

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

JULY 27, 1964 PRICE 40c

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NEW YORK, N.Y.

of drink bottlers find strength in spot tv 26
of to get 'submarines' into the air 42



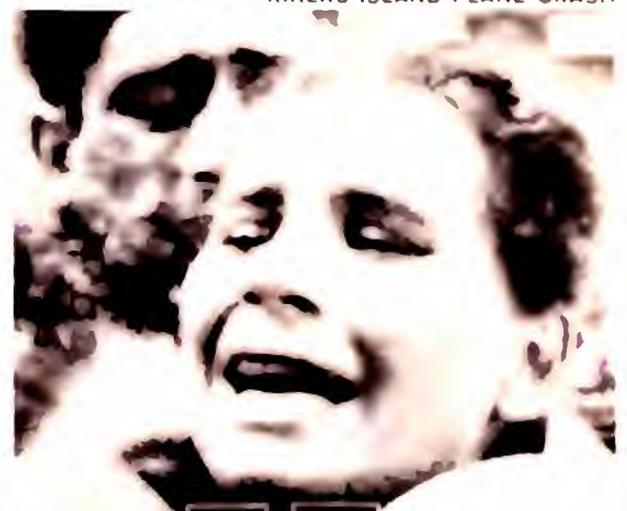
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Television Dollar Income, Profits Up, FCC Reports; Percentage Gains Down

Washington — Television dollar income and profits were up in calendar 1963, FCC reported in its tv financial report last week, but percentage gains were slightly less than those reported in 1962. Most of the increase in revenue was due to increase in non-network time sales to national advertisers, which accounted for about two-thirds of the increase in total time sales.

Total revenues reported for tv, including major networks, their 15 owned stations and 550 other stations, were \$1,597.2 million, a 7.5 percent increase from 1962 revenue of \$1,486.2 million. Industry profits before taxes were \$343 million, 10 percent above 1962, continuing upward swing which has resulted in profit increase almost five times as large as a decade ago. Expenses were \$1,254 million. Gain in revenue of over 7 percent topped behind the 12.7 percent gain reported in 1962, and the 10 percent profit gain lagged far behind the 31.5 percent made in 1962 over the previous year. However, 1962's impressive

profit gain was due partly to the sag in network revenue in 1961.

Networks and their owned and operated stations reported \$820.3 million revenue, expenses of \$684.1 million, profits of \$136.2 million, accounting for 51.4 percent, 54.6 percent and 39.7 percent, respectively, of the industry totals. Only 40 percent of network revenue was from the sale of time as nets continued trend to increased income from the sale of programs and talent, while stations make 94 percent of their revenue in time. National spot accounted for \$61.2 million, or about two-thirds of the total gain of \$91.2 million in time sales over 1962.

Total time sales for the entire tv industry in 1963 were \$1,394.7 million, before commission deductions of \$236.3 million. The total is \$91.2 million higher than 1962 time sales and 74.8 million of this gain is in non-network time sales.

Networks accounted for \$537.9 million or 39 percent of total time sales. For the second year running, sales of non-network time to national advertisers topped the net time sales — \$600.7 million in national spot as against net time sales of \$537.9 million. Local time sales: \$256.1 million.

Ratio of pre-tax profits to revenues was about 1 to 10 for the networks,

and 3 to 10 for all stations, FCC points out. Network and owned station expense of \$684.1 million was up over six percent from 1962, with 86 percent going for technical and programing costs, and 14 percent to selling and administrative. Nets will probably hope FCC is taking note of this as compared with the programing and technical expense of only about 57 percent for the 550 other tv stations, while the selling expenses and administrative were 43 percent out of their \$570 million expense.

Further breakdown on time sales show total industry take after deduction of commissions was \$1,158.4 million. Out of nets' \$537 million on network time sales, they paid \$34.9 million to owned stations, \$166.9 million to affiliates and \$80.6 million in commissions, retaining \$254.6 million before taxes.

Network revenue from talent and programs reached \$345.8 million, up 11.4 percent from 1962. Net-owned stations made \$131.8 million from national and regional advertisers and \$42.2 million from local advertisers, for a total of \$174 million non-network time sales. Adding the \$34.9 million in network time sales, the owned stations made \$176.2 million after commission deductions of \$32.7.

Median revenues of profitable stations in 96 markets with three or more stations were over \$1.7 million, with 87 top moneymakers hitting over \$4.3 million. Median figure for two-station markets was \$779,509 and for one-station markets, \$418,461.

McCullough Bows Out Of NAB Post Race

Washington — Clair R. McCullough, considered in the industry the leading candidate for presidency of the NAB, has bowed out—at the same time, urging speed in the selection of a successor to LeRoy Collins.

Said McCullough in a letter to Willard Schroeder, chairman of NAB's executive committee: "I appreciate beyond words the urgings I have received from many sources to consider such a possibility seriously. However, it is not possible for me to do so. My personal situation is no different now than when I rejected similar suggestions on previous occasions."

Citing that certain elements could apply the "divide and conquer" technique to the broadcasting industry and his own experience with NAB in an interim between presidents, McCullough suggested that "the executive committee make its selection as quickly as possible for NAB Board approval."

Pay Tv on Horizon for Southern Cities

New York — If current plans materialize, four southern cities may have coin-operated pay tv by 1965. International Telemeter Corp., a subsidiary of Paramount Pictures, has granted exclusive rights and franchises for the construction and operation of the Telemeter system in Miami, Atlanta, Houston and Dallas.

The systems will be developed by three corporate groups. Home Theatres, Inc. (Houston and Dallas), Florida Home Theatres Corp. (Miami), Home Theatres of Georgia (Atlanta).

According to International Telemeter, each of the franchised groups has stated it is proceeding immediately to arrange financing of the systems. The agreements contemplate con-

struction of cable circuits to reach a minimum of 75,000 homes in each locality. Capital requirements in cable, studios and telemeter equipment are estimated at \$15 million.

Mandel Named Research Vice President of NAB

Washington — Howard Mandel, research group head and associate director of Kenyon & Eckhardt, Inc., has just been named NAB vice president for research.

Mandel, who will leave his agency post Aug. 17, succeeds Melvin A. Goldberg who resigned recently to become vice president-planning and research for John Blair & Co.

CONTINUED ON NEXT PAGE

NBC To Offer Live Coverage of Olympics

Network will make use of experimental satellite to relay telecast of opening ceremonies; picture clarity is a question mark in proposed broadcast

New York — If all goes well technically, U.S. and Canadian tv viewers will see part of the 1964 Summer Olympics in Tokyo live via the new Syncom III Communications satellite slated for launching Aug. 18.

NBC, which holds exclusive broadcast rights to Olympic coverage in the U.S., has announced it will make both picture and sound of the opening ceremonies available to other American networks and individual stations on a voluntary basis.

Big question mark will be clarity of the transmission. The experimental satellite will have to be placed into what has been described as a synchronous equatorial orbit. It is pointed out that this is the first time this has been attempted.

Plans call for placing the satellite in an orbit 22,300 miles above the earth at the equator. It will travel at the same speed as the earth's surface. The tv signal will be beamed into space from a sending station outside of Tokyo up to Syncom and

thence to a receiving station at Point Mugu, Calif., where it will be picked up by NBC and relayed to the network.

Although NBC's initial plans call for at least 16½ hours of programming, only the two-hour ceremonies will be telecast via Syncom. The rest of the coverage will consist of tapes flown daily across the Pacific.

Again, if the quality of the pictures is suitable for home viewing, they will be sent along a microwave circuit across the U.S. to Buffalo, N.Y., and then to Canada.

The entire project is being coordinated by the Communications Satellite Corp. on a non-profit basis.

Saudi Arabia To Get Tv Stations via NBC

New York — NBC International is moving into Saudi Arabia — in a big way. Described as the largest international project ever to involve an American firm, NBC has been tapped to provide the country with 13 tv stations.

The project, which will require about 10 to 12 years to complete, will demand an initial staff of 21 American technicians, plus about 70 Saudis, with 50 or more Americans to be added as project advances.

George A. Graham, vice president of NBC Enterprises, parent of NBC International, declared: "This is one of the most significant and extensive agreements ever entered into by NBC International."

Jidda and Riyadh in Saudi Arabia will be the sites of two interim tv stations as part of the initial phase. In later years, these will be replaced by permanent installations. Also, additional stations will begin operations in Mecca, Taif, Medina, Buraidah-Enaize and Al Kharj.

NAB: 4A Must Stick To Waiver Decision

Washington — NAB has told the AAAA that its tv code board must stick to the decision to waive commercial time standards for political announcements. In a letter to Richard A. R. Pinkham, chairman of the broadcast operating committee of the AAAA, NAB's tv code review board chairman Clair R. McCollough said the board was fully aware of the clutter problem involved in the decision, but this is a situation that could not be handled any other way.

Pinkham had written McCollough that the waiver constituted a "giant step backward" (see story, p. 15).

McCollough replied last week that the time waiver is experimental for a limited period during this year only, and will not be made permanent unless this year's experience indicates it should be.

Crowell-Collier Stations Get Short-Term Renewals

Washington — The FCC last week wrote Crowell-Collier Broadcasting that, because of an uncertain past record on KFWB Los Angeles, KEWB Oakland and KDWB St. Paul, the AM station renewals would be short-term until April 1, 1965. FCC also considered more recent changes of payola made against KFWB personnel and the parent company now being aired in Los Angeles Superior Court.

The FCC decided not to withhold renewal — on ice since 1962 — in view of C-C's full cooperation with the commission, including efforts to reform programming practices under FCC investigation since 1961.

Charges and complaints dating back to 1958 included KFWB broadcasts of "objectionable" material in a controversial matter, and "scare promotional announcements" on both California stations, plus improperly conducted contests and promotions. In 1961 KDWB was fined for operation on excess power after midnight.

If the payola case in the California court seriously involves KFWB, the FCC may take further action. The commission hopes that, in the meanwhile, Crowell-Collier and its stations will do some deep soul-searching on policies and program practices.

C-C president Joseph Brilling has denied payola charges made against KFWB personnel by a record pro-

brought a \$200,000 suit against KFWB and its parent firm last April. The suit attacks personnel of five additional stations (but not owners) including program director of KRLD — the station recently handed to O. Knoll Broadcasting, an educational owned entity, for interim operation until some 19 applicants can be heard (see Week in Washington).

Senate Confirms Collins Appointment

Washington — Former NAB president LeRoy Collins' appointment as head of the new Community Relations Service agency under the Civil Rights Act was confirmed (53 to 8) by the Senate last week. Angry objections by Sen. Strom Thurmond (D-S.C.) to the naming of Collins as head of the conciliation troubleshooters were offset by warm praise from endorsing senators.

Tribute came from a wide range of state representatives: Kenneth B. Keating (R-N.Y.), Senate majority leader Mike Mansfield (D-Mont.) and a group of southern senators whom Mansfield praised for their vote for Collins, even though they had opposed the Civil Rights bill itself.



Sometimes a television set can light up a whole city

When a message is powerful enough...if it is told well enough...it can enlighten a home, a neighborhood, a whole community.

It happened in Baltimore... with WJZ-TV's coverage of the civil rights struggle.

It happened in Pittsburgh... when KDKA-TV and KDKA examined growing unemployment.

It happened in San Francisco... with the KPIX series on mentally retarded children.

It happened in Boston... when WBZ-TV and WBZ took a searching look at morality in government.

It happened in Fort Wayne, New York, Chicago... with WOWO, WINS, WIND.

It's happening in Cleveland now. A KYW-TV and KYW

series has already begun to reveal the blight of poverty in a major city.

These are all Group W stations. In the past year and a half they have received broadcasting's top awards. Including the duPont, the Peabody, the Sigma Delta Chi, the Sloan, the Edison, and the Ohio State.

Group W stations are uniquely equipped to play a vital role in their communities. As members of the Group, they have creative, managerial, and financial resources greater than any individual station, plus a local impact no network can match. Important, meaningful programming in the public interest is one more reason why the Group is a vital third force in broadcasting today.



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Mike Douglas is the live one on daytime TV

On tape, that is. He can sing with zing. Charm a 'marm. And talk with the best (Bob Hope, Carol Lawrence, Jack E. Leonard, Edie Adams, Phyllis Diller, Dick Gregory, Barbra Streisand, Jack Jones, Jayne Mansfield, Sammy Davis Jr.).

Mike leads a big-time, tuneful, talkative, network-caliber variety show that's the talk of the TV sunshine set. Mike's the man in the middle—now heading for the top of the daytime rating heap.

Women buy him. Time buyers love him. And why not? In

Milwaukee he's scored a 39% share of audience. Cleveland 55%. Columbus 42%. Boston 33%. Portland, Me. 36%. Pittsburgh 56.

Now, the lively Mike Douglas Show is available as a 60-minute or 90-minute show for across-the-board programming in your city.

How's your daytime situation? Are there enough women in your life? Maybe it's time to see Mike. Call Al at WBC Program Sales, Inc., 122 East 42nd St., New York, N.Y. Tel. 983-6535.

WBC PROGRAM SALES, INC.



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Publisher's Report



How to bring national radio up

National spot radio, which is the most flexible of all advertising media, is also the most unpredictable in terms of billings.

Right now, in a good economic year in mid-summer, you'd expect it to be enjoying a bonanza sale. Instead it's below the same period last year.

Some I've talked to tell me that it's down as much as 8% below the third quarter of last year. And the third quarter of last year didn't break records.

While it may upsurge in about the same time that it takes me to write this, the chances are that the third quarter (or so the reps tell me) will end on the deficit side.

One group head with whom I lunched last week was so concerned that he urged SPONSOR to initiate a get-together of the most thoughtful of the station radio representatives to air the problem. His point of view: isn't it a paradox that radio, which is selling harder on the national front than heretofore and appears to be gaining fresh recognition, is losing ground? And especially during the political summer when radio listening is certainly at an all time high.

It's a paradox—but not too surprising.

I looked into the paradox and here's what I find.

Network television, which traditionally loses audience in the hot months, does about as well in summer dollars as in winter. July brings in nearly as many dollars as November. The tv networks learned well from radio's mistakes and guard against the summer hiatus by skillful pricing incentives. Since television is basic and radio not always so, when the budget is overspent radio often is among the expendables. This summer tv comes in for extra attention with the conventions. Extra attention means extra dollars. This may account for some of radio's problem.

But summertime is radiotime, with personal listening and personal set sales at all time highs. This summer should be better for national radio as well as tv. Why isn't it?

Again the answer must be that radio is supplementary—sometimes very supplementary. And this is a costly summer in terms of advertising dollars.

What it adds up to is radio's image. One oldtimer said that national radio is still the tail wagging vigorously, but a small tail on a large dog.

If radio is an exceptionally good buy, as I think it is, the problem essentially becomes a sales problem. How do you elevate national radio from supplementary status to basic?

The remedy calls for drastic sales action. Which means a dynamic sales plan.

I want to propose just such a plan. I call it the minuteman plan—and it isn't original. It involves a high degree of industry teamwork. It worked handsomely for another medium many years ago and it will work for radio. I'll be glad to unveil it for any national representative or station and, of course, for the RAB.

Are you interested?

Tom Glenn



Watch out! We shatter old TV ideas!

That's what video tape (SCOTCH[®] BRAND, of course) is doing. There are more production improvements than you can shake a storyboard at. With this result: Today, there are very few tv commercials that can't be produced *better* on tape than on film or live! Surprised? Then at least have your next tv commercials costed out for tape, whether for local or national use.

Why *better* on tape? Incomparable "live" picture and sound quality, no danger of a live goof. Instant playback. Pushbutton-fast special effects, no lab processing. Your rewards: production speed (you may save weeks over film), convenience, peace-of-mind, and frequently, lower cost. Call



your nearby tv station or tape studio for specifics in terms of *your* commercials. Over 175 tv stations have already signed up for 3M's comprehensive new program to help advertisers and agencies create better commercials. *The stations have available a 25-minute demonstration reel, as well as a variety of printed materials.* If we haven't contacted your local station, yet write to the Magnetic Products Division, Dept. MCK-74, 3M Company, St. Paul, Minn. 55119.

Magnetic Products Division **3M** COMPANY

No wonder more people watched the Republican Convention on the NBC Television Network than on the other two networks combined.

"STRENGTH-IN-DEPTH"

"NBC's Chet Huntley and David Brinkley still are the team supreme in the art of easy-going commentary. Brinkley's bits of off-beat information are special joys.

"NBC's news strength-in-depth was never more evident than on Monday, both in the floor work of its skilled reporters (Frank McGee, John Chancellor, Ed Newman, Sander Vanocur) and in its ability to keep the story running through a long between-sessions lull, while the other two networks reverted to regular programming."

RICHARD K. DOAN, NEW YORK HERALD TRIBUNE

"CONSCIENTIOUS"

"NBC took the honors on the conscientiousness of its coverage. It stayed on longest in the afternoon — right through the Ike parley — and was the first to return to the convention in the evening."

PERCY SHAIN, THE BOSTON GLOBE

"CRISP WIT"

"In terms of editorial content it was a day when David Brinkley's dry manner stood out: during a long lull his crisp wit on NBC can be a source of sustenance for a viewer."

JACK GOULD, THE NEW YORK TIMES

"PRE-EMPTS PROGRAMMING"

"If NBC's coverage should lead the survey list here, it's understandable. Its willingness to pre-empt regular programming earned the gratitude of the viewer who tuned in his set to follow the Convention."

BERNIE HARRISON,
WASHINGTON EVENING STAR

"MOST MEANINGFUL"

"Judging from the thoroughness of the NBC coverage of the morning activities, that network is far ahead of the other two. Particularly informative was the analysis of the morning's session by each of the net's major newsmen. It kept NBC on the air nearly an hour longer than CBS or ABC, but it was clearly the most meaningful broadcast service of the convention so far."

TERRENCE O'FLAHERTY,
SAN FRANCISCO CHRONICLE

"A COMPLEMENTARY PAIR"

"It is easy to see why this pair (Huntley and Brinkley) has dominated convention coverage since 1952. As those who watch their regular 30-minute newscasts each evening can vouch, the two make a complementary pair. They work easily together, but in the long run prove to be just as human as all the rest."

FRANK WILSON, THE INDIANAPOLIS NEWS

"GREAT NEWS ORGANIZATION"

"The great news organization of NBC demonstrated again the abilities that have placed it first in audience favor. David Brinkley, who easily observes the world of politics in a light-hearted manner others can acquire only looking through the bottoms of wry glasses, shared the inevitable hanging studio with Chet Huntley. Though confined together for long hours, they seemed as agreeable as a couple on honeymoon and their mostly ad lib operation went as smoothly as if it had been scripted."

AL SALERNO, N.Y. WORLD-TELEGRAM AND SUN



CONSISTENCY

"Huntley and Brinkley haven't had a single bad moment..."

LAWRENCE LAURENT, WASHINGTON POST

"FINE INTERVIEWS"

"The Good Hunch Award belongs to NBC, which decided to remain on the air with convention commentary throughout the afternoon, until the conclusion of the Eisenhower news conference.

"And in the time when they were the only station dealing with the convention they worked in some fine interviews and fine summaries of the impressions gathered by the NBC team."

HENRY MITCHELL,
THE COMMERCIAL APPEAL, MEMPHIS

"CRISP ANALYSIS"

"Once again the Huntley-Brinkley combo, with an excellent location overlooking the convention hall, offered crisp commentary and analysis."

KAY GARDELLA, NEW YORK DAILY NEWS

"MOST ACTIVE FLOOR TEAM"

"NBC appeared in the opening round to have probably the most active floor team..."

RICHARD K. DOAN, NEW YORK HERALD TRIBUNE

"OFTEN BRILLIANT"

"The only real suspense engendered during most of the long dry periods is that which derives from a desire not to miss the often brilliant humorous asides offered by these NBC observers (Huntley and Brinkley)."

WIN FANNING, PITTSBURGH POST-GAZETTE

"ABSORBING CAMERA WORK"

"NBC seemed to us to have the overall edge, via smoothest floor coverage and absorbing 'human interest' camera work during the lulls in convention action. Reuven Frank's production and camera staff take credit."

ATRA BAER, NEW YORK JOURNAL-AMERICAN

"IN A CLASS BY THEMSELVES"

"NBC's Chet Huntley and David Brinkley were again in a class by themselves..."

BOB WILLIAMS, NEW YORK POST

"MORE PERCEPTIVE"

"NBC was best by a wide margin in the coverage of the night's proceedings. It showed more vigor in getting to the heart of the various disputes or controversies; it had a surer touch in its handling of the farflung ramifications of such a sprawling event; and it got more perceptive and brighter comment from its two men at the top, Chet Huntley and David Brinkley.

"Frank McGee was particularly valuable as a backup man in the floor maneuvering, with others like Ed Newman, Sander Vanocour and John Chancellor also on the ball."

PERCY SHAIN, THE BOSTON GLOBE

"THOROUGH AND FAST"

"NBC is still the leader in thorough and fast coverage. It's Chet Huntley - David Brinkley team of anchormen towers above their rivals and they are backed by the largest staff who dig up unusual, informative sidelights."

BEN GROSS, NEW YORK DAILY NEWS





ABSURDITY

COVERAGE of the Republican convention added to my suspicion that, while a radio and television reporter's role required that he avoid being partisan, it's not likely that he can remain steadfastly neutral.

But at no time during the coverage of this first convention in the 1964 series did I feel that the integrity of any air personality — hence the networks — was anything but white, even wedding white.

Not so in the after-the-fact treatment of the networks by the after-the-fact report in *Time* magazine that last week chose to review the tv job under the heading of "Show Business."

