problem here is a much tougher one to handle. The kind of money we're spending obviously indicates that radio's not being relegated to a back seat.”

Thus, the next 60 days will be pivotal for the industry, with The Broadcast Rating Council bearing much of the weight. In balance are the safe and successful launching of the audits that will lead to accreditation of the first ratings services and that will possibly help answer the long-posed question: Just what do ratings mean?

And, as the industry acts, Congress *has* watched. Rep. Oren Harris (D.-Ark.), whose subcommittee's probe started the whole thing, has commended The Council for its work so far.

“Your undertaking is a complex and ambitious one,” he has observed. “. . . I would like to commend you for the affirmative action you have taken.

“. . . While I applaud the strides that you have made so far, I cannot emphasize strongly enough my conviction that much hard work lies ahead before the American public can have the assurance that I have referred to—assurance that the contribution of the rating services is what it should be and, I believe, can become.”

(The third and final article in this three-part series, to appear next week, will consider finances and organizational problems.)

Joint NAB — RAB radio studies

STEERING COMMITTEE

RAB

Miles David, RAB

Charles Gates, WGN Chicago

Robert Hurlough, MBS

Robert Kieve, WBBF Rochester

Mary McKenna, Metromedia

William Shaw, KSFO

San Francisco

Alfred Watson, RAB

NAB

Hugh Beville, NBC

Thomas Carr, WBAL
 Baltimore

Ralph Glazer, Group W

McLvin Goldberg, NAB

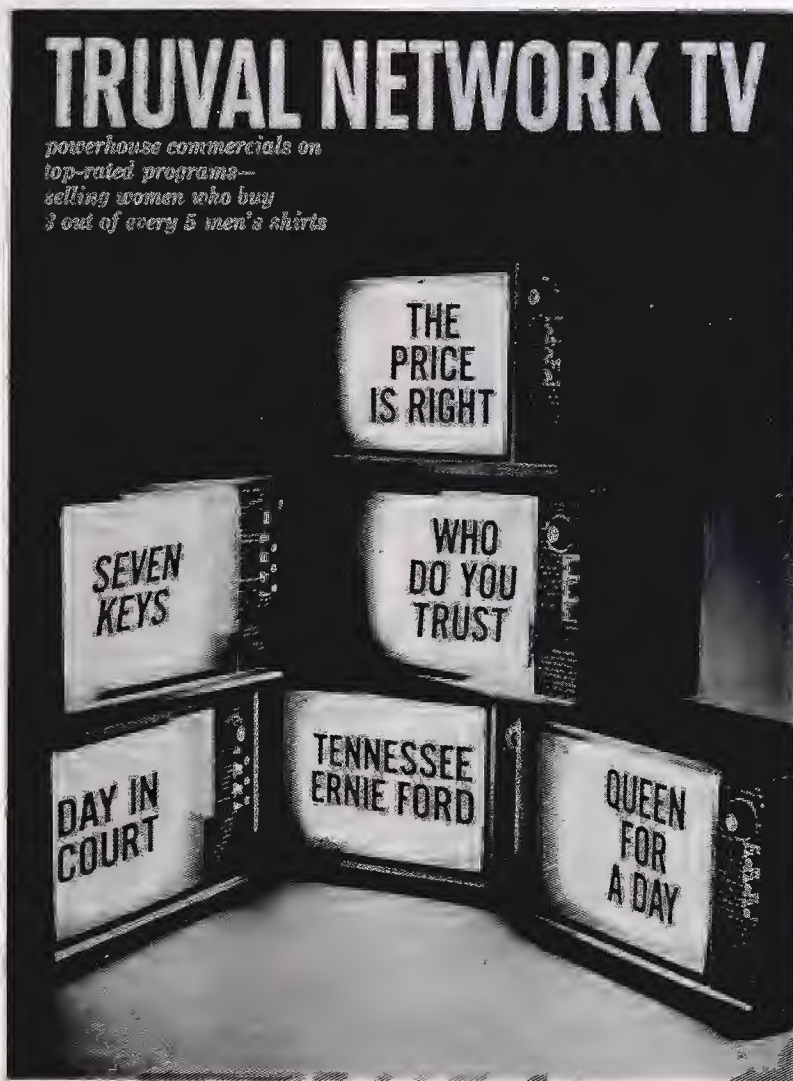
Ben Sanders, KICD Spencer,
 Iowa

Ben Strouse, WWDC

Washington

Vincent Wasilewski, NAB

CHAIRMAN: George Storer, Jr.



ABC Truval Shirt Co. typifies growing interest in network TV on the part of menswear manufacturers, has signed for daytime participations promoted to shirt retailers

New clients emerge in fall television lineups

Networks are on constant quest for fresh TV dollars and are finding them in a variety of product fields

A FAST-GROWING international motel chain, two competitive manufacturers of electric organs, a trade association representing life insurance agents, at least three major manufacturers of home power tools, a pair of appliance manufacturers known in the "quality" field and now anxious to broaden their sales horizons, the magnificently mustachioed male symbol for a group of South American coffee planters . . .

These are among the new-to-networks advertisers you'll find among fall TV schedules.

In addition, there are a number

of advertisers which, if not exactly new either to TV or to networking, are employing strategy shifts and are invading new areas and time segments. Samples: a major food manufacturer, hitherto aiming most of its air effort at daytime women's audiences, which plans to use nighttime TV at NBC this fall; a manufacturer of camp stoves and outdoor cooking gear, which plans to use daytime TV at ABC to push its products to women as gift items for their sportsmenfolk.

With fall schedules largely closed, as regards programs and

availabilities, sales executives at the three networks last week indicated the following new-business trends to SPONSOR:

► *Home-improvement:* In an era in which glowing leisure time and higher incomes are paired off with trends to home and apartment betterment, there's growing use of TV to sell many products hitherto mainly confined to specialty print media. Such products include paints, tools, lawn seed, encyclopaedias, musical instruments, deluxe appliances.

Specific examples: Lowrey Organ Division of The Musical Instrument Co. has switched the majority of its \$300,000 budget into live-demonstration commercials on NBC's trio of participation carriers, *Today*, *Tonight*, and *Sunday*. Similarly, Wurliitzer will be pushing its electric organs this fall in ABC-TV daytime shows. Skil Tools, Tru-Temper, Black & Decker have either signed for ABC-TV sports participations, or plan to do so; at CBS-TV, Sherwin-Williams Paints is on the sports advertiser list, as is Georgia-Pacific (plywood). Tappan Manufacturing, for its line of ranges, has a campaign scheduled this spring on NBC's *Today* show timed to coincide with the home-buying season and designed to spotlight local builders through local-level tie-ins.

► *Institutional, financial:* Viewers of ABC's evening news series with Ron Cochrane will see commercials this fall for the Institute of Life Insurance Agents (not to be confused with the over-all insurance promotion by the industry's trade group, Institute of Life Insurance). This ABC client is the latest to follow a trail blazed by companies like longtime TV advertiser Prudential, and more recently by Liberty Mutual, Hartford, Aetna, in the growing use of TV to sell insurance to family heads via sports, news, actuality, and documentary shows.

In the institutional realm, the National Federation of Coffee Growers of Colombia this year is taking the plunge into network TV, after several highly successful seasons in spot with its "Juan Valdez" commercials. A National Federation source in New York told SPONSOR: "A few years ago, there wasn't a single U.S. brand that featured Colombian coffee. Today, there are



CBS United Airlines, a familiar name in lists of spot TV advertisers, is going network this fall with co-sponsorship of male-appeal pre-game show (with *Hamilton Watch*) before NFL sports events



NBC Long a power in developing new network advertisers via live participation shows, NBC recently bagged Tappan Ranges as "Today" client, snagged Tappan president as program guest

40, including General Foods' Yuban. We felt our campaign had achieved success to the point where it could go completely national, and that's why we're moving into network TV." By latest estimates, incidentally, National Federation will spend about \$950,000 in a 52-week participation drive on *Today* and *Tonight*. At CBS, Cotton Council is scheduling new network daytime TV activity, and at ABC-TV new clients include the Association of Commercial Banks in male-appeal sports events.

