

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

JUNE 1, 1964 PRICE 40c

NEWSPAPER • NEWSPAPER • NEWSPAPER

- How high is up for tv's spiraling costs? 27
- Local radio spots set teens hopping for sportswear . 34
- Co-sponsorship reverses participation trend 40

THE GEM COMPANY

HOOSIER FAVORITE

INDIANAPOLIS



REALLY HAS THE PULSE

A.M. 46%

P.M. 45%

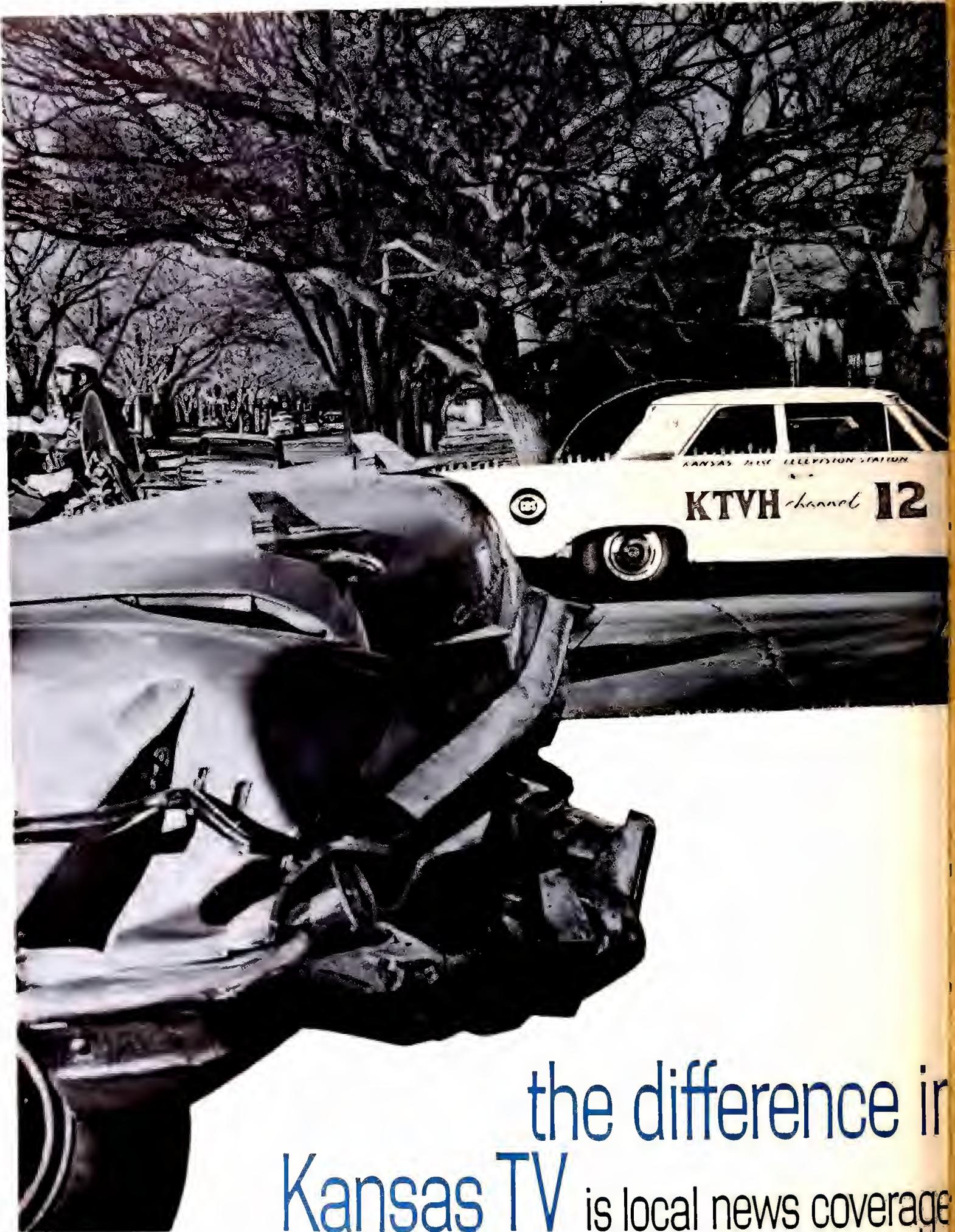
PULSE
 FEB.—MAR. 1964
 MON.—FRI., 6 a.m. to 6 p.m.
 7 COUNTIES
 Marion Morgan
 Hendricks Johnson
 Hamilton Shelby
 Hancock
These figures are estimates and are subject to change without notice.



DON W. BURDEN, PRESIDENT

SOLD NATIONALLY BY H-R Radio

WIFE AM-FM INDIANAPOLIS
 KOIL AM-FM OMAHA
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the difference in Kansas TV is local news coverage

Even before the crowd gathers, the KTVH mobile unit is there! Accident, fire, any newsworthy happening, gets this alert coverage. Fast-breaking, local, regional, and national news is offered over 50 times weekly to Wichita and 53 counties in rich Central Kansas. Another reason why nearly two million viewers prefer KTVH. To sell Kansas, buy KTVH, with complete, comprehensive, dynamic news programming! **TO SELL TO KANSANS / BUY KTVH!**

KTVH
WICHITA / HUTCHINSON
B BLAIR TELEVISION
A Division of John Blair & Company

FDA Checks All Advertising, Labeling For New Drug Applications Since 1938

Washington — Over strong industry objections, FDA has decided to call for review of all drug advertising, as well as labeling and promotional material, in its newly effective review and updating of all "new drug" applications since 1938.

And advertising agencies will likely have new and closer liaison with drug manufacturers on wording of advertising. Also, over drug industry's anguished protests, FDA wants a top officer in the producing firm to assume responsibility for signed statements that advertising and promotional material coincide accurately with clinical and other facts about the drug. Final clearance for ad copy could henceforth rest with this justifiably uneasy individual.

Manufacturers of over-the-counter drugs claimed the advertising is outside FDA jurisdiction, and there is nothing in the 1962 Harris-Kefauver Drug Amendments that would suspend a new drug on the basis of advertising claims. (See "Week in Washington," p. 13, for congressional comment on FDA-FTC overlap on product labeling and advertising.)

In last week's announcement by FDA of its updating regulations requiring clinical proof for effectiveness as well as safety of several thousand drug products, the department defended its right to check advertising.

FDA says new drug applications commit the firms to advertise and promote new drugs only for uses which have been approved. Advertising for any "unapproved" conditions can bring suspension under the law's provision against untrue statements of material facts — ergo, review of ad-

vertising is going to be retained. Advertising claims must agree closely with claims in labeling and other p.r. material.

Fundamental reporting job for drug firms updating their existing "new drug" applications includes: (1) Whether label and all p.r. material now in use make the same claims covered in original application; (2) if other claims are being made, supporting proof must be submitted; (3) whether current p.r. material, in-

cludes any claims not fairly supported by clinical and other experience, and whether any ill effects have come to light.

If there are any discrepancies between claims in the advertising and labeling and promotion, as against facts in the application, FDA wants to know what the firm intends to do about it. All this will be due within 120 days of the effective date of the new rules, which is May 29, 1964. Within 60 days, manufacturer must report which of its approved drugs are still on the market, which were discontinued and why. Annual reports will have to be made on any changes in claims or new information.

ABC's Coyle: Use Satellites to Carry Commercial Television Programs Abroad

Columbus, Ohio — A call for communications satellites to carry commercial television programs across the world was sounded by Donald W. Coyle, president of ABC International Television, Inc.

Speaking before Ohio State University's Institute for Education by Radio-Television late last week, Coyle declared: "If we believe in free enterprise, let us be enterprising in our efforts to find better ways to increase world trade. Commerce is communication, basic communication, yet we have ignored the needs of commerce in television's space age."

Underlining television's importance as an economic motivator, Coyle said, "I feel that we should learn all we can about the use of satellites not only as transmitters of programs, but of commercials, too."

Coyle urged companies engaged in

international trade to "consider the importance of television not only as a means to showcase products and services, but as a factor in creating a favorable climate in which to do business."

STV to Play Watchdog on California Broadcasting

Los Angeles — The pay tv controversy in California took a new turn last week with the announcement by Robert F. MacLeod, vice president in charge of marketing for Subscription Television Inc., that STV intends to monitor all broadcasting in the state between now and November "in order to detect any violations of the Federal Communications Act."

Referring to the pay tv initiative, which goes to the electorate in November, MacLeod charged that "while most stations, radio and television, have been unbiased in their presentation of news relating to petitioners' signature-gathering and the initiative measure, generally, some stations have not observed all the provisions of the FCA, particularly Title 47, Section 315."

The provisions cited, according to MacLeod, state in part that broadcasters have an obligation under the act to "operate in the public interest and to afford reasonable opportunity for discussion of conflicting views or issues of importance."

Weaver: Pay Tv Will Promote Color

Washington — Sylvester L. (Pat) Weaver plugged his Subscription Tv, Inc. before members of the FCC Bar Assn. here last week, and predicted that pay tv's influence would "make everyone buy a color tv set."

Weaver predicts that advertiser-supported tv will continue to get the lion's share of home viewing

in America—but he also predicts audio-visual services will be 80 percent by wire and only 20 percent by air in the future. Wired services will include automated merchandising for home subscribers.

Weaver said if the California referendum goes against pay tv, the matter would go all the way to the Supreme Court.

CONTINUED ON NEXT PAGE

Leaders Ask Canada to Split Industry

BBG and CBS heads want public and private camps to go separate ways, but Dr. Stewart says CBS should be non-commercial while ads support private stations

Ottawa, Canada — Broadcast advertising dollars in Canada, including those floating across the border from U.S. agencies and clients, may be channeled entirely into the independent outlets in that country if parliament follows the suggestion of Dr. Andrew Stewart, chairman of the Board of Broadcast Governors.

In a report prepared for the government and tabled in the Commons by Maurice Lamontagne, Canada's new Secretary of State, the BBG chairman recommended that the Canadian Broadcasting Corp. should be operated on a non-commercial basis, thus leaving advertising revenues to support private stations. All the public funds allotted by parliament for direct broadcasting support,

should be applied to the publicly-owned CBC, he added.

The report was one of four prepared for Lamontagne by the three top men in the Canadian broadcast field who have since come to be known as the "troika": Dr. Stewart; Alphonse Ouimet, president of CBC; Don Jamieson, president of the Canadian Assn. of Broadcasters. Each of the men presented an individual report and one was submitted jointly on industry views of major problems.

Both Ouimet and Dr. Stewart took somewhat aggressive stands on the need to divide the private and publicly owned segments of broadcasting into self-operating camps—CBC being on its own to operate the public system and to report to parliament, while a second body, responsible to parliament, would run private broadcasting. Jamieson's report said that some central authority seemed necessary.

In addition to the dramatic disclosures on the reports, it became obvious that the broadcast industry in Canada, one of the world's most examined by commissions (royal and otherwise), committees and voluntary critics, will again be micro-scoped.

Lamontagne told the Commons that there would be a fresh look at

broadcasting by a three-man committee appointed by himself. The committee, headed by R. M. Fowler, 57, of Montreal, who was chairman of the Royal Commission on Broadcasting, 1956-57, will meet this week to start work on the project which the government would like submitted early next year. Fowler is president of the Canadian Pulp and Paper Assn.

There will also be a special committee on broadcasting set up in the 1965 parliamentary session. The government will ask it to study specific proposals.

Supreme Court to Hear C-P's Rapid Shave Case

Washington — The Supreme Court has decided to hear the FTC argument for its right to decide when tv mock-ups deceive the public. The case in point is Colgate-Palmolive's Rapid Shave commercial, which FTC cited, together with the Ted Bates advertising agency, for depicting a fast shave for a piece of sandpaper, using a sand on plexiglas mock-up (see SPONSOR'S Friday at Five, May 25). Lower courts agreed with the FTC on the particular order, but remanded the opinion for rewrite as being too harsh on tv mock-up techniques in general.

FTC is now appealing for the right to do the deciding on when camera tricks are a technical necessity and when they amount to sham via substitute materials.

The Colgate brief told the high court the issue should not be made over materials used in mock-ups, but whether they fairly represented what a product could do.

In hearing after hearing—on the hill, in administrative agencies, in courts—television's impact has been acknowledged as the greatest of any media. In government view, its reach is too universal, and its global propensities are just around the corner in time—when this country's modus vivendi will be on international display.

Sees World-wide Marketing Via Tv

New York — Leonard Goldenson, president of American Broadcasting - Paramount Theatres, Inc., envisions world-wide marketing by advertisers through television.

In a speech before the Society of American Business Writers last week, Goldenson indicated that some advertisers are now making plans for using the same television program at the same hour of the same night of the week throughout the world as part of their merchandising program.

"If a program is popular in the United States," he said, "there is a good chance it will be equally popular in most other parts of the free world."

ANA, AAAA, NAB Tangle With Sticky Wickets

New York — AAAA, ANA and NAB representatives and a blue ribbon group of agency, client and broadcast leaders were reported to have made further progress on thorny issues during the third in a series of closed-door sessions held last week.

Hosted this time by the American Assn. of Advertising Agencies—first and second meeting hosts were the National Assn. of Broadcasters and the Assn. of National Advertisers—the meeting further promoted a candid exchange of views on ratings, "clutter," the NAB Code, public attitudes toward commercials, commercial clearances, the decible level on commercials and a scientific advisory panel to work with the NAB.

Most substantial news to come out

of the meeting is that there is unanimity favoring a continuation of the series, with the next to be hosted by NAB.

While the partisan perspectives are still sharp on some of the issues covered, and the choice of language in making a point could occasionally be called sharp, the meeting brought no controversial flare-ups.

Agencies and their clients, however, are fidgety in the area of self-control, the aim of NAB in pursuing the idea of a scientific advisory panel.

Both sides, however, are likely to agree that the purpose of the panel is solely to help the broadcast group make certain that the evidence presented in commercials is "reasonable and possible."

*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*



President and Publisher
Norman R. Glenn
Executive Vice President
Bernard Platt

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Comparison with SPONSOR article of 10 years ago indicates that "ceiling" costs have hit clouds today, still continue to rise
- 30 Local radio sets teens hopping for h.i.s.**
Spot helps sportswear manufacturer spiral his sales 50 percent
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A question and answer study of what will follow the recently completed ARB-RKO General tests

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SPONSOR is combined with TV, U.S. Radio, U.S. FM is published by Moore Publishing Company, a subsidiary of Ojibway Press, Inc. PUBLISHING, EDITORIAL AND ADVERTISING HEADQUARTERS: 555 Fifth Avenue, New York, N. Y. 10017. Area Code 212 MUrray Hill 7-8080. CIRCULATION, ACCOUNTING AND DATA PROCESSING HEADQUARTERS: Ojibway Building, Duluth, Minn. 55802. Area Code 218 727-8511. CHICAGO OFFICE: 221 North La Salle St., Chicago, Ill. 60601. Area Code 312 CE 6-1600. CLEVELAND OFFICE: 6207 Norman Lane, Cleveland, Ohio, 44124. Area Code 216 YE 2-6666. LOS ANGELES OFFICE: 1655 Beverly Blvd., Los Angeles, Calif. 90026. Area Code 213 HU 2-2838. SAN FRANCISCO OFFICE: 260 Kearny St., San Francisco, Calif. 94108. Area Code 415, GARfield 1-0593. SUBSCRIPTIONS: U.S., its possessions and Canada \$5 a year, \$8 for two years. All other countries, \$11 per year. For subscription information write SPONSOR, Subscription Service Department, Ojibway Building, Duluth, Minnesota, 55802. Application to mail at the second class rate pending at Duluth, Minnesota. Copyright 1964 by Moore Publishing Co., Inc.





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

In the booming 5th market, WJBK-TV covers the biggest spenders like an umbrella! Who are the biggest spenders? The 18-to-39-year old queens of the pocketbook who shower us with affection. We've been going steady with them for a long, long time because we've got what it takes to keep them happy . . . intriguing programming, featuring great movies and variety shows, the best of CBS, a full hour of dinnertime news. Call your STS man. He'll introduce you to our charmers.

WJBK-TV

DETROIT  2

MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WLN	<i>IMPORTANT STATIONS IN IMPROVED MARKETS</i> STORER <i>BROADCASTING COMPANY</i>
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KCBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	

STORER TELEVISION SALES, INC. Representatives for all Storer television stations.

WWDC^{radio} salutes Washington's finest



Back in 1927, a young man came to Washington from the ranch lands of Utah and opened a small root beer stand with \$500 in savings. Today, the root beer stand opened by that young Westerner—J. Willard Marriott, president of Hot Shoppes, Inc.—has mushroomed into a national chain of 111 restaurants, cafeterias, luxury motor hotels and airline and institutional feeding services. Mr. Marriott has made Hot Shoppes' "Food for the Whole Family" a dining-out tradition with the help of hard-hitting advertising programs, including saturation usage of highly distinctive radiospots. WWDC thanks Hot Shoppes and its agency, M. Belmont Ver Standig, Inc., for the privilege of playing an important part in this success story through the years. Hot Shoppes restaurants have a family appeal—and WWDC is the "station that keeps *people* in mind."

Represented nationally
by John Blair & Company



Publisher's Report



What's behind the "CBS look"?

■ ON MAY 20 LOUIS DORFSMAN, creative director of CTN, was appointed director of design of Columbia Broadcasting System, Inc., which means the parent corporation.

The announcement piqued my curiosity.

Or maybe my long-time fascination with the extraordinary consistency and good-taste of CBS graphics made me wonder how a "director of design" fitted into the scheme of things.

Dr. Frank Stanton was as gracious and attentive as ever when I dropped in. But an extra measure of warmth and enthusiasm was evident when I explained my visit. I soon learned what I wanted to know.

With the new CBS building well on its way, a deluge of corporate projects involving the graphic arts are, or soon will be, in the making. Usually the three complete art and copy units housed within CBS divisions (CTN, CTS and CRI) bore the brunt of these corporate projects. Sometimes they are farmed out. Dr. Stanton decided that the time had come to take one of his gifted and distinguished creative specialists and set up a corporate unit. Lou Dorfsman was the choice.

We spent a pleasant hour talking about what I choose to call "the CBS look."

In my experience it is an exceptional lawyer who writes inviting prose. But there is Arthur Train. Or an engineer who distinguishes himself as a statesman. But there is Herbert Hoover. Rarest of all, though, is the research man who is as interested in the form as the substance.

But there is Frank Stanton.

This year he won the coveted Architectural League of New York medal for the individual outside the professions of architecture and the arts who has "exerted a most potent influence in promoting the development of art in industry and whose past record has shown a most successful and practical application of artistic ideals to actual commercial production."

He is currently chairman of the art committee and a member of the board of Lincoln Center.

There is no doubt that so long as Frank Stanton is at CBS the standard of excellence that characterizes everything he can control will continue high. His problem, and I am sure he is working on it, is to perpetuate the "CBS look" and the "CBS image" after he leaves.

He recently made this statement on corporate design: "I think there are few needs greater for the modern, large-scale corporation than the need for a broad public awareness of its personality—its sense of values. Increasingly I think modern corporations are recognizing the high cost of impersonality. Everything we produce at the Columbia Broadcasting System, including our own printed advertising, reports, documents and promotion, is carefully considered from the viewpoint of the image we have of ourselves as vigorous, public spirited, profitable, modern enterprise. We believe that we should not only be progressive but look progressive. We aim at excellence in all the arts, including the art of self-examination."

Yoram Glenn

MANAGEMENT MAN



Today, the majority of corporation executives are college-educated. Tomorrow, the demand will be even greater.

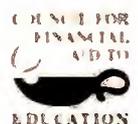
A college education is becoming increasingly important to the potential executive. It develops the kind of active, logical mind it takes to meet the challenging problems of the modern business world.

But the price of developing educated manpower is high, and getting higher. Colleges are finding it difficult to provide all the facilities that are necessary to maintain the highest educational standards.

If our colleges are to continue supplying American business with superior new talent . . . they need help. College is the best friend business has.

Support the college of your choice.

Published as a public service in cooperation with
The Advertising Council
and
The Council for
Financial Aid to Education.







Some People Would Call This An "Image" Ad

Actually, a network's image can't be projected on a printed page. It's what appears on the screen that counts.

That's why the image of the NBC Television Network is stronger than ever. Just look at some of the highlights of this past season: "The American Revolution of '63" the three-hour civil-rights special that became the year's most honored program; "The Huntley-Brinkley Report," the nation's foremost news series; "Bonanza," television's most popular entertainment series; "The World Series," the country's outstanding sports event; and television's biggest schedule of color programs.

No wonder our last season's television billings were the largest in our history.

And our on-screen image looks even brighter for next season, with: the return of Jack Benny, Danny Thomas and Alfred Hitchcock to our all-star schedule; the debut of some of the year's most promising new entertainment series; exclusive American coverage of the 1964 Summer Olympics, from Tokyo; the return of NCAA Football to our lineup; and Presidential Year Convention and Election coverage by Chet Huntley, David Brinkley and the NBC News staff.

No wonder every single prime-time program series on our forthcoming schedule has already won important national sponsorship. Our image has never looked brighter.

Look to NBC for the best combination of news, entertainment and sports



COSTS

The broadcast advertising industry has developed — if you can picture the image — a kind of aural callous. It has padded the instant reflex of the collective industry ear with a lamination of the same words until those words bring no pain, agitation or hostility.

They do bring passive reaction like "concern," "uneasiness," "regret."

The words?

"Price spiral" and "ceiling" and "relative increases" and "out-of-line costs" and even "miscellaneous expenses," as examples.

These are some television programming words that have been heard with such frequency over the past decade that they have grown thick and shapeless, and it has become part of the exercise to acknowledge them with a nod in their direction. But the intensity of their meaning in broadcast advertising has been blunted.

Feeling that it is time to pay heed to these words which have become very real threats to industry well being, we present an article on broadcast program costs (beginning on page 27), which will help us all better to hear the warning the words contain.

Bill Ruchti, our senior editor, who researched the story, makes quite a point of not pointing a finger of accusation, but only of citing a fever in the family. I think it also says, to quote Luke, Chapter IV, verse 23. "Physician, heal thyself . . ."

Sam Elbert

LETTERS

Praises Yardstick Story

Your man Bill did an excellent job for Crosley Broadcasting in handling the Yardstick story (May 4).

He certainly gave it the emphasis that its industry-wide acceptance indicated should be given it. I particularly appreciate the fact that his interpretation was correct in spite of the fact that he couldn't spend very long with me getting "the full treatment."

I only wish some of our own people, particularly our salesmen, could understand it and tell the story as well as Bill did.

Incidentally, tell Norm not to worry too much about the misquotes on "WLW." I had a note from your man in Duluth and appreciate very much the correction that came out this past Monday. I could only suggest that some day, when the magazine bills a million dollars, you try to get rid of the typewriter that Bill uses. It types exactly like, and in fact it probably is, the one I used at SPONSOR six years ago.

SAM BW. SCHNEIDER

*WLW Radio Sales Manager
Eastern Division
Cincinnati, Ohio*

Pleased with TvAR Story

Just a short note to express our appreciation for the space you devoted in the May 25 issue of SPONSOR to "How to be a giant." From prior experience, I know this story will bring our presentation to a great many people.

I'd also like to extend my compliments on the "new look" of SPONSOR. The increased use of photos plus the brand new, two-color innovation makes your book even more readable than it has been.

ROBERT M. HOFFMAN

*Vice president
Marketing and Research
TvAR
New York, N. Y.*

Radio at the Fair

I read with great interest your article referring to radio and television coverage of the New York World's Fair, published April 27.

In addition to the radio cover-

age reported in your article, the New Jersey Broadcasters' World's Fair network, which comprises over 50 AM-FM stations, carried live the opening day dedication of the New Jersey Pavilion.

Many of our outstanding New Jersey broadcasters contributed to the fruition of our network, and I would appreciate any recognition you might extend to them.

RONALD L. HICKMAN

*President
New Jersey Broadcasters Assn.*

Belated Thanks

This is a belated note of thanks for the outstanding job done by SPONSOR on presenting my views on the future of FM radio (April 20).

The reaction from all points has been phenomenal—somebody even went so far as to send me a copy during a recent trip to Europe.

I have been meaning to write SPONSOR a congratulatory note on its "new look" for some time, and I certainly hope your same high quality will prevail.

ROBERT RICHER

*President
Robert Richer Representatives Inc
New York*

Clarify AAAA Tv Survey

Your recent article "Peterson Eldridge Cry 'Clutter' at AN/ Meeting" (May 18) failed to point out that AAAA's survey on which Mrs. Peterson "based her attack does not show that national advertising is "annoying or offensive to about 29 percent of the public. It *does* show that 29 percent of the *commercials* noticed by the pilot study group were rated as annoying or offensive. As far as I know there is no available information on public attitudes toward tv commercials.