Describing NBC's "bigger share of audience than CBS and ABC combined" as being best "by a hair," the weekly's unabashed jealousy showed through such complaints as: "Whereas they once moved in and televised conventions like any other major news event (1948, 1952), they have now become so much a part of the scene and a source of the show that they are really participating as well as reporting."

And if there is any doubt as to *Time's* bleat (that the networks "show little respect for the politicians who are supposed to be the central figures of the meeting") being a display of editorial partisanship, the clincher, by this every-seventh-day engine of neutral communication, decried the networks thus: "Spending all their time fussing over the latest developments among the sorry pack of obvious also-rans, they made no real attempt to concentrate on the man who had the nomination sewed up from the start."

Unlike *Time* magazine, broadcasters are required by law to work in the public interest. And they do!

Sam Elber

LETTERS

Thanks from Biddle

I want to send you my personal thanks for your Biddle Research Panel story in the June 29 issue of SPONSOR.

Our people here are most appreciative of your three-page article.

STANLEY M. HEGGEN

*Creative Department
The Biddle Co.
Bloomington, Ill.*

Radio Coverage

Your coverage in SPONSOR of radio's activities during the past months has been truly outstanding.

Maybe it's because radio is doing more and more things that are newsworthy . . . but you and your staff are responding with an excellent job of thorough and intelligently selective reporting.

As I recall from your last visit to San Francisco, this is precisely what you said you were going to do.

WILLIAM D. SHAW

*Vice president and general manager
KSFO
San Francisco, Calif.*

A Kindred Feeling

It was with great interest that I read the article, "Youth, the neglected \$50 billion market," in the July 13, 1964 issue of SPONSOR.

The article was particularly interesting in view of the fact that for nearly four years, we at KJR have been researching the Young Adult market.

While it is true that many articles in the past have appeared in various national publications, each article varies slightly in percentages and general information. As a result, in our search for information we could not find one single source of reference material. That led to many months of research and study on our part.

We now have available that information in slide and written form which we have been using quite successfully for the past year. If you feel that there would be suf-

ficient interest on the part of SPONSOR to publish such a report, we would be happy to send you a copy.

ART KULMAN

*Sales Manager
KJR
Seattle, Wash.*

Congratulations

The Board of Directors of the Colorado Broadcasters Assn. has asked me to drop you a line to congratulate your organization for the fine job of reporting they have done on the CBA-sponsored Mendelsohn Survey . . . "Nationwide value in statewide survey," (July 6). The article is most comprehensive and factual, and we have had many fine comments from readers. . .

ISABELL L. PRIEN

*Executive Secretary
Colorado Broadcasters Assn.
Denver, Colo.*

Enjoys Format

. . . I want to commend you on the bright, new format of SPONSOR. Boy, do you ever look modern! I wonder how you keep looking better when you were already so good. Well, this is the indication of an open, creative mind.

JOHN F. HURLBUT

*President and General Manager
WVNC Radio
Mt. Carmel, Ill.*

A Word of Thanks

Your kind treatment is one of the most exciting things that has ever happened to us—"Children are the most" (July 13) and "Youth—the neglected \$50 billion market" (July 20).

All of us deeply appreciate your interest and encouragement. You have given us a great deal to live up to and if we do succeed it will be because of friends like you.

MEL HEITZER

*President
Heitzer, Waring & Wayne, Inc.
New York, N. Y.*

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

July 24, 1964

Big splashes in excise tax and copyright legislation in Washington last week will eventually land on broadcasters and product sponsors--dampening or refreshing, depending on the point of view.

Tv manufacturers, NAB's acting president Vincent Wasilewski and NAB's Delbert E. Mills, among others, were set to march up the hill once again to plead for reduction or end to excise on tv sets. NAB will argue industry needs for help to offset price rise due to compulsory all-channel tv sets.

CATV people are asking for elimination of their excise sufferings. So are: Theater Network Tv, Goddard Lieberson for Columbia Records and the industry, and several hundred other appellants scheduled for House Ways and Means Committee hearings. Veterans of the interminable excise revision hearings on the 1956 Forand Bill, who are still paying hefty 10 percent excises, will wonder where all that yelling went--and if this will go anywhere. Hearings on revision of the excise structure got under way last week.

For once, the Chamber of Commerce and CIO-AFL labor spokesmen were in partial agreement. The chamber indicated indirectly, the CIO-AFL bluntly, that the excise tax at the manufacturer level is a bad move.

The chamber advises an end to present excises as discriminatory and too high, pinning luxury labels on necessities. The chamber would make excises universally applicable to all goods and services, and slim them down to perhaps two percent at retail level. Neither business nor labor spokesmen would end excise on cigaretts, alcohol and gasoline taxes for the highway fund.

Another colossus of federal legislation to come out last week was the Library of Congress' bill revising the 55-year-old Copyright Act. This one will be around a good while as creators and users, publishers and broadcasters fight the perennial battles in House and Senate copyright committee hearings during the 89th Congressional Session:

Highlights of interest to broadcasters: Copyright term would be extended to life plus 50 years, in place of the present 28 year term renewable for a second 28 years. Author or heirs can cancel original assignment or transfer of licensing rights after 35 years, on two years' notice to the assignee.

This should cause some competitive rug-pulling when an oldie musical, film or dramatic property becomes a newie on revival. A single national copyright system will automatically place all works under statutory protection, published or unpublished. This does away with the old perpetual "common law" copyright which continued as long as the creation remained unpublished. Corporate or anonymous works would get a term of 75 years from publication with a maximum limit of 100 years from creation of the work. Desilu and Goodson-Todman productions could just possibly be around that long. Effective date for the new copyright laws is a hopeful Jan. 1, 1967.

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

In spite of protests by educators and educational tv'ers, the law drops the "for profit" factor in public performance that requires performance royalty payment. Instead, it spells out just what the educators, church and charity users are entitled to in free use of copyrighted material.

Educational tv stations are not given a blanket right of "fair use" extending to copyrighted broadcast or other nonbroadcast material. Exemption from royalty payments is made only if material is used "within" school, no admission is charged or, if there is a charge, it goes into educational fund. The same rules apply to charity or church performance. Educational tv'ers will have to get permission from the copyright owner to use material for free in over-the-air broadcasts.

Hotels will not be liable for licensing demands on music broadcast over loudspeakers, or for programing on private radio or tv in hotel rooms, as long as it is all part of free service to guests. If guest room radio or tv is coin-operated, or if hotel owner dubs in advertising of his own to replace that of the broadcast program, he is liable for license. Infringement penalties under the proposed bill are stiff.

Pay tv people may worry about term, "coin-operated receiving apparatus," which incurs performance royalty. Some forms of pay tv might use a coin-box system and worry over liability, even if the set is normally excluded because it is in a private home. Copyright office spokesmen say pay tv was not in mind when this bill was drafted. Pay tv people can suggest corrective wording at hearings if they fear inadvertent trap for coin tv devices.

FCC's snap decision to award interim operation of KRLA Pasadena to educationally owned Oak Knoll Broadcasting last week may be regretted. Commissioners Lee Loevinger, Robert T. Bartley and Frederick Ford dissented from the four-man majority grant made on the basis of an oral hearing. The three were shocked at failure to call for evidentiary hearing on an interim operation that could go on for a full three-year term.

The FCC majority favored Oak Knoll, subsidiary of the Broadcast Foundation of California, Inc., over four other interim applicants, including Goodson-Todman, chiefly because Oak Knoll will not be among the 19 applicants scrambling for permanent possession of KRLA. Also, Oak Knoll will turn over 80 percent of its profits (half the fund to be held in escrow) during interim operation to California educational tv station KCET. New owners would begin operation Aug. 1, when KRLA's 1962 revocation finally goes into effect.

Commissioners Bartley and Loevinger are grimly certain KRLA will need more than the expected \$1,500,000 annual income, and will have more than \$1,-200,000 operating expenses. FCC has made a thorny condition: KRLA must submit plans to end overlap and interference with two other stations within 60 days. The task has baffled all previous efforts, dissenters pointed out.

Bartley and Loevinger's separate dissent also objects to station's "frantic rock and roll" programing, which Oak Knoll would continue. FCC majority is satisfied there's enough good music and culture on the local air from other sources. The majority was undisturbed by the irony of having educational management promote funds for educational tv with revenues from a Top 40 radio station which reportedly played "Sugar Shack" 91 times in one week.

Charge Political Waiver Adds to 'Clutter'

4A calls on NAB Code Board to reconsider exemption of political spots from commercial content count; NAB's Bell argues that the waiver is only an experiment

New York — The American Assn. of Advertising Agencies has taken the NAB to task for its waiver of time standards for paid political broadcasts. In a letter to Clair McCollough, chairman of the Tv Code Review Board, Richard A. R. Pinkham, Ted Bates & Co., chairman of the AAAA's Broadcast Operating Committee, called on the Code Board to reconsider its waiver, arguing that unlimited political pots contribute to "clutter."

Declared Pinkham on behalf of his committee: "Advertisers, and agencies, and, indeed, most broadcasters have been studying the problem of excess 'clutter' and its inevitable effect on viewer attitudes and advertising effectiveness for some time. Though developments have been slow, some advances have been made which indicate that we do seem to be getting somewhere."

The latter was apparently a reference to periodic closed-door sessions held to iron out mutual problems in broadcast advertising.

Continued Pinkham: "It seems to our committee, however, that the recent decision by the Tv Code Review Board to waive commercial time standards during the coming summer and fall constitutes a giant step backward."

He said that if stations "are to be allowed to schedule spot political announcements in addition to existing commercial regulations without any reduction of the usual clutter of credits, promotions, billboards, etc., then the public can only suffer still further—and advertising effectiveness, too."

Recognizing the obligation and need for stations to carry political announcements, Pinkham nevertheless argued, "It seems to us . . . that this could better be accom-



Pinkham "giant step backward"

plished through the scheduling of such spots in unsold commercial positions or, if need be, through preemptions."

Pinkham concluded: "The committee has asked me to urgently request that the Tv Code Review Board reconsider this waiver."

Contacted by SPONSOR, Howard H. Bell, director of NAB's Television Code Authority, emphasized that the waiver was in the nature of an "experiment" and for this election only. "It is not intended to be a final judgment," he said. "We wanted to see what the reaction would be and how it would work."

Bell added that some broadcasters are strongly in favor of the waiver (because of scheduling problems arising from equal-time requirements) while others are not. In the anti-waiver camp is Storer Broadcasting which has just announced it would treat product and political announcements alike in commercial content count.

Bell indicated that there would probably be no direct response to the AAAA request, although there may be conversations this week.

Storer: Political, Product Spots Alike

Miami, Fla. — Despite the NAB Tv Code waiver, the five Storer Broadcasting Co. television stations will treat political and product announcements alike in the normal program commercial content count.

In a policy memo to the stations, Bill Michaels, vice president of Storer's tv division, said it would not be in the company's long-range interests to take advantage of the code waiver, exempting political spots from the content count.

The memo read: "While, as always, we will certainly cooperate to the fullest with the various political candidates in each of our localities, we will continue to include political announcements in

our maximum content calculations and abide by the normal code limitations without regard to the political classification exemption. For example, in a participating half-hour we will retain the six commercial minutes maximum, regardless of whether the announcements are product commercials or political announcements."

When queried, the NAB Code office said that the Storer decision was the first brought to their attention, adding that there was nothing in the code to prohibit stricter rules.

Just recently, Storer announced a reversal of its piggyback policy (SPONSOR, July 20, p. 4). In the future, the stations will accept piggybacks at a premium rate

Viewers Prefer Baseball Game At STV's Los Angeles Opening

Dodgers-Cubs game drew 61 percent of viewers at STV's opening night; African drama took second-place spot

Los Angeles — Who was watching what on pay tv? On the night the curtain rose on pay tv in Los Angeles (see SPONSOR, July 20, p. 19), more than a third of the 2500 actually wired for the service were watching. Another 1500 have signed but have not been hooked up as yet.

According to Subscription Television, Inc., 61 percent watched the Dodgers play the Cubs. Another 23 percent watched the South African drama, "Sponono," while the remaining 16 percent chose a film on surfing. Prices for the attractions ranged from 75 cents to \$1.50.

In other moves, STV announced that Thomas F. Greenhow, former vice president of McCann-Erickson, has been named vice president of STV Programs, Inc. Greenhow, who handled western division tv

activities for McCann, will serve as assistant to Sylvester L. (Pat) Weaver, president of STV, and will report directly to him.

STV is also still signing promotable properties. This time, it's the famed Concertbegow Orchestra of Amsterdam, signed to an exclusive contract.

UA and STV in Deal For Top Feature Films

Los Angeles — United Artists has agreed to supply Subscription Television, Inc., with major motion picture feature films on what was described as an "experimental and exploratory basis."

The deal includes such films as "Irma La Douce," "Dr. No" and "Lilies of the Field."

According to the deal, STV has the right to televise the films to its subscribers, beginning nine months after the end of the first run motion picture theater release in Los Angeles and San Francisco. The films will not be available to free television during the one-year period STV holds the rights.

No Ads, No Dollars, Says Park President

Palisade, N. J. — Advertise — or else! That's the essence of the warning sounded by Irving Rosenthal, president of Palisades Amusement Park, to fellow operators of outdoor showplaces.

"The American entertainment and recreation industry is so highly competitive today," he said, "that astute amusement park operators will not dare to sit back and wait for business to come to them."

Rosenthal pointed out that his firm spent 25 percent of its gross income on advertising ("and every cent of it is worth it") — with continuous heavy saturation campaigns on New York and New Jersey radio and television stations during the spring and summer months, in addition to other media.

"The American public has more leisure time and more money to spend than at any other time in the history of our nation and yet many a spring and summer season has drifted by without parkmen doing anything about it," Rosenthal declared. "For this reason, many a park has not only lost its share of the American's entertainment budget, but has suffered serious financial difficulties."

Rosenthal continued, saying: "Experience has taught members of our industry that people will

Radio Sets Outsell Tv By 3½ to 1 in Canada

Toronto ← "Radio is bigger than ever," says the Canadian Radio Sales Bureau, citing figures that show radio sets are outselling tv sets in Canada by a ratio of 3½ to 1.

According to RSB, a total of 1,725,926 new receivers were sold in 1963, bringing the nation's count to 11,317,681 radios. This represents a 15 percent sales gain over 1962 as compared with an 8.6 percent gain in tv set sales. Sixty-eight percent of all radios sold last year were either portable or car radios. Set sales figures for the first quarter of 1964 were 21 percent higher than the same period last year.

seldom go to any amusement park unless they are given attractive invitations and incentives to do so . . . You can hardly spend a moment in the metropolitan New York and New Jersey area during the spring and summer months without being reminded via all advertising media to visit Palisades Amusement Park."

Tv Spending Continues On Upswing in Canada

Toronto — Tv advertising expenditures continue on the increase in Canada with the announcement that spending for April, 1964, was 25 percent above the same month in 1963.

According to the Television Bureau of Canada, advertisers purchased \$7,049,042 worth of time in April of this year as compared with \$5,660,920 the previous year.

In its breakdown, the TVB researchers report that food and food products showed the biggest dollar gain — from \$1,182,997 in April, 1963, to \$1,769,873, a 50 percent increase.

Drugs and toilet goods recorded a 19 percent boost, and apparel advertising on tv jumped 66 percent.

Leading Beer Companies Rely on Spot Tv

Petry survey shows top five beer firms are leading spot tv advertisers; points to growth in face of industry slump

New York — Spot tv has sparked a "boom amid the dol-doms" in the beer business, judged by a survey just released by the television division of Edward Petry and Co., Inc.

The survey shows that the five largest selling beer companies — Anheuser-Busch, Schlitz, Pabst, Carling and Falstaff — also accounted for most of the \$26 million hike in spot tv spending by brewers between 1957 and 1963. Further, the "big five" registered sales increases which, on the average, were more than four times as large as the six-year gain for the industry as a whole.

Although the brewing industry lagged behind the national average in sales with an 11 percent boost in barrel sales between 1957 and 1963, the five leaders recorded a whopping average gain of 45 percent during the same period. In volume, the "big five" enjoyed a sales increase of more than 10 million barrels for the six-year period. This contrasts sharply with a drop of more than one million in combined barrel sales for all other beer companies.

In releasing the report, "Roll Out the Barrels," Martin L. Norman, executive vice president of Petry, declared, "It is one of the few analyses turned out by the industry which directly relates increases in sales to an increase in the use of spot tv."

Over the six-year period, the five leaders nearly tripled their spot tv investment, with an increase of more than \$17 million, and between 1957 and 1962, these same companies accounted for 87 percent of the total increase in use of spot tv by the beer industry. In 1963, "big five" tv spot spending was double that of the second medium used to sell beer, outdoor advertising.

Anheuser-Busch, sales leader in the industry and a consistently heavy user of spot tv, scored a 54 percent sales increase since 1957. Carling, the company most wed-

ded to spot tv, registered the largest percentage gain since 1957—an 80 percent boost. Spot tv has accounted for more than two-thirds of Carling's ad budget for the past three years, and the company's 1963 spot investment of \$4.5 million was more than three times the 1957 level.

Schlitz was the exception to the rule of uninterrupted growth among the top five. Although sales have increased 18 percent over the six-year period, the company lost ground from 1957 to 1960, when it was least spot tv conscious.

Pabst, ranking 8th in 1957, is

now third in sales. Since 1955, spot tv has represented more than 60 percent of the Pabst measured media budget.

Falstaff, the only regional beer among the top five, increased its spot tv spending by 20 percent over the six-year period, with a corresponding 30 percent increase in barrel sales.

The study also showed how the leading beer companies apply spot tv pressure depending upon the requirements of individual markets. For example, in the fourth quarter of 1963, Carling was the heaviest spot tv advertiser among the top five in Baltimore, while Anheuser-Busch was tops in Washington, with Falstaff dominating in St. Louis.

NC&K Tailors Subsidiary for Clients With Billings Under \$1 Million

New York — Norman, Craig & Kummel, Inc. has put out the welcome mat for small advertisers who want big agency services with the formation of a new subsidiary aimed specifically at clients with billings under \$1 million.

The new operation, Howard Marks Norman, Craig & Kummel, Inc., "will do its own copy and art for its clients, but in all other areas, it will have access and draw upon the resources of NC&K."

Heading the subsidiary will be Howard Marks, a successful Cleveland, Ohio, agency owner, who is well known in the industry for his broadcast orientation. Marks pioneered the singing jingle for local advertisers, and in the early 1950s, before the practice became relatively widespread, he advocated bulk spot packages for his local clients.

Marks joined NC&K just five months after opening a New York branch of his Cleveland agency. He had already sold the major portion of his firm.

Norman B. Norman, president of NC&K, in announcing the new operation, emphasized that the



Marks singing jingle pioneer

subsidiary "is not to be confused with the multiple agency concept." He added that clients with an "annual billing of under a million dollars want to deal with agency principals. They also want top-notch creative work, and they truly require many of the extra services now provided only by major agencies."

Radio Code Is Answer to Industry Critics—Stone

NAB code manager tells Idaho Broadcasters that "strong voice of a united industry" must answer broadcast critics

Burley, Idaho — "We can't answer our critics with individual whispers." Charles M. Stone, radio code manager of the National Association of Broadcasters, told the Idaho Broadcasters Assn. last week. "They can only be answered through the strong voice of a united industry's Radio Code — with proper staff administration and an effective program of enforcement."

In his bid for wider code support by broadcasters, Stone said that in our free enterprise system we have the right to choose freely "but this right carries an obligation to choose wisely, and, as a community of broadcasters, the more self-imposed obligations we accept, the freer we are going to be."

Stone declared that the only choice involved in subscribing to the code "is a decision between in-



Stone . . . "we can't answer in whispers"

action or participation in this business of preserving self-regulation and improving the substance of radio's image."

"Our code is strong," the NAB executive said, "and it is being made even stronger by virtue of the

constant increase in the number of broadcasters who have elected to put their shoulders to the wheel.

In another talk before the Idaho broadcasters, Sherril Taylor, NAB vice president for radio, announced that plans have been completed for a format approved for the NAB Radio Program Clinics in September. The clinics, which will range in content from the production of commercials to trends in music, were described as "pilots," representing an "all-out industry effort on the part of NAB to cull the freshest, most exciting, and creative programming ideas from the radio industry at large."

The clinics will be held in Pal Alto, Calif. (Sept. 18), Memphis, Tenn. (Sept. 21), Omaha, Neb. (Sept. 23) and Tarrytown, N. Y. (Sept. 25).

Motorola Lists Record First Half Earnings

Chicago — Business is booming for Motorola, Inc., with reported record earnings for both the second quarter and the first half of 1964.

According to Robert W. Galvin, chairman of the board, second quarter sales were \$101,698,050, an 11 percent increase over the previous high of \$91,576,134 in the same quarter of 1963. Earnings for the quarter were \$4,448,341, a 25 percent boost from the previous second quarter record of \$3,556,427.

First-half earnings were at an all-time peak of \$8,678,218, up a whopping 76 percent from the \$4,913,094 recorded in 1963.

In his report, Galvin pointed out that color tv receivers using the Motorola-developed 23-inch rectangular picture tube are now in large-scale production with output scheduled for continued increase.

"This product line," he said, "in addition to other new color receivers and our well accepted 1965 line of black and white television, radio and phonographs, heralds increased consumer business."

Standen New President of Tatham-Laird



Charles Standen



Herb Daniels

Chicago — Tatham-Laird, Inc., has a new president — and for the first time in the agency's 18-year history, his name is neither Tatham nor Laird. Taking the reins of the Chicago based firm will be Charles R. Standen who has been named president and chief executive officer.