In other areas, trend activity is not as clearly defined, other than the obvious fact that as small advertisers grow larger and networks strive to create modest-budget modes of network TV entry there is inevitably a crossover point at which clients are almost certain to take the network plunge.

A good example of this, cited by NBC-TV participation sales executive Mike Weinblatt, is Holiday Inns, a booming motel chain which now has some 150 locations and is trying to boost its business with the convention trade and meeting-minded executives. Holiday Inns, via the John Cleghorn agency of Memphis, has signed for an initial six-week campaign on the *Today* show.

"We pointed out to Holiday Inns that traveling executives frequently watch the *Today* show on the road before they begin their business day," Weinblatt recalls. "This is an audience Holiday Inns wants to reach."

Another case of growing-into-network was pointed out by ABC-TV daytime sales v.p. Edward Bleier. "We've signed Western Auto Stores for a participation campaign on *Tennessee Ernie Ford*," he said. "They were network advertisers in radio, but TV was too expensive until recently. Now, they want to promote their housewares, appliances, and other items to women, and they want the identification that goes with a network personality." Added Bleier, noting another trend: "We've been getting, in recent seasons, an increasing amount of network business from west coast accounts—like California Packing and Golden Grain and Hunt Foods—which are finally moving into network-level TV. The end is far from

being in sight for all networks."

CBS-TV, riding with the top Nielsen ratings and with no handy participation vehicles comparable to NBC's *Tonight*, has largely been booked by major national TV users this fall, and one has to hunt hard to find new-to-TV names on the CBS schedules. Daytime sales manager Joe Curl, however, finds that some interesting new-business trends are in the works. Said Curl:

"We've sold co-sponsorship in the pre-game show, in front of NFL events, to United Airlines and Hamilton Watch. Both are veteran users of TV spot, and are now moving into male-appeal network TV by means of sports. Other advertisers, like Speidel and Georgia-Pacific and Cluett, Peabody are also signing for sports buys, a type of TV in which they haven't been heavy before."

"There's also likely to be a step-up in daytime cigarette advertising, an area pioneered by Lorillard's Spring, particularly if cigarette advertisers shift part of their budgets out of nighttime TV. This isn't 'new business,' really, but rather a new use of TV. You'll also see more use of daytime TV by products like Contac and Candettes, and possibly eventually by the major autos and beers."

3 major buyers boost ABC daytime tally

Leap Year's extra day held special charms for the ABC-TV daytime sales force, which used that "extra long" last week in February to seal some hefty daytime business.

Golden Grain Macaroni, which made its commercial introduction to network TV on ABC, signed for a new major campaign on the network which includes every program in the daytime lineup. Order came through McCann - Erickson, San Francisco.

Rexall Drug (BBDO) is going in on a short-term basis starting Mar. 12 to promote its annual Dollar Day Sale. Five daytime programs are involved.

Union Underwear Co. will use three programs for a special campaign beginning May 25 on behalf of Fruit of the Loom Underwear. Grey Advertising is the agency.



TURNING THE SWITCH

President William M. McCormick (r) puts the transmitter into action while Hathaway Watson, president of RKO General Broadcasting, and Julius Barnathan, vice president and general manager of ABC-TV look on at left. The new WNAC-TV tandem transmitter, tower, and antenna went into operation with a simulcast on both radio and TV stations.

WNAC-TV makes change to new tower, transmitter

Gala celebrations accompany turning of switch by Watson of RKO and Barnathan of ABC-TV



Other WNAC-TV guests: (clockwise) Mrs. Raymond Heffron; Raymond Heffron, manager, N. W. Ayer, Boston; Yolanda Rodriguez, WNAC-TV; William Curran, vice president, Arnold & Co.; Al Korn, station advertising and promo-

tion director; Arthur Brown, president, Reilly, Brown, Tapply & Carr, president Greater Boston Advertising Club; Mrs. Brown and Mary Ann Meodli, media director, Reach, McLinton and Humphrey celebrate together.



Luncheon guests include (clockwise from woman with black hat) Alice Liddell, media director, Kenyon & Eckhardt; Joe Hoffman, vice president, Ingalls & Co.; Mrs. Hoffman; Bill Walsh, WNAC-TV ac-

count executive; Mrs. Walsh; Arthur W. Ingalls, president, Ingalls & Co.; Mrs. Betty Parsons, timebuyer Bresnick & Co.'s Mrs. Parsons, Mrs. Ingalls talk and enjoy the WNAC festivities.



Salant



Friendly

Salant, Friendly gain new exec posts at CBS

Richard S. Salant has been moved up at CBS, being named vice president and special assistant to president Frank Stanton, with his former post of president of CBS News being taken over by Fred W. Friendly, who has been executive producer of *CBS Reports* since its inception in 1959.

Salant, in his new assignment, will act as chairman of the CBS News Executive Committee, and serve as liaison between CBS management and the network's operating divisions in matters relating to corporate policy. He had been president of CBS News since Feb. 6,

1961, and before that was a vice president of CBS for nine years. Prior to World War II, Salant was a partner in the law firm which served as general counsel for CBS.

Friendly, in addition to his duties with *CBS Reports*, served as chairman of the three-network production committee which was responsible for the first formal exchange of programming via Telstar satellite between European broadcasters and the U.S. in 1962. He also supervised production of the *Town Meeting of the World* broadcasts.

The *See It Now* series, forerunner of *CBS Reports*, was produced jointly by Friendly and Edward R. Murrow, as was the *Small World* series for CBS News. His first association with Murrow was in 1948 with the *I Can Hear It Now* record albums, which evolved into the CBS Radio series, *Hear It Now*.

Capital Cities record

For the eighth consecutive year, Capital Cities Broadcasting reports record earnings. Net income for 1963 was up 27% to \$2,006,777,

compared with \$1,576,320 in 1962, or \$1.58 per share vs. \$1.24 per share. Last year was the second full year of operation since the acquisition of WPAT (AM & FM) New York and WKBW (AM & TV) Buffalo.

Guaranty takes reins of Baton Rouge station

Guaranty Broadcasting Corp. of Baton Rouge has assumed actual control of the station it bought last November for \$3 million, WAFB-TV.

Tom E. Gibbens is president of the broadcasting company and is continuing as general manager of the station. Other company officers are Harry P. Gamble, Jr., vice president and general consul; Forest G. Ray, secretary; and Clarence H. Willett, treasurer. George A. Foster, Jr., president of the Guaranty Income Life Insurance Co. and executive vice president of Guaranty Bond and Finance Co., the parent companies, is chairman of the board of the broadcasting operation, a diversification for the company.

No changes in the station's staff are anticipated. Principal stockholder in the station prior to the November sale was Royal Street Corp., owners of WDSU Broadcasting Co. of New Orleans, one of the best-known stations in the South.

Gross, Rollins report revenue, profits up

Local sales paced a general increase of 8% in broadcasting revenues during 1963, according to Gross Telecasting president Harold Gross. Revenues totaled \$2,813,053 compared to \$2,610,095 in 1962. Operating expenses were \$1,399,564 against \$1,297,447 the previous year. Resulting net income after taxes was \$683,489 or \$1.71 per share, compared to \$662,648 or \$1.66 per share in 1962.

A 25% increase in dividends and a sharp 46% increase in earnings were reported by Rollins president O. Wayne Rollins. For the nine months ending Jan. 31, 1964 revenues were \$6,328,508 with a cash flow of \$1,509,308 or \$1.57 per share and net earnings of \$644,361 or 67 cents per share.

The report was issued last week.

all over America, people of all ages are listening to the radio again, to

THE LIVES OF HARRY LIME

Orson Welles

CAPT. HORATIO HORNBLOWER

Michael Redgrave

SCARLET PIMPERNEL

Marius Goring

THEATRE ROYALE

Laurence Olivier

SECRETS OF SCOTLAND YARD

Clive Brook

THE QUEEN'S MEN

Royal Canadian Mounted Police

THE BLACK MUSEUM

Orson Welles

7 network series . . . 364 radio dramas . . .

irving feld, 230 park ave., new york mu 9-5857

Sound shouldn't be an afterthought

Tony Schwartz, sound designer on 700 odd commercials, gives admen a verbal whipping for relying too heavily on studios, research, copywriters instead of reality

FOR some strange reason the advertising fraternity denies its own life experience when making commercials. Often admen disregard completely real sounds, natural situations, average people, and a logical sequence of experiences."