It seems to me that any accurate report on "public reaction" to clutter (or any other issue) should not be based on the personal reaction of the speaker. A public opinion study would provide a more reasonable basis for discussion.

LORNA OPATO

*President
Opato Associates Inc.
New York*

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

May 29, 1964

Sponsors and advertising agencies are not the only ones baffled by recent overlap in Federal Trade Commission and Food and Drug Administration actions. Congressmen have particularly asked why FTC has been leaning heavily on its very meager clinical facilities to attack product, when the FDA is equipped and presumably delegated to do this work.

Some sharp questions were put to FTC chairman Paul Rand Dixon, during closed appropriations hearings recently made public, when he asked for funds for more clinical testing "vital to successful challenge of exaggerated claims for a wide variety of products."

The congressmen were not challenging the amount, but the reason. FTC would spend between \$30,000 and \$75,000 on clinical testing, while FDA has clinical and research budget running to millions.

Dixon told the congressmen at the February hearing that he wanted a "showdown" in 1965 on the validity of \$300 million in advertising claims for the \$2 billion cosmetic business, and the quarter of a billion spent to advertise the \$2 billion sales of over-the-counter medications.

Dixon particularly wants to pin down claims of "pain-relieving drugs of furiously competing speeds, being sold at a \$360,000,000 annual rate." The crusade will extend to arthritis and rheumatism concoctions being sold for "cure" or "quick relief"; and to the nasal sprays, mouth washes and tablets that "have conquered the common cold, or at least its unpleasant features."

Further--dentifrices and oral hygiene products need more probe to determine where "bona fide tests stop and copywriters' pencils continue."

Rep. Charles Jonas (R-N.C.) and Harold Osterag (R-N.Y.) wanted to know, at that point, why the FTC was not sticking to regulation of advertising, but was going into the FDA sphere of "testing and making determination as to whether a product is safe or not."

Dixon said FTC and FDA have a liaison arrangement to avoid overlap "as far as humanly possible." But in any case, he added, "our law is broad enough to pick up labels as well as advertising," on foods, drugs and cosmetics.

FTC can frequently rely on FDA clinical tests, said Dixon, but there are cases where FDA makes no test for the label, which may be innocuous. But the advertising claims for the product promise marvels in performance. Dixon pointed out that aspirin, simply labeled 5 gr. U.S.P. requires no FDA test for label claims. But FTC feels it must get medical opinion and clinical tests to disprove any exaggerated advertising claims for a particular brand.

The congressmen were still unconvinced. They wondered why FTC did not stick to the strictly economic aspects of labeling and advertising, and leave

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

all clinical testing of product efficiency to the well-equipped Food and Drug Administration.

Dixon said sometimes the FDA is too busy to help make clinical findings for the commission. FTC often needs medical experts to testify (there was a roster of them in the Geritol argument, which recently climaxed with a contested FTC order against its advertising) to prove false claims in advertising. If the doctor needs a clinical test, "we must pay him for it."

Rep. Osterag wanted to know: "Wouldn't the FDA be responsible for determining what it will cure and what it won't, rather than the FTC? If there is false and misleading advertising, there I think is where you come in."

The FTC chairman felt this was taking a pretty narrow view of the Food and Drug Act. He pointed out that FDA was now moving into advertising for evidence "if the court will go with them." The FDA would like to say that even advertising is "direction for use." (FDA considered advertising claims in its recent seizure of three wrinkle-smoother products.)

Rep. Osterag challenged the right of FTC to go after all the medications attempting to relieve cold symptoms. If they don't claim to cure, but to relieve symptoms, was it Dixon's view that "they should be prohibited from being on the market?"

Dixon said no--but they should have to tell the truth, and it was "his responsibility to get them to tell the truth." Truth being relative, it would seem that FTC expertise will have to decide how fast is fast in relieving that sniffle--possibly on a stopwatch basis.

At one point, Rep. Joe Evins (D-Tenn.) came to Dixon's rescue in the matter of FTC pursuit of false labeling. "The labeling may be a very small and minor part. The public has already been conditioned to the purchase of the item because of the tremendous, fabulous, extensive advertising."

The cigaret labeling hearings came up for a brief go-round when Rep. Jonas wanted to know why the FTC was making a full-dress show of the matter, on the public record, instead of giving the Industry Guidance Div. a chance in this case. (The appropriations hearings in February, preceded the FTC's announced oral on advertising and labeling rules for cigaretts.)

The FTC chairman had a bad moment here: he has urged increase in funds because FTC wanted to greatly enlarge its advisory and consultant facilities. FTC wanted to help businessmen avoid violations before they happen, it was said, in friendly, informal fashion.

Dixon told the congressmen the tobacco hearing was meant to be a "guidance" procedure. It just happened to be so important that the usual custom of having one commissioner and a staffer conduct the proceedings, was changed to comprise the full commission panel.

The House would appropriate \$12,725,000 for FTC, which is half a million less than they asked, although it is \$39,000 above the current fiscal rate. Senate has yet to act on the budget request for the commission.

Price War Looms in Color Tv Set Market

Leading firms have cracked the \$400 price barrier in their new lines, are set with big ad campaign



Typical of under-\$400 sets: RCA Victor Color Tv

New York — Color tv advertisers were beaming broadly last week, for it looked as though the five percent saturation for color tv expected by the end of the year in U.S. homes would be reached ahead of schedule.

What was accelerating color tv's growth this summer was a round of price reductions and stepped-up competition among the major set makers. Among developments:

- Color tv set production — the key to larger color tv audiences — was booming along nationally at a rate estimated by Electronic Industries Association at slightly over 300,000 units monthly.

- RCA, once the sole producer of color tv sets but now in competition with a dozen firms, was determined to retain a large share of the color market, and was making price cuts (of \$50 to \$130 a set) in its 1965 line. The lowest-priced RCA color set now lists at just under the magic figure of \$400.

- Zenith, one of the first of the major RCA competitors to jump into color, is now expected to push its own \$399.95 color "special," and predicts it will turn out around

300,000 color sets this year — about double last year's rate.

- Philco is also in the low-priced color tv race. The Ford-owned set maker unveiled a \$399.95 color table model receiver in Philadelphia last week. There are no plans, however, to push it in network tv, which accounted for better than one out of four Philco ad dollars last year. Emphasis this season will be in "local promotions" conducted by dealers, primarily in local print media.

- Admiral, long sensitive to shifting consumer tastes in tv receivers, has already been marketing a \$399.95 "black box" color set for some time. Even with an all-channel tuner, the price will remain the same — with the added incentive of substantially reduced prices for distributors and dealers. About \$2 million of Admiral's ad budget this year will be used to promote color tv; some tv will be used, although the campaign will be mostly in print.

Even the authoritative *Wall Street Journal* took notice of the burgeoning color tv price war in an editorial last week. "To say the industry is in a ferment is putting it

mildly; uproar is more like it," the editorial said in part. "In chopping prices from \$50 to \$130 a set — among the steepest declines in color tv history — RCA knows its competitors will have to try to make cuts of at least approximately comparable appeal. Some of them don't care for the prospect at all, but what can they do?"

The editorial concluded: "To be sure, these gains can be vitiated if the authorities insist on still more dollar-diluting inflation. Meantime, let the administered-price thinkers have their theory. For all of us lowly consumers, the competitive picture right now is coming through clear—and bright."

Statisticians with an eye for long-range projections could relate some of the developments in color set sales with the country's booming income levels. Some researchers are already predicting that the average rating advantage of a color program in tv homes is "likely to be in excess of a full rating point," as did Avery Gibson, vice president of the H-R rep firm, recently.

Nielsen Primer Now in 50,000-Copy Print-Up

A. C. Nielsen's booklet, "What Ratings Really Mean," seems headed for "best seller" status.

When pamphlet was first released three weeks ago the measurement service gave away 5000 copies.

Quickly afterwards requests led to a print order of 15,000 copies.

Additional requirements from stations, advertisers and agencies necessitated a third print order, this one again 15,000.

Largest bid so far has come from Young & Rubicam — 3000 copies.

Speed Essential in Reporting Media Data, Says TvB's Cash

New York — Fast access to media data is vital to the continuing growth of all advertising revenues, declared Norman E. Cash, TvB president, on release of a bureau report showing that the top 100 newspaper advertisers in 1963 again spent more dollars in television than in newspapers.

Sounding the call for speedy reporting of advertising expenditures by competitive media associations, Cash said, "It is hoped that these associations will aim for eventual frequency of investment data on a monthly basis. It will be to the benefit of all media if the nation's marketers were to receive

data showing competitive comparisons on a more frequent basis than a full quarter or longer after their advertising dollars are spent."

Cash continued: "The associations devoted to the accountability of dollars spent in advertising are obligated to provide timely, significant and specific information. The current time lag in the release of certain media expenditures is detrimental to the nation's economy. Today's selling requirements demand prompt access to available advertising data."

In its breakdown of newspaper vs. tv advertising, TvB indicated that the top 100 newspaper adver-

tisers in 1963 actually spent more of their advertising dollars in tv—\$558,114,000 more, or \$857,248,000 in tv as opposed to \$299,134,000 in newspapers.

Breaking it down even further the bureau pointed out that this represents 187 percent more dollars in television than in newspapers by "newspaper's best customers."



Cash . . . media data to "benefit all"

Fish Raps High Cost of Newspaper Advertising

Minneapolis — In an indirect answer to critics of "sky-rocketing" television advertising costs, James S. Fish, vice president and director of advertising for General Mills, took the nation's newspapers to task for high costs "both in real and relative terms."

Speaking before the National Newspaper Promotion Assn., Fish cited those costs as the primary reason why national advertisers do not use more newspaper space. In the past five to six years, Fish's own company has swung heavily from other media to tv (68 percent of its budget in 1962) even in the face of rising tv costs.

A most striking example of the swing to tv is Wrigley. In 1956 only 25 percent of its advertising budget was allocated to television. By 1962, however, Wrigley was pouring 94 percent of its budget into tv.)

Talking to the newspaper promotion men, Fish pointed out that "continuity advertising usually demands the selectivity with its attendant lower costs. While we can usually hold our own against the

competition of bold local advertising with our introductory and promotional advertising, we haven't found a way to use small advertising space effectively on a continuity basis. Our ads get lost in the jungle of price ads, and we often suffer makeup penalties which reduce the opportunity for our message."

Fish was also critical of news-

paper promotion. "I have only waded through the deluge of materials that come from newspapers to know that in many cases you are talking to yourselves. How many of you have ever made a real study of what goes on out there somewhere in agency-land or advertising country, of what happens to your mailings?"

Gleason Enters Program Development Field

New York — Jackie Gleason's Peekskill Enterprises, which has been producing the Gleason variety hour for CBS-TV, has worked out a program development deal with the network for the creation of other shows and the packaging and production of material from outside sources.

A. J. Russell is vice president in charge of the new department. With writing credits stretching back to the days of the *Philco-Goodyear Playhouse*, Russell is a long-time associate of both Gleason and Jack Philbin, president of

Peekskill. He's written most of Gleason's serious tv appearances in *Studio One* and *Playhouse*.

Plans for this year? *The Jackie Gleason Show*, naturally, which returns in the fall in its 7:30 Saturday slot and is already sold to Philip Morris, Ralston, Draclat and Mobil Oil; a half-hour situation comedy, *The Man Most Likely*, which is in the writing stage and deals with an ambitious young man whose adventures illustrate how not to succeed; and a possible future vehicle for Gleason called *The Big Operator*.

Radio Will Hit \$1 Billion Mark in 1967

New York—Taking a cue from SPONSOR (see box on this page), Ed Bunker, president of the Radio Advertising Bureau, sees a \$1 bil-



Bunker... "radio has just scratched the surface"

lion radio year in 1967. Commenting on the medium's vitality in a WABC interview, Bunker declared that radio, which did something over \$700 million in advertising volume in 1963, has "just scratched the surface."

In a discussion covering almost the full spectrum of today's radio, its problems and potential, Bunker hit such areas as "clutter," liquor and cigaret advertising, the health of FM, research and ratings.

On "clutter," he said: "We think the stations are punished very rapidly if there is too much . . . because people have a lot of different stations they can go to." Bunker added that "clutter" was more noticeable on tv because of the greater impact. He suggested that adherence to the NAB Code is an answer to the jamming together of commercials.

On the cigaret industry advertising code, Bunker said he thought television would be hurt more than radio.

"I believe that the television boys not being able to show those pretty young gals any more, it's going to hit them a little harder than radio where there's just a voice."

On liquor advertising over the air, Bunker said he didn't think

most stations would go after it simply because they're "hungry." "They will go after it," he said, "because they think they should have it on moral grounds and on legal grounds."

In discussing ratings and research, he called for more of a demographic approach.

"The marketing boys of the agencies want to know," he said, "just as they want to know about the *Herald Tribune*, who the homes are that get it, how many people are living in those homes, what products do they purchase and just what are the characteristics."

Turning to FM, Bunker criticized some operators for failing to "stand on their feet and say look, we have a place on the dial."

Bunker pointed out that FM is successful in many instances because it sells and operates for less money.

It's just like having a tiny foreign language newspaper, he said. "They go after a highly specialized audience."

\$1 Billion Year No Pipe Dream

In his May 4th Publisher's Report, SPONSOR's Norman R. Glenn predicted the long discussed \$1 billion radio year may be a reality in 1967.

Quoting from Glenn's column: "Some may say we're pipe dreaming. But I don't think so. When you consider radio is a part of the daily living habit of nearly every family, that as a direct pipeline from sender to listener it affords an unlimited range of imagination and persuasion, then the \$700 million it currently attracts in advertising volume is far from its proper level . . . like spring, I see national radio busting out all over. I predict that, by 1967, radio, strongly aided by national revenues, will be a billion dollar medium."

Heed Consumer Complaints or Risk Government Action, Packagers Told

White Sulphur Springs, W. Va.

— Because of exposure on television and other media, the public awareness of packaging has reached a new peak — and it's a case of pay attention to consumer complaints about current packaging practices or risk government intervention, John J. McDevitt, senior vice president of Lippincott & Margulies, Inc., warned members of the National Flexible Packaging Assn. at their annual convention.

"Today's housewife lives in a world of packages," he said. "Unlike her mother and grandmother, who often didn't see the package until it reached the store, she is bombarded with descriptions of it before she steps out her door.

Citing a growing government interest in the packaging industry,

Mr. McDevitt said, "Anyone who thinks this is a passing interest is, in my opinion, deluding himself."

This interest, he said, can't be sluffed off as simply "more government meddling" in private business. "In our frantic, complex world, protection for the consumer is a legitimate need."

If the answer to consumer complaints is to be found, Mr. McDevitt said the first step should be, "simply recognizing our obligation to the public and ourselves to see to it that deceptive, misleading, confusing, annoying, or just thoughtless packaging practices are eliminated . . . It is axiomatic, I think, that an industry that regulates itself is an industry that goes a long way to overcoming the excuse for outside regulation."

FSR Exec Gives Agency-Advertiser Ground Rules

Hot Springs, Va. — When you hire an advertising agency, give them proper information, direction and enough time—and stop fussing, fretting and stage managing, Jack Stanley, vice president and creative director of Fuller & Smith & Ross Inc., told the members of the Automobile Advertising Assn.

Every television commercial and



Jack Stanley . . . "stop fussing, fretting"

print ad should meet four basic criteria, said Stanley. "First, it must attract. And no matter what medium advertising is in today, it's up against the toughest competition in history . . . Unless you flag your audience—and it's the right audience—you've wasted your hard-earned money."

Second, every commercial and ad must distill a proposition to the viewer or reader. It's at its best when there's a genuine difference between the product or service being advertised and the competition.

Third, Stanley said, the commercial and ad must make a positive contribution to the image of the company. Finally, every commercial and ad should have "high involvement quality," the core of FSR's creative philosophy. The idea is to emphasize human wants by bringing the viewer or reader into the ad and commercial.

In discussing the agency-adver-

tiser relationship, Stanley declared that the first essential is information — copywriters and artists should know almost as much about a company as the firm's advertising manager. Also, the creative team's thinking must be properly channeled.

Time is a big factor, said Stanley. "Ad managers are cheating their company every time they ask for a rush job on an ad. Three weeks is not an unreasonable span to allow for the creative people to absorb the needed information, think about the problem and create rough copy and layout. Of course, a new campaign deserves more lead time."

"It is vital that we never lose sight of our main purpose in creating advertising, whether it be for television or print — consumer or industrial," Stanley added, "and that is that it be memorable in a way that will move the right audience to the right response."

AP, Herald Tribune Use of NBC Election Analysis a Switch

New York — With the Associated Press and New York *Herald Tribune* committed to use of NBC's "Electronic Vote Analysis" system, a new era of newspaper-broadcast cooperation appears to be dawning.

This fact becomes obvious when such a group as the Associated Press, the nation's largest wire service, agrees to pay cold cash for the privilege of using NBC's data. If nothing more, it's a concession that electronic journalism has come of age.

It is understood that AP will continue to tabulate its traditional comprehensive voting information in all states separately from NBC's own tabulation. And, although the agreement provides a measure of exclusivity for AP, NBC still may, at its own discretion, provide the same service directly to AP newspaper members.

The AP services about 8000

members and subscribers throughout the world.

Chances are that the AP will beat all its previous records for analysis and prediction as the result of its pact with NBC. The speed of NBC's vote tally weaponry was displayed during the recent Oregon primary when at 11:01 p.m. EDT—one minute after the polls had closed—NBC News announced on its Pacific hookup that Governor Rockefeller had scored an upset victory. The prediction was based on figures representing only one percent of the total vote.

NBC's service is called "Electronic Vote Analysis" and uses a bank of RCA 301 and RCA 3301 computers to furnish data explaining and comparing results of elections nationally and by state.

The analysis is based on a mass of detailed information that has been pre-stored in the computers.

It includes all vote histories and data on "tag areas." These areas are numerous precincts, wards and counties that have been especially selected by NBC News to represent the political behavior pattern of groups within an electorate.

William R. McAndrew, executive vice president in charge of NBC News, declined to crow after the NBC-AP pact had been consummated, but it was with some intra-industry pride that he declared: "Use of the Electronic Vote Analysis data by the world's foremost wire service is testimony to effectiveness. This analysis of voting trends and speedy interpretation of returns brings to AP members the very latest electronic techniques.

"To gather this information manually would take months of work and tens of thousands of man hours."

NBC Plans Coverage Of British Elections

New York — First live tv coverage of a foreign election is in the offing with the announcement that NBC will broadcast Britain's general elections via communications satellites this fall.

Working in cooperation with BBC, NBC will have access to remote broadcasts direct from the election headquarters of Prime Minister Sir Alec Douglas-Home and Harold Wilson, leader of the Labor Party.

The elections will be held in October at a date to be set by Queen Elizabeth.

Negotiations for the cooperative plan between NBC and the BBC were conducted by William R. McAndrew of NBC News and Hugh Carleton Green of BBC.

WBTS Fined for Failure to Check Possible Fraud

Washington — Because the station was "remiss" in identifying sponsor and looking into the possibility of a "bait and switch" fraud, WBTS Bridgeport, Ala., faces a \$250 FCC-levied fine and has ten days to do something about with the commission.

Object of FCC ire was a series of announcements offering a cut-rate price on a "brand new" sewing machine to listeners who could answer the question, "Who is the oldest man in the Bible?"

According to the FCC charge, the station not only failed to name the sponsor, but "... it seems to the commission that you have been remiss in accepting advertising which on its face seemed to involve the possibility of fraud without taking steps to assure yourself that the advertising was not fraudulent."

Continuing, the FCC letter to WBTS said, "Advertising which promises a price or a special discount to anyone who can name the first President of the United States or the oldest man in the Bible is obviously designed to lead the glibulous to believe he is being given a preference in the price charged for the product."

Leading Tv Advertisers Find Spot Radio to Their Liking

New York — If leading newspaper advertisers like tv, leading television advertisers find spot radio to their taste.

Seventy-nine of America's top tv advertisers, including 43 out of the top 50, used spot radio during 1963 or in the first months of 1964, according to a just-released analysis by Edward Petry & Co., Inc.

Ben H. Holmes, vice president of the Petry Radio Div., said the compilation goes a long way toward "demonstrating the continuing strength of spot radio as an effective medium for the nation's leading companies."

A case in point: the Colgate Palmolive Company using spot radio in "a relatively big way during 1963 after being away from the medium for years."

Holmes also said that spot radio had a private claim to fame. "It's fashionable to compare your client list against the mecca in advertising—the top 100 television advertisers. While we found that nearly 80 percent use spot radio, we also found that spot radio has a very respectable exclusive list of its own."

Mr. Holmes cited several of the

nation's airlines, oil companies, automotive products and food products as examples of advertisers who were active in spot radio, but not tv.

Call for Cosmetic Ads Aimed at Mature Woman

New York — Cosmetic advertisers, traditional heavy broadcast users, have been urged to gear their advertising to meet the needs of the over-55 woman. Richard L. Pelzman, president of Senior Services Corporation, points out that "promises of youth and beauty hold little sway" with the mature woman.

They are much more concerned with the practical problems of drying skin and thin, aging brittle hair, he says.

"Cosmetic advertising which offers illustrations of the young glamor girl as typifying the average consumer is an affront to mature judgment," said Mr. Pelzman. "The woman over 55 knows that those days are gone forever, and yet she needs to solve her special problems and remain attractive with dignity and assurance."

Blair Executive Says Radio Must Underscore Needs of Consumers

Wichita, Kan.—Successful radio selling requires the station to pinpoint the consumers for the advertisers' commercial, Thomas C. Harrison, president of Blair Radio, a division of John Blair & Company, told the Sales and Marketing Executives Club of Wichita.

"I have had to look at the need of the buyer," Harrison said, emphasizing that all modern-day selling, if successful, underlines the buyers' needs.

Touching on sales, Harrison took issue with the old adage, "You have to sell yourself first." Not at all, he said. "I feel this is the line

of the old professional salesman who can sell anything. He may have at one time, but not in today's market."

Harrison added, "Give me the man that sells his company first and then his product and I'll show you a man who, in turn, sells himself."

Still on the subject of salesmanship, Harrison concluded his remarks by saying, "No salesman can get to the top and stay there if he doesn't have something you can't earn or something you can't buy, but available to all men with honesty and trust."

CBS Tops Emmy Field; Werner Defends Awards

New York — With the comics having a field-day at the expense of the boycotting networks ("this is the night the NBC peacock stuck a feather in the CBS eyes") and despite some engineering problems (a loss of sound at the opening of the show and a jamming-like noise at the close), Emmy was safely tucked away last week for another year.

Ironically CBS was the big winner with 13 statuettes, eight of them going to the back-to-back

Dick Van Dyke and Danny Kaye shows.

NBC garnered nine Emmies and ABC four (including the outstanding documentary award given for *The Making of the President 1960*).

Only too conscious of the earlier Emmy fracas, Mort Werner, president of the National Academy of Television Arts and Sciences, made a point of explaining the academy voting methods to the Emmy audience.

He said it was a continuing problem of readjusting procedures but that all nominations were carefully screened. He added that NATAS was always in the market for constructive suggestions to improve the method of selection. Finally, he assured viewers that "Emmy will continue to fly despite damp and ruffled feathers. There will be disagreement when you have 6000 members."

Whether Emmy continues to fly or not, chances are the coming year will see a concerted effort in the industry to do something about awards and their profusion.

As reported in SPONSOR last week, the International Radio & Television Society has already called for an industry-wide probe, citing more than 100 national awards in a wide-ranging number of categories.

Advertiser-Producer Partnership Answer to Better Tv Programing

New York — A partnership between advertisers and producing companies could be the answer to even better television programing in the future, John H. Mitchell, vice president in charge of sales for Screen Gems, Inc., told the New York Society of Security Analysts.

Mitchell pointed out that many of the major television sponsors now have budgets large enough to permit them "to make production arrangements with the producing companies rather than having to accept on a take-it-or-leave-it basis the programs that the networks might have on hand."

Mitchell called this the realistic approach to sound programing, claiming that by sharing costs of new programing concepts with producers, the sponsor is in a better position to get the most for his advertising dollar. "We firmly believe this new partnership of the networks, advertisers, agencies and producers can only mean more creative, entertaining and cultural programing that will satisfy the increasing appetites of more and more people who have diversified tastes."

Today's tv advertiser, Mitchell told his audience, is currently looking beyond ratings, because they

give only one measure of a program's value. "He is also examining the effect the program has on his over-all marketing picture. The qualitative factors are as important to him as are the quantitative ones."

Continuing, Mitchell described the feature film area of tv as "bullish." But he warned that in spite of the trend television eats up its supply of feature length films from the different libraries at a very rapid rate.