At the same time, Tatham-Laird's board of directors named Kenneth Laird as chairman of the board, Arthur E. Tatham to the newly created post of chairman of the executive committee and Herb

Daniels to the position of executive vice president in charge of the agency's New York operations.

In announcing the Standen appointment, Tatham said, "We decided to make this change for a couple of reasons. The agency has now grown to the point — in billings, profits, diversification and caliber of clients — where we are ready for accelerated growth and expansion . . . Particularly, we expect to devote time to a more complete concentration on our product, which is the advertising we produce for our clients."

Born in Lorain, Ohio, in 1917, the new Tatham-Laird president has served the agency in a variety of positions. In 1959, he was appointed the agency's director of business development. He has also headed the agency's contact department, served as management director on several important accounts and on the board of directors.

Cigaret Companies Post Gains In Spite of Adverse Publicity

New York — If the Surgeon General's report on smoking, the threat of cancer-labeling legislation and anti-smoking legislation in general were unsettling to the nation's cigarette manufacturers, it hasn't shown up in the profit and loss columns. Two more firms, American Tobacco and R. J. Reynolds, have reported boosts in earnings. R. J. Reynolds Tobacco Co. lists net earnings of \$32,207,000 for the three-month period ending June 30. This represents a slight increase over the \$32,125,000 reported the previous year. Reynolds' earnings for the first six months were \$59,631,000, again a slight increase over the \$59,631,000 reported the previous year.

The profit picture for American

Tobacco was even brighter, with the company reporting that net income for the first six months of 1964 was the highest in its history. First half net income amounted to \$32,955,000 as compared with \$31,289,000 in the first half of 1963.

In the 1964 second quarter, sales and earnings set record highs. Net income for the three months ended June 30 was \$19,523,000 as compared with \$17,398,000 for the 1963 second quarter.

Robert B. Walker, American Tobacco president, said that advertising and promotional expenses during the first half of 1964 were the highest in the company's history and reflected the cost of introducing such new brands as Carlton, Half and Half (pipe tobacco in a filter cigarette) and New Montclair.

Walker added that the increase in the company's second quarter dollar volume (more than \$6 million) reflects sales gains by Pall Mall, the company's biggest brand and largest-selling cigarette in the nation. The same is true, he said, for the company's Tareyton cigarette which pioneered activated charcoal filtration.

anner Quarter and Half or Storer Broadcasting

Miami, Fla. — Recording a 10.5 percent hike in tv revenues and 9.5 percent in radio, Storer Broadcasting reports a record 1964 second quarter. Gross revenues increased from \$10,147,147 in 1963 to \$11,021,173 in 1964.

New income for Storer's 1964 second quarter increased to \$1,990,000 (or 98.6 cents per share) from \$1,804,437 the previous year (or 83.3 cents per share). The 1963 figure included a nonrecurring loss of \$256,247 on disposal assets.

Revenues for the first six months of 1964 were \$21,430,332, up from \$19,917,858. Earnings jumped to \$3,585,213 in 1964 as opposed to \$2,931,654 in 1963.

George B. Storer, Jr., president of the company which operates 12 radio and tv stations in eight states, attributed much of the radio stations' increase to the fine showing now being made by the company's New York station, WHN, which was purchased in 1961 for a record \$11 million. He attributed the increases in tv revenues to the continuing growth trend of the industry, particularly in the larger market.

Fogarty To Head Iowa CATV Firm

Des Moines, Iowa — The newly formed Meredith Aeco Inc. set up to operate community antenna systems, has just elected Frank Fogarty as its president.

Other officers elected were Arthur Rasmussen, vice president; H. Y. Engeldinger, treasurer; Gordon Tuttle, secretary.

The company, formed earlier this month, has a planned capitalization of \$10 million, and stock ownership will be held equally by Meredith and Aeco.

Xerox Bankrolling U.N. Entry into Television

New York — With the Xerox Corp. picking up the \$4 million tab, the United Nations is making its entry into television via the formation of Telsun Foundation, Inc., a non-profit organization headed by Paul Hoffman, managing director of the U.N. Special Fund.

The \$4 million has been earmarked for making six 90-minute filmed dramas aimed at the dramatization of the whole range of U.N. activities.

Because of the nature of the programs Xerox will dispense with commercials, limiting its message to institutional identification.

DDB Third Major Agency To Go Public

New York — The other two major ad agencies which decided to go public are about to have company — Doyle Dane Bernbach, Inc. The fast-growing agency last week announced that it had filed a registration statement with the Securities and Exchange Commission for the proposed sale of 247,000 shares of Class A stock.

By its action, Doyle Dane joins ranks with Papert, Koenig, Lois, Inc. and Foote, Cone & Belding, Inc.

Doyle Dane currently bills about \$75 million, and in the last year has found itself increasingly involved in tv advertising. A year ago, the agency's tv work was only about 19 percent of total billing.

This year, the tv figure is expected to more than double.

Shares of stock to be offered to the public are currently in the possession of 25 shareholders who will continue to own substantial amounts after the sale is completed. These include William Dane, president of the agency, Ned Doyle, executive vice president, and Maxwell Dane, vice president and general manager.

Although the SEC has not yet given Doyle Dane the green light, prospective buyers will be investing in a company which earned \$230,810 in 1961, \$414,672 in 1962, \$806,749 in 1963 and \$868,095 in the first half of 1964. It jumped in billings from \$25 million in 1959 to the current \$75 million.

Sarnoff Opposes Curbs on Use Of Election Night Computers

Providence, R.I.—Voicing strong opposition to those who would restrict the use of computerized election results until the polls close, Robert W. Sarnoff, NBC board chairman, told a commencement audience at Bryant College, "Restrictions on the free and speedy flow of election return data would not only be at odds with the basic principles of democracy, but would remove a bulwark against the improper manipulation of such information — muzzling the watchdog while the front gate remains wide open."

Sarnoff pointed out that the call for prohibitive legislation was "born of the expressed fear that reporting results from eastern states could influence the decision of voters in the West where the polls are still open."

He added: "I believe the discussion largely ignores the basic function of a news organization — of

NBC Radio Racks Up \$5 Million in Sales

New York — Business is better than ever at NBC Radio with the network reporting an impressive \$5 million in sales from April 16 through July 17, 1964. Including both new business and renewals, this represents a 78.7 percent hike in sales over the same period last year.

"Total sales for all of last year were our biggest since our format change in 1960," said William K. McDaniel, executive vice president in charge of the NBC Radio Network division. McDaniel added that this "demonstrates once again advertiser awareness of radio's ability to move merchandise."

A highlight of the network's new business was the return of the Pet Milk Company to network radio after a 10-year absence.

an open communications system—in a free society. It is the obligation of radio and television, in common with all news media, to present significant information to the public as soon as it is available, using all the best tools at their command."

Sarnoff said that those who would silence the machines with legislation "do not have the answer to the problem, if indeed there is a problem. It seems to me that the real challenge is to our willingness to acknowledge these new techniques as a welcome ingredient of our times, placing additional reliance on individual responsibility, to be sure, but quickening the free flow of information so vital to our free development."

Rollins, Capital Cities Profits Rise

New York — Rosy profit pictures have been noted for Capital Cities Broadcasting Corp. and Rollins Broadcasting. Rollins' year-end report showed a boost of 54.1 percent in earnings over the previous year. Capital Cities recorded a 44 percent hike in net profits for the first half of 1964.

Rollins revenues for the year ending April 30, 1964, were \$9,130,958, an increase of 15.6 percent over the previous year's \$7,899,744. Earnings were \$894,254 as compared with \$580,388 the year before. On a per share basis, earnings were 93 cents, an increase of 52.5 percent.

O. Wayne Rollins, president of the diversified firm, in his report to stockholders said that Rollins television division's revenue growth was almost 40 percent better than over-all tv industry growth, and that the radio division's revenue growth was more than one and a half times better than that of the radio industry's revenue growth.

ABC-Paramount Reports Record Quarter Earnings

New York — A 40 percent boost in second quarter earnings has been reported by Leonard H. Golden, president of American Broadcasting-Paramount Theatres, Inc.

Earnings of \$2,568,000 in the second quarter of 1964, as compared with \$1,830,000 the previous year, represent the highest for any such quarter in the history of the company. On a per share basis, the increased earnings mean 56 cents a share as compared with 41 cents a share the previous year.

It was pointed out that the hike in earnings principally reflected improvement in tv and radio broadcasting and theaters.

Also, the company reported some benefit was derived from the lower 1964 Federal income tax rates.

In his letter to stockholders, Golden also cited the performance of the ABC Television Network which, he said, achieved higher audience levels than last year both in nighttime and daytime programming.

He added that for the tenth consecutive year the national sales for the company's Negro-programmed radio stations showed an increase of approximately 30 percent.

In addition to three tv stations and seven radio outlets, Rollins also markets cosmetic products for Negroes and operates an outdoor advertising firm in Mexico and the United States.

Net profit for Capital Cities in the first half of 1964 was up 44 percent, from \$912,445 in 1963 to \$1,309,381 this year. Also, according to Frank M. Smith, president of Capital Cities, the current profit is more than double that of the 1962 first half when a total of \$633,025 was recorded.

Among the reasons cited by Smith for the increases are the rising demands for broadcast time, especially on the local level, and development of two stations acquired in late 1961, WPAT-AM-FM Paterson, N.J., and WKBW-AM-TV Buffalo, N.Y.

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PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

Alcoa yearns for program autonomy

Don't jump to the inference that this could turn into a trend, but Alcoa will, by the end of the 1964-65 season, have had it as just one of multiple sponsors in a program. It's talking about going back to supporting a show of its own. In terms of economics, Alcoa will admit that it's quite well off with the program that it's in, namely Huntley-Brinkley, paying \$19,200 for a commercial minute and getting a cost-per-thousand of \$2.10. But two facets appear to be rankling Alcoa: (1) the fact that the Huntley-Brinkley strip has at least nine other corporate sponsors and who knows how many different products, (2) as man doesn't live by bread alone, a firm of Alcoa's stature should look to other values — like, for instance, prestige, an image of its own and the promotional-publicity benefits that accrue from exclusive association with the type of show that raises you above the norm. The thought may be nostalgic as far as network management concepts of programing are concerned, but Alcoa, it might be said, sees itself as the sort of company that would project its image best via association with an "Alcoa Theatre."

Unicap goes 52-week spot radio

The first big break for spot radio for the fall: a campaign by Upjohn for its Unicap vitamin (first time for the brand in spot) using sizable weekly plans in about 30 markets. Starting Sept. 14, the schedule is due to run to Oct. 18, 1965. McAdams, William Douglas is the agency and Mary Darling, the buyer. Upjohn in recent years has bought co-sponsorships in network tv specials for the vitamin and also used tv network daytime.

J. P. Stevens fattens spot tv kitty

J. P. Stevens & Co.'s efforts to sell its customers' customers has turned into quite a spot tv thing for this leading wool manufacturer. The budget for this fall has been better than doubled compared to the previous year. In addition to participating in NFL pre-game shows in 10 markets, Stevens will have spot schedules

running in 25 other markets. The promotion centers around Stevens' Consort fabric for men's slacks. Labels are furnished the garment makers along with the yardage. As part of the pre-sell for the manufacturer, Stevens has a franchise tie-in with the football league itself and the personal services of star line-backer Sam Huff on commercials and "good-willing" among the manufacturing trade. The spot campaign takes off Aug. 15, which is coincidental with AFL pre-season games. McCann-Erickson has the account.

Y&R mergers account brainpower

Young & Rubicam has been quietly revamping — or what might be described as streamlining — its top account management. Eliminated are the six little divisions, each headed by a senior vice president. Apparently it worked out better on paper than it did under the exigencies of modern agency operation. The new system: a coterie of senior vice presidents who function as a group or committee, with James P. (Joe) Wilkerson as chairman. Other committeemen: George P. Dippy, Randolph McKelvey, Gardiner Layng, Hadley Atlass. Main objective: more bigger brains to bring to bear collectively on important problems — or crises — as they pop up.

Product re-evaluation for Heinz?

Watch for H. J. Heinz, which spends around \$5 million in tv, to go through a general reshuffling of its market approach, and a deep appraisal of its whole line of soups, especially with relation to the various kinds of soups that compete directly with Campbell. The inner-searching is all part of the organizational re-scramble that's been going on this year at Heinz, such as the switching of its \$9.5 million account and the recruitment of marketing people from P&G and other dynamic package goods manufacturers.

No series hits 40 average for season

A Lexington Avenue agency averaged out the NTI ratings for the 1963-64 season's regularly scheduled nighttime series, starting with

the October report and ending with the April report, and noted following bracket aspects in the Top 40: only four programs averaged 30 or better, 10 programs ranged from a 25 rating to a just below 30 rating, 22 programs fell within the 20 to the 24 bracket and the remaining four series averaged between 19.4 and 19.8. For the season, averaged-out Top 20 in this agency's computation:

Rank	Program Series	Average Rating
1.	Beverly Hillbillies	39.1
2.	Bonanza	36.9
3.	Dick Van Dyke Show	33.3
4.	Petticoat Junction	30.3
5.	Andy Griffith	29.4
6.	The Lucy Show	28.1
7.	Candid Camera	27.7
8.	Ed Sullivan	27.5
9.	Danny Thomas	26.7
10.	My Favorite Martian	26.3
11.	Red Skelton Show	25.7
12.	I've Got a Secret	25.0
13.	Lassie	25.0
14.	Jack Benny	25.0
15.	Jackie Gleason	24.6
16.	Donna Reed	24.5
17.	The Virginian	24.0
18.	Patty Duke Show	23.9
19.	Dr. Kildare	23.6
20.	Gunsmoke	23.5

Note: In the Top 20, CBS scored 15; NBC, 3; ABC, 2. In the Top 40, it was CBS, 21; ABC, 11; NBC, 8.

Agencies delivering a neat profit

Deemed a profitable agency operation for the stockholders is one that ends up annually with at least a one percent margin after federal taxes. Generally regarded in the trade as among the members of this profits club are Ted Bates, Benton & Bowles, Compton, Dancer-Fitzgerald-Sample, William Esty and Foote, Cone & Belding.

Overemphasis on profits can hurt

An agency's ability to produce a high profit also has its possible liabilities, as is evident right now with one of the most respected in the industry. The stress on profits often makes mandatory: understaffing, a sustained high pressure operation and lack of full service, as measured by the exigencies of modern marketing.

When explosive situations or crises arise, an agency so constituted is not quite able to bring all the "fire fighting" resources to bear. The aforesaid highly respected agency is currently in trouble with two accounts — one over the \$10 million mark and the other billing in the \$5 million bracket. The moral, an agency can aim for a nice profit and a tightly-knit operation, but at the same time it must make sure that its service flanks are well guarded.

Plymouth-Valiant acts on radio

First of the automotives to start action on buying spot radio for the fall. Plymouth-Valiant Div. of Chrysler, out of N.W. Ayer in Philadelphia, Campaign, introducing 1965 model, will run from Sept. 23 to Oct. 6. First week, 18 spots; second week, 12 spots. As a rule, Ford factory is the first to call for "new model" availabilities, but this time Plymouth-Valiant's way out front in laying the groundwork for the introductory hoopla.

Fringe time viewing up all year

It's been a gratifying viewing season even for fringe times. The fringe hike, according to a breakdown compiled by Nielsen at Sponsor Scott's request, applies to the summer months as well as winter. The trend is, obviously, of special significance to spot tv because it is within these fringe precincts that stations do the bulk of their minute announcement selling. It is also the more desirable roost for piggy-backs. You might almost say that as fringe time goes, so does the revenue fortunes of a network affiliate. Now on to the statistical picture. First, a comparison of homes using tv from 5 to 7:30 p.m., Monday through Sunday:

Year	Winter*	Summer**	Full Season***
1961-62	43.4%	29.3%	36.4%
1962-63	42.4	29.9	36.1
1963-64	45.0	30.4	37.7

Second, a comparison of homes using tv for the fringe span starting at 11 p.m. and ending 1 a.m., Monday through Sunday:

Year	Winter*	Summer**	Full Season***
1961-62	23.3%	20.8%	22.1%
1962-63	23.5	21.9	22.7
1963-64	24.5	22.0	23.3

*November through April
 **May through October
 ***May to April of following year

TvB in quandry over '64 theme

You might think that after all these years the TvB would be hard put to come up with a tocsin theme for its annual meet — the latest due at the New York Hilton Nov. 18-19. But perish the thought. If there's any problem, it's in trying to decide which one of two proposed themes to choose. The pair are being kept close to the vest meanwhile. The two-day pitch will be preceded by a two-day meeting of the TvB board.

Latest radio vignette syndication

Something new in syndicated radio programming is slated for unveiling in September. The sales and distribution organization, which will operate basically out of New Jersey, has an ambitious line of "target" programming. It will specialize in the vignette type. Included among the titles: Garden Notebook, Daily Diet, Exercising for Health and Figure, Sports Scene, This is Living, Better Bridge, Great Bylines. The syndicate hopes eventually to open branch offices in Cleveland, Milwaukee, Dallas and San Francisco.

RAB sets date for spot data release

The Radio Advertising Bureau has set a target date for its first compilation of national-regional spot radio revenue by advertiser and product. That date: Monday, Aug. 3. The data, covering the first quarter of 1964, will have been processed from billings material turned in by reps and New York stations to the accounting firm of Peat, Marick & Mitchell. Bill Ensign has been coordinating the project.

ARF tv set data due in early fall

The Advertising Research Foundation will make available to its subscribers by late September or early October a comprehensive breakout of tv homes based on data collected this May by the Census Bureau. The breakout will consist of (1) percentage of tv homes to all U.S.

households, (2) homes with a single tv set, (3) homes with two sets or more, (4) set count by types of households and by Nielsen's areas and geographic areas, (5) breakdowns by the four Census Bureau regions and nine divisions. This will be the first benchmark on tv homes and sets since 1962. It is this benchmark that Nielsen uses to make its tv home projections. It is expected that the gain in television homes has better than kept pace with the increase in households.

A tv prospect to watch: Chas. Pfizer

If you're an alert seller of air media, you ought to keep your eye on the growth of Chas. Pfizer & Co. Inc., in the consumer products field. This one all-ethical drug firm has been moving fast in the way of acquisitions with long range plans which some day may make it another Bristol-Myers. Among the buyouts: Barbasol Co., Thos. Leeming & Co., Coty and Desitin Co., an old line of baby skin care products. The Pfizer name may have a relatively long history but it shows signs of being ready to adopt the latest consumer marketing methods and moving into tv and radio on a grand scale. Also worthy of note: here is another giant that keeps moving more and more into the consumer goods field — American Cyanamid. Among recent takeovers: John Breck Co., Max Factor and Dumas Milner Corp. (Pine-Sol, Perma Starch).

Flexibility can avoid jeopardy

Do the techniques of network tv buying require restudy and reappraisal by an agency every few years? Are the approaches to buying that met a client's needs and problems five years ago, possibly off gear today, both economically and marketing wise? It would be a good idea for a certain major agency with an enormous stake in tv to ponder these questions seriously. The reason: said agency has become vulnerable with a client who rates among the top 10 in tv. The gripe became evident during a meeting with an agency that was pitching for a slice of the account. The things that disturbed the client about his network agency of record: (1) a laxity

as to keeping abreast of buying trends and taking advantage of them, (2) a tendency to buy everything, whenever possible, on the basis of six-months-old ratings — like using nothing but March ratings in singling out program prospects for the fall, (3) a diehard mechanistic system for media preplanning.

Fall nighttime holdouts dwindle

The holdouts from nighttime commitments for the fall have started to come through as far as NBC-TV is concerned. Among those putting it on the line: Dow Chemical, Lehn & Fink, Norwich Pharmacal, General Cigar, American Motors. Two yet to be heard from: Beech-Nut and Metrecal, which just named Ogilvy, Benson & Mather as new agency. Metrecal is good for \$5 million and Beech-Nut for \$2.5 million. NBC-TV daytime sales had it even livelier. Among those setting themselves for the fourth quarter: American Chicle, General Mills, Thos. Leeming, Duffy-Mott, Pittsburgh Plate Glass, Plough, National Cotton Council.

Vick remedies in Thanksgiving parade

Rather offbeat for this alliance: Vick Chemical and Macy's Thanksgiving Day parade on NBC-TV, down for a third of the program. Vick apparently figures that the event, because of its family pull, can be promoted to the trade with exceptional effect. Another third of the parade has been picked up by M&M Candy, in the past Goodyear sponsored part of the program regularly, of course, due to the use of the giant balloons.

Nescafe's 30-30 plan meets snag

Nescafe's spot radio 30-30 plan is running into something of a problem on the West Coast. Under the plan, Nescafe pays for the full minute but opens half of it to gratis use by a supermarket, that is, with any kind of copy it chooses. The snag that has developed: a number of the stations offered the plan are insisting that the type of copy be restricted in the case of the supermarkets to institutional pitches on services

and departments, but no particular product or item available in the store. For that sort of sell, the stations feel, they've got their own time for purchase by supermarkets. Then again, the 30-30 arrangement might bring frowns from supermarkets that prefer to have manufacturers do any form of cooperating directly with them.

Network tv users up 15 percent

Network tv's course in corraling customers continues upward. April usually represents the peak of the season and the 1964 April NII report accounted for 15 percent more corporate buyers of network than the like report of 1963. The users in terms of scheduling their commitments compared this way:

Time Spectrum	1964	1963
Nighttime only	74	72
Daytime only	83	66
Both night and day	77	66
Total Users	234	204

Bar to hunting-fishing syndication

Have you ever wondered why it's tough to find enough syndicated hunting and fishing films? The answer: prospective sponsors take the position that a show of this type can't do them much good among hunting and fishing aficionados until the material is confined to favorite field and stream area. What's good in Colorado may not be so hotsy-totsy for the boys in the far Northwest — all of which moves a series beyond the economic range of syndication.