With such comments Tony Schwartz, well-known sound expert criticizes the current approach to radio and TV commercials. He is a great believer in reality and frowns upon the heavy or improper use of sound studios, copywriters, and research. Schwartz works directly with the product and the people, recording in taxis, on the street, in stores—wherever people are.

Among his most celebrated commercials: (radio) American Airlines, Hoffman Soda, Carlsberg Beer, Quaker Oats, Pine Brother's Cough Drops, (television) Hunt's Tomato Catsup, Laura Scudder's Potato Chips, Birds Eye, Mennen's baby powder, J&J baby powder, Ivory Snow, Alcoa Aluminum, *In toto* Schwartz estimates that he has handled the sound element of some 700 radio and TV commercials, many of which have won awards in the United States and abroad.

Schwartz is not a sound effects specialist. He designs with sound, pioneering a new approach with each job he does.

"To be made properly a commercial needs sound direction," says Schwartz. "Sound direction is the word I apply to the work of someone who handles sound in all its dimensions: sound to express emotions and motivate the theme; the perspective and projection of sound; believability of voices in relation to the script; proper integration of music and situational sounds.

"Today most radio and TV commercials are conceived, written, designed, and even sold before they come into contact with sound. Yet in radio the commercial is totally communicated through sound and in television sound is the partner of the visual. Sound is considered as a stepchild," Schwartz contends.

But with all his strong feelings for sound, Schwartz has an in-depth knowledge of art as well. He was a former agency art director and medal winner in the New



A casual approach, Schwartz has the ability to make his subjects relax and talk naturally

York Advertising Art Directors Club. He studied at Pratt Institute and in 1948 co-founded an advertising agency, The Wexton Co. Audio work developed gradually out of his hobby.

Now, 40, and good many records, tape recordings, and commercials older, Schwartz has formed some opinions of radio and TV thinking on commercials.

"Admen demand that commercials, as well as print ads, which will be seen many times by the same viewer, reveal themselves on the first viewing. I believe this is wrong. Commercials that fully reveal themselves on the first viewing actually lose their value and ability to sell on repeated viewing," he maintains.

"In life we find that we increase our understanding of people and situations with more exposure and viewings. I wonder how many advertising people knew they were

going to marry their wives after the first date, for example."

Because of this time element, testing is often meaningless, Schwartz says. "Some of the most successful commercials I've done have tested poorly," he contends. "A good commercial is like a person. It takes time to know it and love it. A commercial has a life sometimes up to 100 viewings. Yet, admen think you're nuts if you bring these things up."

One very controversial idea—especially to copywriters—is that of starting with the people's extemporaneous comments on tape, rather than a set script. Many copywriters feel it is a threat to their function, but Schwartz feels it only changes their function. Instead of writing words they should integrate the natural voices into the script. Copywriters should organize a concept or frame of ideas.

"Working directly with sound

and tape can bring a new dimension to commercials," he says. "A written script can hardly convey the full color, emotion, and character of situations and personalities."

The tape recorder makes possible a new type of writing, according to Schwartz. A person can take out a small machine and capture the words of people as they are in actual situations. These captured words, of natural color and character, can be edited to create a new script, one that can be heard.

"Why, if you want to reach an audience and impress it with the truth of a statement, should you start with something that has to be artificially created when it is possible to start with something real?" Schwartz questions.

"When a script is read, words have to be added to bring out color and dimension. But if the words are originated orally and put di-



A small portable microphone makes it easy to record anywhere. Schwartz makes no attempt to block out natural sounds. They add real

rectly on tape, the color is already captured. The frequent mistake in the writing of scripts," Schwartz contends, "is the confusion of the writing of the words to be seen and the writing of the word to be heard."

To ensure best results the sound expert recommends that agencies submit tapes to the client instead of scripts. "You can't visualize sound anymore than you can talk layouts," he says.

When a commercial calls for kids Schwartz uses real ones 100% of the time. "A typical child is not only like the kid next door, but *can be* the kid next door," he says.

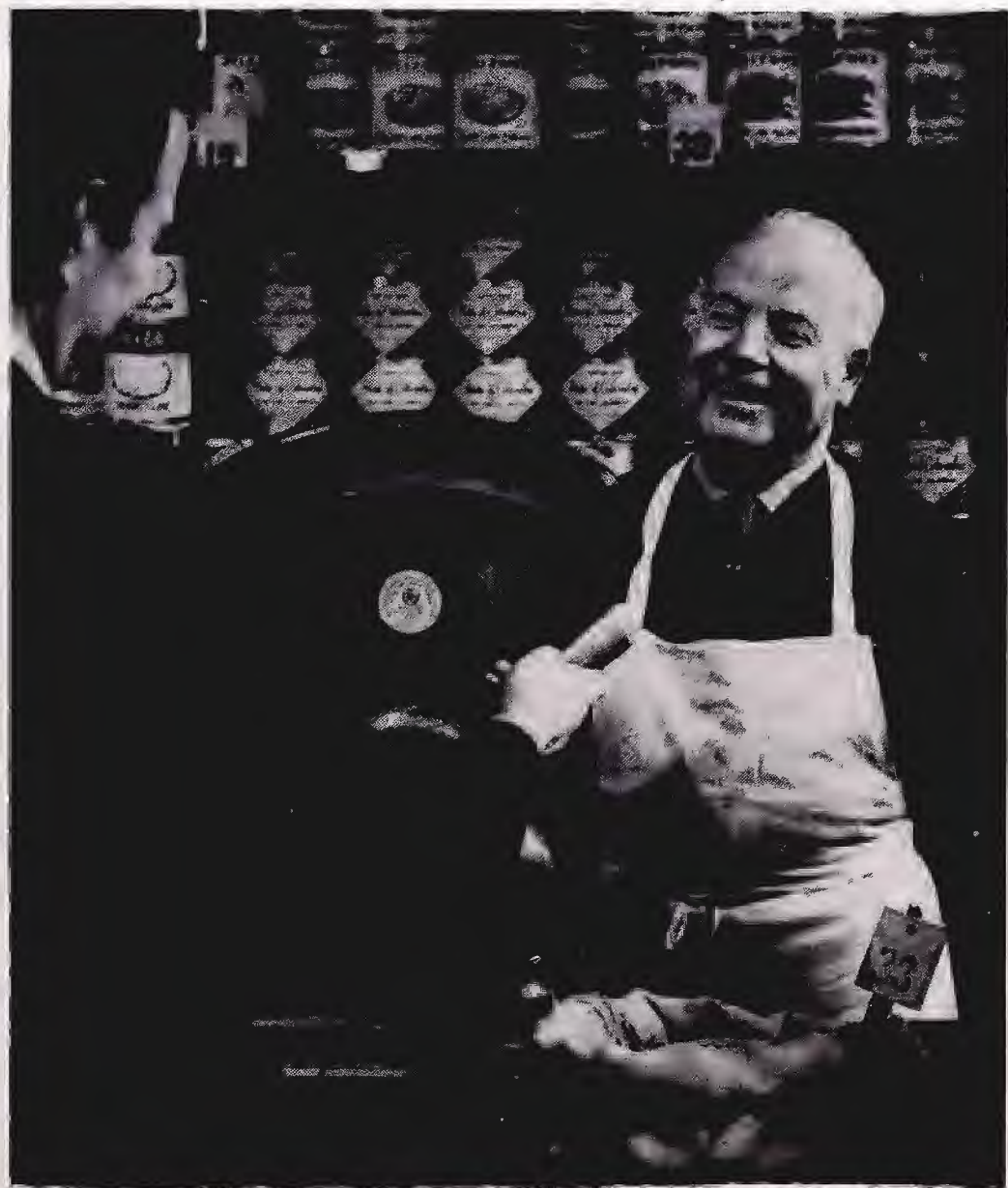
In the majority of cases where agencies work on commercials using children the parts are not conceived properly, according to Schwartz. For a product that is used by five-to nine-year-olds, agencies sometimes plan situations that naturally involve three-year-olds. Schwartz contends that the children should form their own reaction to the product. If they make a mistake in pronunciation, or giggle, leave it in. Schwartz suggests that admen seriously study the age, education, charm, and personality of the individual child. "A four-year-old child who can barely count to 10 certainly cannot tell us about 99 and 44/100% pure," he states. "By the same token admen shouldn't put nine-year-olds into a sandbox or send three-year-olds to the supermarket."