He stressed that television producers must come up with top flight "programing-made-expressly-for-television."

Mitchell also expressed optimism about the television industry's future in general, citing an upsurge in billings, the fact that more families are becoming two- and three-set homes and that more and more color sets are now finding their way into homes throughout the country.

Summing up, Mitchell said. "We at Screen Gems believe that television today is on the threshold of a golden age of creativity . . . an era that will see all elements of the industry producing more and a finer type of entertainment for broadcasting via the networks, euravision, telestar, etc."

Statement Expected From Robert Sarnoff On Multiple Ownership

New York — According to advance reports, Robert W. Sarnoff, board chairman of NBC, will issue a "strong" statement on the matter of multi-station ownership at the annual meeting of the network's affiliates in Beverly Hills, Calif.

The convention, slated to begin today, was expected to draw more than 400 executives, representing the network's 203 tv affiliates and 192 radio affiliates.

Mr. Sarnoff will welcome the execs today at a reception. Radio affiliates will hold their annual meeting tomorrow, with tv meeting Wednesday.

Speakers will include Mr. Sarnoff as well as other NBC top brass.

Procter-Silex puts all tv chips on spot for next two campaigns

Procter-Silex (Weiss & Geller) will give spot its exclusive tv play for the 1964-65 season. Somewhat over \$1 million, or 90 percent of the budget in 50 markets. Flight in the fall and another in the spring. Sizzle in the agency's pitch to the client: can get better cooperation from stations than network in alerting dealers to the campaign.

S. C. Johnson's veering away from long-term commitments may benefit spot

S. C. Johnson's switch in tv commitment strategy could work to the advantage of spot during the 1964-65 season. New strategy is to buy network, both night and day, on an in-and-out basis. In other words, scatter plans limited to quarterly obligations. Extreme swing from previous pattern of co-sponsorship of Red Skelton for entire season. Last year Johnson spent around \$10 million for network and less than a half million for spot. Marketing sidelight: the competitive pressure from supermarket private labels has been getting particularly rough on the national household wax brands.

Timebuyers need documented clarification of radio station music formats

What is meant by "middle-of-the-road" music? "Lively jazz" format? The "modern standards? Are they just semantics? Element that differentiates one radio station from another most often is the kind of music it plays. Valuable service that could be performed for the younger generation of time buyers specifically and advertising as a whole is a knowledgeable clarification — in terms of current usage — of the various station-oriented music categories. Look for a SPONSOR article in a near-future issue pinpointing the frames of reference in the stations' musical spectrum as interpreted by experts.

P&G's preference for non-computer buying at Y&R merely to insure conformity

Don't read anything ominous in this: P&G's instructions to Y&R to refrain from basing P&G spot buys on data fed into and out of a computer. Some rep salesmen interpreted the communique as supporting their contention: you can't negotiate through a machine. The move as seen by other P&G agencies: the Cincinnati giant likes to have things standardized for all its agencies. Only when all buying is done in uniform fashion is the P&G home office able to compare one agency's work against another. Hence there's no reflection on the Y&R system. P&G, you'll recall, requires all agencies to use the same local tv rating service (currently ARB).

ABC-TV, NBC-TV gearing film features for fall Sunday rating fray

Look for ABC-TV and NBC-TV to use their feature libraries as aggressive pawns in their battle for fall Sunday night supremacy. As Madison Avenue sees the jockeying: (a) NBC will back into the new season with the top raters among the current season's features as reruns during August-September; (b) ABC will schedule its biggest "blockbusters" as of Sept. 14 in an effort to break the back of the NBC-TV lineup following "Bonanza."

Top market stations hedging against guaranteeing 4th quarter make-goods

One sign already of a tight market for nighttime spot tv buyers is the fourth quarter, according to Madison Avenue reports. Stations in many of the top 100 markets — in anticipation of sellouts — shying away from make-good guarantees to other than long-term contractors. Exceptions possible for short-termers if pre-Christmas order is accompanied by schedule for first 1964 quarter. P.S.: Tight outlook makes it likely that a goodly number of accounts will try to insure fall acceptance by starting schedules in August.

Friday replaces Thursday as night with lowest viewing quotient

Friday has recaptured the dubious distinction of having the week's worst prime time viewing quotient. The standing was traditional with Friday until Thursday slipped to the bottom of the totem pole two seasons previous. With the Nielsen February report as a base, the 7:30-11 p.m. average homes using tv ranks as follows by night of the week: (1) Sunday, 65.1 percent; (2) Saturday, 63.6 percent; (3) Monday, 63.1 percent; (4) Tuesday, 62.6 percent; (5) Thursday, 62.3 percent; (6) Wednesday, 60.4 percent; (7) Friday, 59.3 percent.

All is not beer and skittles for an agency with a fistful of winners

Exceptional success can also turn out to be a tangle patch to new business. Take case of Compton. It's got at least nine brands that rank No. 1 in their respective fields. But the brands plus the diversification of their makers (P&G, Alberto-Culver) restrict the product streams in which Compton can fish for new package-goods business. Compton's leaders: Comet (scouring powder), Crisco (solid cooking shortening), Crisco cooking oil, Ivory soap (toilet soaps), Ivory liquid (light duty detergents), Tide (heavy duty detergents), Duncan Hines (cake mix), VO 5 (hair conditioners), Cascade (dishwashing detergent), Get Set (hair-setting spray).

Stand-up tv commercials taking over from excessive slices-of-life

Like the various facets of show business, tv commercials travel in cycles. The trend at the moment is away from the slice-of-life type, kids caterwauling the name of the product, way-out animation and the jingle for jingle's sake. You might also add overdone satire and parody. The trend: more stand-up commercials, more live action, broad comedy with earthy dialogue and close-on-camera with voice-over a la the Bufferin pendulum. Creative individualists will probably disregard all these "outs" and "ins" and stick to the basic rule of commercial-making: follow the problems of your own product in determining type, style and elements.

Time span should have been 11 p.m. to 6 a.m.

In the May 11 SPONSOR SCOPE item highlighting the upward trend in homes using tv, the late night-day part column should have read 11 p.m. to 6 a.m. The current season's HUTV figures for that time span are 8.5 percent, 4,340,000 homes.



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we're there!

There's been plenty of excitement around here lately, and we've been right in the middle of it all.

In Memorial Day, for example, fifteen WFBM-TV cameras tracked the Indianapolis Speedway, sending a live closed-circuit telecast of the 500-Mile Race to nearly 200 theaters across the nation.

And we also provided daily local coverage of activities at the track all through May, as well as the qualifications, the spectacular "500" Festival Parade, the Coronation Ball, the \$70,000 Festival Golf Tournament, the Old Timers' Bar-B-Q . . . even the Victory Dinner following the race.

Next comes the State Fair this summer . . . and we'll be right in the middle of that, too. Plus the Antique Auto Tour

this fall. Plus the state basketball tournament next spring. Plus anything else worth covering.

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

WFBM-TV **TIME LIFE**
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CHARLOTTE IS A DAISY



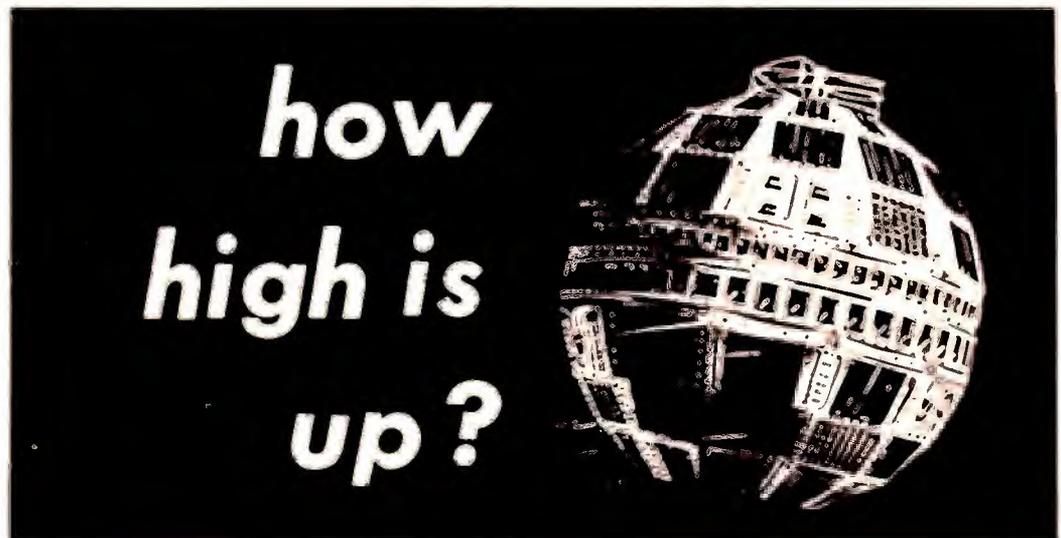
Metro Charlotte is just the golden center. The full beauty of the market — 75 miles in diameter — is yours for the plucking when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT's 50,000 watt signal delivers Charlotte PLUS . . . a market of more than TWO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

WBT RADIO
CHARLOTTE



Jefferson Standard Broadcasting Company

Tv's cost spiral:



Comparison with SPONSOR article of 10 years ago indicates "ceiling" costs have hit clouds, continue to rise

HAVE TV COSTS reached their ceiling?

That question was asked SPONSOR in a Sept. 21, 1953, headline — well over 10 years ago.

Tv costs at that time seemed to have hit the heights. "Unbearable" was a frequently heard word. The gross bill for a single program had reached as much as a weekly \$35,000 for the *U. S. Steel Hour*. (For other examples, see p. 32). Three of the four tv networks then operating met the question with assurances that they certainly expected their costs to go down. One network frankly expected their cost averages would continue to rise—from \$12,500 per nighttime half hour (gross) to the staggering sum of \$14,000!

Today, the average network nighttime half hour costs \$75,000 for time and another \$75,000 for production and talent, for a total of \$150,000. Per-minute commercial costs average between \$30,000 and \$50,000.

Thus, the question that has consistently been asked over the decade continues to come up — again and again. *Have* tv costs reached their ceiling? Sponsors, who must foot the bills, are more likely to read it, "Haven't tv costs reached their ceiling?"

But the question is more a matter of worrying out loud or of jigsawing new business than it is deliberate economic forecasting. In that sense, the SPONSOR article of 10 years ago anticipates some of the light of today:

" . . . Most ad managers and agency executives look for program costs to keep leveling off from now on," it said. "As advertisers find that they have to add more and more markets to their station lineups, their resistance to the asking prices for the top-bracketed

shows will increase . . . Only nationwide advertisers with several products, or the automotive companies, will be able to support shows . . . and this will be the prevailing attitude even if network tv continues in its present position of a tight sellers' market . . ."

If many people were hoping 10 years ago that costs actually were leveling, the general attitude today has become ironic: "The high cost of leveling" is how one network spokesman sardonically puts it.

However many people are worried about tv costs, though, few expect a significant change. No real end is in sight.

An informal SPONSOR survey of network, station, agency and advertiser personnel indicates the large areas of agreement. If tv costs are up, so are those of busi-

nesses as a whole. And, significantly, so are profits for most operations. Nevertheless, the tv cost spiral is based on so many various, yet interrelated, factors that it's virtually impossible to determine any one solution, let alone put it into effect. In general, the greatest rise has occurred, however, in the price of talent — both before and behind the camera.

• The vice president of one network sees it this way: The basic causes of the cost spiral, he says, are (1) the lack, and therefore

costliness, of creative talent, (2) the continued rise of union scales and (3) the fact that "productions today are a helluva lot more expensive because there's a helluva lot more in them."

He singles out union costs in particular, many of which he calls "a pure pass-along to us." Agreements with screen directors and cinematographers, negotiated by motion picture companies and producers, automatically involve the networks which, in turn, purchase programs "subject to union

increases." To get the show, the network in effect has to accept union scales they've had little or no voice in determining. As an effort towards control of such costs, networks are more and more trying to have representatives sit in on such negotiations as interested parties (see SPONSOR, May 11, p. 22).

• Nevertheless, cost-conscious advertisers are quick to point out that networks — and stations — haven't exactly been starving.

A check on FCC statistics tells

The spiral's got to stop...



B&B's Rich: "We're paying 78 percent more for 45 percent more homes."

■ "It's going to be disastrous if everybody doesn't get his finger out of the big pot. What must be remembered — and what most people forget — is that, in the end, the advertiser has to pay the bill. Someday he's just going to say, 'Forget it!'"

So says Lee Rich, Benton & Bowles senior vice president and director in charge of media and programming. He adds, "Somewhere along the line, it's got to stop — it's just got to."

Responsibility for the cost blow-up, as he sees it, rests on the shoulders of many people, especially for "unreasonable" talent costs. Too many people are trying to take too many profits, he contends.

"Who are these people?" Rich asks. "Everybody who is involved in a tv package. For some reason tv has been painted as a quick, sure way to make a fast buck. Performers seem to think that their services demand vast amounts, unions try to make up for the lack of motion picture production, silent partners who aid in the financing are looking for profit, networks increase prices out of proportion for a hit show and agents whose contributions remain the same collect the same 10 percent on a larger base."

Making a 10-year comparison (between January 1955, and January, 1965, in all instances) this programming expert reports as follows:

• Average time charges for a half hour have risen from \$40,000 to \$67,500 — an increase of about 70 percent.

• The number of tv homes has increased during the same decade from 31 million to 53 million — an increase of about 70 percent.

No gripe there, Rich points out, for time charges have closely followed increases in gross tv homes coverage provided.

But, he notes:

• Talent charges for a typical half hour used to be \$40,000 gross, have now reached \$75,000 gross — an increase of about 85 percent. Comparing this increase with those cited above (85 with 70) he feels that talent costs are out of line and must somehow be controlled.

of the industry's unusual growth. Over the 10-year period from 1952 to 1962 (latest complete year reported) revenues for the industry, including the three networks, their o&o's and 539 other stations, have increased about four and a half times. During the same period, pre-tax profits have increased about five and a half times (see page 32).

Little wonder that dollar-talk should be recurrent, for fiscally the tv industry has just begun to hit stride. For example, the 1962

industry gross of nearly \$1.5 billion represented a volume increase of 12.7 percent over 1961, but a pre-tax profit increase of almost 33 percent. The climb continued through 1963 and, as is well known, recent reports indicate that some corporate pre-tax incomes are as much as 20 percent higher again for the first quarter of 1964.

"If television's being priced out of reach, we're not seeing it on the sales front," says one network's vice president who points to recent sales records for two long-

running shows as specific examples of brisk business.

Network profits aren't out of line for the industry, nor are the industry's out of line for business in general. Consider, for example, the sun-bright sales picture of General Motors this year and the recent federal announcement that the U. S. economy has continued for the 38th consecutive month to increase in volume, thus setting an all-time peace-time record of expansion.

Many people — sometimes the

To complete his tab:

- Average time-and-talent costs-per-minute have risen from \$26,500 to \$47,500.
- Average rating (Nielsen) have hovered. They were 22.5 ten years ago, are 19 today.
- Average number of homes reached has risen from 7 million to 10 million.

But, he again points out:

"We're paying 78 percent more for the 45 percent increase in homes reached. In cost-per-thousand, this translates into a 25 percent rise.

"That may not sound like a lot," the media-programing vice president continues, "until you consider that it's 25 percent of \$6 million. Then it's a lot!"

Furthermore, there's greater competition than ever before for attention, not only against other tv shows but against all other media, he says. "Therefore, we're not reaching as many homes in proportion to what we're paying." That, of course, is the seat of client criticism.

What's the solution to the problem?

Benton & Bowles' answer is for the advertiser to bring in his own shows whenever possible. As a result, they're one of the few agencies that still buys a whole program.

In actual buying, many factors are important — the mix of originals versus repeats, rerun rights, negotiable deals that can be worked out, etc. The essential saving to the advertiser, however, is that he'll know his program costs for the next five years. That doesn't mean that he escapes talent costs and commissions. "They're still there, but by contracting for them five years in advance you can hold them down."

If the program's a hit, the sponsor makes money by saving it — i.e., by avoiding cost increases that would likely follow. Also, he's got an audience-proved package for repeat use himself or, possibly, to offer others. Finally, but importantly, he's also got a strong lever to use in bargaining with networks.

But what if the program doesn't click? According

to Rich, the sponsor isn't necessarily worse off. The whole business of trying to get a hit tv show is a little like sinking an oil well anyway, he says humorously.

True, for an advertiser to own his own show requires a large capital outlay at the beginning. "But," Rich explains, "\$75,000 to \$80,000 for a pilot isn't so bad when you think of it as protecting a total \$6 million investment."

What of the smaller advertiser, the one who can afford tv spot purchases but not the ownership of his own complete program?

Says Rich, "In some ways, he's better off than the larger advertiser. He doesn't have the ability to control cost, but he does have flexibility. He can purchase tv on a short-term basis and participate in most of television's over-all benefits."

As much as tv helps the sponsor sell his product, it's not without drawbacks even for the major-league advertiser who can afford his own show. He must still think in 52-week terms; he has "no right to get out during the summer" or to employ the flexibilities available to participating sponsors.

A dynamic leader in his specialization, Rich believes that "what bothers tv advertisers so much today is that, while making substantial investments in tv, very few of them are controlling their own destinies. It's all in the hands of the networks. And it hurts more when you fail because you, yourself, haven't had anything to do with it."

Yet, he concedes, "advertisers are *not* in the tv business." They are in the business of selling merchandise and of trying to make their advertising dollars work efficiently and effectively."

Benton & Bowles figures the average gross production cost per nighttime half hour at \$75,000. (This is matched by a comparable sum for time.)

Part of the advertiser's problem is that he deals with only three networks. "But they're coming along," Rich says good naturedly, "for they're beginning to realize that the 'show's the thing'." The real hit is a powerful trump for whoever holds it. ■

very tv sponsors who are, themselves, in business — tend to forget that broadcasters, too, keep books in both black and red.

“Everybody, including the networks, has to reach a profit,” says Nicholas C. Gilles, vice president, business affairs, NBC-TV. “But,” he adds, “we’re in business for a lot of additional purposes that others may not share.” He means, of course, public service. And it is difficult, outside government-controlled public utilities, to cite industries that have a stronger sense of public responsibility.

• Another changing factor in the last 10 years has been the shift in television’s share of the advertising dollar. In 1953, some 10.3 cents of every dollar spent in advertising went into tv. Today, the figure has more than doubled.

The statistic is comparable to Janus, however, for it looks both forward and back. Retrospectively, it indicates the increased expensiveness of the medium. Sponsors have simply had to put more in to stay in.

In another sense, the same figure indicates that more and more advertisers are using television than ever before. For example, the Television Bureau of Advertising reports that in 1956 (the earliest year for comparative data), 1206 different advertisers were spending \$20,000 or more a year on spot tv. By 1963, their number had increased nearly 10 per cent to more than 1316 different advertisers.

The growth is even more impressive among advertisers able to spend \$1 million or more annually. In 1956, just 81 such sponsors were buying spot tv; last year, nearly twice as many — 163 — were putting \$1 million or more on spot tv’s sales assistance.

As for network advertising, in 1956 some 321 sponsors were listed, a group that increased by 12 percent, totaling 360 different corporations, during 1963.

• It’s a fallacy, says one vice president, that there’s a point beyond which costs cannot rise. “Everyone think it’s being reached

this year, but the National Football League schedule answers that.”

Trade circles buzzed like flies over CBS-TV’s paying \$1.8 million per game for the NFL championship playoffs — a sum that means one-minute spots will cost about \$110,000 each.

“So what?” is the reply of an agency’s media man. “It’s still under \$4.50 CPM,” he points out, adding, “to get that cluster of adult males all at one time is a valuable commodity to the right advertisers. They [the network] knew what they were doing.”

• Advertising agencies were howling with anguish 10 years ago over “network ‘near-monopoly’ in program packaging.” Since then, agencies have abdicated program production as, virtually, have networks, preferring to let independent packagers take the risks involved.

Even so, networks aren’t free of programing development costs. CBS-TV’s president James Aubrey, Jr., recently revealed that

... as good a buy as ever

■ We see no signs of a leveling in tv costs because, from a media point of view, it’s still a good buy — and we can support that statement with the same data we used 10 years ago.

So says Michael J. Donovan, vice president and manager of the media department, BBD&O, who sees the key to the whole cost problem as the advertiser’s ability to invest.

Two factors, he explains, make television a good media purchase:

First comes efficiency. The average advertiser, Donovan points out, can still buy tv time for less than \$4, which is about the same cost-per-thousand that has prevailed for the past decade or more. “The fact that tv today delivers many more homes has increased its relative value,” he explains. Thus, looking at it in terms of CPM, the commercial minute base increase is well below the absolute increase. “Television,” this media specialist explains, “has almost the identical efficiency it did 10 years ago.”

The second advantage of tv is its flexibility. Ten years ago, program purchasers had to take a half

hour a week every week. Today’s buyer can “go in and get out on an occasional basis, if he wants,” applying promotional pressure as he needs it — by season of the year, by marketing periods or by other individual needs. Besides being freed from long-term commitments, the sponsor is also unburdened of program-development risks, says this agency vice president. He says that 70 percent of all network buys are now made on a scatter basis.

“It’s been estimated that the national advertising budget will reach \$20 billion by 1970,” Donovan continues. Therefore, television will be “virtually sold out” and will continue as a seller’s market, he believes.

Since the primary advertising dollars will be going “into and through and over television,” he predicts that there just won’t be availabilities enough for all the advertisers who will want to use the medium. This will mean notable increases for other media — radio, magazines, “certain aspects of newspapers” — which will get the dollar overflow.

“If a critical level is reached and television proves

the network has ear-marked \$170 million for programing during 1964-65 as its share of CBS-TV's \$500,000-per-night program costs. (Note: time charges each evening add up to another \$500,000, thus bringing CBS-TV sponsor costs to more than \$1 million every single night of the year.)

Little wonder that few new shows are network packages. With the exception of *The First World War*, a documentary from CBS News, all 13 of the new CBS-TV nighttime programs are produced outside. Of NBC-TV's seven totally new programs, only *Kentucky Jones* was incubated by the network. Besides the revised *ABC Close-Up* news show, just one of that network's 16 new programs — Mickey Rooney's — is produced by the house-operated production firm; the rest, by independents.

• As a curious result, networks are often accused of reaping tidbits from their holdings in outside packages.

But percentages, as one network spokesman put it, "aren't given away for nothing." They're intended (if often unrealized) returns for investment in research and development. Usually, there's no recoupment the first time around, though, because the average series comes in well over budget (to keep quality high, thereby compete better in the tight sales market). Second time around, the packager gets 35 percent off the top, then payments are made for distribution costs, residuals and expenses. Only after those are met does the network recoup, obviously not a common event.

Even when the network has a hit, its participation may not pay off. It's been reported, for example, that ABC-TV didn't make a dime from its *Naked City* network showings. (On the other hand, series like *McCoys*, *Danny Thomas* and *Wagon Train* have "meant something.")

Of greater importance to networks than strict dollar returns from their participations are in-

creased values stemming from (1) higher program quality, (2) a possibly better program lineup and (3) hopefully, higher ratings to indicate larger audiences (and therefore a lower cost-per-thousand, the agency's critical criterion).

• Another charge today is that networks sometimes get as many as four chances at the sponsor's dollar: for time, for their participation in package-ownership, for commercial production (i.e., the physical act of getting the commercial on the air) and, in the case of farmed-out talent, perhaps for a segment of the star's take, too.

Again, however, there are answers. "The traditional profit area for networks," says the vice president of one, "has been through the sale of time . . . I just don't believe the networks are in business to make money on programing. If other fees are charged, they're minimal."

• It should be remembered that not all production costs have risen radically. For example, stagehands

beyond the advertiser's ability to invest, they [networks and stations] will inject discounts," this media specialist explains. "As long as tv represents a value equal to that at which it's now selling," he says, "there will be buyers."

This agency-sponsor spokesman is not without reservations, though.

"For the health of the industry," he warns, "everyone must make sure that the value is delivered all times." Irresponsible profit-taking could lead, Donovan feels, to FTC investigations, especially if television pricing becomes unfair in relation to other media.

Noting that some tv stations already are reporting 35 percent profit, he points out that, once a station is purchased, it requires no appreciable additional capital investment to step up profit volume. On the other hand, to increase his advertising volume, a sponsor *does* have an investment increase — which can justify only on the basis of real (or anticipated) sales increases. Thus, stations are foolhardy unless they base price rises on true value delivered. ■



BBD&O's Donovan. "Tv has almost identical efficiency of 10 years ago . . ."

for live New York productions earned \$4 per hour on one network's rate card for September, 1959. In July, 1961, their wages were increased to \$6 per hour, the level at which they remain today.