McCann-E feeds 'em to JWT

It may surprise you to learn that J. Walter Thompson has perhaps the biggest quota of alumni out of McCann-Erickson. In other words, McCann might be called quite a breeding ground for JWT manpower. Here are some of those with key or important spots at JWT who have come out of McCann-Erickson: Don Armstrong, Rud McKee, Steve Aubrey, Roy Madison, Jim Kleid, Dave Boffey, Sam P. Walker. Both Armstrong and McKee are senior vice presidents.



Charlotte is Pie à la mode

Metro Charlotte is just the topping on a trading area 75 miles wide . . . your client's treat when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT 50,000 watt signal delivers Charlotte PLUS — a market of more than TWO MILLION PEOPLE with \$2½ BILLION in buying power. It's easy as pie to get the full WBT story from your BLAIR ma

WBT RADIO
CHARLOTTE



Jefferson Standard Broadcasting Company

Tv: pop bottle genie

Soft drink bottlers are finding strength in spot television — so much so that they upped 1963 budgets 40 percent to buy more, more, more . . .

The strength of the Pepsi-Cola marketing is in its advertising, promotion and public relations," says Pepsi vice president D. Mitchell Cox.

"We feel our tv advertising investment is a sound one because it is the most effective way to reach the largest amount of people in the area our plants cover," says a spokesman for one of the Royal Crown bottling companies.

A Coca-Cola general manager points out, "Our aim is to get our message to the most people in the shortest amount of time. Tv does just that."

That's a quick sample of advertising thinking in the \$2.3 billion soft drink field, as recently reported in *Bottling Industry*, a publication for carbonated beverage companies. The pop bottlers and tv are a good team, the magazine

explains, "because the best prospects for soft drinks are the same people who watch television most often."

Last year and this, that fact has made a difference along Madison Avenue — a big difference:

- In 1963, the nation's soft drink bottlers upped their total billing by a gigantic 40 percent over the previous year.

- That 40 percent hike, says IyB, "surpassed the national growth for tv advertising registered for any other product class."

- Plunking down a deluxe \$43.8 million for local and network tv last year even broke the bottlers' own previous record.

- For the first time, the nation's Big List (of the 100 top tv spenders) included four of the soft drink giants — Coca-Cola (the nation's 13th largest



user of tv), Pepsi-Cola (31st), Royal Crown (94th and appearing on the list for the first time) and Seven-Up (99th). The first three also made the top-100 list of spot television users.

• And this tv trend, it appears, is just beginning. To date, figures for 1964 already indicate that soft drink spots have jumped from \$6 million to \$10.8 million during the first quarter.

Tv and soft drinks have struck a match, all right. But that doesn't automatically spell "profit, profit, profit." In fact, the bottlers' rush to television tells a lot about the state of their industry today.

Relatively few companies — chiefly only the parents (those issuing bottling franchises) — can afford network time: Canada Dry Corp., Coca-Cola Co., Dr. Pepper Co., Pepsi-Cola Co. and Seven-Up Co. (see graph). Their network total of \$11.2 million last year was up \$2.4 million over 1962.

But their network spending is already down \$1.5 million in just the first quarter of 1964, from \$1,936,500 last year to only \$468,600.

That doesn't mean the soft drink crowd can't meet the stiff costs of big time airtime. It means only that, good as network exposure is for them, they're putting some of their dollars to even better use.

The switchover is to spot.

Not only does spot allow for less expensive participation in the power and pull of television's near-magic sell, but even more important it allows for group cooperation. Part of the advertising load is thus shifted from the parent companies' shoulders to those of their franchised bottlers, many of whom are now able to put their own dollars into tv (see table).

In fact, bottlers (usually following parent company plans and promotions as prepared by major advertising agencies) are taking full advantage of all that spot television has to offer, turning it off and on like a soda spigot at an ice cream fountain.

The parent companies are following the trend by buying a spot—i.e., a participation — instead of a network show. Pepsi's Philip Hinerfeld, vice president and director of advertising, says in *Bottling Industry*: "By selecting judiciously a

variety of programs in which to place our participating minutes, we not only increase our reach potential but also reduce our risk factor."

Such an advantage is strengthened, not weakened, when the advertising is taken on a local co-op basis with bottler distributors.

By selecting his own participations or taking spot announcements adjacent to network shows, the local bottler gains a feeling of strength and identification and, of course, excellent control. (Says one, "Generally you can cancel out on just two weeks' notice.")

The problem is that even the relatively lower costs of spot tv do require caution. Says a Canada Dry spokesman, "As tv is, relatively, an expensive medium, it must be used with care. We encourage the use of tv advertising in those markets where it has been found effective and *has passed rigorous testing [italics ours].*"

Perhaps the chief reason for increased tv expenditures by soft drink companies is the sharper-than-ever competition within their own field. Coca-Cola, which held 60 percent of the soft drink market in 1962, was reportedly down to 31 percent at the end of 1963, even though it had spent some \$19.4 million (including bottlers' shares) on television alone during the same year.

Such a fast-moving market clearly requires close attention.

Tailor-made, spot tv is one way to pick up a dropped advertising stitch in time, and just about every bottler in the business has caught on to the trend. Says *Bottling Industry*, "Virtually every major franchise

firm, independent and locally-owned bottling plant in television advertising [in 1963] boosted expenditures, and a host of additional operations became first-time advertisers."

Here's how the advantages of spot tv are made to apply to specific soft drink needs, some of which are particularly urgent right now:

• **To introduce new products as they move from test market to regional to national distribution.** Right now, the big rush is to bring out dietetic or low-calorie soft drinks (see story on page 30).

• **To introduce new packages.** A couple of years ago, the trend was toward larger bottles (Coca-Cola, according to one observer, "overstayed the 6½-ounce bottle"). Another direction has been toward cans. Now, with well established companies in other fields (like Del Monte) coming out with new soft drink lines (sparkling beverages) in their own containers (bottles and cans), the competitive importance of visual sell is self evident. In areas where color is vital to new package identification, print still has the lead, a situation that's likely to change radically with this year's expected increases in color tv set sales.

• **To minimize advertising waste.** For example, the Royal Crown Bottling Co. of Norfolk, Va., is sidestepping the soft drink bottlers' traditional target — teenagers — to concentrate tv selling on housewives. Surveys indicate that the teenagers' mothers, as soft drink consumers themselves, buy the brand *they* like most at the supermarket, scene of most Royal Crown sales. It

NETWORK TV ADVERTISING*

The Coca-Cola Co.	\$5,770,000
Pepsi-Cola Co.	\$2,466,700
The Seven-Up Co.	\$1,881,200
Canada Dry Corp.	\$676,900
Dr. Pepper Co.	\$439,800

*For 1963; source, TvB.

might be different if Royal Crown were sold "on tap" at soda fountains where the teenage coin counts. It usually isn't, though.

• **To allow advertising to react as quickly as does the market itself to outside circumstances.** This doesn't pertain only to the seasonal and day-to-day shifts within the soft drink fold that may too often depend on a vagary like the weather. To speed just one special promotion project for its highly successful Diet-Rite Cola, Royal Crown is reportedly spending \$1.7 million on television, in addition to its regular tv budget. Competition must be able to meet this, and fast, when it hits—or pay the consequences.

• **To lend itself to co-op advertising**—as noted, a popular strategy just now throughout the soft drink business. "Joint fund advertising" in which ad costs are shared between parent company and franchise-holder reportedly amounts to a 50-50 deal "in many instances." Possibly because more of its bottlers are spending more of their own money this year on advertising that is mutually beneficial, Pepsi-Cola is said to be upping its television budget 30 percent.

• **To zero in on strictly local situations.** Different bottlers of the same product sometimes join in buying spot tv for a regional market when, depending on the power of a particular station's signal, the broadcasting pattern overlaps several "territories." Costs are prorated according to the number of tv viewers in each franchise area.

• **To meet competition, not only from within the field, but also from without.** For instance, another real hot-weather seller is beer, and breweries have long been using television for everything it's worth, another matter to be considered by soft drink men who want to increase their sales. And there's a lot of room for the soft drink business to expand, if one considers that coffee, the leading beverage, is drunk by 73 percent of the public, while only about 34 percent drink pop.

These considerations, and the resultant increases in tv spending, are all coming to a head right now, for soft drink sales (and the promotion that builds them) will undoubtedly hit their 1964 peak during the hot-weather July - August - September quarter. ■

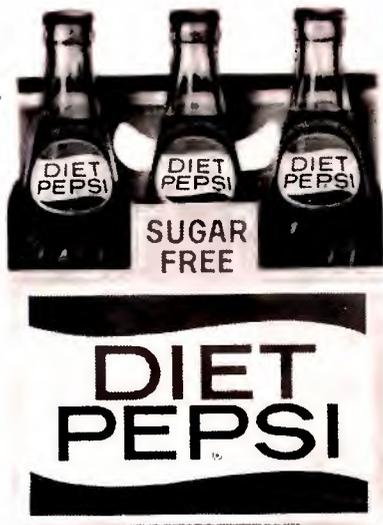
SPOT TV ADVERTISING **

Company	Amount	Company	Amount
Coca-Cola Co. *	\$ 13,646,300	Chas. E. Hires Co. *	\$ 43,800
Pepsi-Cola Co. *	7,865,800	Double-Cola Co. *	38,800
Royal Crown Colo Co. *	3,764,500	Frank's Beverages	37,600
Seven-Up Co. *	1,544,600	Delaware Punch Co. *	35,600
Canada Dry Corp. *	1,435,300	Hommer Beverage Co. *	32,500
Cott Beverage Corp. *	566,800	Nesbitt Fruit Products *	32,400
Dr. Pepper Co. *	551,000	Mel Roy Beverage Co.	25,000
Schweppes (USA), Ltd. *	393,000	Clicquot Club Co. *	22,500
A. J. Confield Co.	374,200	Borq's Root Beer Co. *	20,500
Faygo Beverage Co.	338,500	National NuGrape Co. *	17,600
Bubble-Up Corp. *	321,600	Quench Co. *	17,400
Squirt Co. *	266,700	Duffy Brothers, Inc.	10,400
Hoffman Beverage Co. *	205,700	White Rock Corp. *	10,000
Miller-Becker Co. *	147,300	Buffalo Rock Bottling Co.	6,800
Crush International *	116,300	Green Spot Inc. *	6,800
Old Colony Co. *	106,300	Krim-Ko Corp.	6,300
Golden Age Corp. *	80,700	Tru-Ade Co. *	5,100
Vernor's Ginger Ale *	79,800	Gropette Co. *	3,200
Yoo-Hoo Chocolate Beverage Corp.	59,200	Quinine Vichy Co.	2,300
John Graf Co.	58,300	Sorotogo-Vichy Co.	1,800
Moxie Co. *	51,600	Mo's Bottling Co. *	1,300
Frostie Co. *	50,300	Citrus Products Co.	1,200
Mission Dry Corp. *	46,400	Cloverdale Spring Co.	1,200
		Jacob Ries Bottling Works	1,100

** For 1963 Source TvB
* Bottlers

The tide toward low calorie count is both promise and threat — but no longer just a groundswell

Diet



■ Diet drinks currently provide the biggest tidal wave the swelling \$2.3 billion soft drink industry has seen in many months, and any bottler with a sound tv “surfboard” stands a great chance of riding the sales crest.

Trikey sport, though, this dietetic soft drink business. On one hand, it offers the industry its greatest single route to real dollar increases — via totally new customers as well as new products. On the other hand, it threatens (depending on your viewpoint) to revise the whole market structure, for the dietetic leaders to date are not the giants who've traditionally led the way — Coca-Cola for cola flavors, Canada Dry for ginger ales and mixes, Seven-Up for its single-entry and widely used lemon-lime product.

The dietetic idea came in slow, right after World War II, and as recently as 1959 low calorie drinks had only 1.3 percent of the total market. Pioneer products were chiefly pitched at diabetics or consumers with really serious weight problems, thus had a slightly anti-septic aura about them which wasn't helped by low quality, poor taste and premium prices.

Things changed as at the crack of a whip in 1962, though, when Royal Crown introduced Diet-Rite. This one really beat the taste-quality problem and, marketed wisely, became the No. 4 cola in a speedy 18 months. It's helped Royal Crown hoist sales to an estimated \$43 million this year.

The soft drink industry, as quick to spot a trend as an unwashed bottle, latched right on. Within two years, ease sales of dietary drinks quadrupled from 1961's 25 million to 1963's 100 million. Today's ex-

drinks: tv fatteners

ports (like Abbott Labs, which produces most of the industry's sweeteners) predict the slim-line drinks may account for as much as 30 to 50 percent of total case sales within five years.

Though women were the first and (word choice is deliberate) biggest buyers of the get-thin soft drinks, sales have zipped right along, thanks to the wild increase of U.S. weight watchers. The trade attributes this to several factors, chiefly doctors, insurance company statistics, government physical fitness programs and, tellingly, *mass media*. Today you don't have to be strictly on a diet in order to be conscious of overweight and its attendant problems. In fact, dietetic drinks, which first were characterized as an upper income, urban women's product, have been taken over by children, teenagers and, yes, men too. Weight-conscious males consumed 25 percent of all dietetic drinks sold last year and the product was used in 45 percent of all U.S. households.

For the immediate future, low-calorie beverages are reaching for maybe 10 percent of the soft drink market by the end of 1964. To do so, bottlers will undoubtedly use just as much tv as they can afford.

Here are a few of the major entries in the share-of-market race, plus a word or two about the current status of each:

Diet-Rite, the starter of it all, still leads with something like 40 percent of all sales. To keep and expand that lead, Royal Crown will spend an estimated \$10 million on advertising this year, possibly from 3 to 50 percent of it on television.

Upper 10, another Royal Crown entry, has a lemon-lime flavor and

thus is not competitive with Diet-Rite. (Last year, lemon-lime drinks were second favorite flavor, with 15 percent of the market, whereas cola flavors copped the lead with 60 percent. Then came orange in third place, with root beer fourth.) Upper 10 has just successfully passed market testing, is now ready for the bigtime.

Tab, Coca-Cola's new one, is whittling away at the distribution problem faced by every new entrant, is already about 90 percent national. Considering the financial strength of its parent, it will get every bit of promotional tv backing that sales clues suggest.

Dr. Pepper, a company that attributes to television "much" of its 18 percent sales increase in 1963, is sending out two new ones — **Dietetic Dr. Pepper** and **Pommac**, an import from Sweden that tastes like Cognac. They're being backed with participations on NBC-TV seven nights a week (two programs some nights). Over-all tv budget is up 20 percent over 1963.

Like, the get-slim drink ladled up by Seven-Up, hopes for distribution to all 500 plus Seven-Up bottlers, may use tv to get it. Tv, print and some radio — probably in that order — will be used to promote Like. The New York bottler is already using 60-second spots on CBS exclusively, ten a week.

Canada Dry is the first company to produce a complete line of low-caloried entrants, including all flavors and such popular mixers as Tom Collins, etc. Showing them off suitably to the Canada Dry public is likely to increase the company's tv budget substantially.

Diet Pepsi-Cola (which, because of supermarket shelf space short-

ages, is likely to replace the year-old, also cola-flavored Patio Diet Cola) was such a success in its seven or eight test markets that it's been released to all 500-plus Pepsi bottlers, of whom 300 (covering 80 percent of the country) are in production. Use of tv? Says Pepsi vice president Hinerfeld, "We try to make it the *major* medium." Television — as well as new products to show on it — has helped regional bottlers increase dollar grosses from 15 to 30 percent during the first quarter. To introduce new products and their new packaging, part of Pepsi's advertising job must necessarily be pictorial, says Hinerfeld.

Metri-Cola, out of New Haven's Cott Beverage Co. by Mead Johnson & Co. (pace-setters with their Metrecol), combines the expertise of both diet-thoughtful companies into an imaginative new sales concept. This, like other Cott beverages, undoubtedly will get heavy tv support.

Other bottlers with good prospects in the dietetic competition include Shasta Beverages, Hoffman Beverages (**Lo-Lo Cola**), Vernor's one-calorie ginger ale and one-calorie **Lift**, No-Cal Corp., Cantrell & Cochrane (**Slenderella Cola**), Squirt (**Squirt Dietetic**), Bubble Up (**Sugar-free Bubble Up**), Dad's Root Beer (**Dad's Dietricious**). Many are finding solid support with radio in addition to or instead of television.

As this article was being written, another new product, reportedly being test-marketed, seemed on its way. If successful, it could cancel out the whole artificially-sweetened dietetic formula and change the market once again a low-calorie sugar! ■

Profile of tv ownership

With the growing prevalence of multi-set and color-set ownership, SPONSOR's contributing editor, Dr. John Thayer, probes the kind of families buying second color sets:

■ Chances are roughly three to one that the home with a single tv set (be it black-and-white or color) is a household of one to four family members. The same holds true of the home owning two or more sets, one of which is in color. Only about one-fourth of each of these two types of homes has a "large" family designation — five or more family members.

The multi-set black-and-white home, on the other hand, has a somewhat better than "three to two" chance of being a one to four member family. In 35.8 percent of all homes with more than one black-and-white set, the family count is five or more.

These estimates were arrived at through the study of some 1171 returned diaries used in the tabulation of the ARB tv national report for the week of January 11-17, 1964.

An analysis of Table 2 shows that one-third of all single-set and color-set homes claim one to two family members. Multi-set homes, however, show only a 17.3 percent

incidence of one to two member families.

It should be kept in mind when reading these results that, for purposes of this analysis, (1) a single-set home is a home containing only one set, which is either in black-and-white or color, (2) a multi-set home is a home containing two or more sets, all of which are in black-and-white, and (3) a color set home is a home containing one or more sets, one of which is in color.

Employment Profile. Active employment among male household heads tends to be somewhat higher in multi-set homes (90.4 percent) than in either single-set (79.7 percent) or color homes (83 percent). Male heads who are retired, however, have a higher incidence in color homes. This study finds that 13.2 percent of all color homes have a man-of-the-house falling into the retired status. Retired male heads in single-set homes account for 9.7 percent of the total, while only 5.1 percent of the multi-set homes contain a male head in this category.

Households with no male head on the other hand, are much more predominant in the single-set universe (8.8 percent). This, of course is partially due to the fact that most one-member families are single-set owners; therefore, widows, unmarried working girls, etc., would fall into this group. Taken as a unit, homes containing but one set are more than twice as likely to have no male head than are other homes. Multi-set homes show only a 3.8 percent incidence of "no man-of-the-house," while a comparable figure of 3.8 percent holds true of color homes.

At least in the sample studied, students and unemployed male heads play a rather insignificant role in all types of television homes.

Relative to the working housewife, no really significant differences can be found between any of the three types of tv homes. To qualify as an "employed female head of household," she must work at least 35 hours per week.

There is, however, a slight higher degree of housewife employ

TABLE 2

PROFILE OF TV OWNERSHIP

(by percentages)

	Employment Status of Female Heads of Households			Color Set Ownership		Number of Family Members		
	YES	NO	NO FEMALE	YES	NO	1-2	3-4	5+
SINGLE SET HOMES (color and b & w)	22.8	75.6	1.6	4.7	95.3	33.0	41.2	25.8
MULTI-SET HOMES (b & w only)	26.7	73.3	..	...	....	17.3	46.9	35.8
COLOR SET HOMES (single and multi-set homes)	22.6	75.5	1.9	...	...	32.1	45.3	22.6

TABLE 1

PROFILE OF TV OWNERSHIP

(by percentages)

	Number of sets owned			Employment Status of Male Heads of Households				
	1	2	3 +	EMPLOYED	RETIRED	STUDENT	UNEMPLOYED	NO MALE
SINGLE SET HOMES (color and b & w)				79.7	9.7	.6	1.2	8.8
MULTI-SET HOMES (b & w only)	...	94.4	5.6	90.4	5.1	.6		3.9
COLOR SET HOMES (single and multi-set homes)	41.5	49.1	9.4	83.0	13.2	....	..	3.8

ment in homes containing more than one black-and-white set. In single-set homes, 22.8 percent of all female household heads work; color homes have an incidence of 22.6 percent, while multi-set black-and-white homes show 26.7%.

How many sets in color and multi-set homes? Interestingly, 41.5 percent of all homes containing a color set report this to be their only set. The remaining 58.5 percent splits itself this way: 49.1 percent own two sets, one of which is in black-and-white, and 9.4 percent own three (or more) sets, two (or more) of which are in black-and-white.

As a sidelight, 4.7 percent of all homes owning but one set report that this set is in color.

Further, the sample under study shows that 94.4 percent of all multi-set homes own two tv sets, while the remaining 5.6 percent own three or more sets.

Ownership profile by number of channels received. In relation to the number of stations received by each of the three types of families, multi-

set and color-set homes tend to be located in areas where it is physically possible to receive a greater number of channels. Of all color homes, 47.2 percent are able to watch six or more stations, while 31.5 percent of all multi-set homes can get the same number of stations. The home containing only one tv set reports reception of six or more channels in only 25.6 percent of the cases studied.

Taken as a group, slightly more than 63 percent of all single and multi-set homes combined report receiving three to five stations.

About the same percentage of color homes (47.1 percent) say they can receive from three to five stations as say they can receive six or more stations (47.2 percent).