Real people, in addition to spokesman or actors can be used and sometimes are more effective, Schwartz feels. "In a commercial I worked on for a food manufacturer, the sponsor wanted listeners to feel and believe the product was delicious. If the announcer had simply said so, no matter how well he spoke, the believability of the message would have been questioned by the listener. I recorded a person eating the food and obviously enjoying it. He told about it, by product name, with his mouth half full of it. It was successful and a believable 'sound photo', projecting a strong feeling of delicious without using the word.

The time has come to pass when hearing a real person can be a plus factor and using an announcer can be a minus factor, according to



Children are of special interest to Schwartz. He believes kids should not be made to read lines, but react naturally to products in relationship to their experiences



Real people can endorse products. Many times use of announcer has a negative effect



*If you had the
Quality
touch*

You'd realize there's a world of difference in picture taking... especially that feeling of now which comes from one who paints a picture with the magic of words and movement. This is reflected vividly each day as Captain Max, in the 820 NEWS 'COPTER, captures the action of traffic on the main arteries into the business area of Dallas. Hovering over the city during the prime morning drive time, Captain Max relays full reports on the traffic picture for NEWSCOPE... alert, timely information, exclusive in the market. The 820 NEWS 'COPTER offers eye-witness reports on traffic conditions, highway emergencies, detours, driving hazards. A sharply focused picture that moves with the times... Another example of Quality Touch journalism. Call Petry for your spot reservation on the 820 NEWS 'COPTER.

WFAA
820 RADIO
THE SOUND OF
THE SOUTHWEST

WFAA — AM-FM-TV

Communications Center — Dallas
/ Broadcast services of the Dallas
Morning News / Represented by
Edward Petry & Co., Inc.

Schwartz. Listeners know that the announcer is simply a salesman for a third party, he points out.

Schwartz doesn't believe in telling everything, but making people feel it. Often sounds are sufficient without words. The sound of a boy struggling with a catsup bottle, the plop of the catsup when the bottle opens, and the sigh of satisfaction which Schwartz used in a Hunt's Catsup commercial is one example. It doesn't tell people to go out and buy catsup, but indicates how much it is appreciated and makes them want to buy it. Telling people doesn't work. If you tell people not to buy a book many will run right out and buy it, he says.

Schwartz cautions admen on the overuse of the sound studio for commercials. "A studio is a darn good place to record when you want to control sound, but often it detracts from the reality of the situation. True, you can't control reality but you can use it. The natural sounds around the subject which may appear to be intrusions add reality. A real recording is virtually unmistakable."

In his constant drive for reality and believability Schwartz often uses people from minority groups. But in broadcast advertising there is a feeling that the exclusion of certain people enhances the believability of the commercial, he contends.

There have been recent attempts to deal with integration in print advertising, he points out, but there is little integration in broadcasting. The agencies are still not using voices which suggest a minority group or local accent.

Example: A while back an agency asked Schwartz to please remove the voice of a Negro in a commercial he did for them. Another agency asked that a Spanish woman's voice be removed from a commercial. In both cases the agency people were moved by what the voices said. They wanted the words kept but without accents, please, Schwartz remembers.

For an idea of creative use of sound one only has to look at successful commercials Schwartz has helped launch.

MENNEN'S GENTEEL — a visual and sound story of a baby being born and bathed.



Little integration in commercials. Adme go

BIRDS EYE — thoughts of housewives while looking through the store freezers.

AMERICAN AIRLINES — about 30 commercials on sounds of the cities they serve.

CARLSBERG BEER — the same script read differently for four different commercials. The recordings show clearly how personalities give words new color and various interpretations.

HOFFMAN SODA—about 40 commercials in 1960 and 1961, recording children in various situations with the product.

Schwartz has worked with a number of different agencies including Young & Rubicam, Ted Bates, Doyle Dane Bernbach, Benton & Bowles, Grey, and Foote, Cone & Belding.

Some of his very first work on commercials was with Steve Frankfurt, now vice president and creative head at Y&R, on J&J commercials. Over the years Schwartz has worked closely with Frankfurt, is currently collaborating with Frankfurt on tapes for an upcoming 4A convention and some new Johnson's baby commercials.

At Benton & Bowles Schwartz is



groups are atypical. Schwartz disagrees

on a non-exclusive retainer basis to do experimental work. He has already worked on Gravy Train, Urban coffee, Pine Brother's, Crest and others. The agreement was reached one day when Gordon Webber, v.p. and director of broadcast commercial production, asked Schwartz to gather some samples of his work for Procter & Gamble executives to hear. Schwartz said he did not want to show them what he had done as that would mean just modifying old ideas. He preferred to experiment and show them what he could do to fit the needs of each product. Webber agreed.

It is the agency with a relatively free creative atmosphere that Schwartz feels turns out the best work. For this reason he respects the Ogilvy, Benson & Mather and Doyle Dane Bernbach climate, for example.

Schwartz is a new kind of animal called a "creative thinker" now creeping into film and commercial work. These people are not just photographers, sound men, tv and print art directors, but men who know and understand the whole objective.

Damage to the creative concept can come from in or out of the agency. "Often you have a deaf client with his hearing aide turned off," he says. It can also come from research, he suggests. "Research is often used to destroy commercials and not to help," he contends. For example, Schwartz had a job where he was told the concept of softness in a similar commercial was successfully brought in during the last 20 seconds, so that should be the formula to follow. "That's like telling an author that the main character should enter on page 23 because it was so in another successful book."

Sound is not merely used for commercials by Schwartz. To him sound is an art, a hobby, a means of getting to know other people and places, something to feel and see as well as hear.

Not long ago Schwartz gave a program at the Museum of Modern Art to a packed auditorium. Among the items heard were a biography of his niece's voice, tracing its evolution from the time she was a few hours old until she was ten, voices of people all over New York of many different nationalities giving their conceptions of Abraham Lincoln, and taped comments acquired at the Metropolitan Museum of people contemplating Aristotle contemplating the bust of Homer.

A remarkable catcher of sounds and rhythms, Schwartz has also made a dozen or so records for Folkways on such subjects as "A Dog's Life" (sounds of a dog, his master, and the dogs and people they meet), "1, 2, 3 and a-Zing Zing Zing" (street songs and games of the children of New York, and "Sounds of My City (a documentary of sounds in New York including the people, the subway, construction, street-selling, musicians).

In addition, he appears on WNYC radio regularly, NBC Monitor and CBS Radio Workshop occasionally.

But when it comes to sound in commercials Schwartz is not interested "soft sell" or "hard sell" but "deep sell" and believability. If the idea of reality is to become an integral part of commercials then sound may be considered as a starting point in planning commercials for the future. ■

*If you had the
Quality
touch*

You'd be like the master silversmith... a man excited by each challenge to better his best. With our NEWSCOPE program we're doing just that, offering a fresh concept in radio journalism. The most thorough news program on the air has three completely updated half-hour segments of news in-depth... in morning drive time. Each presents its own challenge with a fresh look at the Southwest, Dallas-Ft. Worth area and world plus two weather summaries (not just forecasts), business briefs, sports, a direct report from Washington and, of course, our News 'Copter traffic service. Nowadays you don't find many master silversmiths... and you don't find many NEWSCOPIES, either. Want that Quality Touch? Call Petry.