Other increases can be explained by the real shortage of qualified and properly trained personnel. Because of such scarcity, the cost of eight engineers for eight hours work has risen from \$384 to \$544 in four short years — an hourly increase from \$6 to \$8.50 per man.

And a few production costs have actually gone down. Hourly rental of a small New York studio for live b&w has dropped from \$150 to \$140 since 1959. The charge for a studio for color originations, admittedly an area that's currently receiving strong promotional support, has dropped from \$550 to \$450.

• Over-all package costs, however, are subject to bargaining, of course, and probably reflect nuances of the market place more readily today than 10 years ago. Program packagers who bring in their series late may have to shave prices closely to compete in the tight sales market, an especially ticklish factor if — as has just been happening — networks are locking up next season's schedules and have few time slots vacant. On the other hand, the sponsor who's been reluctant to make a firm commitment until the last moment may, as networks become anxious, obtain a better deal. Such operations appear "iffy" to outsiders, but insiders say over and over that "everything's subject to negotiation."

• The season a decade ago was identified by SPONSOR as "the biggest *status quo* fall since the emergence of tv into a big-time medium." Just 17 new commercial programs were making their debuts.

For the upcoming season, ABC-TV alone has almost that many — 16.

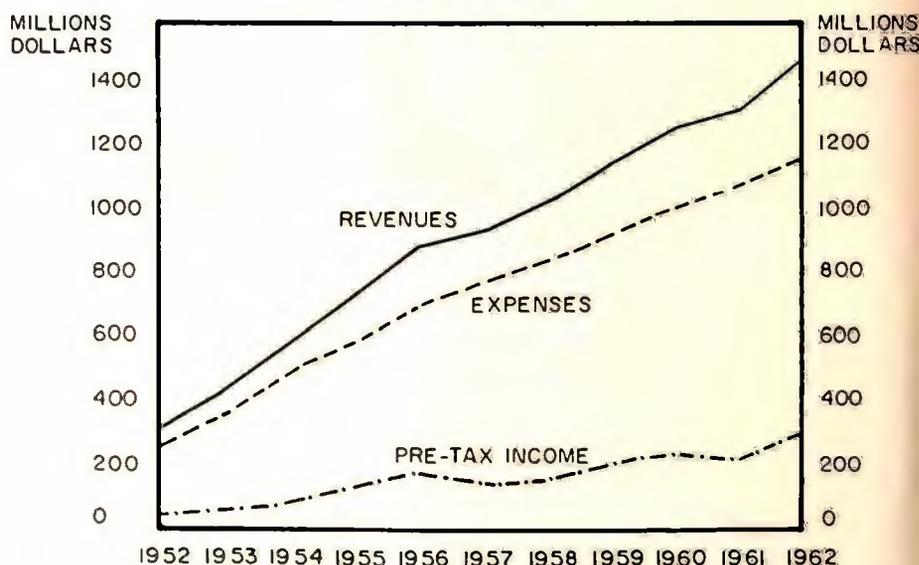
CBS Television will be introducing 13 new entries. Said network president Aubrey to CBS-TV affiliates, "We can never let well enough alone. We must continually keep tampering and tinkering with success. No matter how good a track record a program has, we

COSTS OF NEW PROGRAMS ON TV NETWORKS—1953-54

<u>Program</u>	<u>Cost*</u>	<u>Network</u>	<u>Length</u>
Danny Thomas	\$ 24,750	ABC	30 min.
Ray Bolger	28,000	ABC	30 min.
George Jessel	15,000	ABC	30 min.
U. S. Steel Theatre	35,000	ABC	1 hour
Jamie	12,750	ABC	30 min.
Pride of the Family	17,000	ABC	30 min.
Kraft Theatre	20,000	ABC	1 hour
Person to Person	20,000	CBS	30 min.
Topper	27,000	CBS	30 min.
My Favorite Husband	26,000	CBS	30 min.
Life with Father, Mother	28,000	CBS	30 min.
Man Behind the Badge	14,000	CBS	30 min.
Letter to Loretta	30,000	NBC	30 min.
Bonino	23,500	NBC	30 min.
Ethel & Albert	13,000	NBC	30 min.
Dollar a Second	9,500	Du Mont	30 min.
On Your Way	8,000	Du Mont	30 min.

*All costs are gross, including talent, production and agency commission

TELEVISION INDUSTRY BROADCASTING
REVENUES, EXPENSES AND
INCOME, 1952-1962 *



* SOURCE FCC

COSTS OF NEW PROGRAMS ON TV NETWORKS—1964-65

Program	Cost*	Network	Length
Broadside	\$ 60,000	ABC-TV	30 mins.
Sunday Movies	160,000	ABC-TV	2 hours
Voyage to Bottom of Sea	110,000	ABC-TV	1 hour
No Time for Sergeants	62,000	ABC-TV	30 mins.
Wendy and Me	60,000	ABC-TV	30 mins.
Bing Crosby	70,000	ABC-TV	30 mins.
Walter Brennan	67,000	ABC-TV	30 mins.
Peyton Place I	64,000	ABC-TV	30 mins.
Alexander the Great	120,000	ABC-TV	1 hour
Bewitched	60,000	ABC-TV	30 mins.
Peyton Place II	64,000	ABC-TV	30 mins.
Johnny Quest	59,000	ABC-TV	30 mins.
The Addams Family	61,000	ABC-TV	30 mins.
Mickey Rooney	63,000	ABC-TV	30 mins.
12 O'clock High	128,000	ABC-TV	1 hour
Hollywood Palace	140,000	ABC-TV	1 hour
Living Doll	63,000	CBS-TV	30 mins.
Joey Bishop	61,000	CBS-TV	30 mins.
Many Happy Returns	58,000	CBS-TV	30 mins.
Slattery's People	125,000	CBS-TV	1 hour
First World War	55,000	CBS-TV	30 mins.
Cara Williams	68,000	CBS-TV	30 mins.
The Munsters	60,000	CBS-TV	30 mins.
Baileys of Balboa	67,000	CBS-TV	30 mins.
The Entertainers	140,000	CBS-TV	1 hour
Gomer Pyle	58,000	CBS-TV	30 mins.
The Reporter	132,000	CBS-TV	1 hour
Gilligan's Island	61,000	CBS-TV	30 mins.
Mr. Broadway	133,000	CBS-TV	1 hour
The Rogues	134,000	NBC-TV	1 hour
90 Bristol Court	160,000	NBC-TV	90 mins.
Solo	118,000	NBC-TV	1 hour
Daniel Boone	120,000	NBC-TV	1 hour
Flipper	60,000	NBC-TV	30 mins.
Mr. McGoo	60,000	NBC-TV	30 mins.
Kentucky Jones	62,000	NBC-TV	30 mins.

*Estimated gross, including production and talent, originals

ust keep trying to make it bet-
... The fact is that this prin-
ciple pays off." He was, of course,
part explaining the new shows,
surprising quantity considering
that the network had nine of the
to ten last season.

NBC-TV will lift the curtain
on seven wholly new program se-
ries during 1964-65, bringing the
total number of newcomers to 36

— well over twice the number of
entrants 10 years ago. Thus, cur-
rent practice is high turnover.

• Crime shows that feature
crime, *per se*, continue their de-
cline, already noted 10 years ago,
with only one of the 17 then-new
programs dealing directly with
such subject matter. This year's
debut adheres to the same pattern,
in which action or suspense rather

than sheer criminality dominate
the excitement format. And, of
course, an interesting twist in the
excitement theme comes this year
from shows dealing with the su-
pernatural or that have ghostly
overtones, such as *The Munsters*
and *Bewitched*.

• Two formats that had taken
a "substantial hike" 10 years ago
were the situation comedy and the
quiz-audience participation show.
While quizzes are still mildly
popular, they're mostly hold-overs,
and audience-participations seem
to be quietly slipping into history.
Meanwhile, situation comedy has
become king. Of the 36 new pro-
grams to appear this fall, 20 are
situation comedies. (Of the re-
mainder, six are adventure and/or
suspense shows, five are dramatic
series, two are variety shows, one
is a documentary and one is made
up of movies.)

• Ten years ago, the appetite
for film among network sponsors
was "less sharp" than the previous
year and only 40 percent of all
programs were on film. Now, of
course, the trend has been sharply
reversed and film is appreciated
for its ability to be edited, pre-
served, rescheduled and resold.

• Advertisers of a decade ago
were also worrying out loud about
"the magazine concept" and won-
dered whether or not the "pattern
of alternate-week sponsorship
would hold up well." The topics
are almost amusingly out of date
now, for the cost spiral imposed
its own answer to such questions.

That, perhaps, has been the
single most significant change in
tv — the sharing of sponsorship
on co-sponsor, alternate-week or
participating bases. It's obviously
been a direct result of the cost
spiral and will undoubtedly per-
sist.

Meanwhile, however, it must be
pointed out that television has
been delivering the customers. It is
attracting the largest audiences as
well as the largest advertising in-
vestment in history. Sponsors have
undeniably found it helps them to
move the goods.

As CBS Television's program-
ing vice president Michael Dann
phrases it, "the day the advertiser
feels he's not getting value deliv-
ered for goods and services, there'll
be no more cost spiral." ■



Retailers, like Hens & Kelly, Buffalo, take advantage of merchandising opportunities offered by h.i.s. radio spots.



The first h.i.s. hop in Buffalo was a big success with teens. Similar dance rock 'n roll shows, hootenannies are planned for some 20 to 25 cities in 1964.

Local radio sets teens

Spot helps sportswear manufacturer spiral his sales 50 percent

■ ANY PARENT knows the maddening frustration of trying to make an impression on that most complicated and evasive of all creatures, the teenager. And to the advertiser trying to make a brand impression, the adolescent's abstruseness is no less maddening, just more expensive.

There are a few things that the grown-ups on Madison Avenue have learned. Teenagers like rock 'n roll, they like to dance, they like to listen to the radio, and they like to look "sharp." Four years ago, Henry I. Siegel, manufacturer of the h.i.s. line of men's sportswear, put all these clues together. Today, h.i.s. sales are up some 50 percent and, if recent history repeats itself, 1964 will be another big growth year.

Before 1960, h.i.s. was pouring its entire ad budget into print, with heaviest concentration on adult magazines like *Playboy*. Sales at the close of 1959 were hugging around the \$24 million mark. Agency Leber Katz Paccione suggested that, although the line was pitched to men of all ages, teenagers really constituted the major meat of the market and perhaps h.i.s. should make a more direct and hard-hitting appeal to that group. Although the industry's accepted axiom was that clothing advertising had to be "seen" to be effective, rock 'n roll radio seemed the most direct route to take. Stations that appeal to teenagers with rock-'n-roll music frequently have adults as the biggest part of their audiences. The average percentage of adult composition at peak teenage times can often run higher

than 50 percent adults, according to some pul surveys.

WINS, in the h.i.s. home city of New York, became the test vehicle, with a 13-week schedule of minute-spots per week in the *Jack Lacy Show*. By the end of 1960, sales had risen to \$26 million. The agency and advertiser agreed that the sales curve had a direct correlation to the radio campaign. So, in 1961 h.i.s. expanded to five radio markets (New York, Chicago, San Francisco, Los Angeles and Dallas) in each case using the same formula: 18 minutes per week Monday through Saturday, and one spot per hour between 4 and 7 p.m. on each station, with 13-week flights in both the spring and fall.

At the end of 1961, a survey in the five radio markets conducted by the Eugene Gilbert outfit indicated that brand awareness among teenagers had increased appreciably. Sales continued to climb, hitting \$27 million. Although the Gilbert study indicated that perhaps even more teens could be reached at night (7-10 p.m.), it now seemed clear that h.i.s. was hitting on target. In 1962 h.i.s. and LKP took two giant steps: they (1) mushroomed the schedule to cover the top 40 markets, switching to the later time recommended as a more efficient buy, and (2) created a hop promotion as an economical way of exploiting the radio's full potential in the area of local merchandising.

WKBW Buffalo flew the trial balloon. Working hand-in-hand, h.i.s., LKP and the station planned a



Award of an h.i.s. wardrobe to the tireless winner of a dance contest is often the highlight of the evening. Here, WABC New York d.j. "Cousin Bruce" Morrow names the lucky teen at a hop last year at Gertz, Hicksville

hopping for h.i.s.

First h.i.s. Spring Hop for May 26. WKBW agreed to supply the talent and put all its weight behind an on-air promotion. In the first of the two weeks preceding the dance, the station broadcast 54 announcements (nine per day, Monday through Saturday) naming 23 participating retailers in the area where tickets were available. During the second week, the schedule was stepped up to 18 announcements per day. Retailers were supplied with counter and window displays. Some 1,000 tickets (each admitting two teens) were snapped up during that 14-day period. By noon on the day of the dance, every retailer was out of his supply of tickets and over 100 telephone calls were received at Town Casino (scene of the event) and WKBW, requesting additional tickets.

Although the only hop in 1962 was in Buffalo, the on-market radio campaign was generating enthusiasm for h.i.s. across the country. By the end of that year, sales had jumped \$7 million to an all-time h.i.s. high of \$34 million.

Three markets were added in 1963, and the drive was doubled in New York with the addition of WABC to the schedule. Sales continued upward, hitting \$37 million.

This year is another milestone in the meteoric maturation of h.i.s.' use of spot radio. The spring campaign, which got off the ground Mar. 16, includes 58 markets and 59 stations (WINS and WABC). Fifty percent of the total ad budget is now in radio (the

other 50 percent in *Playboy*, *Sports Illustrated* and merchandising). The hops, 20 to 25 of which will be run this year, are already in full swing. Successful ones were run during April at Gertz in Bayshore, N. Y., and a local Richmond high school. A new twist, the first h.i.s. Hootenanny, was held on May 22 in Tampa.

Despite the fact that h.i.s. and LKP have expanded a local market merchandising approach to national proportions, the effectiveness has not been dissipated. The same personalized relationship exists between client and agency on the one hand, and the stations and retailers involved in the campaign on the other. LKP selects each participating disc jockey and tries to contact each personally. No formal scripts are used. The agency supplies a fact sheet and encourages each local personality to deliver the copy in his own style, the only stipulation being accurate description of the merchandise and mention of one or two local retailers at the end of each spot.

What's ahead for h.i.s. in radio? The further exploitation of local-level promotion and merchandising possibilities are endless. For instance, the agency is now talking to WXYZ Detroit about a late-summer Back-to-School Fashion Show. The station has offered to supply its local talent and has suggested that teenage folk singers from the surrounding high schools be invited to entertain and possibly compete for an h.i.s. trophy. ■

■ THE PACKAGING REVOLUTION may seem slow, but last year packaging lighted up the shelves of almost every U.S. retail store with \$12.7 billion worth of activity.

Yet, curiously, packaging and tv haven't really elicked. Not, at least, to the extent that many packages are being designed for their tv appearance — those vital few moments when they appear before millions of potential buyers.

"The viewer can be expected to recognize a tv-advertised product only if he's seen its package on the screen," independent package designer Frank Gianninto has written in the magazine, *Packaging Design*. "Modern marketing being what it is, most manufacturers are not in the business of selling packaged products," he continues. "... The best link in the gap between the tv screen and the supermarket is the package."

Gianninto holds that tv imposes no new basic requirements upon over-all sound design. "A really good package is always a good advertisement — on a shelf, in print or on television."

Take plastics as an example of the quickened packaging pace. More than 1.3 billion pounds became packaging material last year — enough so that every American could have papered a three-room apartment with his share. (Yet, it cost him less than half a cent of his disposable income.) By 1967, packaging plastics are expected to reach 2 billion pounds and a value of \$800 million (as compared with today's \$525 million.)

Things are changing.

But what does all this have to do with advertising?

Well, packaging is one form of advertising, as designer Gianninto points out. Apart from automobiles and major hard goods, it's difficult to name a well known consumer product that doesn't come in a package. The Center for Research in Marketing, Peekskill, N.Y., contends that a package's "ability to draw or divert attention, its communication values, its 'convenience features' have become even more important than its serving as a container."

Further, as is well known, many leading broadcast advertisers are in the packaging business — Du



The package— a vital link between tv screen and shelf

Agency men feel that repeating copy from advertising on packages can aid sales at point-of-purchase

Pont, Dow Chemical, Celanese Corp., Monsanto, Union Carbide, Shell Oil, to name a few.

And, as noted, the up-and-coming packaging display ease is television. Consider a Du Pont exhibit at the recent packaging exposition, held in New York's Coliseum under the auspices of the American Management Assn.: on a revolving tray (covered with pellets that looked somewhat like miniature aspirin) were six or eight different milk cartons bearing labels of different manufacturers, different dairy retailers.

The cartons had two things in common, however. They'd all been liquid-proofed with the polyethylene resin that Du Pont markets as Alathon. (The "aspirin" pellets were Alathon in bulk form.) And, as part of Du Pont's institutional advertising, intended to support its reputation for advanced research, they'd all been shown to the public on tv's *Show of the Week*.

One reason that packaging and tv haven't really jelled, however, is as simple as it is surprising: While much is known about good packaging design (see SPONSOR, Dec 2, 1963, p. 26), what's known is not always put to work. Even

a quick tour of the aforementioned exposition revealed how poorly designed most packages are.

And the relatively rare manufacturer who calls in a design expert typically puts the cart before the horse. The package is redesigned first. Then, and only then, is it tested for impact, identification and legibility. It should be the other way around. Key design factors should all be tested first, before the package form has been finalized, its printing complete and the money is spent.

"Predesign research is the most important and generally the most neglected phase," according to one firm that specializes in packaging research. They explain that predesign study not only helps evolve the graphic elements that best depict the product personality. It may also uncover a great deal about the product that can be of general marketing and/or advertising value. Exactly why, for example, does the consumer buy it?

An example of good practice, however, is the design of Lipton soup mix packages, which created a sensation in their field. (See product manager Bernard Jakac of Lipton: "We've enjoyed a s-

RECENT PACKAGING INNOVATIONS LIKELY TO BE SEEN ON TV:

- Paper cans that serve as disposable sugar shakers made by Cleveland Container Corp.
- Plastic aerosol containers from Celanese said to be safer than metal or glass.
- A paper food container by American Can Co. that can be papped directly into the oven.
- Molded, all-plastic milk bottles that are shatter-, odor- and scald-proof, lightweight and totally without pre-dawn clatter.
- Laminated aluminum foil that will store freeze-dried foods (strawberries, shrimp) in pantries indefinitely without further freezing.
- All-aluminum beverage and seafood cans, from a Reynolds Metals subsidiary, that are lightweight, durable and corrosion-resistant. To be used by late summer by two Canadian brewers.
- Tin-plated steel foil that is tough, waterproof, insect- and puncture-resistant. Made by U.S. Steel, it could be used for a barbecue kit — meat, charcoal, lighting fuel all in one package.
- A light, tough, transparent and oil-resistant plastic called "Olemer" by Avisun Corp., which will be used by Sun Oil Co. in all its 1964 outboard motor oil containers. Customer can see how much oil is left in his can, pour it easily because of the no-cling property, not worry about rust or dents and not burn his fingers after leaving the can in the sun all day.

able sales increase since adopting the new package.") Predesign study was so thorough that it defined the precise shade of red to be used in the stylized tablecloth shown in the background on the package, even the best size for the gingham pattern. The specific package shape also proved to produce a sense of "warmth" and "home-made goodness," pre-established as desirable for the product personality. In contrast, another test-package shape made people immediately think of desserts. With this research done in advance, it's little wonder the package sells soup.

Packaging trends are considerably broader and more varied than the outsider may suspect, however, if the AMA packaging how is any measure.

Plastics are big right now and are sold on the basis of being clear, glossy, "loaded with eye appeal," moisture-proof, transparent, lightweight, heat-soluble and a "glamorous" way to package milk goods.

For retailer convenience in handling, shipping and storing, forms like reinforced rack bags and cartons are being promoted for display purposes, longer and more

durable shelf life, three-dimensional stability. Many are poly-coated or poly-lined to contain problem products like dog foods, potato chips or flour.

Plastic film — a whole area by itself — is cited as heat-shrinkable, puncture-resistant, self-closing, transparent, clear and porous enough to allow contents to "breathe." A variation on the theme, perhaps, appears as Minnesota Mining's tape, designed for direct contact with food and produce like apples, chicken.

For self-selling products, the window package is the current hit. "Open doors by letting the customer see inside," says Dow Chemical of its "mirror bags," designed to eliminate labeling because printing can be done directly to both transparent sides.

Reclosable pouches and bags are offered both by Dow and Bemis. The housewife pulls a tab to open a slit, which can be closed, in turn, by pulling the drawstrings under the opening.

Portion packs — a single serving in each one — are also being marketed for restaurants, airlines, vending machines.

Also designed for consumer

convenience are grip bottle-trapezoid containers with built-in handles or pouring spouts, tricky closures, custom squeeze tubes and specially molded containers (some of which serve as shipping crates for other specially molded containers, such as tetrahedral milk cartons).

Goodyear was promoting contour packaging that would fit any product shape. Eastman Kodak was showing plastic sheeting. Shell Chemical emphasized its package development workshop which dreams up containers for tomorrow.

Among them, a disposable spreader bottle (you squeeze the bulb-shaped end and syrup or a cosmetic comes out of a wide, but thin mouthed dispensing head), a liquid wax container that is also an applicator (you hold onto the grip-shaped flask, rub its foam-padded base on the floor, which opens a ball valve so that the contents seep down and through the sponge for spreading), a folding, see-through package for colored beverage concentrates in which each section is a different flavor (each makes a glass-sized drink).

That a package is really an advertisement and should be linked more closely to the advertising theme was emphasized at the exposition's opening session by Suren Ermoyan, vice president and executive art director, BBD&O.

"Not many are regarded, as they should be, as the final ad in the company's campaign," he said. "Not many go beyond a big bold display of a product, plus 27 little sunbursts, mortises and assorted junk."

Packages and advertising could be linked without adding "a penny to the budget" of either one, he declared.

"One simple selling message taken from advertising and integrated into the package design would not interfere with the universally recognized symbol of the product. Rather, it would reinforce the product-symbol on the package.

"This gives the package an important role in the overall advertising strategy and harnesses a powerful and relatively untapped source of persuasion," the packaging expert concluded. ■

A step-by-step description of tv spot purchasing in the fictional "Birdley" market details how research tools are used to determine the "best buy"

Executing the media plan

■ HOW IMPORTANT is audience measurement data in the time-buying operation? Should the reams of statistical information be ignored? Should the data be used only as a numerical "crutch" in order to justify straight-forward, unimaginative buys? Or should it be used as one of the main factors when considering any good spot buy?

First, we must examine the function that buying really performs. Buying is the *execution* of the media plan. A media plan is only *potentially* good or bad or only *potentially* creative until it is bought. And unless it is bought with careful attention to fulfilling the complete instructions of the media proposal, it cannot be an *actual* good plan or an *actual* creative plan, and it will never do the best job for a product problem.

Planning and buying have to go hand in hand. One relies upon the other for completeness. Often, the same individual performs both functions: sometimes there is a planner and a buyer; and in extensive, high budget plans that incorporate virtually all media, many buyers may execute parts of one media plan.

At any rate, a buyer's first responsibility is to acquaint himself with the media plan itself. (Not just the elements, but the thinking behind the elements.) What is the over-all intent of the plan and what part does the buyer play? Is he to buy tv or spot radio to accomplish one of many possible objectives?

There are many reasons for buying a particular market, among them:

1. Increase advertising weight in areas of high sales potential for the product.

2. Increase advertising weight

in areas of low potential sales in order to increase purchases.

3. Increase advertising weight because the network tv effort is average in this particular area.

4. Provide all the advertising specified for this area.

Let us suppose that we, as time-buyers, are to buy a fictitious market called "Birdley," which is one of a group of markets we are going to purchase for a product whose sales are currently regional. (Objective No. 4 above.)

We also know that the major users and purchasers of this product are women and that, although all women buy the product, young housewives are the principal consumers. The advertising copy is such that the buy is restricted to 60-second tv commercials. Further, the advertising campaign is to cover a 52-week period. We would now check out the cost of spots and determine that approximately five spots a week in the market can be purchased according to our budget.

Additionally, we decide that a

combination of three daytime plus two late fringe spots in Birdley will provide the necessary heavy coverage of housewives, and still reach the working woman who is not available to daytime tv.

So much for preliminaries. Now we have to determine how much we can get for the money about to be spent, and we are talking the *size* of the audience.

Audience is universal; the terms are applicable whether buying all the United States, or a certain region, for Birdley. Audience can be expressed in many ways, but whether we talk reach and frequency, cost per thousand or whatever, it is still the same thing: *the audience to one commercial*.