On the other hand, only 5.7 percent of all color homes report being able to receive only one or two channels. This is quite similar to multi-set homes (5 percent), but considerably lower than homes containing only one set, where 10.6 percent can receive only one or two stations.

Education level and tv ownership. Perhaps counter to the expected, only 28 percent of the color set sample claims that the male head-of-household has attended college. As was noted previously, there is a relatively high incidence of "retired male heads" in color-set homes. Since college attendance was not as much a prerequisite when these people were younger, it would follow, then, that these older retired males might tend to lower the overall education level.

More college-trained male heads are found in multi-set black-and-white homes (42.1 percent) than in either color or single-set homes.

Homes owning one set contain 33.7 percent male household heads falling into the "college trained" category.

Now that multi-set and color tv ownership is becoming more prevalent with each passing day, it is more important than ever before to know what kind of family buys a color set or second set. This study, then, was performed with this thought in mind. ■

TABLE 3

PROFILE OF TV OWNERSHIP

(by percentages)

	Number of Stations Rec'd			Education of Male Head of Household	
	1-2	3-5	6+	High School or Less	Attended College
SINGLE SET HOMES (color and b & w)	10.6	63.8	25.6	66.3	33.7
MULTI-SET HOMES (b & w only)	5.0	63.5	31.5	57.9	42.1
COLOR SET HOMES (single and multi-set homes)	5.7	47.1	47.2	72.0	28.0

Trend to commercial

As NAB code presses altered piggyback status, Schwerin

■ The integrated commercial is unquestionably the orphan of the broadcast advertising world, according to a recent Schwerin Research report which found less than one percent of the 2000 commercials it tests each year to be of the integrated variety. (This type of spot announcement — designed to cure the piggyback — should not be confused with the commercial

format of the same name that is “integrated” into a show by having the message delivered by the program’s talent.)

With Sept. 1 the effective date for the NAB code revision that “clarifies” the interpretation of a piggyback as contrasted with an integrated announcement, the report notes successful uses of the integrated approach (two or more prod-

ucts interwoven in a unifying theme so as to appear as a single announcement) and believes it now offers sponsors a possible alternative to the piggyback. Although the new amendment does not bar piggybacks, such messages are to be counted as two or more commercials if the multiple product treatment does not conform to the integration framework.

Although quick to point out that like every other commercial approach, the history of the integrated announcement has been marked by both successful and unsuccessful executions, Schwerin looks for a revival of the integrated form and notes its achievements when used by two major companies

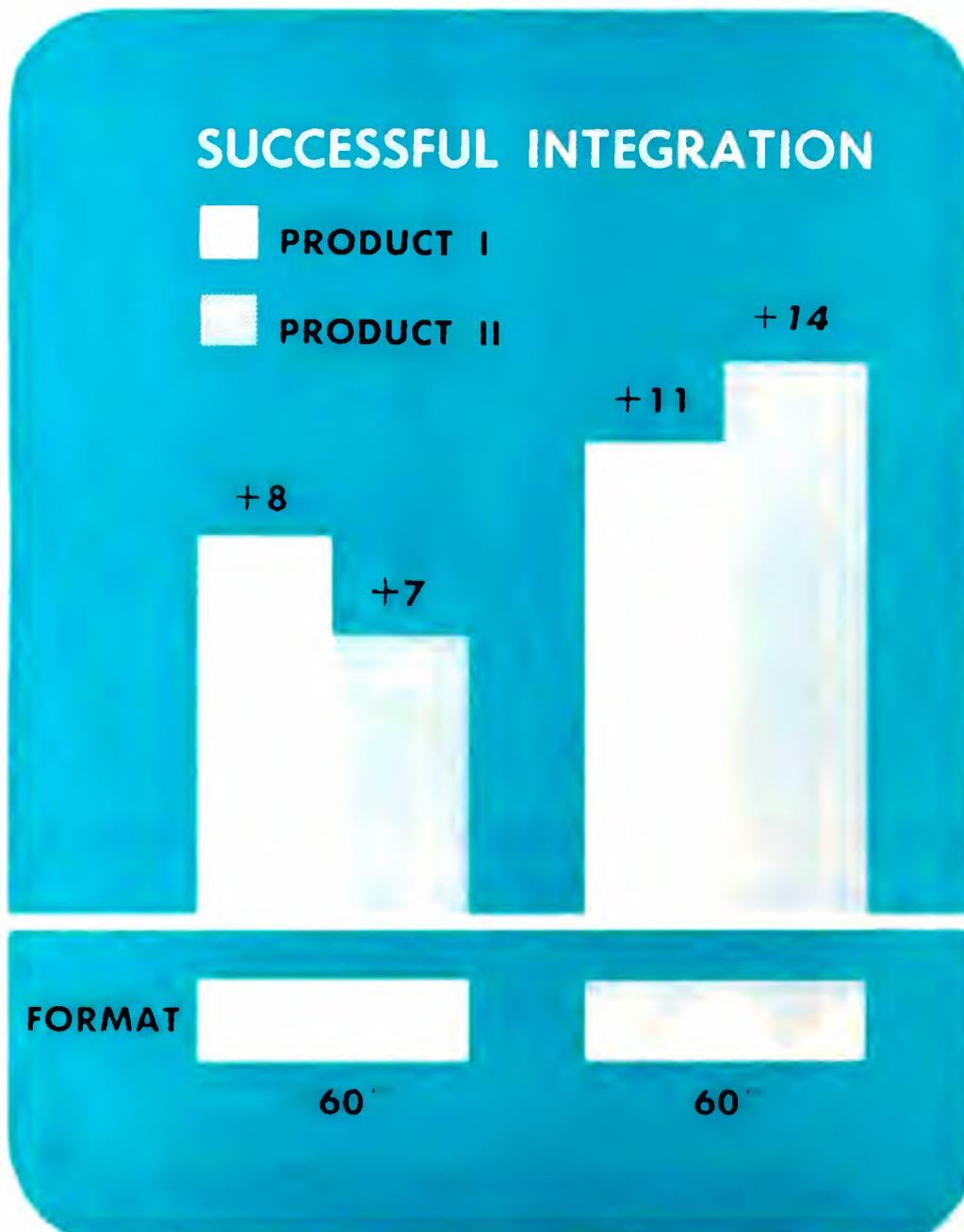
Schwerin charts the results of its pre-testing of a successful integrated commercial for two food items, designated in Chart A as Product I and Product II, which have a decidedly close relationship to each other.

The left hand set of bars measures consumer response for both items after the showing of a 60-second commercial that featured only Product I. Measurement of viewer preference shows the “halo” effect for Product II (shaded bar) which, although unadvertised in the announcement, did benefit from an over-all brand awareness for the sponsor’s products. The second (right hand) series of bars shows the change in consumer brand preference when both products were advertised in an integrated commercial. Both items benefited markedly from the integrated approach: Product II doubled in brand preference while a nearly 50 percent increase occurred for Product I.

In a second example, the research firm maintains that there is more than historical interest in a series of two-minute household item commercials, produced in the mid

CHART A

FOOD PRODUCTS



integration forecast

Research sees the revival of long-neglected tv format

950s by a leading sponsor. The announcements highlighted one primary product while illustrating the advertiser's family of items in a "pantry parade" display, all aired on the celebrated *Omnibus* series. The "umbrella" approach of these commercials, as pre-tested by Schwerin (Chart B) shows consumer brand conversion power for the primary product to be one and a half times more than the average for a number of independent 60-second commercials for this brand, while one of the secondary products also exceeded its brand average by 50 percent. Additionally, there were bonuses for the other secondary product and an unadvertised (but displayed) item, which benefited from the "halo" effect and improved corporate image of the company.

The significance here is that all four of the advertiser's products were successfully sold in this two-minute message. An alternative would be four independent 60-second commercials, one for each product, which, in fact, became the strategy largely used by this company after *Omnibus* left the air.

However, Schwerin told SPONSOR that the advertiser is now considering a return to the integrated format, as a result of the above data presented by the research firm.

But the integrated commercial is not a cure-all, and can fail if there is an unsuccessful relation of products. Reasons for success or failure cannot always be diagnosed with any certainty, but Schwerin offers two guidelines that should be followed:

1. Avoid implication of replacement or interchangeability; stress product difference if presenting various forms of the same product.
2. Do not just introduce products, for display alone tends to be the least effective means of the integrated sell. Instead, demonstrate,

explain, and offer reasons why the item should be bought.

Schwerin notes with surprise the rather small number of integrated announcements produced in recent years, suggesting as a possible reason attraction to the versatility of the 30-30 piggyback by advertisers who have a host of brand products to sell.

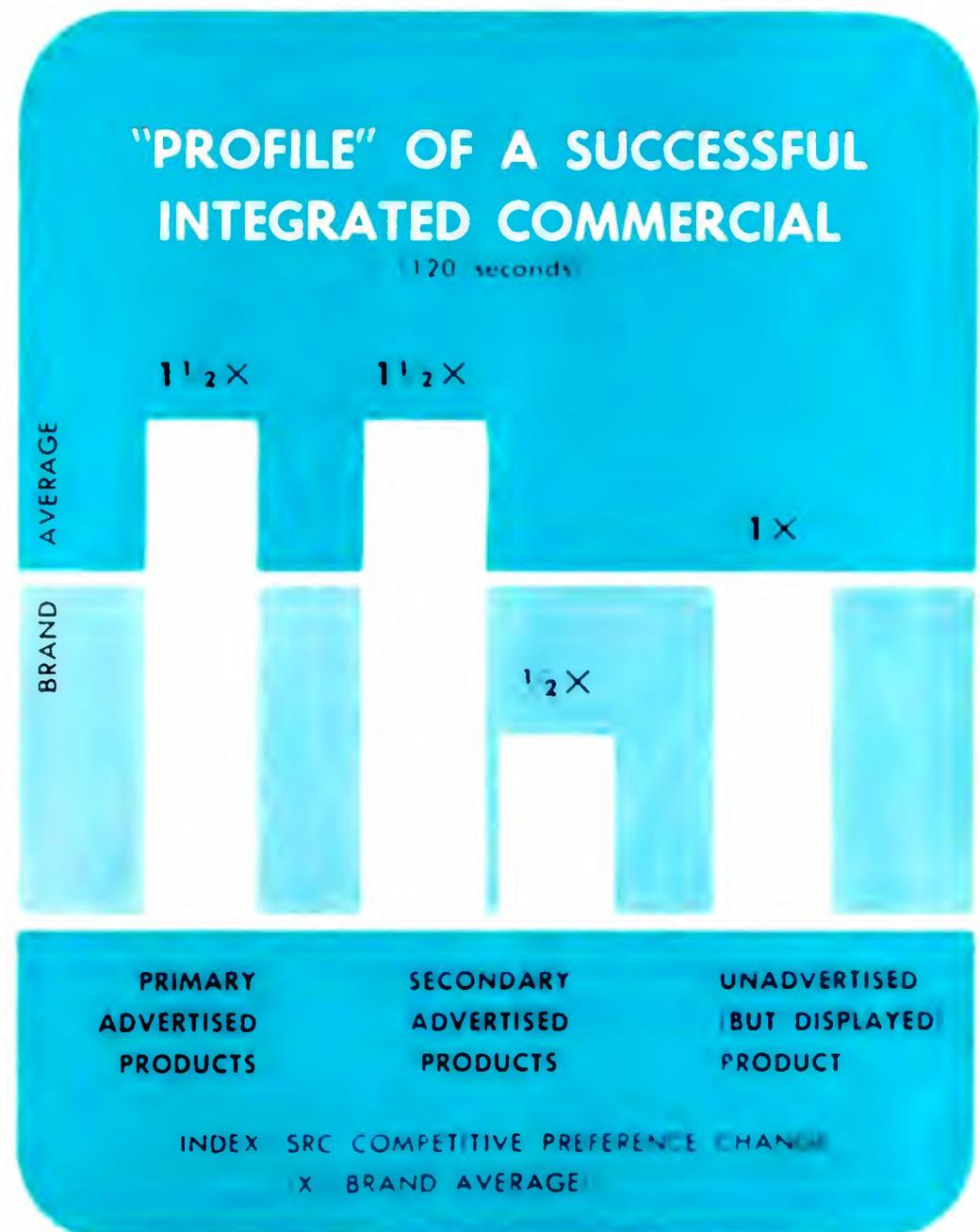
The immediate future probably

calls for a period of transition (SPONSOR May 25) during which stations might provide accommodations to advertisers while encouraging them to integrate their brands according to revised code provisions.

As a result of this cloud hanging over piggybacks, Schwerin anticipates a revival of the integrated commercial form. ■

CHART B

HOUSEHOLD PRODUCTS



The timebuyer must



By Grace Porterfield
Media buyer,
Benton & Bowles, Inc.

Grace Porterfield has served with Benton & Bowles for 18 years. Starting as a secretary, she soon became interested in media and began to learn it from scratch. Today, she's one of the agency's most respected and experienced buyers and has served in the official media buying capacity for the last 12 years.

Her pet account — and one worthy of keeping two experts busy — is General Foods. In the past, Miss Porterfield specialized in Ground Maxwell House Coffee and Yuban buys, but now gives her experienced attention to the media requirements of Instant Maxwell House Coffee and Birds Eye, two burgeoning offshoots of the celebrated family tree. Officially, Miss Porterfield reports to Bern Kanner, Benton & Bowles director of media.

Unofficially, she reports to Charles Clayberger, her husband. Although the Claybergers reside in Manhattan, they have a summer home in Hightstown Park, N.J., that gives them access to the rural bogs necessary to their avocation—raising cranberries. After an invigorating weekend out of doors, however, the Claybergers rush back indoors for their favorite evening pastime — bridge.

■ “Today, many more markets are measured than in the past — and far more often,” says Grace Porterfield, veteran media buyer at Benton & Bowles’ headquarters in New York. “But now there are many more media and marketing tools and much more research. In addition, there are more dollars — and more people — involved,” she says. “Buying today has become an intricate system.”

The busy media buyer took time out from answering her phone, talking to account men, checking details on current buys and keeping appointments with station reps. She did so to explain to SPONSOR the complexities of her field, as she sees them, and the reasons that it has become so time-consuming.

The enormous change in time-buying, she explains, is largely due to television. Whereas just \$7,275,000 was spent on the medium for the full year of 1949, Rorabaugh reports that a mountainous \$871 million was spent last year on national tv and regional spot alone. Little wonder, Miss Porterfield remarks, that the buyer’s job has also undergone dramatic alteration.

It’s the increase in the quantitative as well as the qualitative analyses that have created the greatest change, according to the Benton & Bowles adwoman. For example, 15 years ago the industry didn’t know what “reach,” “frequency” or “commercial recall” really amounted to, she says. Today, however, the industry is considerably more sophisticated and the buyer’s tools, of necessity, have undergone drastic changes.

Also, because demographic characteristics now play a considerably more complex role in buying strategy, the rating services now reflect some detailed audience breakdowns. These, too, must be considered by the buyer.

Up to 1962, for example, ARB indicated only the number of men, women and children in each sample. Now ARB’s demographic data ranges through total men, men 18 to 39, total women, women 18 to 39, teens, children, education of

household head (high school, college), number of children and their ages (none, under 6, 6 to 17). All of that is supplied in addition to breakdowns on total homes, metro ratings and share-of-audience.

Buyer interest formerly focused most strongly on total households, but now has shifted towards the target audience or a specific segment of a specific audience in specific households. “You can’t simply sell anything to households any more.”

Further, the number of markets

change, too

Grace Porterfield, Benton & Bowles media buyer, speaks out on changes in the broadcast industry that affect a buyer — past, present, future

alyzed has been increased considerably. ARB measured just three markets in 1948; today's figure is 88.

Ten years ago buyers didn't have to be concerned with multiple spot rates, Miss Porterfield says. Most stations had just two rates — day time and nighttime. Today, some have as many as 23 different rate classifications, she points out. "This is just an example of how each minute facet in the total spectrum of timebuying has expanded and created more work."

The professional buyer's responsibility has increased considerably over the years. Today, he or she is more involved in *formulating* media plans, must of necessity know pertinent marketing objectives and strategy and must be thoroughly familiar with broadcast markets, stations and related functions.

Because of such increased time-buying responsibilities, plus the added number (and scope) of media and marketing tools, agency media departments have mushroomed. The piles of paperwork have "ramided," the adwoman exclaims. Miss Porterfield believes the computer is one bright spot on the hectic horizon. The computer, she feels, will cut down paperwork to a significant degree and also eliminate much of the time-consuming mechanical details involved in processing buys. It will also provide buyers with vast quantities of analytical arithmetic quickly and accurately, thereby helping to bring buying decisions into sharper focus. Miss Porterfield also believes agency computers may someday be

used in still newer ways — such as helping to determine exactly which stations and specific announcements should be selected to reach the desired audience most efficiently and effectively.

In the meantime, greater computer service will certainly mean more *time* for the timebuyer, which he can spend on evaluation or judgment that, so far, can only be performed by humans.

Actually, there's little chance of the timebuyer's being replaced by the computer, as some buyers feared a couple of years ago, Miss Porterfield reports. On the contrary, agencies are beginning to realize more strongly than ever the buyer's importance. Those buyers who feared being replaced by automation probably didn't realize that computers are tools meant to assist — not replace — judgment. Computers can only help improve the buyer's selections and thus heighten the individual's responsibility and image.

Miss Porterfield does feel, however, that computers may lower the number of clerks required at estimating and accounting levels.

Besides all these new developments, media buyers have a great many more "sensitive areas" to face than they had a decade ago, such as multiple spotting, ratings techniques and methods, piggybacks, BAR reports, multiple rates and product protection.

Miss Porterfield, undoubtedly one of the busiest women at her agency, has been working as a media buyer for 12 years. Principally she buys television, with Instant Maxwell



Miss Porterfield goes over a media schedule for Instant Maxwell House Coffee with Frank Bernstein, assistant account exec for the product

House an active product for one of her largest clients, General Foods.

Interestingly, she started at Benton & Bowles as a secretary. "I saw where all the money was going and decided I wanted to spend some of it," she says with a smile. "So I entered media." Much as she enjoys her "spending" job, she approaches it with the prudence and cunning of a seasoned shopper and like any wise spender, strictly observes the budget. ■



Sponsor Ross Golden and staff announcer Andy Wilson in a spoof based on the "Jimmy Dean Show." City of Cars' 20-second spoofs are aired eight times weekly on Orlando's WFTV.

Car dealer's sales

Ross Golden clowns with off-stage Andy Wilson about the secret of his success. ("It was tough, Andy.")



■ "Aw, c'mon Ross" may not mean anything to citizens of Baltimore, Cleveland or Buffalo, but it has become a classic line in Orlando, Fla.

There the slogan is synonymous with sponsor Ross Golden's humorous tv spots for his City of Cars used auto lots.

During the past two years, while sales of both new and used autos on the national level have set records, City of Cars' sales have zoomed ahead tenfold. And Golden attributes his success directly to his 20-second spoofs aired eight times per week on Orlando's WFTV.

All in prime time, the commercials are usually spotted in breaks during and between hour network shows.

Some of them have been designed as burlesques of such programs as *Combat!*, *Jimmy Dean Show* and *Breaking Point*, shows carried by the station.

The spots are noted mainly for their fun, and usually contain almost no sales message.



Golden and his partner in a zany baseball skit which was taped when the Minnesota Twins were in Orlando for spring training



Beating the bushes for Livingston in a "historical" spot, Golden and Wilson find that Livingston has gone to the City of Cars

ZOOM with spoof spots

Orlando's City of Cars credits video for its tenfold rise in used automobile sales over a two-year period

Earlier this year, mail requests were so heavy for Golden's on-the-air schedule that he published his firm's spot television times in a newspaper ad!

Typical of these requests was a letter from a housewife in Winter Haven who wrote: "I get so frustrated when I've run into the kitchen for a snack and find that I've missed Ross." She added that the humorous commercials "are in many cases much better than the big network specials."

Each spot is pre-taped and improvised by Golden and Andy Wilson, WFTV staff announcer. Scripts are entirely the brainstorms of the two "actors," plus ideas contributed by the station's Paul Knepper.

Wilson plays the foil who is continually frustrated by Golden's clowning responses to his questions. He finally begs, "Aw, c'mon Ross," and Golden responds with ready laughter, ending the situation.

The average 20-second spot usu-

ally requires about 35 minutes to tape. Equipped only with an idea, costumes and props, Golden and Wilson cut up and know they have a "take" when the crew "breaks up."

The City of Cars spoofs are of three types. They are based on topical subjects (i.e., the World's Fair, the United Nations, local elections), famous moments in history (involving Pocahontas, Cleopatra, Ben Franklin) or are related directly to the program theme of the on-air network show.

The humorous commercial angle had an accidental beginning two years ago, when the spots were done by Wilson and Tom Grubbs, now WFTV production manager.

At that time, the announcements were mainly straight-forward sales messages. But during one 60-second live spot, a car to be used in the commercial did not arrive. Grubbs and Wilson improvised, and their comic antics attracted viewer attention.

Soon after, the commercial's slo-

gan also came into being via the accident route. It occurred during a rehearsal when Golden's clowning elicited an "Aw, c'mon Ross" plea from his partner. Incorporated into the commercials, it soon became the logo for City of Cars.

Golden also uses 60-second spot radio announcements, aired on WIOF. These are similar to the video spoofs, but contain sales messages as well (Additional advertisements appear in print media and on matchbook covers.)