WFAA

820 RADIO

**THE SOUND OF
THE SOUTHWEST**

WFAA — AM-FM-TV

Communications Center — Dallas
/ Broadcast services of the Dallas
Morning News / Represented by
Edward Petry & Co., Inc.

Lindau to head sales for Washington-area station

Roy C. Lindau is the new sales manager of WEAM Arlington, Va.

The station is one of six comprising the Thoms Radio-TV Enterprises.



Lindau

For four years prior to joining WEAM in the fall of 1963, Lindau was sales manager of Tape-Films, a subsidiary of MPO Videotronics. He began his broadcasting career at WHA in Madison, Wis. while attending the University of Wisconsin.

Insurance firm buys Nashville FM outlet

Life and Casualty Insurance Co. of Tennessee, a force in Nashville AM broadcasting via its ownership of 50-kw WLAC, is expanding into the area of FM with the acquisition of WFMB Nashville.

Seller of the 35-kw facility is Great Southern Broadcasting Co.

Plans for the new property are being coordinated under its new general manager Robert L. Dudley, who is also administrative assistant of WLAC, Inc. Initially, letters will be changed to WLAC (FM), the transmitter and antenna will be moved to the top of the Life and Casualty Tower, and the program format will be changed to good music, educational shows, and local and national news highlights. Also on the agenda is an increase in power to 100 kw.

Intermountain shifts affiliate in Billings

KGHL Billings has replaced KBMY as the affiliate in that market; and KVOW Riverton, Wyo., replaced KOVE Lander. Expanding, the network added KBAR Burley, Ida., to its list as a full-time affiliate. Intermountain Network now numbers 67 stations in Utah, Idaho, Wyoming, Montana, Nebraska, Colorado, Nevada, North Dakota, and New Mexico.



TAC shows aren't tame. Scene above is from WBNS-TV-made documentary on alcohol

SYNDICATION & SERVICES

TAC ticks off new

Program interchange grows as newest force in static field, plans assault on major agencies, advertise

IN A MATTER of a few weeks, agency timebuyers, media strategists and account personnel will be hearing more from a steadily-growing "third force" in programing, Television Affiliates Corp.

At the moment, TAC is best known at the local TV level, since in essence it is a program "interchange" operation, rather than a TV syndicator. TAC shows have seldom had difficulty in latching on to strong local and sometimes regional advertiser clients, and have operated widely as spot carriers for national accounts.

What's been lacking, up to this point, is recognition on the part of Madison Avenue—an irony, considering that TAC v.p. Robert Weisberg's office looks out on the busy intersection of the agency-filled street and Manhattan's East 59th Street. Weisberg, and other TAC officials, are putting the finishing touches on a campaign that will be a "concerted effort" toward "telling

the TAC story to major broadcast buyers."

TAC's story, so far, is impressive. In just a couple of TV seasons, TAC membership (more on this in a moment) has jumped from a standing start to a total of over 70 stations, including TV outlets in the Triangle and Taft groups. In 1962, TAC-handled TV shows were televised a total of 439 times; in 1963, this figure jumped to 1,229 times. In 1962, the TAC program library consisted of 50 locally-produced TV shows, some produced on film, some on tape, with most landing in the half-hour length and nearly all in the "actuality-informational" category (TAC prefers to call such shows "non-fictional"). In 1963, the program library grew to 150 shows, including two series of 13 shows each. This year, TAC has added new shows at the rate of one per week.

Membership in TAC is something like membership in a co-op; stations



Robert Weisberg is guiding
and of TAC, knows programing
problems as ex-film-buyer

V gains

can draw on the TAC library, while offering their own shows for library listing. Naturally, some shows are more popular than others, and at the end of the fiscal year yield a sizable dividend for the producing station or stations.

The production investment by TAC stations in local-level shows, to date, is on the order of \$250,000 — small potatoes in terms of a glossy, network-level, star-studded Christmas special, but a big deal at the station level, as any program director will tell you.

Why should stations want to rent local-level shows from each other when networks and syndicators provide a growing amount of non-fiction, actuality material? Weisberg provides one clue to TAC's success in these words:

"Every station in the country has at least one potential show it can do that is of national interest. It may be an event like the New Orleans Mardi Gras. Or, as in the case of a TAC station in Norfolk, a show on the 'supersonic snoopers' that keep an eye on Cuba. Or, it may be

an Indianapolis station's program on 50 years of racing at the Indianapolis Speedway. This sort of programing, which is done on the basis of deep local knowledge if not big network budgets, has wide appeal."

TAC doesn't begin and end with station-produced shows which stations sell back and forth to each other. Weisberg and his staff have put together reels of weather shows, children's programs, newscasts, and other local TV activity in order to cross-pollinate station creativity. ("It works, too!" says Weisberg, who cites the case of a large Northwest-U.S. outlet which revamped its nightly weather show on the basis of production techniques used several thousand miles away by WLAC-TV Nashville.)

TAC's newest gimmick: a detailed "Production Directory" which TAC stations can use to commission out-of-town program segments (such as a New Orleans sequence in a show on jazz being produced by a station in Maine) or special news coverage (such as a visit of the mayor of Columbus, Ohio to Cape Kennedy, if he should choose to do so). It's a major aid to programmers at TAC stations.

The future of TAC looks good, as Weisberg sees it. "Even the FCC thinks we're a good idea, and now includes 'exchange programing' for credit in its station reporting forms," he says. ■

Three film producers take larger quarters

Three commercial producers last week announced the transfer of their offices to new quarters, all as the result of new expansion and development projects.

Pintoff Productions, expanding further into live-action filming, has acquired new facilities at 339 East 48th St., New York, where the seven-year-old firm will occupy the entire building. Completely new live-action sound stage, editing room, 35mm interlock theater are added to animation and optical-operations facilities.

Basch Radio & Television Productions, formerly at 17 East 45th St., New York, has moved into larger offices at 25 West 45th St.

The Film-Makers, new Chicago film-production outfit, has expanded

into larger administrative and studio quarters at 615 North Wabash. Included is Stage 4, an insert stage for extreme closeups, time-lapse sequences, and food and product set-ups. Move coincides with Film-Makers' first anniversary.

APS programs two new series

Two new projects—for the New York Stock Exchange and for American Can's Dixie Cup division—have been announced by A.P.S., Inc., New York producer and distributor of radio-television program materials. First project, for the stock exchange, is a 26-show radio series, constituting "sort of a home course in finance and investing for America's homemakers as they busy themselves with household chores," company spokesman explained. Program to be aired over some 1,000 radio outlets throughout country. Second project, for American Can, is open-end interview series telling story of Dixie Cup dispenser on 75 TV stations.

Armistead TV acquires IPI tape equipment

Acquisition by Mark Armistead Television, Inc. of video tape equipment and facilities of International Productions has been approved by IPI shareholders. Transaction is said to make Armistead the largest and most complete, independent, video tape facility in the television world. Armistead, currently converting its newly acquired Allied Artists Studio into a tape center, also lists three black-and-white mobile units, color tape unit, studio facilities at Steve Allen Playhouse.

Sonny Hayes scores again — and again

New music scores for three different TV sponsors have been completed by Sonny Hayes Productions, music house that specializes in film-commercial scores. Projects are for the following: Ideal Toys—series for three new items, to be placed through Grey Advertising; DuPont—new series for its Teflon process, through N. W. Ayer; Colgate-Palmolive—music and spots for a new cosmetic product, via D'Arcy Agency, New York.

Many are claimed as readers..

(by the advertising trade press)

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

but few do the choosing

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

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

SPONSOR

The Happy Medium Between Buyer and Seller



My Bags Are Packed

After sixteen months, I'm leaving the agency business to return to broadcasting . . . where I belong.

If you're looking for a man with a successful broadcast record, I may be your man.

I was formerly associated with a major Time-Life station as salesman, local sales manager, general sales manager, and station manager.

I am thoroughly familiar with group ownership policies and practices, FCC regulations, programming, P and L statements, budgeting, promotion and publicity. And I am long on sales . . . accustomed to being compensated on a per cent of the net profit.