Our instructions, as timebuyers are to buy the entire Birdley market. We determine that the market consists of four counties. The metro area contains some 200,000 households serviced by three television stations. The surrounding three counties, each of which has 100,000 households, depend upon Bird

	Station	Able To Receive		Net Weekly Circulation		Average Daily Net Circulation		
		Homes (000)	%	Homes (000)	%	Homes (000)	%	
BIRDLEY COUNTY								
Total Homes:	200,000	WXXZ	180.0	100	178.0	99	147.5	82
Tv Homes:	180,000	WXXY	180.0	100	173.0	96	119.0	66
Tv Penetration:	90%	WYYX	170.0	95	162.0	90	120.5	67
COUNTY C								
Total Homes:	100,000	WXXZ	79.0	90	77.5	88	60.0	68
Tv Homes:	88,000	WXXY	79.0	90	70.5	80	48.5	55
Tv Penetration:	88%	WYYX	57.0	65	44.0	50	26.5	30
		WZXX	79.0	90	75.0	85	53.0	60



by Joan Leahy
media supervisor, BBDO

As broadcast supervisor of the analysis section of BBDO, Joan Leahy is responsible for all-media plans, analysis of current and future services, special reports, training, and also works with the programming department. She joined BBDO in November, 1960, as a broadcast analyst. Prior to that, she had been with A.C. Nielsen. Miss Leahy is a graduate of Fordham University, with a BS degree in economics.

ley for their television entertainment.

We now go to the Nielsen Coverage Study or American Research Bureau coverage books. These tell us that only two of the three stations cover all four counties. Station WYYX is far below the others in covering County C (see table).

Next we turn to the American Research Bureau and Nielsen Station Index local rating books, which provide audience measurements for each station. Among the data included are:

1. Metro rating: percent of tv homes in the metro area tuned to a specific station during the average quarter-hour. This would tell us the size of audience in the most important county of Birdley's market.

2. Station total homes: total homes in the United States reached by the station. This indicates to us the number of households reached beyond the Birdley metro area.

3. Total men, women, teen and children viewers. These figures show us how many women (our target audience) we are reaching.

Although some of these spots may have higher ratings among households and women, they may not be available for purchase, so we call the representatives of the two stations and ask for a list of availabilities.

We look at each of the spots closely in terms of cost *and* household audience *and* type of audience.

Both stations provide a list of laytime and late fringe spots that have the same rating and cost the

same amount, but WXXZ reaches more women than WXXY.

We decide on WXXZ and sit back and relax, believing that the best possible job has been done. Then along comes a "switch pitch" from WXXY. Possibly while we were deciding on WXXZ, an advertiser on WXXY pulled out, and a whole new list of spots has become available. So we start all over again. But we must always be aware of the marketing facts pertinent to the problems before us. Considering the fact that buyers often purchase 50, 100 or more markets, and 5, 10 or 20 spots in each market on one, two or more stations, we realize that a buyer's job is an extremely demanding one.

So far I have attempted to explain the role that research data (such as that used in the Birdley market buy) play in buying. These numbers, as important as they may be, provide only a beginning, a *base* from which to take off. A good buyer would never lean *totally* on these numbers. He would depend on his own judgment.

For instance, we may decide to buy a certain spot for other than audience and efficiency reasons. Suppose we are buying spots for a weight-reducing product, and decide that a well-priced, highly-rated spot in "To Be Thin Is To Be Miserable" is just not right for our advertiser. Or perhaps we decide that a lesser-rated spot is better because it is reaching a certain type of woman (upper-income, younger, etc.) that other spots do

not and, as a result, increases our over-all reach in the market. This last consideration is not readily available in a local rating book. More detailed information may have to be national in scope. For example, the Nielsen Tv Index complete report may indicate that a certain kind of program appeals to a segment of the tv audience that is difficult to reach and these may be just the customers for whom we are looking. Assuming that what is true nationally is also true locally could be in error, but it is potentially less in error than assuming nothing at all.

Many sources are available to us in our buying operations. For instance, TvB or RAB may be consulted. If we have national data, we can go right to it; if we work in an agency such as mine, the analysis section can help. Also, read trade magazines and papers and ask the station representative for information. We may make real pests of ourselves, but we will wind up doing the best possible job, a lot harder job than just deciding the lowest costs per thousand on a household basis.

Certainly the problems of buying are extremely complex. The best approach is not how many answers we have but how many well-directed questions we can ask of ourselves, and possibly find answers to, among the materials I have just mentioned. We do need more and more research, not only nationally but on a market by market basis—particularly in radio.

Wouldn't it be nice to know exactly the characteristics of our audience, how many of them were actually around when the commercial went on—not in the kitchen getting a glass of milk—how many of them actually were paying attention, and so on?

Theoretically we should some day be inundated with the research tools necessary to make the best buy—and using all these tools is the only *right* way to insure the best buy. Unfortunately, this is not going to make a good buyer's job any easier than it is now. It will probably be a lot harder. It will, however, do this: in the end, the buyer will know he has done the best possible job for his client. And his client will know it too. ■

CO-SPONSORSHIP

**stages strong network comeback
among top clients for 1964-65**

Ten-year trend toward participation sponsorship is being reversed as sponsors once more seek impact and identification — even at risk of show failure

■ ADVERTISERS are buying larger segments of network tv programs this fall, reversing a 10-year trend toward more participation sponsorship. They are doing so in spite of both the risks and the dollars involved, and they're not showing many qualms about jumping heavily into new shows as well as into old ones.

Full sponsors of hour-long shows remain rare, but many advertisers that normally have bought minutes are now buying alternate half-hour segments, the networks report.

As of last season 50 percent of all tv was bought on a participation basis, according to a study by "Grey Matter," a Grey Advertising publication. This picture will most likely change when the total picture for next season is illuminated, showing a new trend.

The fact that more advertisers are buying greater quantities in single programs does not necessarily mean the number of advertisers is decreasing, the networks note. In many cases it simply means an advertiser that has been buying one-minute participations in three programs is putting all his spots into one half-hour show, distributing the same amount of time in a different way.

What is important is the fact that advertisers are grouping their spots to (1) make a bigger impact, (2) obtain greater corporate identification, (3) obtain greater pro-

gram identification and (4) have a showcase for more products.

New shows are also being bought in segments.

"Because there are so many varying factors, a new show is not really any more of a risk than an old show, so advertisers are willing to invest in new shows just as readily," says Jack Otter, vice president of national sales, NBC-TV. As an example he mentions *90 Bristol Court*, a 90-minute three-part comedy program starting this fall on which Gerber Baby Foods bought alternate half-hours. The buy represents Gerber's first investment in nighttime network television.

The variables on old shows which make them a "risk"—albeit a lesser one—include different lead-ins, different hours, different days and different competition. Here Otter cites *Perry Como*, which did very well before it went up against *Beverly Hillbillies* and took a beating.

Some of the large-segment buys for next fall on old and new programs which Otter feels indicate a trend back to fuller sponsorship are:

- Gillette's one hour a week buy on *Wednesday Night at the Movies* (moving from Monday).

- Miles Laboratories, traditionally a minute sponsor, buying full sponsorship of *Jack Benny* as well as *The Rogues*.

- Libby, McNeil & Libby, also a minute sponsor, buying full spon-

sorship of *Adventures of Mr. Magoo*, a half-hour program.

- Mattel, which usually bought minutes on all three networks, buying an alternate half-hour on *Flipper*.

- Timex, usually in specials, now taking an alternate half-hour in *Hollywood and the Stars* and *Kentucky Jones*.

A spokesman for CBS-TV says there is no question about a trend back in the direction of fuller sponsorship. CBS, which has always had a lower portion of participation sponsors than the other networks, according to the spokesman, will have an even smaller number next season. For example, *Jackie Gleason* and *Perry Mason*, which have always sold in minutes, are now being sold in half-hour alternate-week segments.

"It is true that ABC-TV has also noted a trend back to more co-sponsorship in this fall's buying," according to Fred Pierce, vice president of planning and sales development for the network. "But the main reason for this is that we have more half-hour programs," he says.

As an example, Pierce points out Monday night's *Wagon Train*, 90 minutes, which will be replaced this fall with three 30-minute programs. And, of course, co-sponsors are not rare in half-hour shows. With hour shows, ABC has no co-sponsor situations.

There are a few of the fully-sponsored one-hour shows left: *Bonanza* (Chevrolet), *Bob Hope* (Chrysler) and *Kraft Theatre* (Kraft). But, in general, the days of the one-hour show sponsor are gone—not only because of risk but because of cost.

How many advertisers can afford to sink \$13 million to \$15 million into a single tv program, asks one network man.

Advertisers are enthusiastic about half-hour programs because they can purchase alternate half-hours and still get identification with the program. And the risk, as far as the record shows, is reduced. This is because the popular success formula nowadays is comedy, and comedy usually takes a half-hour format, ABC-TV's Pierce says.

There is no real yardstick for measuring the potential success of a program, Pierce feels. A good program one year may drop in popularity the next because of the competition; and a new program idea may be a hit. The criterion to follow is simply "good judgment," he says.

To help a new program get better footing, it is usually placed between two very successful shows, Pierce continues, but nothing is a sure thing no matter how you treat it. A new move toward less participation buying does not mean less risk.

Over the years the move toward participation buying has been steady. Ten years ago, just about all television was purchased on a 100 percent sponsorship basis, the Grey research points out. An advertiser would perhaps buy a half-hour program a week and he'd have three minutes of commercial time a week. No exchanges, no cross-plugs, no co-sponsorships.

The co-sponsorship policy came into being as a result of rapidly rising costs and fear of failure. By 1958-59 about half of all shows were being sold on a co-sponsorship basis. Later the development led to even smaller segments — participations — until last season when participation buys accounted for more than half of all tv buys.

The reversal back to larger-segment buying undoubtedly will mean more complaints on risk if the programs fail, the advertiser having a larger investment at stake.

In the past, advertisers have been annoyed over the risk element when their programs have not done as well as expected. Many have pushed

New network prime time programs for 1963-64 season

RETURNING

NOT
RETURNING

CBS-TV

(Death rate 82%)

My Favorite Martian ★
Judy Garland
Celebrity Game
Made in America
Last Side West Side
Glynnis
Tell It to the Camera
Suspense
Danny Kaye ★
Great Adventure
The New Phil Silvers Show

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ABC-TV

(Death rate 50%)

The Fugitive ★
Outer Limits ★
Burke's Law ★
Jimmy Dean ★
Farmer's Daughter ★
Patty Duke ★
Hollywood Palace ★
100 Grand
Jerry Lewis
Arrest & Trial
Breaking Point
Greatest Show on Earth
Destry
Jaimie McPheeters

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NBC-TV

(Death rate 67%)

Dana ★
Grindl
Hollywood and the Stars
Mr. Navac ★
Richard Boone
Espionage
Temple Houston
Bob Hope ★
Harry's Girls
TW3 ★
The Lieutenant
Rediaa

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CO-SPONSORSHIP . . .

for some form of guaranteed circulation. Among the giant tv sponsors who have complained in the past are Colgate-Palmolive, Lever Bros. and Procter & Gamble.

Colgate was hit with the death of *Harry's Girls* earlier this season. It was full sponsor. P&G has not had great success with *Grindl* which is going off the air the end of this season. It was full sponsor. Last season Lever lost *Loretta Young* at mid-year and complained bitterly. It was full sponsor.

David Mahoney, executive vice president of Colgate has said: "We are required to put good money on the line for long periods of time

on unknown quantities with no assurances. How do we know that a new show, or an existing show, will achieve anticipated ratings? How do we know this when on occasions the network won't even guarantee the time spot of the show? And what do we have if the show doesn't achieve its ratings? After all, the networks have the often-exercised resource, if the show is a success, of jacking up the prices," he says.

P&G has stated that any contract with the networks "constitutes a tremendous risk and a calamitous waste of advertising dollars if the show does not achieve a large and

faithful audience." The company offers three solutions:

1. Develop your own show, thereby exerting closer control on the out-of-pocket costs of the show.

2. Withdraw support from an unsuccessful show at mid-season if the program is not being supported by the public and if you can work it out with the network. (Of course the new show may turn out to be just as bad or worse if it is in the same time-slot, as the unpopular program probably alienated a considerable number of viewers.)

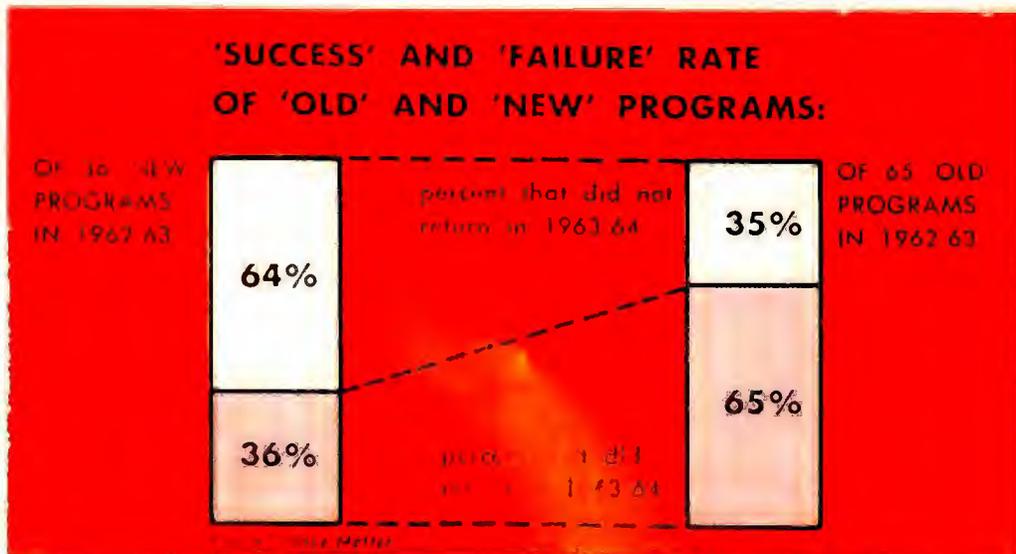
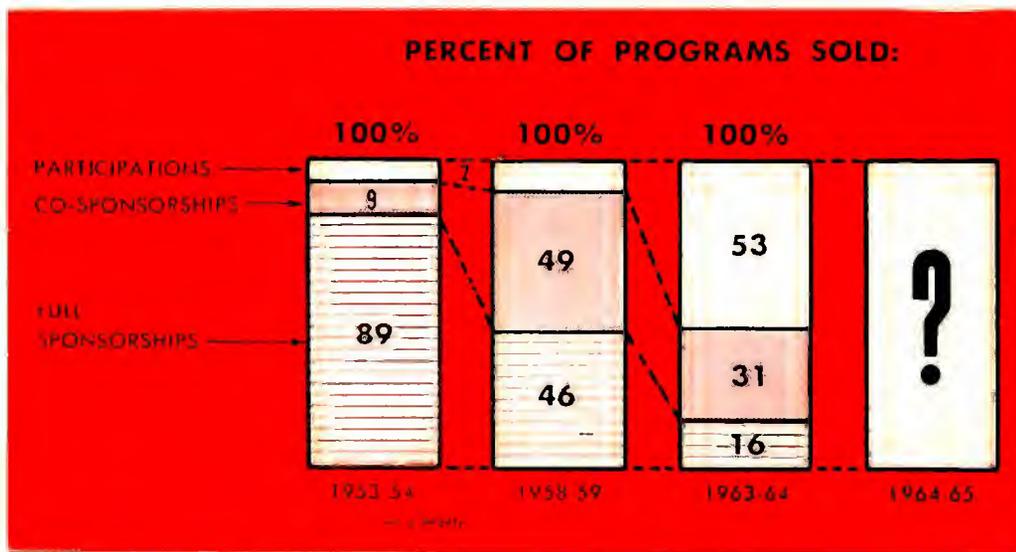
3. Use heavier spot participation instead of program sponsorship. This provides more flexibility for the advertising dollar, but does not give the plus benefits that accrue from regular program sponsorship.

When large-segment buying for a new program is considered, the following points should be covered:

- Is the proposed program really new or is it similar to other programs of the past?
- Who's writing the show?
- Who is in the cast? What is their television "box office potential?"
- How sound is the plan for program development over the weeks?
- On what network and during what time period will it appear?
- Opposite what programs on competing networks will it be?
- What programs will precede or follow on the same network; on other networks?

These aspects cover a new show and an old show. An old show that has been successful may not be successful the next year when the time, day, competition change, as noted. Moreover, if there has been a rise in cost there is a new risk, since the projection of the show's performance at a higher rate must be considered. Also, shows wear out. A show may be bought at its turning point.

More co-sponsorships vs. participation buying does not mean that advertisers foresee less risk. There is no indication that the death rate of network programs will decrease. It may mean that advertisers will buy more on a "calculated risk" basis rather than on "speculative risk."





WNAC-TV Komic Kaption Kontest winners (from left) seated Ken Clapp, v.p., Charles F. Hutchinson, Inc.; WNAC-TV president William M. McCormack, host of luncheon at Nick's; Anne Jahares, Harry M. Frost Co.; and Ben Botty, Worcester "Evening Gazette." Standing: Evan D. Neuhoff, a/e, Bo Bernstein & Co.; Harris T. Phinney, v.p., and Mike Price, Harry M. Frost Co.; Ken Moore, v.p., Fuller & Smith & Ross; Earl M. Levine, copy director, Loudon Advertising; and John T. Malloy, a/e, BBDO.



Judge Carl Goeller, Rustcraft, gives WNAC-TV p.r. director Phyllis Doherty his selections while Al Korn, Channel 7 advertising and promotion director, looks on. Philip Lowe re-checks an entry and Lee LeBlack (with cigar), vice president of Arnold & Co., watches.



Judges Philip Lowe of Harvard "Lampoon"; Carl Goeller, editor-in-chief of Humorous greeting cards at Rustcraft, Dr. David M. White, chairman of Dept. of Journalism, Boston University



One agency scored three winners in Komic Kaption Kontest: (l-r) Harris Phinney, vice president; Anne Jahares, secretary, and Mike Price, creative director, all from Harry M. Frost Co.

Admen help put 15 candles on Boston 'Late Show' cake

Long-run movie showcase on WNAC-TV invites agency wits to compete in novel Hub City promotion match

■ WRITING NEW CAPTIONS for scenes from old movies seen on television has sparked everything from book sales (of what is regarded by many as essentially a "non-book") to a flourishing syndication series called *Silents Please*.

This spring, the caption-writing pastime provided Boston's WNAC-TV with a way to dramatize the 15th anniversary of its *Late Show* movie series to the ad agency field.

WNAC-TV, which launched the series as a Sunday night event in 1949 (it wasn't until 1955 that it became a nightly show), decided to run a contest for ad agency wits and tv editors to parallel prize awards of portable sets planned as a public audience-builder.

Ten prizes were awarded for the best "Komic Kaptions" for a set of four cornball movie stills (including

one of John Wayne charging ashore in World War II, sub-machine gun in hand). These were a trio each of portable tape recorders and electric can openers, plus two pairs of Polaroid Land Cameras and electric slicing knives. Winners (see photos) were honored at a special luncheon held in a Boston steak joint. Over 1000 agency executives (by WNAC-TV's count) were invited to participate.

Judging the admen's efforts were: Dr. David Manning-White, chairman of the Department of Journalism at Boston University; Carl Goeller, editor-in-chief of Rustcraft Company's Humorous greeting cards; and Philip Lowe, public relations director of the Harvard *Lampoon*. Agencies represented by the winners included BBDO, Harry M. Frost Co., Fuller & Smith & Ross, Bo Bernstein and Loudon Advertising. ■



National sponsors drawn to FM group selling concept



Art Sakelson
president,
FM Group Sales

FCC approval of unique 'unit' representation plan provides one approach to problem of selling the values of FM as an ad vehicle for major sponsors

■ NATIONAL SPONSORS are in increasing numbers discovering FM as a medium for their national advertising dollars. But the amount of national expenditures that has seeped down into FM can best be described as a trickle. And much of that trickle has found its way into the medium only in recent years.

The comparatively small-numbered audience per FM outlet in a given market often stands little chance of attracting a sponsor

interested in reaching a "mass" of listeners with his national ad budget. And, until recently, in these cost-per-thousand conscious times, there was little or no information available that provided data about FM homes and listeners. Obviously, those with a stake in the medium were, and are, interested in remedying the situation.

One organization that has done something about this is FM Group Sales, a firm that represents (on a non-exclusive basis) in a number

of top markets several stations that are sold as a group or unit in each area.

The FM Group Sales operation recently came under FCC scrutiny, and in February, the Commission found the operation to be in the public interest: "Basic to our decision is that the purpose of the FM Group Sales plan is to enhance the competitive status of FM stations. This purpose is consistent with the Commission's efforts to foster the development of

What does Detroit test mean

A question-and-answer study on what comes next

■ AS ANNOUNCED RECENTLY, the radio diary results of the ARB-RKO General test were considered "favorable and conclusive enough" for ARB to announce entry plans for national radio measurement next fall and local radio service, initially for stations in the largest markets, perhaps starting at the end of the year.

How do the results of the Detroit test relate to the upcoming plans? How successful was the Detroit test? The following questions and answers, exclusive to SPONSOR, fill in some gaps as yet unexplained by ARB.

Q. What was the return rate of diaries in the Detroit test?

A. Multi-media diary return was 30 percent.

Q. How would this compare with your current tv family diary?

A. Since the tv family diary return rate is based on an original sample of cooperators, it is not possible to make such a

comparison. However, if we could come up with a figure it would be 35 to 40 percent.

Q. What effect does it have on the test results?

A. Based on the comparison of the special personal coincidental versus the multi-media diary (radio part) it has little, if any, effect.

Q. Will any effort be made to increase returns in future surveys?

A. There are methods, such as personal replacement and incentives, that can be used to increase the rate of return.

Q. What size sample do you contemplate (complete diaries) for a typical local market report?

A. New York, Chicago, Los Angeles—3000 to 5000, including 1000 metro sample size; all other markets, minimum 2000, including 1000 metro sample homes.

Q. What markets do you contemplate surveying?

A. Top 20 markets, in January, 1965.

Q. How many times a year will

FM broadcasting," wrote the FCC in its letter to FMGS.

President Art Sakelson formed the two-year firm after leaving his local sales post at CBS' Chicago outlet, WBBM.

"The reason for FM Group Sales' being," he states, "is to make it worthwhile for the agency media department to buy FM." In the past, national advertisers had to deal with several FM stations in an area to get the coverage offered by an AM outlet. The group plan simplifies the procedure and also offers the agency the added advantage of centralized billing. The agency pays FMGS which in turn pays the stations. Result: greater encouragement for national advertisers to use FM.

According to FMGS, until the Pulse survey in Chicago during August, 1961, there had been no industry-acceptable FM audience research data available from a recognized research firm. Nor were there cost-per-thousand figures. FMGS had a hand in bringing about this first survey and takes credit for introducing an indicated CPM and a daily and weekly cu-

mulative audience measurement to FM.

Since the initial survey, Pulse has conducted studies in Los Angeles, Detroit, Cleveland and San Francisco, culminating in the top ten market survey recently completed for the National Association of FM Broadcasters (SPONSOR, Feb. 10) at a cost of \$35,000.

With market research figures, FM Group Sales stations, on a collective basis, have offered a competitive position in the radio market that has interested national advertisers to the tune of over \$300,000 in the past year and a half, according to the company.

FMGS currently represents stations in eight top markets. These are Boston, Chicago, Cleveland, Detroit, Los Angeles, Pittsburgh, San Francisco and Washington.

In the Los Angeles market, the group consists of eight stations (KBIG, KBMS, KFMU, KGLA, KMLA, KNOB, KRHM and KUTE). Based on AM Pulse July-August, 1963, and FM Pulse July-September, 1963, surveys,

Monday-Friday, per average quarter-hour, the group ranked third in homes and listeners during the 9 a.m. to 12 noon and 12 noon to 3 p.m. periods. In the 3-6 p.m. time slot, the stations were second and third in homes reached and third in listeners. And during 6-9 p.m., FMGS was second in both categories.

Currently, national sponsors placing spots with the Los Angeles group are American Express, American Tobacco (Carlton cigarettes, Decaf coffee, Texaco), United Airlines, National Airlines, Pan American, P. Lorillard (York cigarettes) and Burgermeister beer.

The first five of the above advertisers also have commercials on the Chicago group's outlets (WCLM, WDHF, WFME, WFMO and WKFM).

FMGS takes credit for introducing many of these sponsors, as well as Allstate, Philip Morris and Corn Products (Mazola), to FM as an advertising medium.

In viewing the profile of the national advertiser, Sakelson is quick to point out different kinds

Continued on page 57

to ARB radio rating plans?

you make a survey of the local markets?

A. Initial frequency will be determined by client. Possibly two times a year in larger markets, winter and summer, with more available as requested.