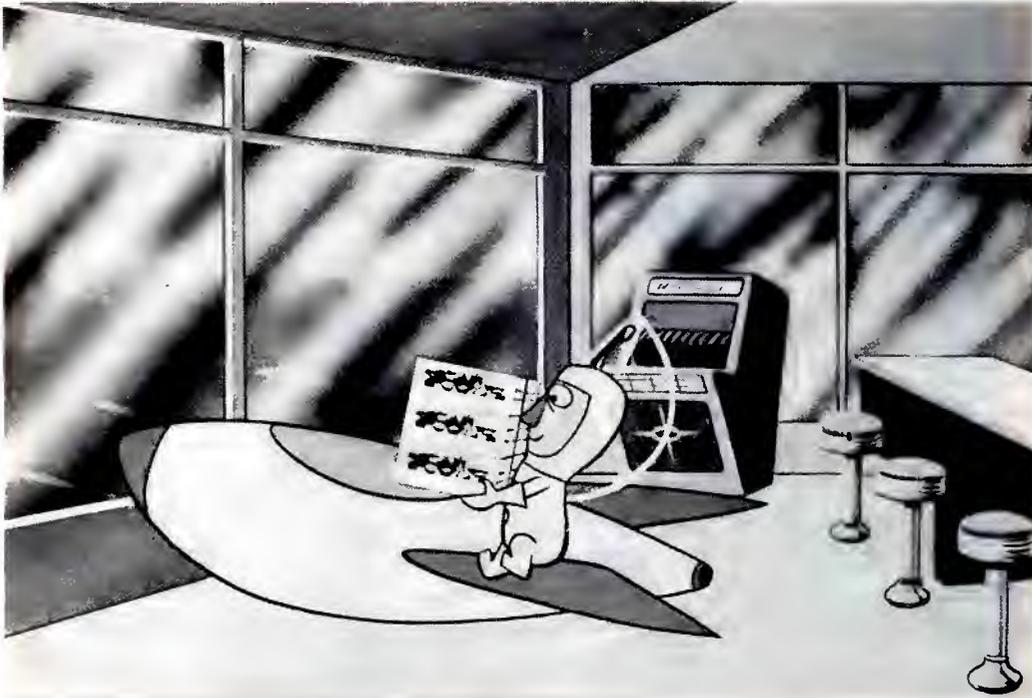
Thousands of "campaign buttons" with the television slogan have been produced. The majority of City of Car's advertising budget goes to video.

In the two years that have elapsed since sponsor Golden started on the air, City of Cars has grown to two lots (the second was opened in Cocoa, Fla.) and auto sales have increased from about 50 to nearly 500 per month. With Golden happily in the driver's seat, City of Cars sees no limit on the horizon, thanks to tv. ■

Tv:



Moon man arrives at drive-in for a little unearthly quizzing . . .



Armed with sample doughnuts, he rockets back home . . .



. . . through all-glass front. Sound over "You'll recognize us by the cracked window" (a challenge one Long Island boy met by tossing a brick).

■ Mister Donut of America, Inc., with 150 drive-ins in 25 states, considers itself "the country's largest chain of franchised coffee and doughnut shops." It's just nine years old.

No small part of its rapid growth and recognition is due to broadcast media. Says Joseph Joslin, who handles the account for Allied Advertising Agency, Inc.: "Tv and radio have been a direct help. They make people aware. Television has taught them our name. Radio, which we use in saturation campaigns for grand openings, let's them know we're here."

The chain's first venture into television occurred four or five years ago with IDs in Boston and New York. "They did a very fine job at that time in helping the growth of the company," Joslin recalls. Mister Donut then had fewer than 20 outlets and needed most of all to create brand identification.

What proved to be its strongest single tv promotion, however, occurred on *The Price Is Right* a year ago, when the chain gave away one complete drive-in (value around \$30,000). The giveaway of a complete business created immense interest, Joslin says, adding that "we know for sure — we've been able to trace inquiries and investments directly — that it really paid off in terms of new franchises."

Whatever its pay-off, Mister Donut advertising has usually hung on the well known shoestring. The over-all budget is a percentage of total sales. But advertising is placed market by market and varies ac-

strong link in drive-in chain

If you need to build brand identification while also moving the goods, try television, says Mister Donut

According to the number of drive-ins in each market which, of course, contribute to the fund. Says Joslin, "The budget can't support a sustained tv campaign — or even a sustained newspaper campaign — in any one area."

One way of solving the problem: to hit and hit hard with a week of television, then withdraw while the point-of-sale promotion sustains the effort. A little later, come back with more tv.

Another way of keeping it going: offer premiums that can be introduced and demonstrated on tv, simultaneous displays at each drive-in keep the premium (and the advertising concept) going for weeks.

Last spring, for example, Mister Donut drive-ins were featured on tv in selected markets. Commercials offered toy bunnies for \$2.49 as an Easter premium and sold them "by the carload."

Just as that effort was subsiding early this summer, Mister Donut returned to television with a stepped-up campaign of spots (minutes and 30s) in 13 key markets for a week in June. Purchasers of a dozen or more doughnuts were offered a beachball for 25 cents. At the end of several weeks, some 90,000 had been sold. That averages out about 600 beachballs (plus uncounted but delighted children) at every one of the 150-some outlets.

"Although we can't afford a sustaining tv campaign," adman Joslin explains, "we have to have a *continuing* effort that encourages people to make return visits — not just one trip." The theory, obviously, is

that after several visits the customer has built a purchasing pattern.

The animated spots used in the June campaign (see illustrations) were made at Hal Seeger Productions, New York, under the direction of Myron Waldman, former animation chief at Paramount Pictures. The concept of a "moon man" who flies right through the big glass shop window subtly advertises the glazed-front design common to all Mister Donut drive-ins. So many shops pasted adhesive tape across their "shattered" front windows as a local tie-in with the tv spots that the chain is now working on cellophane overlays that can be used instead.

Such tv sell — like all of Mister Donut's advertising — is slanted directly at children. When a "moon man" asks, "Is it true that Mister Donut doughnuts are the best-tasting in the world?" youngsters love the question. They literally "eat it up" by soon persuading their parents to take them out to the nearest Mister Donut drive-in where they can answer the question for themselves.

And with an almost child-like delight in sweets, Mister Donut makes sure that once the kiddies arrive they're greeted by an irresistible variety of desserts to try — pineapple-flavored doughnuts, for example.

Why is everything zeroed in on the kiddies?

Replies the Allied Advertising Agency spokesman, "Basically, we know from studies that it's the kids who eat the doughnuts." And fam-



Tv sell ends with "outlets on the moon — soon" theme.

ilies with children buy doughnuts by the dozen.

The child consumer is so important, in fact, that the chain's real estate department (which has grown from one to seven employees in nine years) won't give the green light for constructing a new drive-in unless the immediate neighborhood has a high population of children.

And when a heavily advertised grand opening occurs, free samples draw the youngsters to the scene like ants to a picnic. To play it doubly safe, Mister Donut likes to have a tv personality on hand too. Prized attractions are people like Bozo the Clown or Miss Jean of *Romper Room*.

Mister Donut is the brain-and-appetite child of Harry Winokur, a certified public accountant, whose

background includes extensive management experience in industrial feeding.

When he observed the popularity of rural drive-ins, plus that of doughnut shops in towns, he asked his wife why the two together wouldn't be better yet. She wondered, too. They decided to attempt it on their own and opened the first Mister Donut shop in 1955 in New England.

As their business quickly mushroomed into another drive-in and then another, they soon realized the enormous financing problems associated with rapid expansion. As a result, they decided to let franchises where feasible. Then feasibility, too, burst into bloom and resulted in Mister Donut's 150-some units today. (Although Mister Donut, Inc., owns some of its drive-ins outright, it's essentially a franchising operation with headquarters in Westwood, Mass. Winokur now serves as board chairman, while principal administrative duties fall on the shoulders of David Slater, president of the chain.)

Mister Donut's media history has grown right along with the chain. Initially, ads were placed in newspapers only, then in newspapers plus radio. Now schedules have become tv-oriented, with newspapers supplementary and radio used "whenever we can get a good schedule."

In dollar terms, that means television is getting "the major portion" of the advertising budget — some \$60,000 to \$70,000 so far this year. Radio is hardly neglected, however, and came in strong for 40 percent or more of the budget last year. Some print, notably *Life* magazine, is also being used this year.

This supple media mix has paid off solidly. The 150-unit chain has 30 to 35 new units under construction right now, expects still more before the year's end in its growth down the Atlantic seaboard and through the Midwest. And early 1965 will no doubt see its 200th addition, its next major landmark. Considering what's been accomplished in just nine short years, such projected goals will, thanks in part to tv, be achieved with ease. Meanwhile, Mister Donut is selling doughnuts like the dickens — 150 million a year. ■

Getting 'submarines' into the air

Using radio to reach hungry on-the-go customers boosts a single restaurant unit to 14 and pyramids \$180 to \$1.8 million in seven years

■ There are two Mikes in this story, both of them mighty.

One is radio's mighty microphone.

The other is Michael Davis, president of Mike's Giant Submarine Sandwich of America, Inc. Davis, a young man in a hurry, was recently nominated Food Service Operator of the Year for the Golden Plate Award made every year by the International Food Manufacturers' Assn.

The story is subtitled "How to turn \$180 into \$1,800,000 in seven profitable years."

Davis, who today is only 29 years old, started with a capital of \$180 in 1957, plus a unique system for the submarine sandwich business and a conviction that advertising—specifically radio advertising—was essential to the rapid expansion he planned. The unique system and heavy radio advertising produced \$1,800,000 gross in 1963. Davis expects to produce over \$2.5 million gross in 1964.

Mike's Giant Submarine system, applying meticulous and detailed work methods, results in the complete standardization of the production and quality of food served. Applied to a business that had heretofore been helter-skelter, the system requires a minimum of equip-

ment and help for preparation and service, combined with the highest possible and most consistent quality.

With a system Mike Davis was sure would work, his first store opened in Albany in 1957.

Now to advertise.

The medium selected was radio. The first week's budget was \$300—and so was the first week's gross. But that was just the beginning (see table).

As business improved, Mike's Submarine's advertising increased in proportion, and Albany-Schenectady-Troy's 50,000 watt regional, WPTR, became the pivotal station in what is now a six station network—three in the Tri-Cities (WPTR, WTRY and WXKW, two in Buffalo (WKBW and WNIA), one in Glens Falls (WWSC). This station list, Davis told SPONSOR, will increase as his plans for expansion to Rochester, Syracuse and Utica come to fruition in the next few years.

Almost 100 percent of this year's budget will go into radio. Mike Davis applies the same meticulous care to his radio advertising that he applies to the rest of his business. In on the planning are Frank Nostro, who two years ago joined Mike's Giant Submarine to handle



Mike Davis (right) and Perry Samuels in front of Mike's new dual drive-in restaurant

advertising and promotion, and Perry Samuels, vice president and general manager of WPTR. Each adds his unique talent, and their mutual respect helps produce highly successful campaigns. Many of the ideas for copy approach originate with Davis himself; then, in his words, "Frank Nostro polishes them, coordinates the effort and carefully administers the campaign to see that the final product is consistent with the original concept."

Davis goes on to say, "We use Perry Samuels' intimate and extensive knowledge of radio and the radio stations in our trading area to help us define broad objectives,

procedures and strategy from which we then cull our own tactics."

Those tactics have taken many different courses over the years. The schedules are always heavy—running from 50 to 100 or more spots a week—and the copy is always promotional, exciting and inviting. The techniques—such as the use of a jingle and specific copy lines—change to fit the existing situation.

Last month, something new happened to Mike's Giant Submarine Sandwich of America, Inc. The something new is a dual drive-in composed of two buildings formed into a V—one serving Mike's giant submarines, the other Mike's new

Neba roast beef sandwiches. All of WPTR's airmen visited the store on the day of the opening—before the customers came—to taste the sandwiches and get detailed information on the operation. Thus armed, they returned to the station to tell listeners about Neba with a spot every hour of the day from six in the morning until three the next morning.

Joined by WIRY and WNKW two days later, the three stations produced what has come to be expected as usual—a tremendous grand opening.

Asked why he chose and continues to choose radio as his almost exclusive advertising medium, Mike Davis says, "We're a business on the go that wants to reach people on the go. Everybody eats, and we want a medium that reaches everybody. We have a particular interest in young adults and large young families with a lot of mouths to feed. Radio—particularly the stations we selected—reach that market, in my opinion, extensively and most efficiently. We're a young expanding business and we want a medium that matches our vitality—that's why we selected radio and continue to use it. It has been part of the mix that has produced our gratifying success."

Year	Number of units	Sales	Advertising budget
1957	1	\$ 15,000	\$ 3,000
1958	2	20,000	5,000
1959	4	70,000	10,000
1960	6	200,000	25,000
1961	7	300,000	40,000
1962	10	600,000	70,000
1963	12	1,800,000	90,000
1964	14	2,500,000*	125,000*

* Estimated.

Who reads specialized business publications?

Customers.

Whose?

Yours.



Call them purchasing agents, call them marketing directors, call them buyers, call them superintendents, managers, estimators, specifiers, buyers, consultants, designers, contractors, chemists, physicists, engineers or any other title known to salesmen. Whatever the label, you can be sure that your customers read the business press.

You can be sure because no one holding a responsible position will hold it long without reading publications appropriate to his work. That's not the secret of responsibility—but it's a clue.

Advertisements in the business press—trade, industrial and professional publications—attract customers while they're exercising their responsibility to keep informed.

The climate's right. The price is right.

Budget as you behave.* There are no dollars in advertising budgets more efficient than those invested in the business press.



1913 Eye Street, N.W., Washington, D.C. 20006. Reprinted in the 24th Annual Report of National Business Publications Inc., whose membership qualifications are subject to independent audits by the Audit Bureau of Circulation and the Bureau of Circulation's Audit of Circulations, Inc., or the Canadian Circulation's Audit Board.

*The fact that you can be reached has just been demonstrated.



The specialized business press is industry's reporter, management's instructor, the sales manager's driving rod, the marketer's market data source. Read by the man who wants to get ahead and the man determined to stay ahead, the business press teaches the newcomer, trains the analyst, retraces the client. It serves, pin-points, identifies. It's not all things to all men. It is specific, seeking out specialized markets. It isolates, clarifies, inspires. It reaches—efficiently.

THE CHANGING SCENE

STV Potential Boom for California Economy

If the predictions of a research firm retained by Subscription Television, Inc. are accurate, STV could generate a \$1.9 billion impact on the California economy.

Dr. James M. Gillies, assistant dean of business administration at UCLA, in reviewing the study declared, "This is representative of support for 237,000 new jobs, and based on the current ratio of population to employment in California, these new employment opportunities can support a population gain of 650,000 persons."

Speaking for itself, the Shipley-Stewart Corp., which conducted the study, said, "The impact potential of STV on the California economy is of such magnitude that it could make a substantial contribution toward filling the anticipated slack in defense industry growth."

The report added that the most dramatic economic benefits are expected in the movie production industry, estimating a doubling of California feature film production over the 1963 base. Employment in the studios is forecast to increase by

more than 32,000 with a payroll increase of \$272 million. Increase in production of other filmed tv shows will produce an estimated \$24 million in new payrolls.

The report continued: "STV is expected to have 1,000,000 subscribers by the early 1970s. At this level of subscription, the STV system has the capability of directly generating new employment opportunities for 38,000 workers, an annual payroll in excess of \$315 million and a cumulative capital investment approximating \$170 million."

NBC Safe in Chicago Following FCC Decision

For NBC, something good came out of those indignantly protested Chicago hearings held by the FCC in 1962. FCC's decision to renew licenses for WNBQ-TV — and for the net's radio outlets, WMAQ-AM-FM — was partly based on hearings on local live programing in the Chicago area.

The commission dismissed a peti-

tion by the Chicago local of the American Federation of TV and Radio Artists to set a hearing on the renewals. AFTRA unit said the NBC stations were not living up to promises on local live programing.

FCC said it had reviewed NBC's programing and did not find AFTRA allegations of unkept promises or dwindling local live percentages were true. The 1958-1961 record on WNBQ shows an increase in the local live programing, and WMAQ has lived up to its 1958 programing promises, FCC told the union. In addition to these reports to the FCC, the Chicago hearings also showed the applicant had made "reasonable efforts" to serve the public with local live programing.

It will be remembered by some that the presiding commissioner, Robert E. Lee, found the union locals had themselves gone somewhat off the track of the local-live inquiry. Both AFTRA and NABET "addressed themselves in substantial measure to a consideration of the lack of more network program originations in Chicago, and not to the more specific issue of the need, if any, for more local live originations," said Lee.

Ford To Sponsor New Christy Minstrels at Fair

Ford Div. of Ford Motor Co (via J. Walter Thompson) will sponsor a half-hour musical direct from the World's Fair Aug 6. The color program, to originate in front of the United States Pavilion with the Unisphere in the background will feature the New Christy Minstrels and young British comedians Tony Hendra and Nic Ullett.

Jackie Mason, originally scheduled to appear on the Aug. 6 show will be a guest on the second program the following week.

Ford Presents the New Christy Minstrels, produced by Gary Smith takes the time spot of the vacationing *Hazel* series, which will resume Sept. 17.

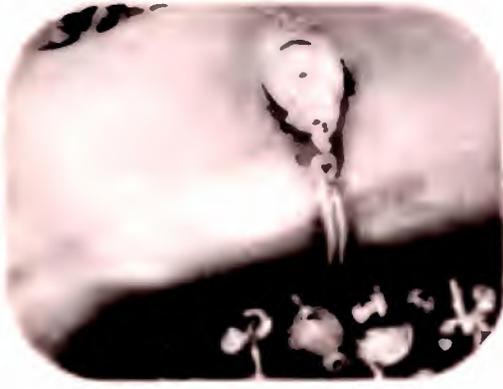
The Minstrels will offer songs from several countries, and American tunes sung in foreign languages. The British comedians will do comic spoofs on topical themes, including the celebration of Shakespeare's 400th anniversary and a takeoff of the takeoff of planes in various languages on different airlines.

BARKER SPONSORS AMERICANA SERIES



Barkers, Inc. is sponsoring the WNHC-TV-produced 13-week series, "This is America," featuring fairs, rodeos, spectaculars. It will tie-in to current World's Fair by awarding two separate weeks on the station's houseboat docked at the Fair. Here (l-r) Barkers' director of merchandising Jack Kipperman, advertising director Jerry DeMuisis, station account executive Bruce Georgi, Franklin Store Corp. director of advertising Sylvan Traub, station manager and general sales manager Robert H. Teter.

ALL THIS FOR THE PRICE OF NONE



Elgin National Watch Co. (Gumbiner-North) is making available to its local dealers two 60-second tv commercials for local advertising. They had originally been used in Elgin sponsorship of the network "Jonathan Winters" show last February and have been edited to give dealers an opportunity for local information. The "Centennial Family of Products" commercial covers a wide scope of Elgin products from watches to radios to diamond rings.

**Bristol-Myers Introduces
Panana Durenamel on Tv**

Network television and saturation spot campaigns in key markets are planned by Bristol-Myers for its new "anti-cavity" toothpaste, Panana Durenamel.

In the largest clinical test ever conducted with three famous toothpastes, according to Bristol-Myers, the new product stopped cavities 50 percent better than the leading famous fluoride brand.

"As additional clinical results on dental health are established," said president William M. Bristol, "we will make the findings immediately available to dentists and to the public."

**Expands Tv Promotions
to Maryland Theaters**

WBAL-TV is going after the Baltimore area audience with a multi-media campaign from taxis, trucks, radio, newspaper, outdoor to the latest, movie theaters. Via an agreement with Allied Motion Picture Owners of Maryland, 20-second color trailers will be shown at 50 theaters.

**MGM Announces Eight
New Television Series**

Scheduling of pilot films already planned for the 1965-66 season was announced last week by MGM-TV. It marks the most extensive pilot schedule in MGM-TV's history.

Five new shows to be presented in association with NBC are *Please*

Don't Eat the Daisies, Kissin Cousins, Andy Hardy, See Here Private Hargrove and *The Mayor*.

Set with ABC are *Meet Me in St. Louis* and an untitled western.

The Bravos, hour drama of the post Civil War West, has been set for CBS.

Newark Station Sold

WFME (FM) Newark was sold by Bergen FM, Inc., to United Broadcasting of New Jersey for \$450,000, with Edwin Tornberg the broker. Richard Eaton, president of United, has diverse station holdings, including WBNX New York. WFME broadcasts on 94.7 mc with an ERP of 13.5 kw.

In the Interests of . . .
Clarity, Says Agency

The W. D. Lyon Co. of Cedar Rapids will change its corporate name concurrent with its move to new offices in the Merchants National Bank Building. New handle: Creswell, Munsell, Schubert & Zirbel, Inc. It's a lot longer, but more accurately reflects the agency's present ownership and management.

ABC-TV Fall Sales

The network picked up \$2.5 million in participation business for the fall.

Bristol-Myers (Young & Rubicam) bought into *Wagon Train, Sunday Night Movies, Voyage to the Bottom of the Sea, Wendy and Me, Ben Casey, Peyton Place, Shindig, Mickey, The Addams Family, Valentine's Day, The Outer Limits*, election night coverage, *Bob Young with the News*.

Chesebrough-Pond's (William Esty) into *The Sunday Night Movies*.

Florida Citrus Commission (Campbell-Ewald), *The Addams Family, Shindig, Wagon Train, 12 O'Clock High, The Sunday Night Movies, Hollywood Palace, The Jimmy Dean Show*.

Pharmaceutical Laboratories (Papert, Koenig, Lois), *Peyton Place, Ben Casey, The Jimmy Dean Show, Sunday Night Movies*.