I am 38, married, have five children, and am in excellent health.

Resume and references on request. Personal interview, including discussion of salary, at your convenience.

Hank Franz

Post Office Box 88231

Indianapolis, Indiana

Phone AX-14589

NATIONAL FILE

ADVERTISERS

C. W. Plattes, General Mills' director of marketing for cereals, pet foods, potatoes, and casseroles, and **D. F. Swanson**, director of marketing for flour, dessert mixes, and banking mixes, both appointed by GM board to vice presidencies of Grocery Products Division. Plattes joined Minneapolis company in 1947 in public relations department and transferred to Grocery Products in 1956. Swanson, former advertising manager of Betty Crocker Mixes, has been with General Mills since 1949 in sales and marketing assignments.

Robert J. Piggott, director of advertising for all eight divisions of Pet Milk, St. Louis, promoted to new position of director of marketing services. To advertising coordination he adds responsibility for home economics, market research, and trade relations departments. Formerly with Ralston Purina and Grove Labs, Piggott joined Pet in 1957 as advertising manager.

Henry L. Gellermann, advertising and public relations director of Bache & Co., New York, named a general partner. Also named partners are **Adrian C. Israel**, who also assumes post of chairman of the executive committee; **Leo D. Bretter**; **William J. Carey**; **E. I. O'Brien**; **Martin Glatter**; **Monte J. Gordon**; **William M. Marlin**; **Kevin F. Reilly**; **Alexander C. Schwartz, Jr.**; and **Frederic J. Weymar**.

Charles G. Brown appointed director of market research of S. C. Johnson & Son, Inc. of Racine. Previously Brown was market research director of Purex.

Robert B. Hetrick, regional advertising manager of Jos. Schlitz Brewing, Milwaukee, appointed advertising and merchandising director for Schlitz Malt Liquor. **Earle C. Albright**, Schlitz regional account executive at Leo Burnett, returns to Schlitz to succeed Hetrick as manager of regional advertising. He was with company from 1949 to 1958 in advertising and merchandising capacities.



Hetrick



Albright

William K. Beard, Jr., president of Associated Business Publications, will head the Jury of Awards for the Advertising Federation of America's 1963-1964 Ad Club Achievement Awards, and the Robert M. Feemster Memorial Awards Competitions.

Albert H. Diebold, co-founder of Neuralgyline Co., predecessor firm to Sterling Drug, was buried last month in New York, after his death in Florida at age of 91. Diebold also participating in founding of another company that developed into drug industry giant, American Home Products.

Robert S. Perry, vice president of the Gillette Co., Boston, has been named managing director of its Continental Division, directly responsible for the company's overseas operations.

Paul D. Allman, president of the Cracker Jack Co., Chicago, appointed vice president and member of board of directors of the Borden Foods Co.

Bert Hochman promoted to newly created post of public relations manager of Lever Brothers Co., New York, and **Warren Gerz** moves to new post of community relations manager. Hochman was formerly news bureau manager and Gerz formerly radio and TV publicity manager.

Lee McVickar Durand to the Climatrol Division of Worthington Air Conditioning, Milwaukee, as advertising assistant. He comes from Slater-Rost Studios, Milwaukee.

Robert W. Young, Jr., promoted to newly created position of corporate vice president-marketing of Colgate-Palmolive Co., New York. Young moves from the Household Products Division.

Joseph S. Atba of Kansas City elected to board of directors of Procter & Gamble. He is also board chairman of the Folger Coffee Co., a P&G subsidiary.

Orville E. Isenburg, formerly managing director of B. F. Goodrich Iran S.A., named general sales manager of B. F. Goodrich Industrial Products Co., Akron.

C. D. Haworth appointed manager, broadcast media, for General Mills, Minneapolis, reporting to M. A. Souers, director, media and shows.

AGENCIES

Curtis Berrien joined Needham, Louis & Brorby, Chicago, as executive vice president in charge of creative services. He was also added to the board of directors along with **Paul E. Belknap**, senior vice president; **Paul J. Schlesinger**, vice president; and **John A. Willoughby**, vice president and managing director of NL&B of Canada Ltd.

Dennis R. Shearman to N. W. Ayer & Son's New York office on the Sealtest account. He comes from Arks Publicity, Ltd., London.

Alexander Anderson and **Maxwell Arnold** named associate creative directors at Guild, Bascom & Bonfigli, New York. A member of the board, Anderson has been with GB&B for 14 of its 15 years. Arnold was the agency's copy director.

Albert Samuelson appointed writer-producer at Gardner Advertising, St. Louis. Formerly he was with Warner Bros. television division.

Mrs. Elizabeth C. Pike named vice president at Compton Advertising, New York. An assistant creative director, she moved to Compton from Benton & Bowles in 1959.

Robert W. Allrich, vice president and account supervisor at John W. Shaw Advertising, Chicago, appointed chairman of the Plans Board.

Thomas A. Pilkington joined Edward H. Weiss and Co., Chicago, as an account executive. He was formerly marketing services manager for Inland Steel Container Co.

Richard C. White, director of marketing at Doherty, Clifford, Steers & Shenfield, New York, named a vice president.

Edward L. Bond, Jr., president of Young & Rubicam, New York, re-named chairman of the Advertising Division of the American Cancer Society, New York City Division's 1964 April Cancer Crusade.

Francis A. Martin, Jr., vice president and general manager of Grant Advertising, San Francisco, elected to board of directors of Pacific Air Lines.

Edward G. Dorrity joined Brick Muller, Draper, Swearingen, Dorrity as stockholder and vice president. The new Memphis agency results from merger of Brick Muller & Associates and Draper/Swearingen & Co.

George Parker, N. W. Ayer copywriter since 1956, named copy group director in agency's Philadelphia headquarters.

Mrs. Gloria Davis, broadcast writer-producer for MacManus, John & Adams, Bloomfield Hills, Mich., named director of broadcast production for the Twin Cities office. Other new appointments include **Paul Konsterlie**, art director, and **Bill Persons**, copywriter.

C. Burt Oliver has sold his interest in the Melyin Co., Las Vegas, to agency president Jack Melvin.

Jack Bidus, a broadcast copywriter since 1959 for N. W. Ayer & Son, named a copy group director in agency's Philadelphia headquarters.

Dino Kotopoulos joined Helitzer, Waring & Wayne as associate creative director. Other additions to New York agency are **William M. Fleischmann**, advertising production manager, and **Gilbert S. Harris**, art director.

Peter M. Soutter elected vice president and board member of Henderson Advertising Agency, Greenville. At present he is account supervisor of the Pet Milk Co. Dairy Division, and Miles Products.

Robert H. Riley, art director of Chuck Shields Advertising, Atlanta, named vice president. Also promoted was **Mrs. Clara Farmer** to corporate secretary.

Raymond McArdle joined Street & Finney, as vice president and director of sales. He comes from Morse International Advertising Agency.

TV MEDIA

Lina Lee Ryan, director of sales research and development at KOTV, has been promoted to director of advertising and promotion for the Tulsa station.



Ryan

Starting in broadcasting with WJTV Jackson, Miss., Mrs. Ryan joined KOTV in 1958 as traffic manager.

Ralph McFarland, production manager of WJBF-TV Augusta, moves to same post at KTVE El Dorado, Ark. He's been replaced by **E. David Steele, Jr.**, who was senior producer at WMCT Memphis.

Ronald E. Fagan has been appointed promotion director of Triangle's KFRE stations in Fresno. He replaces **Don Shepherd**, who moved to Philadelphia to become promotion director for the WFIL stations in Triangle's home city.



Fagan

Fagan will continue also in his capacity as merchandising manager, a post he held since joining Triangle in April 1963. For five years previous he had been with the Fresno Guide, both as account salesman and media advertising executive.

Edward C. Carlson to assistant sales manager of WVUE-TV New Orleans, from account executive. Carlson is a former co-owner of WJBW New Orleans.

buy
wsts
&
sell

TV 10 IN ROANOKE, VA.