Q. Will audience be converted to a home base, or be shown as individuals?

A. Our thinking is to report all information by individuals, with perhaps some formula for arriving at home estimates.

Q. Will metro data and tv area data be shown as percent or individuals?

A. Individuals.

Q. On what time basis?

A. Average quarter-hour listen-

ing, reported by half-hour.

Q. How will audience composition data be shown?

A. Men, women, broken down by 18-34, 35-49, 50 and over; teenagers; and total persons.

Q. What household "characteristic data" will be available for listeners?

A. Basic demographic characteristics.

Q. Do non-respondents' listening habits differ from respondents?

A. Our answer is, they do not differ significantly, at least by radio usage.

Q. How can you validate an out-of-home component of listening?

A. By deduction that if individuals record at-home radio listening accurately, they will do so with away-from-home listening. We plan to complete this part of validation soon and make it available.

Q. How many calls are made to a home to assure correct diary-keeping is taking place?

A. Up to five calls.

Q. On what demographic bases are the returns adjusted?

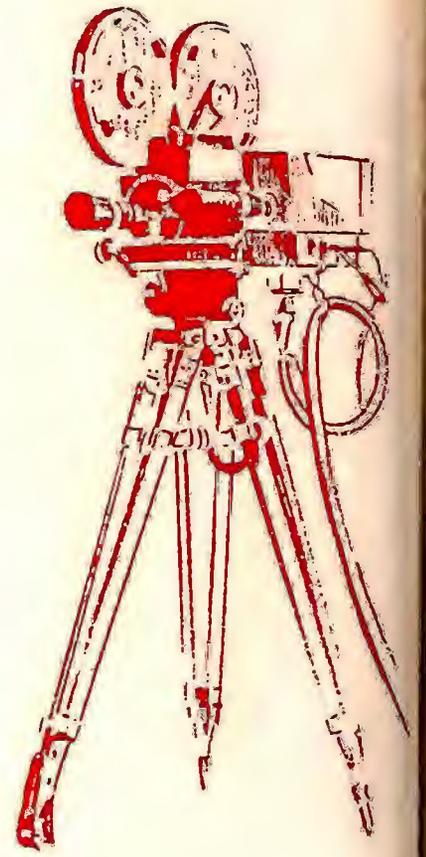
A. U.S. Census information by age and sex.

Q. Does ARB plan to go into personal diary measurement for tv?

A. We are investigating the possibility. We expect to make a decision within two or three years. ■

How to record a tough remote —at half the cost

Mobile Video Film system combines best of motion picture, video-tape techniques, speeds film from camera to air in two hours



Snazelle stands beside two-headed dolly where movie camera (r) shoots scene as the closed circuit tv camera (l) helps monitor its direction.

The client: Kimball Mobile Homes (Viking Manufacturing Co.).

Their request: To take tv viewers into their mobile homes and show the sense of "bigness" via actual shots, plus live sound.

Verdict: From a local tv station: "Impossible."

Yet, James Resor of Resor-Anderson-Etcetera-Inc., Oakland, Calif., realized that when a client wants six 60-second commercials, you don't say no. Instead, you find a way.

In the end, instead of using just one mobile home, he managed to show—and visit the interiors of—six different models, none larger than 10-by-60 feet.

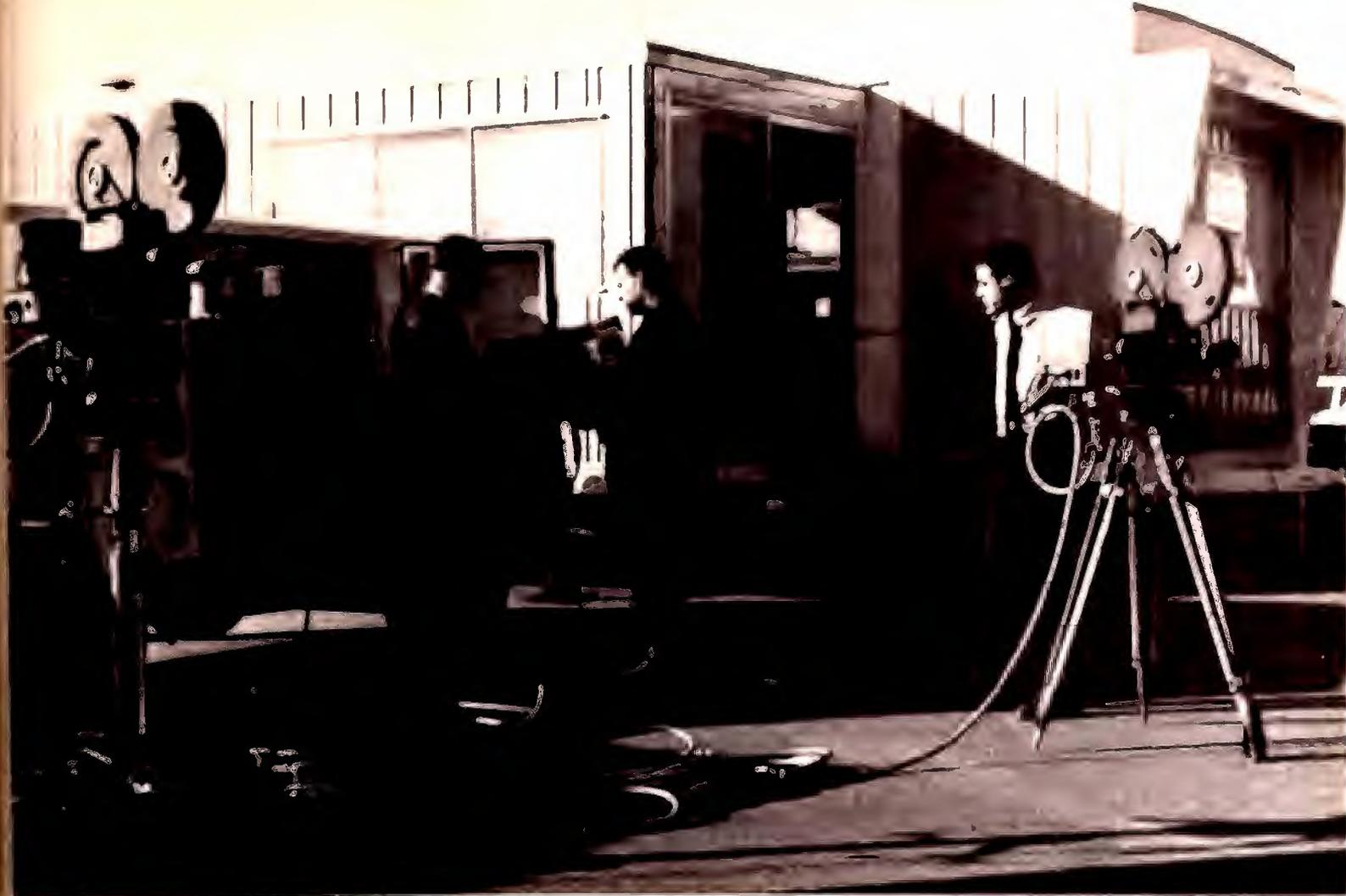
Technique: The Mobile Video Film System introduced by Snazelle Productions, Inc., San Francisco.

Production time: Only one day.

Costs: Half the estimated price of other available mobile shooting techniques.

Result: A new tv spot series now being placed in Seattle, Portland, San Jose, San Francisco, Santa Barbara and Los Angeles.

Remotes of this type can present enough technical difficulties and



Agency man Resor (l) and director Snazelle (center) check their proposed shooting script in front of a 10x60-foot Kimball mobile home.

budgeting problems to convince many sponsors that the studio-type commercial is more pleasing to the pocketbook, if not the eye. Resor's client felt, however, that using still photos to depict the interiors of the mobile homes failed to be persuasive and, certainly, didn't drive home the real selling point: spaciousness. The client wanted to display the various rooms from floor to ceiling, thus revealing the equipment, furnishings, floor plan and literally showing the big sales points.

And the best way to do it, they felt, was to show people moving from room to room, conversing, as in real life. Because of the confining quarters, the immediate agency problem was to find a way that it could be done. And then, of course, at tolerable cost.

The local tv station that had been doing the in-studio, still photo interior commercials for Resor said that live sound on location commercials couldn't be done — at least not by them.

The reasons they gave were:

(1) Getting tv cameras into the limited space of a mobile home would be difficult, if not impossible.

(2) Then, following through with a live-sound mike boom — in the low-ceilinged area — just wouldn't work, especially with the proposed floor-to-ceiling shots.

(3) Equally difficult would be lighting.

As an alternative, the agency team considered taping the commercials. However, the cost of

Night fails to shade tv color on location

■ An almost entirely at-night drama, in color, was shot in darkened nightclubs, on dim city streets and even on open country tollways for the recently aired *Once Upon A Savage Night* episode of *Kraft Suspense Theatre* on NBC-TV.

For all practical purposes, it's been considered impossible to capture night effects in color over a 60-minute course and on a tv budget without noticeably sacrificing film quality. Producer-director Robert Altman of Revue Productions solved his problem via creative ingenuity coupled with new film by Eastman Kodak (Ektachrome ER, Type 5258) is widely

used for accurate color record of smoke and flames in missile tests, interior industrial shots at low light levels, etc. Altman and cinematographer Bud Thackery found it also works for night drama, usually lighted only by street lights, neon signs, headlights. Occasionally, they attached portable Sun Guns to camera, though

"While we can't say that the quality of this color is as good as we get in daylight, we must add that the spectacular use of color compensates," the team reports.

The episode, originally made as 1964-65 pilot, may anticipate wider use of color on location ■

bringing a 10- or 12-man crew to the Bay area, coupled with the prospect of transferring tape to film for distribution, pushed the total package-price beyond reason.

When it looked as though all avenues were blocked, Resor heard about a new system that combined the remote capabilities of video tape with the flexibility of motion picture shooting and editing. The system, introduced in San Francisco by Snazelle Productions, Inc., has an added advantage: It can take a commercial from camera to air within two hours, if necessary. The gimmick: the commercial is actually edited and put together as it's being filmed.

Checking it out with Ernest Snazelle, Jr., president of the film production house, agency-man Resor was able to see it in operation, then describe the assignment. All told, he figured some 40 or 50 scenes would be needed for the six spots.

Snazelle's first reaction: "Wow." Now he says, "Actually, the job was so challenging that we felt it was a true test." He took it on.

And here's what happened:



As Resor (r) and audio director (center) handle their jobs, Snazelle (l) watches monitors, call shots through intercom from truck console.

His crew — two cameramen, an assistant to handle lights, a sound man and the technical director — started at 9 a.m. one morning. They had completed the six spots in six mobile homes by 5:30 p.m.!

Their equipment consisted of two 16 mm motion picture cameras (Auricon Super 12s) rigged on

Baughman Pedestal lightweight dollies. These did the actual filming

Beside each one, however, was stationed a Du Mont Tel-Ey closed-circuit tv camera. These served as the director's eyes, beaming pictures to monitors located above his control panel. The entire control system, however, was lo-

Demonstration commercials inside trailer

Trailer firm tries all media, settles on television. Business grows to

■ Through the use of tv alone, a Washington, N.C., couple built a trailer business valued at \$1.8 million in six years.

In 1957 Lawrence Benfield and his wife opened a mobile lot on borrowed money totaling about \$34,000. Now the Benfields have their own company, Garrett, Wenek & Garrett, and have trailer lots scattered through the state. Their home base, Rocky Mount, N.C., is now the nation's leading distribution point of mobile homes.

The couple credit tv for their success, a medium they have been using since their first two months in business. "Mobile homes were a new idea in eastern North Carolina," says Benfield. "The only way people could know what we were talking about was to have a look at the homes, and the only way we could do that was through tv."

After meeting with the sales and programming staff of WITN-TV, the Benfields decided their first approach with tv would be completely educational and show the inside of the trailer home. The solution found was to drive a super-deluxe model to the WITN-TV station studios and park it on the front lawn. The station managed to move its cameras inside the mobile home. The first program, a half-hour show was a tour of the interior.

It also turned out to be a sales tour-de-force. The reaction was "an instantaneous success," according to the couple. So many calls came in that the trailer was left on the lawn of the station for inspection.

"The first three months of tv pushed our sales up 300 percent," says Benfield. "We had one promotion on the tv station that brought 15,000 to our lot in Rocky Mount,

and another that sold 22 units. When you figure what one of our units costs, you can understand our enthusiasm and allegiance to tv.

In the beginning the Benfields used some radio and newspaper to supplement their television campaign, but found that every time customers were asked where they had heard of the company, almost the only answer was television. The couple estimated that over 75 percent had learned of it on television. "What do you need anything else for?" says Benfield. They cut off all other advertising.

The company started with half-hour tv shows. All kinds of commercials were used, minutes, 10-20s, on two-hour horror movie spectacles, talent hunts. After much trial and error the Benfields felt they came up with the right formula — religious programming

ated well outside the mobile homes in the panel truck that had transported crew and equipment to the location.

The lighting problem was solved by using 1500-watt floodlights on the cameras for general illumination and as many as 30 RFL clip-on lights (375 watts) strategically hidden on the backs of chairs, doors.

"In order to get a full shot — ceiling to carpeting — we had to use a 9mm wide-angle lens," Snazelle explains. "That meant floodlights or boom mikes were out."

To get live sound, Snazelle "buried" Vega wireless transmitting microphones inside the actors' clothing. "With the wireless mikes, our only problem was to equalize the sound pickup when an actor moved to a larger room."

Some of the commercials required 2 different scenes. Snazelle tried whenever possible to run several shots together, rather than to work scene by scene. Running them together was no problem.

At the control console inside the truck, the director and audio direc-

tor worked side by side, actually putting the commercial together as it was filmed.

The director, via intercom connections with both camera operators, picked the picture he wanted from the tv monitors. A push-button switching device allowed him to start and stop the film cameras which the cameramen set and operated according to his instructions. He managed this via a third monitor, which gave him a running picture of the on-line cameras.

And at the same time he was actually pre-editing the filmed footage. A two-second switching delay allowed both filming cameras to run at the same time for a number of frames, making later splicing simple.

Immediately after shooting, film was processed at a commercial lab. The editor then matched sound tracks to the appropriate areas. Then he made his cuts and splices.

In both exterior and interior shots (for example, long shot of mobile home . . . camera moves through front door, pans living room . . . cuts to woman in kitchen

at stove, then moves to refrigerator). Eastman Phyx-X Reversal film, Type 7276, was used.

"Because of the existing artificial light," Snazelle says, "it yields a positive image that has good contrast and exceptionally low graininess." Also, the positive is suited for either projection or duplication. Films for distribution are reversal printed onto the Type 7276 stock, with an optical sound track added.

Part of the dollars saved came from film prints, made for the six markets in which the commercials are now showing. The prints could be made directly from the film original.

The rest of the savings came from shortened production time.

"We were able to produce these spots at 50 percent of the customary cost," Resor says, "and with far more speed than we usually get."

And the client, Kimball Mobile Homes? As they toted up increased sales, achieved by demonstrating their major selling points with actual, on-the-scene shots, they reportedly were "highly pleased." ■

Boost sales

1.8 million in six years

icked by saturation spots. Religious programming hits exactly the audience to whom the mobile homes appeal, according to the Benfields. "We were looking for family groups and the weekly religious show attracted them."

Over 17 other mobile home companies have poured into the area lately. "Our competitors try to ride our advertising coat-tails, but they forget that our advertising directs people to us and they wonder how we can do such good business and they can't," says Benfield.

Last year 128,000 people lived in mobile homes and there were \$26 billion in sales throughout the United States. "There is no longer a breakdown on the type of people who own mobile homes," says Benfield. Homes in the Benfields' line sell for \$7500 to \$15,000, and they help move them. ■



Lawrence Benfield (r) shows WITN-TV salesman, Bill Bass, the modern kitchen facilities in a mobile trailer unit. Station was able to show inside of trailer on tv.



Showing salesman from the tv station around the lot Benfield often talks about the power of tv to promote sales. Firm has seen a 300% increase in business since using tv.

Roy Holmes Takes Over Ohland/Robeck Outfit

Over-diversification, according to some trade sources, prompted the sale of Ohland/Robeck, Inc. to Roy H. Holmes. Robeck is extensively involved in various fields, including tv programming, distribution and publishing.

Holmes is taking over the entire 54-station list of AM and FM stations which includes the QXR network outlets (now called Market I). In addition to the WQXR New York plum, roster includes WLOL Minneapolis-St. Paul, WBCN Boston, WLOA Pittsburgh, to name a few of the big market stations. All the stations — most of which are FM only — are programmed for a sophisticated adult audience, according to Holmes.

The selling strategy will center on a series of special market groups. Two are already available: the "FM Top Ten" group, consisting of the ten largest markets in the country,

and the "New York State Network," consisting of ten FM stations throughout the state.

As part of an expanded operation, Holmes has set up a division to produce "quality" programs for his stations, aimed at an upper-income audience.

Five sales and programming executives are joining Holmes:

Roger C. Whitman, formerly advertising manager and director of public relations for Bristol-Myers Products division, who will work on program sales and production;

Walter J. Keane, business manager for the Roy Bloch organization, to handle administration, finance and development of programming and talent;

Norman H. Kudlick, formerly account executive with the Heritage Station Group, as FM salesman;

Jerome Smilo, formerly director of *The Jackie Robinson Show* on

NBC Radio and various syndicated interview and sports shows, to concentrate on programming;

Michael Sweeney, veteran of over 20 years in radio and tv, including 12 years with ABC and 10 in the representative business, who joins the company in an executive capacity and will bring with him an off-network radio talk program for exclusive distribution in the U.S. and Canada.

Holmes himself has made a lifetime career of radio, including 17 years in FM. During this phase of his experience, he was general manager of the Quality Music Station and national sales manager for the QXR Network. Previously, he spent eight years as sales manager for WINS New York and 15 years with NBC in stations relations.

Company's headquarters continue at 230 Park Ave.

Alcoa Enters Battle Of Bottles vs. Cans

Broadcast is a prime beneficiary in the intense battle abrew in the packaging industry. Bottle and can manufacturers, which traditionally limited their advertising to the trade press, have come out into the spotlight of consumer media, with hefty percentages of the newly-directed budgets going to radio and tv. The Glass Container Manufacturers Institute is spending \$1 million in the market alone this summer (SPONSOR, May 25, p. 30), to say nothing of what the individual brewers spend. Latest to enter the fray on behalf of the cans: Alcoa.

Although the beer container business is a very small segment of its over-all marketing spectrum, Alcoa, via Fuller & Smith & Ross, prepared to slug it out with the bottles throughout the long hot summer. Schedules on CBS and All Radio networks, which began in May, will continue through September 15 to promote easy-open cans. Spots are slotted in peak male listening hours, in close proximity to news, sports and weather programs. A supplementary spot campaign is running in 28 markets across the country, with each station carrying 14 spots per week for 10 weeks. Radio promotion will also include a total of 1330 ten-second spots in 11 top markets.

STATION SIGNS FOR MARS SERVICE



Domenic A. Hysko, president of WXTR Providence (l) signs for Mars Broadcasting's syndicated programming service tagged Demand Radio, as Mars exec. v.p. Robert Whitney (r) watches. Frank W. Barad (standing), v.p. of Bo Bernstein agency which handles Demand Radio, outlined all-media campaign which will announce the June 1 program switch-over.



Louis Dorfman CBS' director of design

Dorfman Named Design Director at CBS

A new position at CBS — director of design — will be filled by Louis Dorfman, creative director of advertising and sales promotion for CBS-TV since 1960. He will be responsible for the design of all printed materials, advertising and promotion for CBS and CBS News, including CBS News on-the-air graphics, and advertisements and printed materials involving more than one of the seven CBS operating divisions. Dorfman will also oversee graphic design at the new CBS headquarters building nearing completion in New York.

His career with CBS dates back to 1946 when Dorfman joined the company as a staff designer. He was appointed art director of advertising and sales promotion for the radio network in 1951, and director of advertising, art and promotion in 1956.

McClatchy Offers 'Market Measure' Brand Studies

Two years of research and planning, including interviews with research, media and account specialists in some 50 agencies, have resulted in a new consumer measurement service for its advertisers, being offered by McClatchy Broadcasting.

Called "Market Measure," the service will provide quarterly reports on selected products in the areas served by the McClatchy stations: KMJ-TV R Fresno, KBEE Modesto, KFBK Sacramento, KOH Reno.

Two accepted methods of research will be combined in this approach: consumer analysis and home audit. Consumer analysis consists of

asking what brands have been purchased during the past month (or two months in the case of toiletries) and home audit is the actual check of products on the kitchen shelves.

In addition to data on food, beverages, toiletries, household items, apparel, tobacco products, automobiles and automotive products, information of special interest to local retailers (such as store preferences and retail shopping habits) will be available.

A total of approximately 16,000 interviews will be made annually, according to McClatchy, with the first report covering the fourth quarter of 1963.

Stacy Now Advertising Head for Chevrolet

William R. Stacy is the new man in charge of directing Chevrolet's multi-million dollar advertising budget, much of which goes into broadcast media. He replaces Jack Izard, advertising manager since 1960, who has been promoted to assistant manager of Chevrolet's North Central regional wholesale operations headquartered in Detroit.

Stacy is a Chevrolet career man with diversified experience in sales promotion, merchandising, dealer relations and field sales operations. He joined the company in 1946, became assistant national sales promotion manager in 1955. Three years later he was moved up to city manager of Chevrolet's Denver operations. In 1960 he was promoted to Oklahoma City zone manager and in 1962 to Houston zone manager.

Cleveland FM in Ferment

Cleveland FM broadcasters are getting more aggressive in their approach to advertisers and audiences. They have just formed an association to promote the city's 13 FM outlets, both locally and nationally to advertisers. Representatives from two agencies, Lang Fisher and Stashower and Griswold-

Ishleman attended, in an advisory capacity, the meeting, to launch the new venture. Also on hand were representatives from five of the stations involved: WCIV, WDBN, WTK, WNOB and WZAK.

Cabot, Bresnick Bring Boston Broadcast Kudos

Harold Cabot Co. won four and the Bresnick Co. three of the 11 top awards in the broadcast category of the Fourth Annual Francis W. Hatch Awards Competition for creative excellence in advertising.

Sponsored by the Advertising Club of Greater Boston, the awards in radio went to Chirurg & Cairns for James O. Welch Co., Cabot for New England I&I and Howard Johnson's K&I for William Underwood.

Tv film honors: Cabot for Keyes Fibre Co., BBDO for United Fund Cabot for Rock of Ages, and Bresnick for N.E. Provision Co. In the Tv Tape Div., Ingalls took top honors for Hansen-MacPhee Eng. (Volkswagen) and Bresnick finished second and third for State St. Bank & Trust and Barbo's.

Looking at the total media picture, five Boston agencies won 22 of a possible 29 top prizes. BBDO walked off with four Revere Bowls, two merit awards and 11 honorable mentions.



William Stacy

TOP POPPER CAMPAIGN



Network and spot tv and radio are lined up for July-August "Take a Pop Top Holiday" promotion featuring Schlitz' self-opening packages, cans and bottles. Commercial trio includes salesman Sid Raymond (c) and the Schlitz couple. The Pop Top hats will be distributed to Schlitz sales personnel and wholesalers. In addition to broadcast magazines, billboards, point-of-purchase will be used.

NBC's New Season Sales

NBC-TV reports both daytime and nighttime sales for the 1964-65 season. Ten advertisers placed major orders in the daytime schedule which has been rearranged as of June 29. Four programs will be shifted and, for the first time, the network will program in the 1:30-2 p.m. period. Orders came from Derby Foods, Heublein, Colgate-Palmolive, Block Drug, National Biscuit, Alcoa, Kenner Products Manufacturing, Campbell Soup, General Foods and Brillo Manufacturing.

One of the above, Block Drug, also bought into four nighttime shows. Order includes twice-weekly sponsorship in *Huntley-Brinkley Report* beginning in September, *Jack Paar Program*, *International Showtime* and the *Tonight Show*. Block is one of the charter advertisers of *Tonight*, having first participated in the program on Dec. 30, 1957, and continued on a weekly schedule since then.

Cox Income Up 22 Percent

Net income of Cox Broadcasting Corp. for the three months ended March 31 amounted to \$715,365 or 36 cents per share, vs. \$584,582 or 29 cents per share

for the similar 1963 period. Income before taxes was \$1,421,365 in this year's first quarter, compared with \$1,116,582 in the like period a year ago. Operating revenues for the period were \$4,939,073 compared with \$4,392,087 last year.