SIGNS FOR 305 'FILMS OF THE '50s'



Following KREM-TV's contract signing for 305 Seven Arts features, SA national sales director Len Hammer (l) shows station general manager Al Hunter (c) the Spokane listing on the SA sales chart of tv markets. Looking on is Donald Klauber, SA vice president and sales manager.

Schiff Forms New Agency

Ralph M. Schiff, formerly executive vice president of Sackel-Jackson and more recently occupying the same spot with Parsons, Friedmann & Central, has now formed his own shop in Boston — Ralph Schiff & Partners, 312 Stuart St.



Ralph M. Schiff

In the agency business some 20 years, Schiff was one of the original founders of the Sackel Co. and became executive vice president on the merger with Jackson Associates, house agency of Lestoil. Thus he was for several years involved in the administration of one of spot television's biggest users, Lestoil Products.

Following the dissolution of Sackel-Jackson two years ago, Schiff and several others from that

agency joined Parsons, Friedmann & Central, Boston.

Joining Schiff in the new venture are:

Edward D. Moisselle, executive vice president, formerly with PF&C, whose specialty is the food and packaged goods field; Floyd E. Phelps, vice president, specializing in floor covering, home furnishings and housewares; Lawrence F. MacNeil, vice president and art director, formerly art director for Reach McClinton's Boston office; Kenric L. Horner, copy chief, former vice president of Callaway Associates.

Taft Broadcasting Co. Doubles Sales, Profits

First quarter sales and profits for the Taft Broadcasting Co. were twice last year's levels. Net earnings for the quarter ending June 30 were \$1,163,607, as compared with \$565,746 the previous year.

Lawrence Rogers II, president of Taft, told his stockholders, "Your company has virtually doubled in size and scope."

Rogers reported that all broad-

casting divisions of the company had "moved strongly ahead of last year's first quarter."

Tv Test for Frostings

Day and nighttime saturation spots are being run by Betty Crocker Div. of General Mills in six widely scattered test markets across the country for a new ready-to-spread frosting.

Areas are: Sacramento-Stockton, Phoenix-Tucson, Denver, Minneapolis-St. Paul, Hartford-New Haven and Albany.

Regional copies of national magazines are also being used to introduce the frosting, which is sealed in plastic tubes to keep without refrigeration.

Sells Washington Station

KOFE Pullman has been sold by M. William Wippel to Kellie R. Lowe, Jr., for \$70,000, via Edwin Tornberg.

The new owner of the 1 kw day timer also owns an electronics firm in Memphis.



BURRY'S TV BAKERS



...uration spot tv campaign in such major markets as New York, Los Angeles and Boston features this singing trio for the Burry Biscuit tv of Quaker Oats (Weightman). Each commercial sells a specific Burry's product — Gauchos, Happy Family, Chocolate Chip and Hello Line."

NBC-TV Central Sales Makes Two Appointments

Appointments of Robert J. Keenan to account executive and Richard E. Masilotti to sales planning and development manager, Central

Sales, NBC-TV, Chicago, have been announced

Keenan has been manager of sale planning and development for the past three years. A nine-year NBC veteran, he was a sales development representative with NBC in New York before going to Chicago in 1961. He began with NBC as a page in the network's New York studios.

Masilotti has been senior assistant in sales planning since last September. He was with Frank A. Sause Enterprises, ABC and Daytime TV Sales Service before joining NBC.

Blair Promotes Pattyson, Adds Promotion Manager

Brewster G. (Bruce) Pattyson, an 11-year veteran with John Blair & Co. and the first station sales representative in the Boston market, has been named a vice president of Blair Television. Also announced was the appointment of David E. Partridge as promotion manager.

Pattyson joined the firm in 1953 as manager of the New England office for both radio and television.



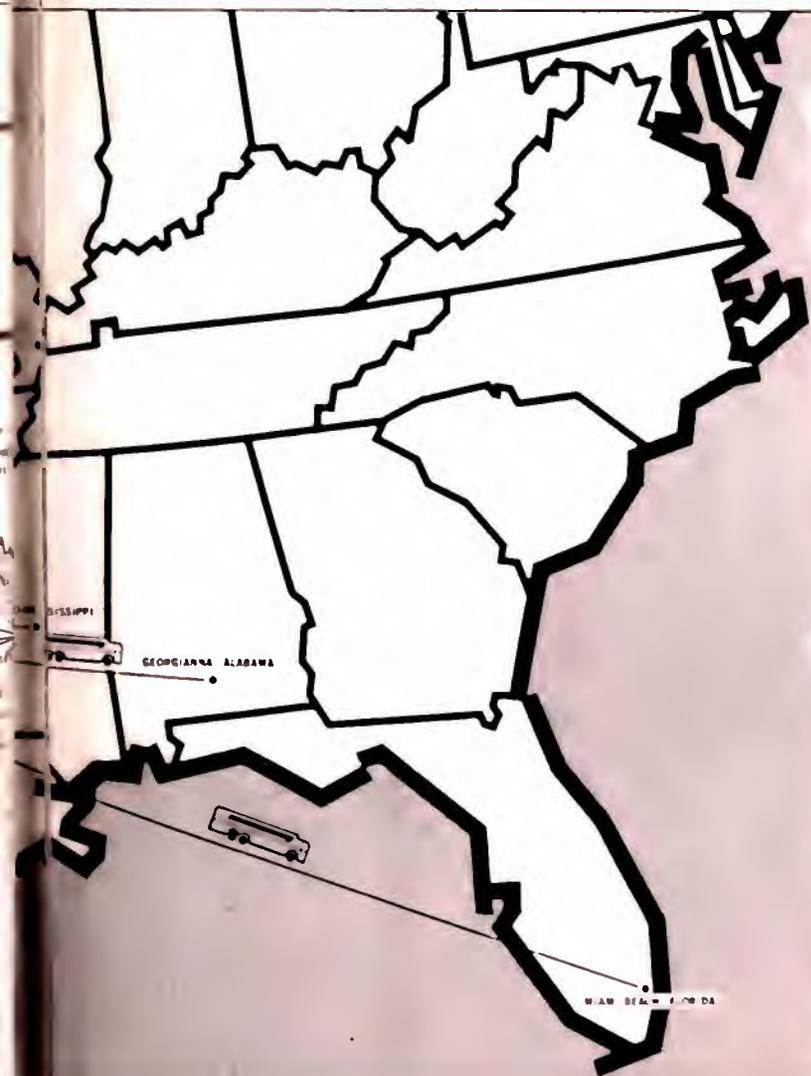
Brewster Pattyson



David Partridge

In 1956 he was appointed New England manager for the television division when Blair's AM and television activities were increased in that market. He began his career in broadcasting in 1950 as a local sales representative for WBZ-AM-TV Boston.

Partridge has been in broadcasting for more than 24 years. For the past 10 years he was advertising and sales promotion manager for Group W, Westinghouse Broadcasting Co., 12 years with Crosley Broadcasting Corp. and two years with KMBC Kansas City. He has also held positions as assistant promotion manager, director of promotion and general sales manager at WIW Cincinnati



If you had the Quality touch

There'd be times when you would wonder if you were operating a travel bureau or a highly mobile production team. That's the way it struck us as our 40-foot, quarter-million-dollar VideoTape Cruiser covered 40,000 miles, handling assignments for three networks, a multitude of sponsors... and doing jobs for our news and special events department. Our TV-Station-On-Wheels has been on the go for everything from football to the footlights of a Lake Tahoe night club. If you have a demanding production problem that requires six Marconi cameras, two VideoTape recorders, complete power plant and every conceivable technical necessity, take our bus... and leave the taping to us. For details, call Petry or our 'Travel Agent,' Jim Pratt.

WFAA-TV

The Quality Station serving the Dallas Fort Worth Market

ABC, Channel 8 Communications Center / Broadcast Services of The Dallas Morning News/Represented by Edward Petry & Co., Inc.

THE CHANGING SCENE

Desilu Sells 12 Series, 5 Specials to UAR-TV

United Arab Republic Television of Cairo recently purchased 12 series and five specials from Desilu Sales, Inc. The sale, one of the largest on record in foreign tv film distribution, involved a total of 854 individual program episodes, including the specials. Included are 217 hour programs and 251 half-hour programs.

UAR acquired the following: *The Lucy Show* (58 half-hours), *Desilu Playhouse* (48 episodes), *Untouchables* and *The Scarface Mob* (118 episodes), *Greatest Show on Earth* (30 episodes), *Fair Exchange* (15 hours and 11 half-hours), *Harrigan and Son* (34 episodes), *Glynis* (14), *Guestward Ho!* (38), *Fractured Flickers* (26), *Rod Rocket* (26), *Travel Time* (65), *Funny Company* (260).

In addition UAR-TV acquired the *Lucille Ball-Bob Hope Special*, *Wild Is Love*, *The Idol*, *The Abbey at Monte Cassino* and *Alcatraz, the Lonely Rock*.

Rep Appointments

Mid-West Time Sales appointed sales rep in Missouri, Kansas, Nebraska, Tennessee and Iowa for

WGBF Evansville, Ind. . . . **Harold H. Segal Associates** named national and regional sales rep for WMLO Beverly, Mass., and New England sales rep and national sales coordinator for WBOS (AM & FM) Boston . . . **Eob Dore & Associates** appointed national reps in New York, Chicago, San Francisco and Los Angeles for WLLE Raleigh, N.C. **Bernard I. Ochs Co.** will be rep in the South and Southeast.

Six stations have assigned their sales chores to **William L. Simpson & Associates** of Seattle. They are KACY Ventura - Santa Barbara County, KLYD Bakersfield, KROY Sacramento, KQEN Roseburg, Ore., KYNG Coos Bay, Ore., and KELA Centralia-Chehalis, Wash. In other appointments, the **Blair Radio Div. of John Blair** was named to handle national sales for WPOP Hartford-New Britain, a 5 kw outlet acquired a few months ago by Joseph C. Amaturro and Associates.

AAAA Western Office Moves to Los Angeles

The western office of the American Assn. of Advertising Agencies moves from San Francisco to the Los Angeles area, effective at once. The new office is at 8500 Wilshire Blvd., Beverly Hills. Thomas V. Mahlman, assistant vice president, continues in charge.

Bond Appointed MGM-TV Midwest Sales Manager

Clayton E. Bond, veteran motion picture and television salesman, has been appointed Central Div. manager of MGM-TV's Syndicated Sales operations.



Clayton E. Bond

Bond, who will headquarter in Chicago, has spent the past 18 years selling theatrical film and television programing. He began his career

in 1946 as a motion picture salesman for United Artists. Three years later he joined 20th Century-Fox in a similar capacity and in 1952 was named to take charge of its newly-formed tv production sales.

In 1956, Bond joined NBC Films covering Ohio, Indiana, Kentucky and West Virginia. He moved over to CBS Films in 1960 covering the same territory. Last November he joined the midwest sales force of MGM-TV.

Four Star Creates Motion Picture Division

In a major expansion move, Four Star Distribution Corp. has created a motion picture division. As part of this move, the company has acquired the exclusive services of Jay Cipes and Ed Palmer, independent film packagers and distributors who are active in the field of international motion pictures. Four Star has also acquired all rights to film product owned by Cipes and Palmer.

Four Star's first feature film package for syndication, "Four Star Spectacular Showcase," will feature 15 films never before telecast in the United States. Fourteen of them are in color.

Murfreesboro AM-FM Sold

WMTS-AM-FM Murfreesboro, Tenn., have been sold by Arthur D. Smith, Jr., to Mrs. Joyce R. Ehrhart, Madison, Wis., for \$175,000, subject to FCC approval. WMTS is a 5 kw daytimer on 810 kc.; WMTS-FM operates on 96.3 mc. with 3.6 kw ERP. Broker was Chapman Company, Inc., Atlanta.

NICE WORK IF YOU CAN GET IT



Robert Liddel, tv and radio vice president of Doyle, Dane, Bernbach, chats with star on set of "Sophia Loren in Rome" at the Coliseum. Chemstrand will sponsor the special on ABC-TV Nov. 12.

Gillette First Half Income Down

Consolidated net income of the Gillette Co. for the six months ended June 30 was \$15,630,000, compared with \$20,270,000 for the comparable 1963 period.

Based on the number of shares of common stock outstanding at the end of each period, the amount earned per share of common stock was 55 cents, compared with 72 cents for the first six months of 1963.

At its recent meeting, the board of directors declared the regular quarterly dividend of 27.5 cents a share on the common stock, payable Sept. 5 to stockholders of record Aug. 3.

Magic Secret Seizure by FDA Hurts Helene Curtis — Gidwitz

Helene Curtis Industries, Inc. has reported sales of \$19,367,850 for the three months ended May 31. This compares with \$17,288,982 in the comparable 1963 period.

Net earnings for the current year's quarter were \$125,855, equal to 5.9 cents a share on the 2,144,594 shares outstanding at the close of the period.

President Willard Gidwitz pointed out that the May 31, 1964, quarterly earnings are after operating losses and tax credits relating to foreign subsidiaries, while the 1963 quarterly earnings of \$306,294 do not reflect such items.

"Sales and earnings were adversely affected for the first quarter," he said, "because of the seizure of Magic Secret wrinkle lotion by the Food and Drug Administration.

Wide-Band FM Microwave System Introduced by RCA

A new wide-band FM microwave relay system for transmission of color or monochrome television in the 10.5 to 13.25 gigacycles band has been introduced by RCA. Utilizing a new type klystron generating a power of 350 milliwatts, the equipment is claimed to have excellent frequency stability and dependability without need to resort to AFC circuitry. Up to three sound channels can be operated in conjunction with the main (video) channel.

Merck-Davis Reports Increase in First Half Sales, Net Earnings

Sales of \$93,600,850 and net earnings of \$10,949,000 for the first six months of 1964 were reported by Merck-Davis & Co., pharmaceutical firm. Net sales showed a 3.8 percent increase over a similar 1963 period, while net earnings were up 14.6 percent. The company expects to pay a 25 cents per share dividend to about 65,000 shareholders July 31.

New Sound for ABC 'Flair Reports'

A musical signature that sounds like a trumpet fanfare, but isn't, has been created for ABC Radio's *Flair Reports*. Actually, no musical instrument is used. Instead, electronics is used in a computer-like fashion developed by composer-conductor Raymond Scott.

Join THE FOREST RANGERS!



JOIN THE FOREST RANGERS IF YOU WANT:

- The only first-run, color, outdoor, adventure television series available for syndication in the U.S.
- A show completely pre-tested in the Canadian market and currently No. 1 Canadian children's TV show, top show in its timeslot, and offering four times the share of audience held by established children's series.
- 78 half-hour episodes of outdoor action for children, available in color or black and white.
- The only children's TV show that combines the excitement of forest fire fighting, gold prospecting, space capsules, helicopters and wild animals—all in a contemporary setting.
- An award-winning series that informs by entertaining, and introduces youngsters to the vast North American outdoors.



To join THE FOREST RANGERS, write ASP Productions Ltd., Kleinburg, Ontario, or call 288-1158

Tv Specials: Active Area of Expansion

Two television production outfits, one in New York and one in San Francisco, are moving into the field of tv specials production.

On the West Coast, Independent Producers Associates of San Francisco, which is already active in the production of tv series, commercials and industrial films and feature films, has formed a new division, with Cally Curtis as vice president. Work has begun on a series of one-hour specials titled *Opening Night At . . .*, starring Ken Murray. *Opening Night at the Ice Follies* and *Opening Night at the San Francisco Film Festival* are completed and will be sold by MCA-TV.

Formerly a writer for such network shows as *Dennis the Menace*, *Father Knows Best* and *Climax*, Miss Curtis was also executive producer for Jack Douglas Productions and producer of several network programs, including *Do You Trust Your Wife?* and *The Johnny Carson Show*.

Sextant Inc., an independent tv

and motion picture production company in New York, is expanding, has named Allan B. Schwartz as head of New York production. Schwartz is at work on the first of a group of specials aimed for the 1964-65 season — it deals with the summer stock theatre boom.

FDR, Sextant's television series, secured an ABC-TV berth for next season and negotiations are reportedly underway for a rerun of *Inside the Movie Kingdom — 1964* which was originally shown on NBC-TV last March.

Boston Groups Combine In Communication Council

To maintain a closer working liaison between all groups in the area interested in the broad field of communications and marketing, 14 organizations in the Boston area have formed the Marketing and Communications Council of Greater Boston. The president and chairman of the individual groups will serve as members of the council, which will meet bi-monthly to discuss problems and possible action. Council will also serve as a clearing house for speakers and speaking dates.

Borden Ups Net Tv Budget

This fall will see Borden (Y&R) back in the network swing with gusto resembling its activity in the '50s.

A schedule of participations in four ABC-TV daytime programs will kick off in October as part of Borden's PACE (President's Advertising Campaign for Expansion) program. It was through PACE that Borden, in 1962, ended a two-year hiatus from network television with a series of participations involving eight daytime shows on NBC-TV, which have been aired regularly ever since and will continue.

Estimates are that the extension will significantly increase the 1963 network tv budget of over \$3.5 million.

Commercials, like those on NBC-TV shows, will feature Elsie, the Borden cow, and will cover a broad range of products.

ABC Sells Out College All-Star Grid Clash

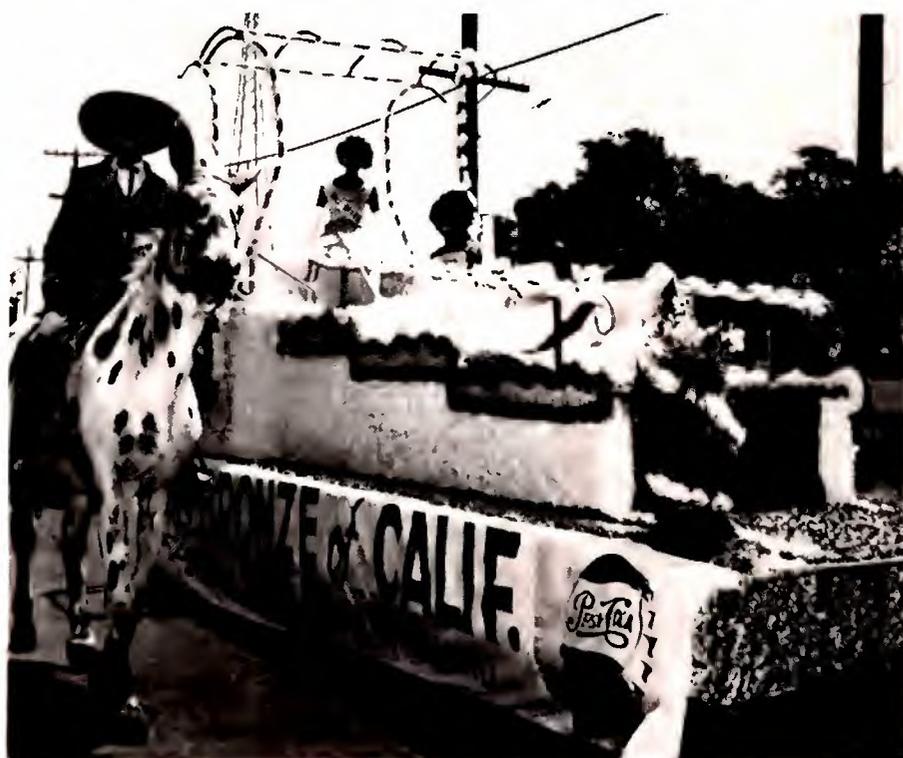
ABC's Aug. 7 coverage of the 31st annual College All-Star Game, pitting the top college grid stars against the NFL champion Chicago Bears, will be sponsored for the third straight year, on radio, by United Motors Service Div., General Motors (Campbell - Ewald). The tv end has been sold to Gillette (Maxon), Goodyear Tire & Rubber (Young & Rubicam), Pabst Brewing (Kenyon & Eckhardt) and R. J. Reynolds (William Esty).

Buys Virginia Station

Richmond attorney Braxton Valentine and communication executive Arthur Arundel have purchased WBOF Virginia Beach, which has been in court receivership and off the air since February. The pair hope to put the station back in business sometime this summer.

Arundel is president of WAVA (AM & FM) Arlington, WXVA Charles Town, W. Va., and licensee of WARR (FM) Warrenton, Va. He also publishes the *Loudoun Times Mirror* in Leesburg, Va. Valentine, who will be president of the Virginia Beach station, practices law in Richmond and Washington.

EQUESTRIAN DJ'S JOIN PARADE



Admirable (and surprising) display of horsemanship by KDIA disc jockeys paced festivities at San Francisco's June Teenth Parade, run by Oakland merchants and highlighted by selection of Miss Bronze of Northern California. The station's staffers also met a team of San Francisco attorneys on the baseball diamond and treated them to a 14-3 defeat, all in a day's work. KDIA also handled on-the-spot broadcasting of the event.

CARTE BLANCHE



NBC Films chairman George A. Graham, Jr., signs contract with Encyclopaedia Britannica Films' president Charles Benton. Contract gives EBF rights to adapt any of NBC's documentary, news, specials, religious and children's programs for distribution to educational institutions. First three programs slated for adaptation: "Cuba: Bay of Pigs," "Birth Control — How?" and "The American evolution of '63."

Academy Names Simon

The San Francisco branch of the Academy of Television Arts and Sciences has elected Louis Simon as president. He's general manager of KPIX in the Bay City. Others elected include first vice president Harold P. See (KRON-TV), second vice president Florence Fowler (Vista Productions), secretary Nancy Besst (KTVU) and treasurer Thomas Fraser (Fraser Productions).