VIRGINIA'S NO. 1 TV MARKET *

THE KATZ AGENCY, INC.
National Representatives

* Television Magazine

something
new for the
weekend

SATURDAY

10:30 P.M.—Battleline
(1st Run)

11:00 P.M.—Newsline

11:15 P.M.—Adult Theater

SUNDAY

10:00 P.M.—Stoney Burke

11:00 P.M.—Newsline

11:10 P.M.—ABC News Report

11:40 P.M.—Late Show

Wonderful Florida Tele Vision

WFTV

ORLANDO, FLORIDA
FOR AVAILABILITIES CALL
BTA-BLAIR TELEVISION ASSOCIATES



Ellison

tions.

Ellison has developed two program operations for new stations, first as program director of CJSS-TV in Canada, serving Montreal and Ottawa and, most recently, WBJA-TV Binghamton. Previously he was sports director of WHCU Ithaca, as well as music programmer for WHCU (FM) and host of WHCU's "Teenage Dance Party."

William N. Ellison has been appointed program director of WNHC-TV Hartford-New Haven, replacing Harry Shoubin who moved to the Triangle station in Philadelphia, rector of operations.

Bob Kost to director of public relations and promotion for KSTP stations in Minneapolis-St. Paul. He was director of public relations for Murphy Motor Freight Lines for the past 16 years.

Harold Christiansen named business manager of WTTG-TV Washington, a post he held previously from 1959 to 1962 when he was transferred by Metromedia from WTTG to newly purchased KMBC stations in Kansas City.

Kenneth T. MacDonald, sales manager for WBZ-TV Boston, named to the newly-created post of assistant general manager of WJZ-TV in Baltimore.

Ted Cary, freelance photographer, to WNBE-TV New Bern, N.C. as asso-

ciate film editor and member of the production department.

Jack Steck, long-time WFIL executive, to the new post of talent supervisor for WFIL (AM & TV) Philadelphia. He'll continue his current duties as executive director of the WFIL Studio Workshop.

Richard Wookey to NBC-TV in Burbank as manager, casting department. He has been a casting director at Screen Gems for almost five years.

RADIO MEDIA

Frank Macaulay to corporate creative director for copy of Metromedia. He has been advertising manager of Crowell-Collier Publishing, creative director and manager of marketing services for the publishing company, and advertising manager of NBC.

Donald R. Clark to account executive at KCBS San Francisco. He joined the station three months ago as national sales rep, from account executive at Schwabacher & Co.

John O. Downey, CBS vice president and general manager of WCAU Philadelphia, named chairman of the Communications Committee for the 1964 Folk Fair, a United Fund affair.

Dale Moudy to general manager of WSAI Cincinnati. For the past five and a half years he's been vice president and general manager of WING Dayton.

John C. Severino has been appointed to the sales staff of WBZ Boston.

He was formerly with WCSH Portland, Me., as advertising account executive and prior to that commercial sales representative



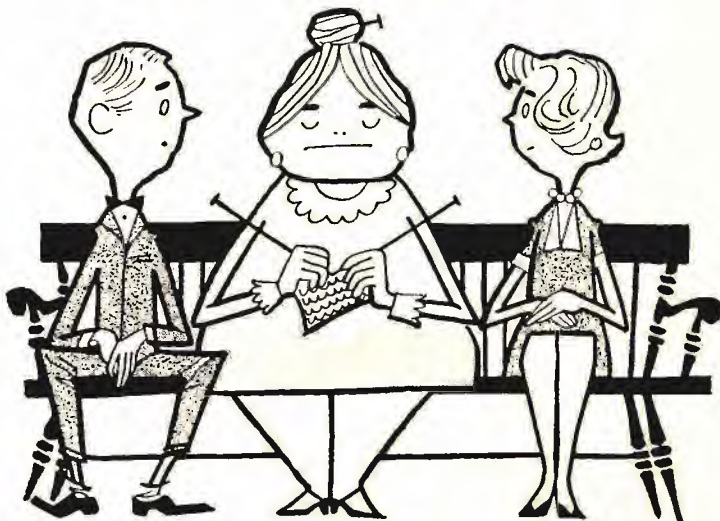
Severino

with the Liberty Mutual Insurance Company in Boston. While in Maine, he was the head coach of the Portland Sea Hawks, a professional football team of the Atlantic Football League.

SYNDICATION & SERVICES

James W. Daisey has been named director of research at Bruskin International, a world-wide market research organization affiliated with R. H. Bruskin Associates, and providing American business organizations with research facilities throughout the United Kingdom, Common Market Europe, Scandinavia, Australia and New Zealand. Prior to joining Bruskin International, he headed up his own research organization, James Daisey Associates. He was at Daniel and Charles for over two years as vice president and director of marketing.

WHAT'S IN THE MIDDLE MAKES THE BIG DIFFERENCE



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

In Pennsylvania, you just can't get anywhere without the big middle!

The "million dollar market in the middle." It's America's 27th largest

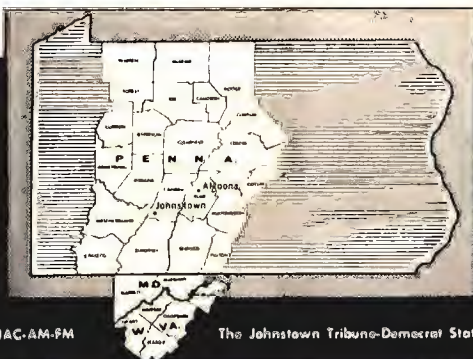
TV market . . . and it's served by

one station -- WJAC-TV!



Represents
Nationally
by
Harrington,
Richter &
Parsons Inc

Affiliated with WJAC-AM-FM



The Johnstown Tribune-Democrat Stations

THE WEEK IN WASHINGTON

WASHINGTON BUREAU Washington, D.C., Mar. 6, 1964

FTC
rules
for
cigarettes

If next week's oral hearings on FTC's proposed rules for cigarette advertising follow the pattern of comment accumulating at the Commission, the main whipping boy will be the TV commercials directed at the young.

The FTC's Rule 2 would forbid any advertising implication by sight, sound or innuendo, that smoking is in any way good for the smoker, or that any particular brand is safer unless its claim is scientifically provable. The third rule further forbids mention of tar and nicotine content not verified by approved testing.

Blast-off Rule 1 is, of course, the required "Caution!" warning on label and in advertising, that smoking is a danger to health.

With rare exception, a docket of about 150 comments on FTC's tentative rules leans hardest on the TV commercials directed at teenagers, or involving teenagers appeal in any way.

They
get
letters

In about 100 over-the-transom letters penned, penciled or typewritten, writers are not half as mad at the manufacturer for making cigarettes, as they are at advertisers for making them attractive. Smoking in glamorous and romantic situations on the TV screen seems to rouse a moralistic fury in the comparatively small group of the citizenry inspired to write to FTC by stories read in the papers. About a third of the comment was medical, and came in a request of FTC's Associate Chief of the Division of Scientific opinions, Dr. George Dobbs.

Medical
comment
sought

In this group, too, there was unanimity on Rule 2 to curb youth appeal in cigarette commercials, although the cooler heads of scientific, medical, civic and university spokesmen had some fault to find with FTC's other suggestions. Strongest opposition was to the extremes in the cautionary warning—short and long forms—in Rule 1.

The U.S. Chamber of Commerce is, so far, the loudest official voice raised against the FTC's specifics to hamstring cigarette advertising.

CofC
voice
heard

The Chamber, taking a page perhaps from Rep. Walter Rogers' recently successful approach in his battle with the FCC on commercial rulemaking, says the Federal Trade Commission does not have authority to set up "legislative" rules for this industry, without congressional directive.

The Chamber does not commit itself on the merits of controlling cigarette advertising per se. It does state flatly that it doubts the effectiveness of the rules the FTC has laid out for oral argument here March 16.

THE WEEK IN WASHINGTON

Agency speaks up, too

Only one advertising agency, Archer and Woodbury of Memphis, Tenn., had the temerity to comment on the FTC cigarette semantics.