Incorporated in February of this year, Cox owns and operates: WSB (AM-FM & TV) Atlanta, KTVU San Francisco, WHIO (AM-FM & TV) Dayton, WSOC (AM-FM & TV) Charlotte and WIOD (AM-FM) Miami. It owns community antenna tv systems in Lewistown, Lock Haven, and Tyrone, Pa., and Aberdeen, Wash.

Kreer Replaces Vollmer As Y&R Chicago Man

The new head of Young & Rubicam's Chicago office, G. Bowman Kreer, has been on the Chicago ad scene for several years. Most recently he was senior vice president and director of client services at Clinton E. Frank, where he supervised Reynolds Metals and other accounts such as Continental Oil, Kemper Insurance and Curtiss Candy. Before that he was co-manager of the Chicago office of Campbell-Mithun.

Karl F. Vollmer, Kreer's predecessor, has moved to the agency's New York office in the new position of senior vice president and associate chairman of the plans board.

CARSON GUESTED AND JESTED IN PHILADELPHIA



An unsuspecting Johnny Carson is served by "waitress" who later turned out to be head of the NBC Commissary, frequent target of Carson's "Tonight" jests. In on the gag, staged by the local Tv Radio Ad Club were Raymond Welpott (l) v.p. & gen. mgr. of NBC-owned WRCV-TV and TRAC pres. Lou Klein who presented Carson with the club's "Liberty Bell Award."

SPOKESMAN CITED



Peter Roberts (l), official radio spokesman for Bell Telephone of Pennsylvania for 20 consecutive years, given an award by public relations v.p. Henry Inman at recent Pennsylvania Assn. of Broadcasters convention. Roberts has transcribed 260,000 minute announcements over a period of nearly 1000 consecutive weeks aired on 114 radio stations in Pennsylvania and nine in Delaware for the Diamond State Telephone Co.

Lorillard Promotes Four

P. Lorillard continues the restructuring of its management set up with the appointment of a new executive vice president and three new vice presidents. This follows the recent appointment to executive vice president of Manu Yellen for sales and advertising and J. E. Bennett for operations.

Newest executive v.p. is George O. Davies for finance. He's been with the tobacco firm since 1941. The three newly-elected vice presidents are: Daniel Ladd, advertising director; William A. Jordan, formerly assistant director of sales; William D. Okerson, who has been director of manufacturing.

Ladd has been advertising director since 1960. Prior to that, he was an account supervisor for five years at Ted Bates and an account executive at Cecil & Presbry.

Jordan supervises sales and personnel. He joined Lorillard in 1935, was named assistant director of sales in 1962 and a member of the board in 1963.

Okerson has been director of manufacturing since 1963. He joined the company in 1945 as management trainee, rose through the ranks of the company's manufacturing department, was named general manager of the Greerboro branch in 1960.

TANNERS TELL OF TEST TECHNIQUE



KHJ-TV's Wayne Thomas (c) talks with Tom and Jim Tanner on his "Million Dollar Matinee" program. The brothers, who created a stir at the NAB Convention in Chicago with their mobile truck system of audience measurement, explained the Tanner Electronic Survey Tabulation technique to the Los Angeles audience.

NBC Affiliates New Puerto Rican Network

Before the end of this year, U.S. advertisers interested in beaming their messages to the more than 100,000 English-speaking homes in Puerto Rico will be able to do so within a U.S. television network program schedule.

The first English language tv stations in Latin America — currently under construction in Puerto Rico at San Juan, Ponce and Mayaguez — will be affiliated with NBC. All UHF's, the three will form a regional network carrying the bulk of NBC's programs, which will be recorded at a tape central in New York and be transported by jet airplane to San Juan.

July is the target date for the San Juan station, channel 18, but the stations in Ponce and Mayaguez, channels 14 and 16 respectively, aren't scheduled to begin operation until the end of the year.

Agency Sales Stressed in New Thebom Series

Another new syndicated show will make a primary sales pitch to agencies and advertisers in the radio field, and not merely to stations. The new offering is *The Blanche Thebom Show*, packaged as a 30-minute series by independent consultant rep Roger Coleman.

The series will have a "mostly talk, some music" format, according to Coleman, with Metropolitan Opera prima donna Thebom acting as hostess and interviewer. A number of top musical names, including Georgio Tozzi and Nicolai

Gedda, are set for guest shots. Coleman, who specializes in FM productions (*RCA Victor Showcase*, etc.) will launch his first agency promotions this week.

Belk Buys Jacksonville Outlet from Newspaper

Henderson Belk bought WPDO Jacksonville from Brush-Moore Newspapers for \$750,000 with Blackburn brokering the deal.

Other broadcast interests of the new owner: WIST-AM-FM Charlotte, WORD Spartanburg, WOXL Columbia, S.C. and WKIX-AM-FM Raleigh.

Brush-Moore is retaining its other stations: WHBC Canton and WNOE Dayton.

Oh Brave New World

Time marches on and nasalgraphs and pull-down headache charts make way for the future. Ted Bates' newest commercial for Roloids anti-acid mints features a "Telemeter" — not to be confused with the new Tanner-developed traveling truck that electronically eavesdrops on tv program tune-ins — which electronically measures the level of acid in the stomach.

In the Roloids commercial, now running in several of American Chicle's eastern spot tv markets, the "patient" has swallowed a tiny transmitter which radiates electronic signals tracked on a graph by the Telemeter. The normal acid level is charted for this high-acidity sufferer within 83 seconds after taking Roloids.



Put your thumb on the whole Sioux Falls 98-county market

- WITH JUST 1 TV FACILITY!
- WITH 1 FILM OR SLIDE!
- FROM 1 TV CAMERA!



KELO-LAND TV's three transmitters, operating as ONE station, give you complete, instant coverage of this whole major market! 284,000 tv homes. And more of them watching KFO-LAND TV than all other stations combined.

5 STATE TELEVISION

KELOLAND
CBS • ABC
 KELO-TV • KOLO-TV • KPLO-TV
 (Interconnected)
 JOE FLOYD, President
 Evans Ward, Executive Vice-Pres. & Gen. Mgr.
 Larry Denton, Vice-Pres.
 Represented nationally by H-R
 in Minneapolis by Wayne Evans

General Offices, Sioux Falls S.D.
 A MIDCO STATION

Olympic Trials SRO

Six advertisers have bought full sponsorship of the ABC-TV coverage of the U.S. Summer Olympic Team Trials which begin July 3 and continue through 13 telecasts ending Sept. 19. Included in the sponsorship is ABC-TV's exclusive coverage of the U.S.-Russian Track Meet, comprised of three telecasts July 25 and 26.

Sponsors are: Florida Citrus Commission (Campbell-Ewald), Goodyear Tire & Rubber (Y&R), Lever (BBDO), P. Lorillard (Lennen & Newell), Mobil Oil (Ted Bates), WTS Pharmaceuticals (Charles W. Hoyt).

Bid for Tv Billings

Cudahy Packing, which markets the Bar-S, Cudahy and Puritan meat products and Bar-S margarine, is still screening agencies. Involved, on the broadcast side, is something just shy of \$500,000 in spot television.

There's been a scurry of activity

on other broadcast-oriented accounts, with the result being two agency shifts and two last minute stay-put decisions.

Hunt Foods & Industries, Fullerton, Calif., made news lately when its leading stockholder Norton Simon sought a seat on the AB-PI board of directors, listened to several agency presentations and decided to leave its business with Young & Rubicam. The account is heavy in television: \$600,000 in network, \$730,000 in spot.

Purex will leave its recently-acquired Fels billings at the S. E. Zubrow agency in Philadelphia, ending speculation it would move to one of the Purex agencies. Fels spends upwards of \$1 million in spot radio alone.

Accounts reassigned: Block Drug's Rem, Omega Oil and Minipoo, and two new products, a total of about \$500,000 (a good part of it in network and spot tv) from Gumbinner-North to Daniel & Charles, New York. Liberty Life Insurance, which spends less than one-third of its \$300,000 budget in television, moved from Sudler & Hennessey to Baker & Byrne.

NEW C-E QUARTERS



Agency president Tom Adams cuts cord as Campbell-Ewald, Los Angeles, moves into new and expanded quarters at 3200 Wilshire Blvd. New offices include service and broadcast production operation.

RSB Ranks Hit 100

Canada's non-profit Radio Sales Bureau has added two more members, CJLX Fort William and CKPR Port Arthur, bringing total roster to 100. Devoted to the promotion of Canadian radio as an advertising medium, RSB spends upwards of \$100,000 yearly for market research and other sales development data to assist advertisers, agencies and its members.

WEWS-WCPO Name New Operating Heads

Donald L. Perris and Robert D. Gordon have been named general managers of WEWS Cleveland and the WCPO stations in Cincinnati respectively.

For WEWS, Perris will be the second general manager since the station went on the air in 1947. James C. Hanrahan, who is vacating the post, will continue to serve as vice-president and a member of the board of directors of Scripps Howard Broadcasting.

Having joined the WEWS staff in 1948, Perris was assistant general manager since 1958.

Gordon replaces M. C. Watter as general manager, with Watter continuing as vice president and director. Gordon joined Scripps Howard in 1960, became assistant general manager in 1961. From 1958 to 1960 he was operation manager and local-regional sales manager of KTUL-TV Tulsa.

FSR TAKES TWO ON "ROOTIN' TOOTIN' " SPOT



A 30-second taped radio spot for Hires Root Beer is collecting kudos all over the country. Here Lawrence R. McIntosh (c), marketing director of client, Beverages International, receives Hollywood Ad Club's international award from James F. Fitzgerald (l), a/e of Fuller & Smith & Ross, Chicago. Robert Borlek (r) and Philip Bashara of the New York office produced the commercial. Copy was by Edward Mahoney, FSR, N.Y. Earlier the spot won a Hermes Award of the Chicago Federated Ad Club as "Best Radio Commercial of '63" by a Chicago agency office.

Color a Clue to Seven Arts Sales Success

Seven Arts, which recently reported a revenue increase to \$41,225,360 for the year ended Jan. 31 vs. \$19,407,905 the previous year points out that it now offers 403 hours of color tv programming in syndication.

The bulk of these programs are included in the post-1950 feature film library, 50 percent of which is in color. Seven Arts' features total 516 Warner Bros., 20th Century-Fox and Universal post-50s, of which 255 are being offered in color.

How are they selling? Fifty-two stations are currently colorecasting "Films of the 50s." This figure is up from 18 in 1961, 34 in 1962 and 48 by the end of 1963. Among the stations to begin colorecasting the Seven Arts product in 1964 is ABC's o&o KABC-TV Los Angeles, which recently acquired volumes 7, 8 and 9.

In addition to its "Films of the 50s," Seven Arts also offers a total of 100 new five-minute Out-of-the-Inkwell cartoons in color.

FM Program Commercials In Japanese Language

A new market is opening up for admen, with the help of KHOF (FM) Los Angeles, which has become the first FM outlet in the continental United States to program in the Japanese language on the main channel.

The Nippon Broadcasting Co., under the leadership of Osamu Ghoto, is producing a large portion of a weekly three-hour program block. The initial broadcasts are locally produced and include educational, news, discussions, women's features, music and religious segments. Program transition is accomplished smoothly through the use of English and Japanese announcers over an oriental music background.

With its 100-kw signal, KHOF reaches some 100,000 Japanese-speaking people throughout its coverage area.

Future plans include the use of some programs actually produced in the Orient and aired on an exchange basis with the locally produced portions.

CREATIVE DIRECTORS TALK THINGS OVER



Chuck Felt, MacManus, John & Adams creative director, led some 70 of the agency's top creative talent through a two-day seminar in Bloomfield Hills. Here (l-r) are N.Y. creative director Gene Gramm; Felt, Twin Cities creative head John Wilkinson Chicago creative director Bob Cole, agency president Ernest A. Jones

IPA Producing Teen Quiz in San Francisco

Networks will get first look at a new tv series now being produced on the west coast by Independent Producers Associated of San Francisco. Called *Play a Pair*, the weekly half-hour game show will team six to eight teenage contestants with teenage sons and daughters of celebrities to compete for valuable prizes. Morey Amsterdam has been signed as host/emcee.

Series is certainly headed for syndication if networks thumbs down it, because IPA is investing in not one but 13 "pilot" episodes "to insure the utmost in perfection."

N.Y. Philharmonic Set For 1964-65 Season

The "custom network" formed to carry the New York Philharmonic in the wake of the symphony's ouster by CBS Radio nearly two years ago will again feed live concerts, which will be up for sale to local-level advertisers.

So reported G. H. Johnston, Inc. — the same production firm which supervises the live Texaco-sponsored broadcasts of the Metropolitan Opera — last week. The Philharmonic, reports the Johnston group, will be carried by "additional stations" over and above the list of outlets (86 markets in 39 states, plus Canada and Washington, D.C.) which carried the serious-music series during 1963-64.

First broadcast in the Philhar-

monic series will be fed on Oct. 4, with the series lasting through May 23 of next year. The "network" used to carry the shows is a true live hookup, but cuts across affiliation and independent lines. The Texaco operacasts this fall will mark the fifth straight season on the station lineup put together by Johnston and his associates.

Pro

Test

There's an eight corner triangle about 100 miles on a side which accurately reproduces major market characteristics of the entire U. S. A. Pro's call it the TET* WMFTV calls it home, but reaches well beyond it.

WMT-TV

Color Radio, Inc. (Chicago)
CBS-TV's on the East Coast

* was Test Triangle. For details from our national report The 60's Agency

Rosa Evans President Of Milwaukee Station

Agencies and advertisers in New York and Chicago can expect to see and hear more from Rosa Bartell Evans, just promoted from



Rosa Evans . . . Bartell's new president.

vice president to president of Bartell Broadcasting, Inc., the Milwaukee Div. of the Macfadden-Bartell broadcasting operation. Mrs. Evans has been heading the WOKY operation but her new title increases her responsibility in the parent corporation and she plans to take a more active part in the station's sales.

Together with her brothers and husband, Ralph Evans, just named vice president in charge of engineering for all Macfadden-Bartell stations, Mrs. Evans pioneered in the family radio enterprise in Milwaukee beginning with WEXT in 1947. She has since worked in every phase of broadcasting as the Bartell organization grew.

30 20th-Fox Features On ABC-TV in '65-'66

ABC-TV has bought exclusive television rights to a package of 30 20th Century-Fox films, including such box office triumphs and award-winners as *Streetcar Named Desire*, *The Hustler*, *Anastasia*, and *Three Faces of Eve*.

Scheduled to be aired during the 1965-66 season, the features will then be retecast on the network-owned outlets.

Ready for showing during the upcoming season are a number of recent United Artist films, to be shown on ABC-TV's *Sunday Night Movies* series.

MW&S Billings Up

Some 30 to 35 percent of the \$3 million first-quarter billings increase at Mogul Williams & Saylor will go to broadcast. And a hefty portion of that air money comes from Econo-Car International, which is investing its \$900,000 budget heavily in radio and newspapers.

The agency, which will also increase its business projects with the imminent acquisition of another agency billing about \$1 million, reports these other new accounts: Schenley Distillers' Golden Wedding and Tropic Tom; the new Sunbeam Imp by Rootes Motors; the Swagger brand of small cigars by the Gradiatz, Annis Div. of General Cigar; Doveprints paper products, a recent acquisition of Swanee Paper Corp.; and Broughton's Farm Dairy's Quicke, an instant cake mix now in Midwest test markets.

Kay Summer Replacement Set; Armstrong Sponsors

Armstrong Cork retains its co-sponsorship control of the 10-11 p.m. Wednesday night slot on CBS-TV this summer with a new variety show called *On Broadway — Tonight*. Rudy Vallee will host the show which, in addition to young professionals, will feature a well-known guest star each week. Show will run from July 8 to Sept. 16, with Danny Kaye returning on Sept. 23.

Tuscon Stations Sold

A new corporation owned by Cote Realty Co. of Dayton has bought KTUC and KFMM (FM) Tuscon for \$315,000. Principals of the company are John J. Cote, Joseph L. Cote and Chester E. Finn. They also have interests in WKLC St. Albans, W. Va., and WOHP Bellefontaine, Ohio.

Blackburn brokered the deal for Cote and seller Tuscon Broadcasting Co.

Agency Shifts

Riedl & Freede has been appointed by Barricini, which now has 58 company-owned stores and also distributes through franchises, agency stores and supermarkets in the North Atlantic Seaboard area.

Firestone-Rosen, Philadelphia, lined up a spot tv schedule on WFIL-TV for Bruni's Pizza of Vineland, N.J., its newest account. Spring and summer promotion is to introduce a new product, Frozen Pizza.

Spot and regional network radio is the main campaign vehicle planned by Chirug & Cairns for its new Gravymaster account. Company markets two products — Gravy Master, a seasoning and coloring aid for gravies, stews, etc., and Ready Gravy, a ready-to-use canned product. Previous agency was Croot & Accola.

Stemmler, Bartram, Tsakis & Payne now handling Midwest Curtain Co., manufacturer of custom and ready-made curtains and drapes for more than 1100 retail stores in 40 states . . . Philip Klein named to develop a complete marketing program for Serv-Agen Corp., maker of low-priced, low-calorie gravy mixes, cocoa products.

Cunningham & Walsh was awarded some more business from Block Drug which, nine months ago, assigned the agency its Green Mint mouth wash and several new products. New assignment is Pycopay toothbrushes, effective July 1.

Richard K. Manoff has been appointed by Whitehall Laboratories division of American Home Products for "several new products" . . . Yardis Advertising appointed to handle Golden Valley Development Co., of Toltec City, Ariz.

Rep Appointments

Robert E. Eastman named national representative for WAYS Charlotte, N.C., formerly represented by the Robert L. Williams Co. Station operates with 5 kw days, 1 kw nights. . . . Venard, Torbet & McConnell has taken over sales for KOI (AM & FM) Seattle bought last year by the Goodson-Todman interests. . . . Spot Time Sales appointed national sales representative for KEZU Rapid City and KGFX Pierre, S.D. The station are affiliating with the Dakot. Salesmaker Group handled by STS

SPORTS SPONSORSHIP



Discussing Kentucky Club Smoking Tobacco's sponsorship of NBC Radio's Joe Garagiola Sports Show are (l-r) Stuart F. Bloch, v.p. and director of advertising, Mail Pouch Tobacco Co., Garagiola, and David Weiss, a/e Warwick & Legler. Schedule started May 4, runs through July 31 on the weekday show.

'Advocate' Syndicated To Four Tv Stations

The Advocate, the play telecast on the five Group W (Westinghouse Broadcasting) stations the same night it opened on Broadway last Oct. 14, has been sold to four stations, and sales are pending with 10 others, according to Alvin Sussman, vice president and general manager, WBC program sales.

Station buys are by KCOP Los Angeles, WFAA-TV Dallas, KBTW Denver and WTVN-TV Columbus.

Third Las Vegas Outlet Airs 'Constellation'

Durability of the Hollywood Television Service film package, "Constellation Features," was evidenced with its recent sale to KSHO Las Vegas, third station in the market to purchase the group.

Consisting of 140 post-1950 feature films produced by Republic Pictures, they were originally beamed in the Las Vegas area by KORK, later picked up by KLAS and now by KSHO.

Expands to St. Louis

Jim Rogers is the man in charge of the new George P. Hollingbery office in St. Louis. Most recently an account executive in the repre-

sentative's Chicago office, Rogers previously had a four-year buying background at two major broadcast-oriented agencies in Chicago. He was assistant media research manager on P&G at Leo Burnett and a head buyer assigned to Helene Curtis at Ed Weiss.

Hollingbery expects the new office to facilitate greater in-depth service in the Missouri, Kansas, Nebraska and Iowa areas.

FM GROUP SELLING . . .

Continued from page 45

of sponsors. "There is the advertiser who seeks only five or ten percent of the total market, and if he can sell this much, he will realize a good profit. So he's not concerned about the other 90 or 95 percent," Sakelson says. "Perfumes and steamship lines fall into this class. The Pulse numbers won't substantially change their media plans. They will still use a little FM."

One of the purposes of the Pulse figures, he states, is to sell FM to those advertisers who do not now use the medium. These are the "mass" sponsors who feel FM is not for them.

"The media head of a large tobacco firm once told us," continues Sakelson, "when we want to reach 10,000 homes in Los Angeles, we write them a letter." But, when we showed him FMGS numbers, *then* we got the order."

The FM Group Sales concept of viewing FM as a competitor of its bigger and more powerful AM brother is enough to bring to the barricades those who believe FM is "special" and should be treated accordingly. But it is understandable that diverse views are held in this growing industry.

The question of station representation is also a touchy area. FMGS strongly feels that stations in the group should also have individual reps. "We encourage our stations to have them, but on a non-exclusive basis so that the stations can also carry major accounts which will buy FM in large enough segments to penetrate a market. This is the group concept pioneered by FMGS," states Sakelson. "There are many accounts," he continues, "that want to buy 'bits and pieces' or can't afford to

spend big money in FM. This, then, is the area where the individual representative can do his job, since "media buyers for selective and specialized accounts can and will take the time to look at stations individually."

On Madison Avenue, one agency executive familiar with FMGS is Dave Wedeck, vice president and associate media supervisor of Benton and Bowles. "We have used FM Group Sales for our Texaco and Philip Morris clients," he states, "and the results have been most satisfactory. This service has been very appreciative, and an outstanding example of FM understanding our advertisers' problems. The group is the type of professional sales organization providing the kind of service we would like to see more of in the FM industry."

What of the future? Ultimately, because of its technical advantages, Sakelson sees FM becoming the leading aural medium. With this view of the growth potential, FMGS is now organizing group-units in the top 25 markets. ■

The combination that really pulls

MAINE with LOBSTERADIO

SPONSOR SPOTLIGHT

ADVERTISERS

Donald D. Johnson and **Hayworth L. Farlow** named vice president and general manager of Robert Wood Johnson Co. and vice president and general manager of the First Aid Products Div. for Johnson & Johnson. Johnson succeeds **James E. Burke** who was promoted to executive vice president in charge of marketing. For the past two years he served as product group director. Farlow succeeds **H. M. Poole, Jr.**, who was named to the executive committee. For the past two years he was merchandising director of Johnson & Johnson Great Britain, and a member of the board of directors and executive management board of the British company.

Mrs. Morris Kirsch named vice president of No-Cal Co. in charge of community relations. She is wife of the No-Cal president and is serving as vice president and chairman of the music school of the Williamsburg Settlement, honorary vice president of the League for Parent Education.

John J. McGourty elected controller of the Coca-Cola Export Corp. Prior to joining the company in 1958 he was principal auditor of Ernst & Ernst. Most recently he served as assistant controller. **Robert N. Chrane, J. E. Duffield, Jr.,** and **Clyde D. Marlatt, Jr.,** promoted to manager of the Marketing Div., advertising manager, and advertising manager for Coca-Cola Export Corp. Chrane was formerly advertising manager. Previously Duffield was assistant advertising director and most recently creative director for Coca-Cola's pavilion at the World's Fair. Formerly Marlatt served as assistant advertising manager.

Henry M. Minton named chairman and chief executive officer of Church & Dwight Co.

John D. Leggett, Jr., and **Henry M. Minton** named president and chairman, chief executive of Church

& Dwight Co. Leggett served formerly as executive vice president and Minton served as president since 1953.

Samuel Yale Shih appointed sales representatives for British Overseas Airways Corp. A native of Peking, China, and a Hong Kong refugee since 1949, he served the past nine years as a senior account executive with Grant Advertising, Hong Kong.

Howard Jacobsen elected vice president-sales of Nichols Wire and Aluminum Co. He served previously as general sales manager.

Raymond W. Carlson to retire June 30 as Household Div. vice president of S. C. Johnson & Son. He joined Johnson in 1932 as salesman and since has served as division head; he was elected vice president in 1958 and served on the management committee.

Albert C. Buffam, Dr. Willard J. Croxall and **William J. Ferracone** named vice president of manufacturing, vice president of research and development, and vice president of marketing for Three Miles Chemical Co. Buffam, a registered professional engineer and former director of manufacturing, joined Miles in 1951 as manager of chemical operations. Since joining Miles in 1951 Croxall served as general manager of Sumner, and most recently as research development director of Miles. Ferracone was previously director of marketing.

AGENCIES

Charles O. Puffer joined Burton Browne Advertising, Chicago, as vice president. Previously he was executive vice president for Beaumont & Hohman.

Fileen McCarthy joined Johnstone, Inc. as account executive. She comes to the agency from *Cogue*, where she served as fashion marketing editor.



Paul Slater



Hildred Sanders

Paul Slater appointed vice president for administration and international operations for Compton Advertising, New York. Previously he was vice president and director of operations, creative department, for Compton.

Hildred Sanders, vice president of Honig-Cooper & Harrington, Los Angeles, appointed vice chairman of the Committee on Broadcast Business Affairs and member of the joint policy committee on Broadcast Talent Union Relations for the Assn. of National Advertisers and the AAAA.

David Deutsch and **Stewart Brown** elected vice presidents of McCann-Erickson. Prior to joining the agency in 1963 as copy group head, Brown served as vice president and creative supervisor for Ted Bates. Deutsch, senior art director, came to the agency in 1955.

Erwin Fishman rejoined Foote, Cone & Belding, New York, as manager of the research department. Since July 1963 he served as senior research account executive at Young & Rubicam. Prior to that he was with FC&B for eight years.

David M. Calahan joined Needham, Louis & Brorby, Chicago, as assistant account executive. Previously he was a partner in Calahan Co., Grand Rapids, Mich.

John R. Albers and **Lennart S. Carlson** joined Grant Advertising, Dallas and Chicago, as account executive and assistant account executive. Albers comes to Grant from Campbell-Mithun Advertising where he served as account executive. Carlson was previously with Aubrey, Finlay, Marley & Hodgson and prior to entering the agency field was assistant retail advertising manager for Benjamin Allen & Co.

Alan W. Katzenstein named vice president of Lennen & Newell, Inc. Prior to joining the agency in 1958 as director of technical research he was associated with Foster D. Snell, Inc., chemical consultants.

James C. Shelton joined S. I. Zubrow Co. as account supervisor. Formerly he served as account executive with Leo Burnett, Toronto.

Carol Mallonee named assistant account executive of Erwin Wasey, Ruthrauff & Ryan. She was formerly with Courtauld's Textiles and Foamite Fire Extinguishers, both of London, England.

Edwin Green, Robert Ralske, Kermit Berger and **Stanley Kreiser** joined Carl Ally Inc., New York, as secretary-treasurer, account executive, account executive and media supervisor. **Harry Damato** promoted to comptroller. Green was formerly with Gumbinner-North. Ralske comes to the agency from "Woman's Day" magazine where he was promotion manager. Berger was previously associated with Daniel & Charles. Kreiser served the past seven years with Benton & Bowles.

Wayne Pennington elected senior vice president of Edward Gottlieb & Assoc., New York. He has been with the agency eight years.

Owen A. Brady and **John Harvey** named account executive and creative director, respectively of Campbell-Ewald Co., Detroit and Chicago. For the past 14 years Brady served Ross Roy, Inc. as vice president and account supervisor. Harvey comes to the agency from Leo Burnett where he served in creative supervisory positions since 1961.

James P. Carroll rejoined Doremus & Co. as account executive. Previously he was associated with Doremus' public relations department in 1946-56. For the past five years he was manager of public relations for the Ruberoid Co.

W. H. Fisch joined the creative staff of MacManus, John & Adams, Chicago. Formerly he was with the promotion department of WBBM-TV.



A. W. Katzenstein



Hal Thompson

Walter Riddell promoted to vice president of Earle Ludgin & Co., Chicago. He joined the agency in 1953 as an account executive.

John Griffin promoted to vice president and executive art director of Fuller & Smith & Ross. Since joining FSR in 1961 he served as vice president and senior art director.

Patricia McKemie named media director at Harris & Weinstein Assoc., Atlanta. She has been with the agency for the past six years as media buyer.

TIME / Buying and Selling

Fred W. Wehler, Jr., named international media supervisor for Gardner Advertising, St. Louis. He is presently chief timebuyer for the agency.

Daniel Kane appointed media director of the Thompson-Koch Co. Inc. He came to the agency from Fatham-Laird where he served as media supervisor.

Gene MacLean joined the radio sales staff of Advertising Time Sales, New York. Formerly he was on the radio sales staff of the Meeker Co.

Harry J. Spiess elected vice president in charge of finances of Adam Young Inc. Formerly he was president of NANA-Bell-McClure Syndicate. Prior to that he served as vice president and director of United World Films. **Robert Burke** appointed general sales manager for the Radio Div. of Adam Young. He replaces **Thomas J. White, Jr.**, who resigned. Most recently he served the rep firm as director of marketing and sales development for the Television Div.

TV MEDIA

Hal Thompson appointed station manager of KVI-TV Amarillo. He comes to the station from KAUZ-TV Wichita Falls, Tex. where he was commercial manager.

Richard C. Thrall named assistant program director of KDKA-TV Pittsburgh. He joined the station in 1959 as public affairs director. His successor will be **Thomas Rose**, who has been a producer-director at KDKA-TV for two years.

Bill Wuerch named program manager of KYW-TV Cleveland. Most recently he was assistant promotion manager at KDKA-TV Pittsburgh.

Lowell Oliver appointed promotion merchandising director of KOA-AM-FM-TV Denver. He joined KOA in 1961.

Allen D. Christiansen appointed promotion manager of WQAD-TV Moline, Ill. Previously he served in the same capacity for KFTV Omaha and KVTN Sioux City Iowa.

WTRF-TV
STORY BOARD

7
WHEELING*

UP IN SMOKE The ir-
 rited father scolded stern-
 ly at his son and
 remarked: Here I've spent
 thousands of dollars to get
 you through medical ca-
 sults and you come home
 and tell me I have to give
 up smoking.

wtrf tv Wheeling
BROTHER HOODS? We know of a man who's
 selling his house because a couple of the
 neighbors moved to the neighborhood and
 were accepted as coons.

Wheeling wtrf tv
HIDES TANNED A nudist colony was
 you pee first and swim afterward.

wtrf tv Wheeling
WALKING IS NOT a lost art How else can
 you get to your garage?

Wheeling wtrf tv
C O D Your little girl wants to kiss
 you on the phone, said the secretary. Take
 the message, answered the boss. I'll get
 it from you later.

wtrf tv Wheeling
WOMAN IS? How? Why did the little girl
 start to cry? Found out her mother was a
 peeper.

Wheeling wtrf tv
INTERSTATE? Instead of the name of the
 been suggested that our national flower be
 the Concrete Cloverleaf.

wtrf tv Wheeling
SPORTING GOODS Some reports are say-
 ing everything a golfer uses except a golf club
 if you use a golf club.

Wheeling wtrf tv
MERCHANDISE Yes, it's a new way to
 get the message across. Your favorite
 is translated to the TV. To Home of the
 Wheeling Story Board. Want to see Dan
 Peery tell the story of your favorite
 story?

CHANNEL
SEVEN
NB
WHEELING,
WEST VIRGINIA

Robert D. Gordon named general manager of WCPO stations Cincinnati. Prior to joining the station in 1961 as assistant general manager he was operations manager and local-regional sales manager of KTUL-TV Tulsa.

Dean Borba elected chairman of the California Associated Press for 1964-65. He is program manager of KXTV Sacramento.

R. E. Misener named director, network sales development, for CTV Television Network. Formerly he was manager of the Broadcasting Div. of Canadian Marconi Co. and general manager of CFCF-TV/R Montreal.

John A. Schneider, CBS vice president and general manager of WCAU-TV Philadelphia, elected director-at-large and member of the board of directors of the Pennsylvania Assn. of Broadcasters.

Dolores M. Finlay joined the publicity department of KTTV Los Angeles. Formerly Miss Finlay was supervisor of KNBC press department.

Ron Pulera appointed assistant promotion manager at WITI-TV Milwaukee. Previously he served as copywriter for Geyer, Morey, Ballard Advertising, Chicago.

Robert B. Johnson appointed controller of CBS-TV Hollywood. Since joining the network in 1960 he served as assistant controller.

Jack Dix promoted to assistant general sales manager of WFAA-TV Dallas. He has been a member of the station's sales staff since 1958 and most recently local sales manager.

RADIO MEDIA

Ann Petrie named editor in the New York Code Office of the National Assn. of Broadcasters. She has been continuity acceptance director at WABC-TV New York since 1961.



Robert Gordon



John Thayer



Joseph Poulin



Maurice Barkley

Adam K. Riggs appointed local sales manager of WDAS Philadelphia. Formerly he was owner and manager of Broadcast Time Sales, Philadelphia.

Douglas Campbell resigned as sales manager for KABC Radio Los Angeles. He has been with ABC since 1950 and joined the station's sales staff in 1959.

Jack Ackerman appointed regional director of Radio Advertising Bureau in its member service department. For the past four years he was general sales manager for WGSM Huntington and WGBB Freeport, N.Y.

Gordon Mason named general sales manager of KTLA Los Angeles. Formerly he was national sales manager with Golden West Broadcaster's Radio Div.

Sterling Beeson named account executive at WINZ Miami. For the past two years he was associated with Pulse, Inc., New York.

William Nightingale appointed sales promotion and marketing manager of WMCA New York. Formerly he served Fairchild Publications as promotion manager for Supermarket News and Drug News Weekly.

Dave Morris named publicity chairman of 1964 Houston International Fair. He is president and general manager of Texas Coast Broadcasters.

Clayton H. Brace named to the San Diego City Library Board. He is vice president of Time-Life Broadcast, Inc. and general manager of KOGO San Diego.

Neil Aslin appointed acting promotion manager for WTCN st

tions Minneapolis-St. Paul. He succeeds Howard W. Coleman, who resigned as promotion director to join the A. C. Nielsen Co. as sales promotion director for Nielsen NSI Service.

SYNDICATION & SERVICES

John R. Thayer appointed product manager of market reports at the American Research Bureau, headquartered in Beltsville, Md. Previously he was ARB's technical director of market reports and special tabulations. **Maurice Barkley** and **Joseph Poulin** appointed technical directors of market reports and special tabulations, respectively, following the promotion of Dr. Thayer.

Howard Weissman appointed public relations consultant of Official Films. **Hal Williamson** retains his post of director of promotion and publicity.

Jerry Kahn joined Photo Communications Co. as vice president in charge of television. Formerly he was assignment manager of WCBS-TV News.

Harley Lucas joined Vic Piano Associates as account executive. Previously he was salesman at WEWS-TV Cleveland.

Michael Stehney appointed director of WCD, Inc. of the Food and Appetite Div.

David B. Brout elected vice president of J. M. Mathes, Inc. He is head of the research department.

Ray Junkin named vice president of Screen Gems (Canada) Ltd. Since joining the company in 1962 he served as general manager.

No hard chances!

By Granger Tripp

Vice president and copy group head
J. Walter Thompson Co.

■ RED SMITH, some years ago, quoted a non-admirer of Joe Di-Maggio who watched the maestro materialize as if by magic in front of a line drive. "Look at that guy," he muttered. "Ten years I been watchin' him out there in center field, an' he ain't had a hard chance yet!"

The real pro in any business never lets us see the effort he puts into his job.

So it is with an effective television commercial. The harder we appear to be trying, the sooner we irritate our viewer or lose his attention. The easier, the more inevitable our message seems, the better.

The temptations are great, of course, to charge upon our audience like Pickett leading his men to Cemetery Ridge.

For one thing, our commercial, on its way to final approval, may have met the kind of executive whose principal contribution to advertising is the inspirational speech. Young writers have been known to leave such a meeting convinced that their leader will settle for nothing less than hand-to-hand combat, the bloodier the better.

Another temptation to the frantic school of writing is the cost of time and production. Nowhere is silence more golden than in the sound track of a tv commercial. If we take \$40,000 as the cost of a typical network minute, we are spending \$666.66 per second to let our announcer pause for breath.

And yet, it may be that a well-timed pause will bring more dividends than any other investment an advertiser can make.

If you were sitting across from my typewriter right now, trying to sell me your company's product, I'm sure that some of the most eloquent moments would occur as you paused, to let me absorb your ideas, or simply to gaze in admiration at your product or its picture. And no one would accuse you of selling too "softly."

Another influence toward verbosity is the difficulty, even for the writer, of realizing just how effective a well-photographed scene can be all by itself. A sequence that seems, in script or storyboard, to cry out for an announcer's explanation may turn out to be even more effective when played against silence or music.

Experienced clients will permit and encourage new audio to be written after the first rough cut screening. This is the point in time at which dramatic improvements can be made in many commercials, provided the people who are responsible have the freedom to do so.

On some occasions, we have written entirely new commercials after seeing the first cut; on others we write no audio at all until after the film has been shot. There are some slight risks in this latter procedure, but the rewards are great.

And always, it seems to me, the audio we write after we see the film is shorter, sharper and more effective than the words we fashion to accompany video that exists only in our imagination.

In recent years, tv commercial writers have made vast strides in the use of silence, unity and restraint. But the need continues to grow. As our commercials are surrounded by more and more other announcements, on many different subjects, we must provide our own buffer zone to help the viewer col-



GRANGER TRIPP

entered broadcasting as a radio announcer and writer in Schenectady, N.Y. He joined J. Walter Thompson Co. as a tv commercial writer in 1953 and is now a vice president and copy group head. He has been closely associated with tv commercials for Eastman Kodak since 1955.

lect his wits and turn his attention to our message.

Perhaps what we need most of all is a re-examination of the word "hard" in the "hard sell" we all seek to achieve. It is clearly a mistake to assume that "hard sell" equals a loud, fast, audio track and lots of flashing opticals on the screen.

What needs to be "hard" is strength of our selling idea, the clarity of our demonstrations, the logic of our words.

What must be hard is the extra effort on the part of the writer who will revise and revise until he discovers, on the twelfth try, a gaggle of garrulous adjectives he can safely eliminate with a resulting improvement in clarity and impact.

What must be even harder is the self-discipline of the representative or client who will decide, after all, not to beg for that one more extraneous copy point so dear to his heart.

"Hard sell," it seems, should mean hard work on the part of us who make the commercials, not a series of hammerlike blows upon those who watch them.

And the true mark of success is the commercial that achieves its goal in the manner of the graceful Yankee Clipper, who "never had a chance yet." ■

CALENDAR

JUNE

American Research Merchandising Institute, Del Coronado, San Diego. (to 6).

Sales Marketing Executives Club, Chicago, noon luncheon, Sherman House, Chicago (1).

NBC-TV and Radio Affiliates Convention, Beverly Hills Hotel, Los Angeles, Calif. (1-3).

Technical Assn. of the Graphic Arts, convention, Webster Hall, Pittsburgh (1-3).

MCA Inc., annual stockholders meeting, Sheraton-Blackstone Hotel, Chicago (2).

American Women in Radio and Television, Chicago Chapter, annual dinner, Tavern Club, Chicago (3).

Canadian Television Commercials Festival, Ryerson Institute of Technology, Toronto, Canada (4).

National Visual Presentation Assn., "Day of Visuals," Commodore, New York (4-6).

Marketing Executives Club of New York, convention, Radio City, New York (4-7).

Wyoming Assn. of Broadcasters, spring convention, Wort Hotel, Jackson, Wyo. (5-7).

Advertising Federation of America, 60th annual convention, Chase-Park Plaza Hotel, St. Louis, Mo., (7-10).

International Advertising Film Festival, Palazzo del Cinema, Venice, Italy (7-10).

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

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

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

Intl. Radio & Tv Society, first Legion of Honor presentation dinner, at Waldorf-Astoria Hotel, New York (8).

United Artists Corp. annual stockholders meeting, New York (9).

Non-Sectarian National Bible Communications Congress, Sheraton Park Hotel, Washington, D. C. (10-13).

New York Chapter of Broadcast Pioneers, final meeting, Park Lane Hotel, New York, (11).

Colorado Broadcasters Assn. meeting, Lodge at Vail, Vail Village, Colo. (11-13).

Mutual Advertising Agency Network, national business meeting, Bismarek Hotel, Chicago (11-13).

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

National Assn. of Display Industries, Trade Show Bldg. and New Yorker Hotel, New York (13-18).

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

Assn. of National Advertisers, annual tv advertising workshop, Plaza Hotel, N. Y. (17).

Broadcasting Executives Club of N. E., spring convention, Somerset Hotel, Boston (18).

Federation of Canadian Advertising & Sales Clubs, 17th annual conference, Nova Scotian Hotel, Halifax, N.S. (18-21).

Assn. of Independent Metropolitan Stations, annual meeting, Montreal, Canada (18-21).

National Advertising Agency Network, 1964 management conference,

Far Horizons Hotel, Sarasota, Fla. (21-25).

International Design Conference, Aspen, Colo. (21-27).

S. C. Johnson & Son, "Global Forum" for 175 officials from 37 countries, Americana Hotel, N.Y. (21-26).

Radio-Television News Directors Association, national spring meeting, Cherry Hill Inn, N. J. (22-26).

Natl. Assn. of Television & Radio Farm Directors, spring-summer meeting, hosted by Northwest Region, Cherry Hill Inn, N. J. (22-26).

Transamerica Advertising Agency Network, annual meeting, N. Y. (23-27).

National Editorial Assn., annual convention, Hotel Commodore, N. Y. (24-27).

Maryland - D.C. - Delaware Broadcasters Assn., annual convention, Atlantic Sands Motel, Rehoboth Beach, Del. (25-27).

Assn. of Industrial Advertisers, 42nd annual conference, Sheraton Hotel, Philadelphia (28-July 1).

Insurance Advertising Conference, annual meeting, Chatham Bars Inn, Chatham, Cape Cod, Mass. (28-July 1).

Advertising Federation of America, sixth annual seminar in marketing, management and advertising, Harvard Business School, Boston, Mass. (28-July 10).

First Advertising Agency Network, annual convention, Boyne Mountain Lodge, Boyne Falls, Mich. (28-July 3).

JULY

Advertising Assn. of the West, annual convention, Sun Valley, Idaho (5-9).

National Food Brokers Assn., mid-year management conference, Seattle (12-15).

National Institute for Audio-Visual Selling, annual convention, Indiana University, Bloomington (12-16).

National Housewares Mfrs. Assn., exhibit, Merchandise Mart, Chicago (13-17).

Western Packaging Exposition, Pan Pacific Auditorium, Los Angeles (21-23).

New York State Broadcasters Assn., third annual executive conference, Cooperstown, N. Y. (30-31).

Annual Summer Workshop in Television and Radio, New York University, New York (29-Aug. 7).

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

A: SPONSOR!

*Want full details?
Write SPONSOR,
555 Fifth Avenue
New York 10017

Now! WADO goes Spanish all day

... 5:00 A.M. to 8:00 P.M. Only WADO Radio covers the Spanish-language market in New York, New Jersey and lower Connecticut!

THE FACTS: As of June 1, 1964, Radio WADO expands its programming to the Spanish-language market as follows: from 5:00 A.M. to 8:00 P.M., Monday through Saturday; 9:00 A.M. to 8:00 P.M. Sundays. Now coverage will be 15 hours a day, 101 hours a week of Spanish prime time programming.

THE REASON: POPULAR DEMAND! Demand by loyal listeners. Demand by community and civic organizations which have requested our great, overall coverage. Demand by advertisers who wish to put more messages before those listeners. The additional programming means that now WADO listeners will wake up, work, drive home, and eat dinner with their constant companion, their authoritative source of news and community information.

THE IMAGE-BUILDER: The WADO philosophy of respect for the Spanish-speaking community has resulted in tremendous respect for WADO by the Spanish-speaking

community. Its programming, its community service have won it complete acceptance. It has received award after award. Among them: an award for its work for the Crippled Children and Adults of Puerto Rico, and an award from the Mayors of Puerto Rico in recognition of outstanding service to the Spanish community of New York. This was the first time a medium in this area ever received such an official award. In one year, WADO received awards from leading civic organizations and Spanish publications for: the best musical program, the best radio station, the announcer of the year, program director of the year, and best public service program of the year. WADO's annual search for Miss Latin America has become a classic. No wonder an audience of

1,300,000 Spanish-speaking people stay tuned to WADO, listen to WADO, buy from advertisers' messages broadcast from WADO!

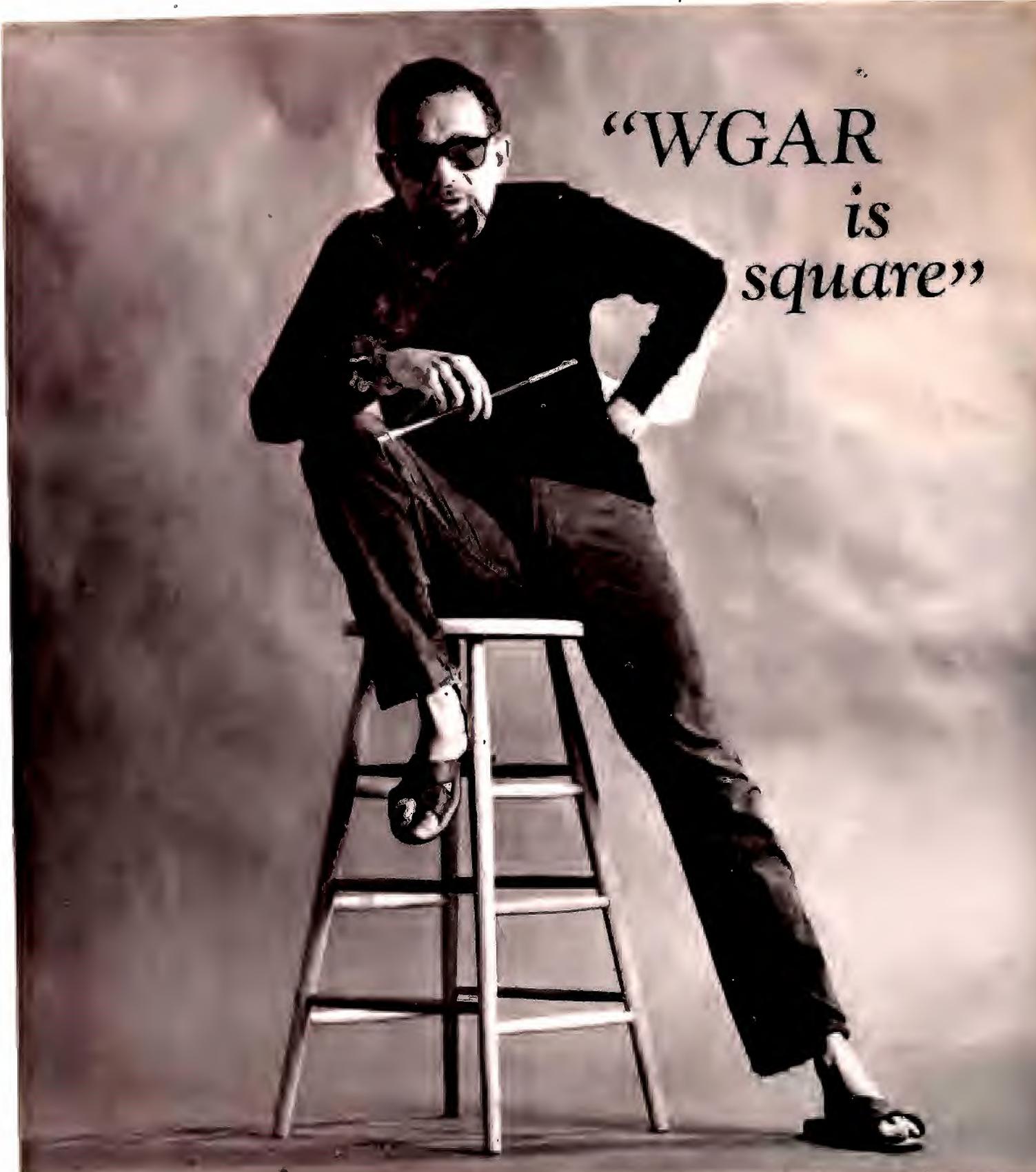
THE MARKET: This is a concentrated market. It is enormous in size. It's bigger than that of Seattle or Milwaukee, larger than Miami and Tucson combined. It is different in characteristics from any other market. It is different in heritage, thought, ways, habits and tastes. *It is unusually brand and status conscious.* This burgeoning New York market earns \$1 billion annually. Right now, it spends over \$240 million on food alone, more than the cities of Richmond and Bridgeport combined. *You can reach this market only in the Spanish language!*

THE OPPORTUNITY: Here's your opportunity to reach this rich and important market—through WADO. We invite you to discuss with us in depth — research, marketing, copy interpretation, distribution and merchandising to our audience.

WADO
1280 IN NEW YORK

A Macfadden-Bartell Broadcasting Station

NEW ADDRESS: 205 East 42nd St., New York 17, N. Y. 212 532-9266 Contact Sydney Kavaleer, V.P. and Station Manager



“WGAR
is
square”

Like, what he means is—WGAR believes that radio should offer something besides noise. For people who want to listen, instead of just hear. Square? Maybe. But we've cornered the listeningest bunch of listeners in Cleveland and northeastern Ohio.

And the buyingest. Take our 1963 WGA Trans-Canada Air Lines “Friendly Tours” promotion. 447 people bought the \$47 one-day trip package! TCA was tickled to death.

But then, we could have told them. When our listeners want to fly, they take a plane.

GOOD SOUND RADIO

wgar

NB

1220

PEOPLES BROADCASTING CORPORATION • CLEVELAND, OHIO • REPRESENTED BY BLAIR RADIO