A & W, claiming no tobacco connections at all, says the public is already 99% warned on smoking. Also, if potential hazard requires warning, why pin the label on cigarettes, any more than alcohol, cars, et al?

Most unique and revolutionary suggestion submitted to the FTC's docket on cigarette advertising rules, is one to standardize size and require two types of filters on all American manufactured cigarettes.

Standards proposed

The idea came from Dr. Louis F. Fieser, of Harvard, one of the Surgeon General's 10-man advisory committee on smoking and health. Dr. Fieser takes little stock in the labeling and advertising aspects, apparently. He does say of cigarette TV commercials: "Don't show them puffing." Fieser, and a number of fellow-scientists, believes it is the heavy smoking that causes major damage—not occasional light-ups. Dr. Fieser's approach is one of controlled experiment to improve cigarette safety itself.

Experiment for control

With scientific indifferences to the anguish of ad copy writers, Dr. Fieser would limit each identical cigarette to a 70mm tobacco column. Each would have a cellulose acetate filter and a carbon granular filter. Manufacturers would have to make those improveemnts subsequently discovered.

Once cigarettes are standardized, Dr. Fieser believes statistics could tell "in a few years" if this type of "improvement" actually reduces mortality among smokers. At

Cellulose acetate filters are known to remove up to 40% of tar content known to be carcinogenic to animals, and would equate reduction in the number of cigarettes smoked daily by the heavy user—the one "most endangered," Fieser points out. The carbon granule filter removes certain gaseous elements and may do less harm to natural protective ciliary (coating) action in bronchi than non-filter.

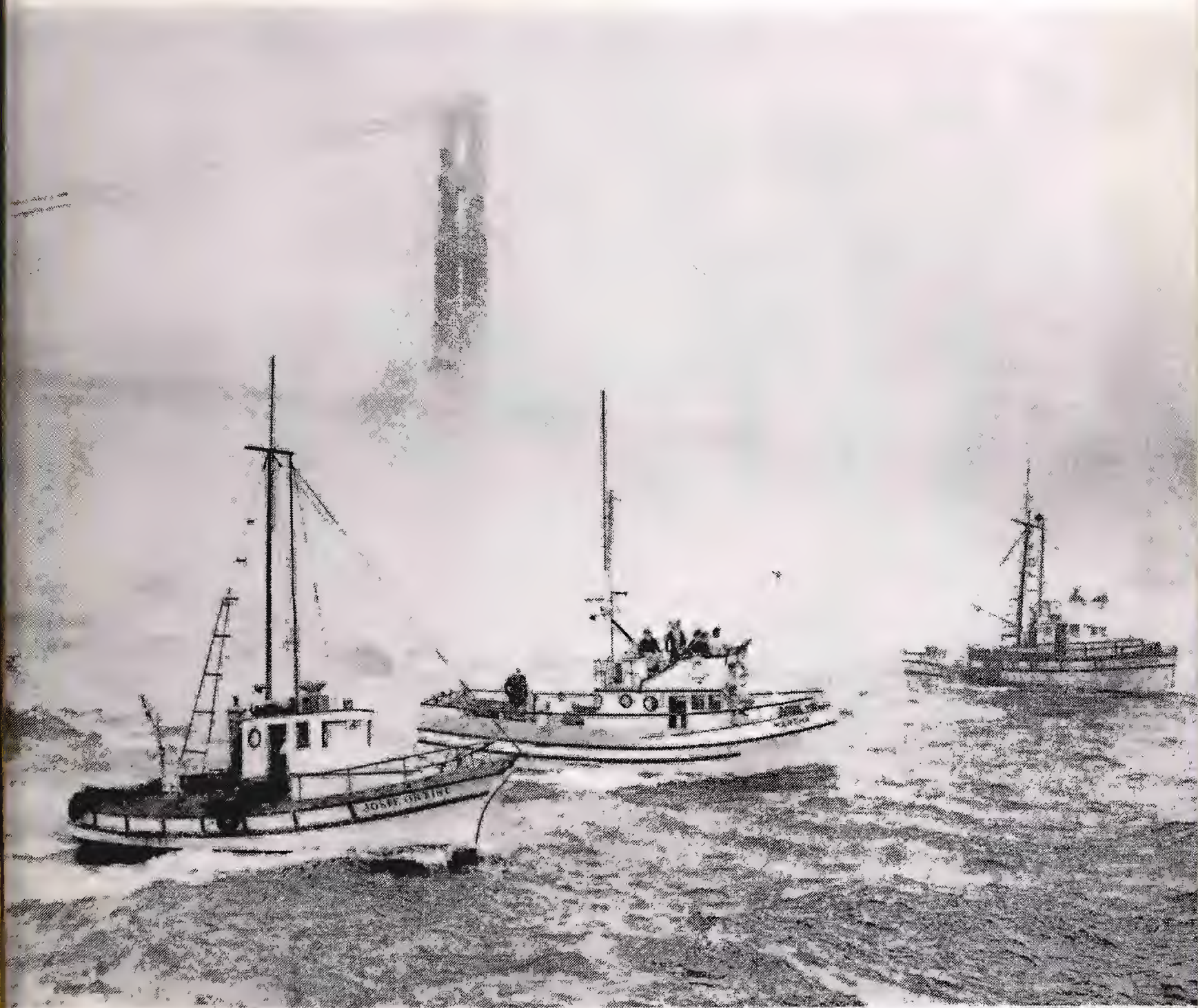
Dr. Scott differs

Dr. Arthur Purdy Scott of the Columbia College of Physicians and Surgeons also differed on FTC Rule 1 "Caution!" proposal.

Dr. Scott advised changing first sentence from "Cigarette smoking is dangerous to health," to "Cigarette smoking may be dangerous to health." Or: "Excessive cigarette smoking is dangerous to health." This wording may be less effective, but it is "more in keeping with the truth. . . . There seems to be little if any proof that the occasional smoking of a cigarette is a health hazard."

The doctor does agree that ad appeal to the young should be curbed.

If you lived in San Francisco...



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

"THE WORLD'S BEST RADIO ANNOUNCEMENT" GRAND SWEEPSTAKES WINNERS INTERNATIONAL BROADCASTING AWARDS

- 1960 "Chun King Chow Mein" Freberg, Ltd. for B. B. D. & O.
- 1961 "Saint Ives Rambler" Spotmakers for Anderson-McConnell
- 1962 "Banana Split Ice Cream" Ace Recording for Kenyon & Eckhardt

• 1963 "YOU REALLY SHOULD"...
ULLMAN MusiCreations, Inc. . . .
FOR EVERY RADIO STATION
IN THE WORLD!

ULLMAN MusiCreations, Inc. WON THE GRAND SWEEPSTAKES! The competition was rough. Top agencies B.B.D. & O., J. Walter Thompson, McCann-Erickson & Lennen & Newell... and people and clients like S. Freberg, Ford, Maxwell House Coffee and Volkswagen submitted the best of their best... more than 500 entries in the radio category from 18 countries.

ULLMAN MusiCreations WON! And so did every radio station in the world. "You Really Should..." is a part of THE FAMOUS Big Sound—already being used by hundreds of stations... and available to all others. Unlike any of the former winners—the same creative professionalism that topped the best in the world—can be yours. "You Really Should..." featured ULLMAN subscriber, WHDH, Boston.

A MASS MASTERPIECE! From the creating and production companies of the world's largest 'so-called' syndicates comes the world's best radio announcement. And, it is but one ingredient among 65 individual services currently solving the programming and production needs of clients representing 90% of the Free World.

We create it ALL... We produce it ALL... We sell it ALL

MORTON J. WAGNER COMPANIES, INC.
... in the BROADCASTER'S Interest, Necessity
and Convenience ...

Sold internationally by
RICHARD H. ULLMAN ASSOCIATES, INC.
5420 Melrose Avenue, Hollywood, California 90028
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Making his second trip to the stage, Morton J. Wagner, President, accepts the International Broadcasting Sweepstakes Award from Phil Silvers for the World's Best Radio Announcement.