Fall Broadcast Blitz for Campbell Tomato Soup

"One of the greatest concentrations of advertising and promotion behind a single product in the company's history," is the way Campbell Soup marketing vice president A. McGlenn, Jr. describes activity for the next several months for tomato soup, its largest selling item. Twelve daytime shows on all three tv networks, in addition to the nighttime *Lassie* and *Donna Reed* shows run from August through October. Spot tv is scheduled in 19 major markets across the country.

Beginning in September, the tomato soup will be advertised on Campbell's Art Linkletter daytime

show with additional spot radio announcements in the top 60 soup markets starting in October.

NBC International Sales

Much of NBC-TV's programming, past and present, continues to be made available for sponsorship in markets around the world. In the four weeks ending July 15, 42 foreign broadcasters bought 1122 hours of programming from NBC International.

Australia ranked among the biggest buyers. United Telecasters Ltd. in Sydney ordered 33 news, public affairs and special projects programs. Darling Downs Television Ltd. in Toowoomba placed orders for *Fibber McGee and Molly*, *The Jim Backus Show*, *Outlaws*, *Laramie* and *Bonanza*. In Adelaide, Television Broadcasters Ltd. ordered *Bonanza*, and the same program was ordered by Television Corp. Ltd. in Sydney.

Mexico, South and Central America were also big purchasers.

Seven Arts Sales

Seven Arts reports a round of sales on several of its properties, including feature films and specials. Here's the run-down:

Volume 9 of Universal post-'50 features sold to WTAE Pittsburgh, and WLOS-TV Asheville, N.C.

Volume 7, which WABC-TV New York reports boosted its ratings by 75 percent and share-of-audience by 47 percent over its previous year's programming, sold to WTIC-TV Hartford.

Volumes 4 and 5 to WHO-TV Des Moines.

The special features to KSTP-TV Minneapolis.

Churchill, The Man, half-hour tv special, to WOI-TV Des Moines and KPAC-TV Port Arthur, Tex.

Two Tv Firms Merge

Delta Films International, Inc., San Juan, and Charter Oak Tele Pictures, New York, have combined to form Delta Films - Charter Oak International for the production of tv commercials, documentaries and feature films. Offices are at 75 W. 45th St. in New York, managed by Klaus A. Werner.

Are you our man in the MIDWEST?

Ours is a prestige firm selling to tv and radio stations —especially managers.

We need a man who can talk broadcasting and knows the Midwest. We need a man who exudes respect and confidence.

We need a man who enjoys contact at an important level and can close a sale.

We need a man who likes to travel. Drop us a line if you're that man. All replies in strictest confidence.

Box 201, SPONSOR,
555 Fifth Avenue,
New York 17

THE CHANGING SCENE

Savings & Loan Sponsors NBC Small-Town Special

NBC Special Projects will explore the revolution underway in small-town America in a full-hour color television special, *Small Town*, Sept. 18 (10-11 p.m.) under sponsorship of The Savings and Loan Foundation.

Frederic March, stage and screen star, will narrate the program, which has been filmed in five small towns during a 10-week period of location shooting.

Eugene S. Jones is producer and director of the tv special, Ernest Pendrell is scriptwriter and Robert Emmett Dolan is composer of the orchestral score.

Agency Shifts

Beatrice Foods Co. has named **Don Kemper Co.**, to handle all Meadow Gold, Blue Valley and Holland Dutch dairy products, effective Oct. 1, in anticipation of increased advertising in both radio and television. The account, which amounted to more than \$1,000,000 in billings last year, had been handled by Campbell-Ewald. Kemper now represents six Beatrice Foods divisions.

Wermen & Schorr, Inc., Philadelphia, has been named to handle the 1965 ad campaign of the Arnold Palmer Licensees of Apparel,

which includes plans for a spot radio campaign.

Other agency shifts include Central Airlines to **Tracy-Locke Advertising**, Dallas, from D'Arcy. St. Louis . . . Rubber Corp. of America from Zlowe Co. to **Dunwoodie Associates Inc.**, New York.

Wilson, Haight & Welch Inc. appointed to handle advertising and public relations for Fenwal, Inc., Framingham, Mass., manufacturer of industrial and commercial temperature controls and fire and explosion protection systems . . . Japan National Tourist Organization and Japanese Travel Bureau International appointed **Wesley Advertising** for their U.S. tourism program . . . Cologne, Germany, office of **Erwin Wasey, Ruthrauff & Ryan** appointed by Marley Werke GmbH, manufacturers of consumer products, to handle its Consort flooring account expected to bill \$125,000 a year . . . **Smith & Dorian of Toledo, Inc.**, to service Paul Manufacturing Co., an affiliate of Ohio Plate Glass Co.

Scandinavian Airlines Systems has assigned its North American advertising account to **Carl Ally Inc.** The account, formerly with J. M. Mathes, bills in excess of \$1,000,000 a year . . . Economics Laboratory, St. Paul, transferred about \$1,000,000 in advertising from Kastor, Hilton, Chesley, Clifford & Atherton to **West, Weir & Bartel**. Assignment includes Matey bath care products . . . American Guarantee Insurance Group ap-

GOP CAMERA DEBUT



The new CM16 sound movie camera, designed to ABC News specifications, was given its first shooting assignment during the Republican convention in San Francisco. Here it is shown in operation on the convention floor by Murray Alvey, chief cameraman, ABC News Washington Bureau. The camera will be used again in covering the Democratic convention in Atlantic City.

pointed **Isker & Adajian** . . . Hammond Organ Co. named **Foote, Cone & Belding** for its account with billings of \$1,000,000 . . . Varnoil Toiletries Div. of Lee's Laboratories to **Albert Jay Rosenthal & Co.**

Post-'48 Pictures Sold To 15 More Stations

Screen Gems has recently concluded licensing agreements with 15 television stations for the telecast beginning this fall of its third post-'48 Columbia Pictures feature package — 60 motion pictures produced between 1954 and 1960. This brings to 30 the number of sales already recorded in the recently-announced package, "Group II Post-1950."

Recent sales have been made to the following stations: WBRE Wilkes Barre, WTIC Hartford, KCMO Kansas City, WBAP Fort Worth, WCCO Minneapolis-St. Paul, KOVR Stockton, KPHO Phoenix, WTVT Tampa, WLOS Asheville, WTVJ Miami, WAPI Birmingham, KTVI St. Louis, WTPA Harrisburg, WSYR Syracuse and KDKA Pittsburgh.

Among the features available in the package are "Picnic," "Pal Joey," "The Mouse That Roared," "Once More With Feeling" and "Gidget."

EAST MEETS WEST



Whitman Hobbs (l), senior vice president in charge of creative services, Benton & Bowles, emphatically rejects Rudyard Kipling's classic axiom, "Oh, East is East and West is West and never the twain shall meet." Hobbs recently attended the 17th Dentsu Advertising Awards ceremony in Tokyo where Dentsu's president Tsuneju Hibino made the presentations to Japan's five ad winners for 1964. The axiom "does not apply to the meeting of Eastern and Western executive minds on advertising standards and quality," Hobbs said.

Disc Recorder/Producer In Field Test Program

A new magnetic disc recorder/reproducer, for use in radio spot announcement recording and playback, was previewed at a New York showing last week to network and independent broadcasters, recording studios and ad agencies.

Developed by Ampex Corp., the disc recorder is now in a 90-day field test program at two California radio stations — KYA San Francisco and KLIV San Jose.

Ampex says it developed the recorder to "solve playback quality problems inherent in the transfer of electrical transcriptions to tape and in response to industry controversy over the use of tape cartridge recording systems." It is operated by inserting a magnetic disc in a slot in the front of the recorder. The record reproduce head is mounted on a carrier that moves in a straight line from the outer edge toward the center of the rotating disc.

Rubinstein Buys into 10 NBC Nighttime Shows

Helena Rubinstein Inc. has purchased sponsorship in 10 nighttime programs on NBC-TV during 1964-65 via agency, Ogilvy, Benson & Mather.

The shows are *Monday Night at the Movies*, *Andy Williams Show*, *Jonathan Winters Show*, *Alfred*

Hitchcock Hour, *Mr. Novak*, *The Virginian*, *Wednesday Night at the Movies*, *International Showtime*, *That Was the Week That Was* and *Kentucky Jones*.

Gorton Appoints Siesel

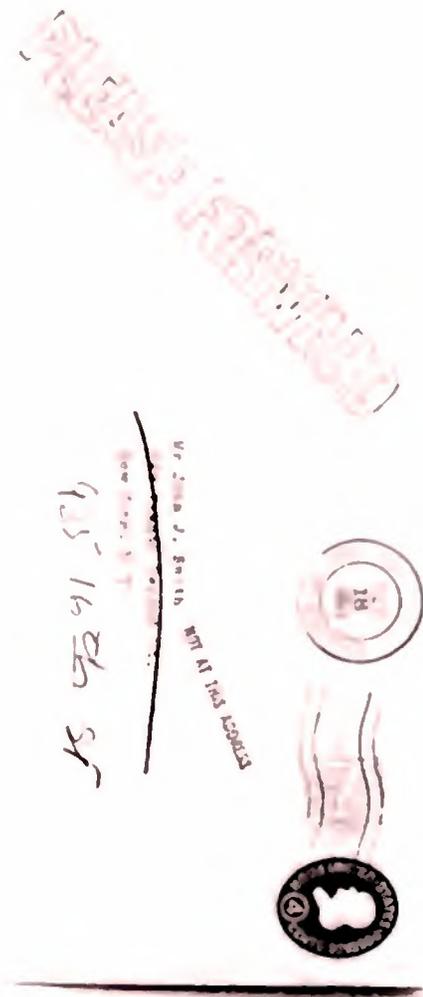
Gorton Associates Inc., distributor of "Pamie Button," a comedy starring Maurice Chevalier and Jayne Mansfield, has appointed Harold J. Siesel Co. for a market-by-market radio and tv campaign.

Featurettes, consisting of interviews with Chevalier, Miss Mansfield and Eleanor Parker, are planned, as well as 60- and 10-second commercials with Kenny Delmar (Senator Claghorn) and Marty Ingels (of *Dickens and Fenster* fame).

Bradley Buys Kids Show

Milton Bradley (via Richard K. Manoff) will fully sponsor *Shenanigans*, a new program for children, when it debuts on ABC-TV Sept. 26, 10-10:30 a.m.

The Saturday series will have Broadway musical star Stubby Kaye as host. Format of the new show features a game board brought to life in three dimensions. It is a carnival setting in which various stunts, competitions and games are played with two children competing by moving from space to space to win prizes or play money.



COX LISTED ON EXCHANGE



Cox Broadcasting Corp. recently became the fifth company operating exclusively in the broadcasting field to have its stock listed on the New York Stock Exchange. J. Leonard Reinsch (r), president, shows Keith Funston (c), Exchange president, market areas served by the company's radio and television properties as James M. Cox, Jr., looks on.

No knock at mail (we use it ourselves), nor at reps (our best recommenders). But it's a fact that moved, new, promoted, name-changed buyers, take a while catching up to. Not for SPONSOR. Buyers make sure SPONSOR catches up, because of the way SPONSOR keeps them ahead, keeps their buying mix rich and current—with the top of the news, fast. The meaning of the news, deep. The trends, perceptively. They may not notify stations or reps of personal changes, but they do notify SPONSOR, the idea weekly of broadcast buying that gets through better than anybody (except the rep). 555 Fifth Avenue, New York 17, 212 MUrrayhill 7-8080.

SPONSOR SPOTLIGHT

ADVERTISERS

Charles A. Pratt becomes director of broadcast services for General Foods Corp. He was previously with Alberto-Culver as advertising vice president and director.

Ernest M. Lundell named vice president of advertising and merchandising of Grocery Store Products Co., succeeding Frank B. Rhodes, resigned. Lundell has been with the company since 1957.

Walter A. Weiss appointed vice president and general manager of Rauland Corp., Zenith Radio's cathode ray tube manufacturing subsidiary. He replaces **W. E. Phillips**, who has retired. Prior to joining Rauland, Weiss was vice president of Sylvania Electronic Products' picture tube operations division.

Paul Byrne appointed marketing director for domestic toiletries division of Shulton, Inc. Previously, he was group product manager at Colgate-Palmolive Co.

Nina Ambroze named senior advertising representative for Chemstrand Co. Div., Monsanto Co., New York. For the last four years, Miss Ambroze has been with J. P. Stevens & Co.

James M. Hill appointed to the new position of director of purchasing and traffic at Philco Corp., Consumer Products Div. He had been with Westinghouse since 1952.

Ruth Bruzel named media coordinator of Bayuk Cigars, Philadelphia. Mrs. Bruzel has been in Bayuk's advertising department since 1961.

William F. O'Rourke named marketing coordinator for the Chicago Seven-Up Bottling Co.

Edward P. Reavy, Jr., named marketing director for the Hamil-

ton-Beach Div. of Scovill Mfg. Co., Racine. He was formerly marketing director of retail operations for W. A. Sheaffer Pen Co.

Albert B. (Bud) Green named market development specialist for Ekco-Alcoa Containers, Wheeling, Ill.

Ernest P. Quinby, **Herbert H. Wright** and **James M. Frye**, public relations executives of Philip Morris, Inc., promoted to the positions of public relations manager, manager of public relations administration and community relations manager.

Emmett L. Dineen named advertising manager for Futurian Manufacturing Co., Chicago. He was formerly associated with Leo Burnett Co. **Jeanette Baum** named assistant advertising manager at Futurian.

Marvin Le Vine named sales promotion manager for Radiant Manufacturing Corp., makers of projection screens for slides and movies.

Hubert M. Tibbetts, who joined the Borden Foods Co. in February, 1963, has been appointed senior vice president with responsibility for both marketing and sales.

Frank Norton has joined the staff of the Purcx corporate advertising department as advertising production manager. He was associated with the J. Walter Thompson Los Angeles office.

Armand Hauser named vice president of Kiekhaefer Corp., Fond du Lac, Wis., makers of Mercury outboard motors and accessories.

Louis W. Schumm elected executive vice president of Ekco-Alcoa Containers, Wheeling, Ill. He has been the company's vice president of manufacturing.

John Benincasa named sales promotion and advertising manager



John Benincasa



Ray W. Richards

of the Alliance Manufacturing Co., Alliance, Ohio. He is president of Artec, Inc., an advertising agency and art studio.

Ray W. Richards to the new post of sales manager for White Sewing Machines. With White since 1958, he continues supervision of the firm's operations in carded sewing notions and accessories.

James S. Fish, advertising director of General Mills, appointed general program chairman for the Assn. of National Advertisers' annual meeting.

Dale G. Mehrhoff joined the W. A. Sheaffer Pen Co., Fort Madison, Iowa, as product manager. He had been vice president and account supervisor at Post-Keys - Gardner, Chicago, since March, 1963.

F. J. Harrison, Jr., named manager of market research for The Noxzema Chemical Co., Baltimore. He was formerly with the Nestle Co., where he was supervisor of consumer research, and prior to that was associated with Lennen & Newell and with Compton Advertising in their respective research departments.

Hugh C. Gillick named manager of advertising and sales promotion for Sunray DX Oil Co.



Hugh C. Gillick



F. J. Harrison, Jr.



Richard M. Marvin

Daniel M. Lissance



Peter F. Callery



Hadley P. Atlass

AGENCIES

William W. Pemble and **Richard M. Marvin**, creative supervisors, elected vice presidents of **Ted Bates & Co.** Both men joined the agency in 1960.

Daniel M. Lissance joined **Kudner Agency** as vice president and director of research. For past five years he was associate research director at **BBDO**.

Thomas K. Costello named account executive at **Klau-Van Pieterom-Dunlap**, Milwaukee. Was previously with **John M. Simmons Associates**.

C. Arthur Stangby named account representative at **J. Walter Thompson**, New York. Formerly, he was vice president of **Ted Bates & Co.**, and prior to joining **Bates** was with **S. C. Johnson & Son**, Racine.

Kathryn Darrell named director of radio-tv in the Chicago office of **Erwin Wasey**, **Ruthrauff & Ryan**.

Robert R. Lindsey, **Lee Baer** and **James E. McNamara** named vice presidents of **BBDO**, New York. **Lindsey**, **BBDO** director of plans, joined the agency in 1956 as a research account supervisor, was later named director of research and in 1961 appointed director of plan-

ning. **Baer**, an account group head, joined **BBDO** earlier this year from **Norman, Craig & Kummel**. **McNamara**, also an account group head, joined **BBDO** in 1961 from **Kenyon & Fekhardt**.

Hadley P. Atlass, director of marketing services and sales promotion at **Young & Rubicam**, named a senior vice president and member of the management committee. **Peter F. Callery** promoted to executive director of the marketing services and sales promotion department. **Gilbert J. Headley**, **Andrew A. Olson** and **Jack N. Highsmith** appointed supervisors in marketing services.

Marshall L. Kissel named vice president and director of marketing at **McCann-Erickson**, Chicago. He was formerly director of marketing for **Reese Finer Foods**.

M. Wells Huff, **David W. McLain** and **James S. Reeder, Jr.**, named account executives at **Gardner Advertising**, St. Louis. **Huff** was formerly in public relations and advertising at **Laclede Gas Co.**, **McLain** with **Pitluk Advertising Co.** and **Reeder** with **Frank J. Corbett** and **Tatham-Laird**.

Sam B. Vitt named vice president and executive director for media and programming, **Ted Bates & Co.**, succeeding **William J. Ken-**

edy. **Vitt** has been in charge of media and programming at **Doherty, Clifford, Steers & Shenfield, Inc.**

James H. S. Pierson joined **McCann-Erickson** as a vice president. He was formerly an account supervisor at **BBDO**, New York.

William L. Calhoun returned to **Young & Rubicam** as account supervisor after a four-year absence, resuming an association that began in 1939 when he was named a production man.

Clair J. Gross named vice president and manager of the Omaha office of **Weightman, Inc.** He formerly owned radio station **KRCB** Omaha-Council Bluffs.

Robert Wulffhorst named senior media director, **McCann-Erickson**, New York. He had been a vice president and director of media and research for **Needham, Louis & Brorby**.

Hal Wand named public relations account executive for **Griswold-Ishleman**, Chicago. He was formerly editor of "Actual Specifying Engineer" magazine.

TIME/Buying and Selling

Peter R. Scott added to the television sales department and **John Wolfe** to the radio sales staff of the New York office of **Avery-Knodel**.

John A. Hicks, former general manager of **WAKY** Louisville, joined the New York sales staff of **H-R Representatives, Inc.**

Al Carrell named sales manager in charge of the new **McGavren Guild** office at 2601 Fidelity



Robert R. Lindsey



Lee Baer



James E. McNamara



Sam B. Vitt



John A. Hicks



Al Carrell

SPONSOR SPOTLIGHT

Union Tower, Dallas, Texas. Carrell had been vice president of Sander Advertising for over six years.

Philip A. Stumbo joined the sales staff of Robert E. Eastman, Inc., moving from McCann-Erickson, where he has been broadcast supervisor.

Michael Luckoff joined the Detroit sales staff of Metro Radio Sales. He was a sales representative for six years at WJBK-AM-FM Detroit.

Geoffrey G. Hall joined the New York radio sales staff of the Katz Agency, Inc. On the West Coast, **Fred Delahay** transferred from the Los Angeles office to the radio sales staff in San Francisco.

John R. (Bob) Wright of WBZ Boston named to newly-created position of director of sales service of AM Radio Sales, New York.

TV MEDIA

Richard Steenberg becomes an account executive with CBS Television Network Sales, New York, after being with ABC-TV in similar capacity for past four years.

Marie Minnick named circulation manager, *TV Guide*, succeeding James R. Kelley, now Philadelphia regional manager.

Lewis A. Bernhard, Jr., named executive secretary of the Society of Motion Picture and Television Engineers. He succeeds **Col. Charles S. Stodter**, who is retiring. Bernhard comes to SMPTE from the



Philip A. Stumbo



Anthony Rocco



Leonard Broom



John F. Tobin

Society of Plastic Engineers, where he had been administrative manager since 1955.

Anthony Rocco named director of sports and special program sales for ABC-TV. He had been an account executive for ABC radio since 1962.

Stanley Greene named executive producer for WABC-TV New York. Greene comes to station from Ted Bates & Co., where he produced tv film commercials for Standard Brands, Latex, American Chicle and others.

Jacques G. Liebenguth appointed television program executive for RKO General Broadcasting, New York. Formerly he was with Storer Programs, Inc., as national sales manager.

Jeff G. Pemberton, formerly executive producer-director of KTAL-TV Shreveport, La., appointed program director of KBMT-TV Beaumont, Tex.

Walter J. Marshall named program director of WLUK-TV Green Bay, Wis. He comes to the station from Hollywood, where he spent the last five years in both television and film work.

Leonard Broom appointed assistant to the director of advertising and sales promotion CBS Televi-

sion. With CBS-TV since 1956, he was most recently director of promotion and advertising for net's WBBM-TV Chicago.

John F. Tobin, with ABC Films since 1961, joined WNBC-TV New York as manager, national sales.

Robert D. Ossenberg named commercial manager of WTVW-TV Evansville, Ind., directing national and local sales activities.

John Corporon, news director of WDSU-AM-FM-TV New Orleans, named chairman of next year's National Broadcast Editorial Conference.

D. Thomas Miller, general manager of WBKB-TV Chicago, elected a vice president of ABC. A veteran of 14 years in television. Miller was put in charge of the central division of ABC Television Spot Sales in 1961, and two years later named to his present post.

Mel Baily and **Robert Guenette** named executive producers for Metropolitan Broadcasting Television, and **Jo Ann Goldberg** appointed a producer. Baily was formerly with WNEW-TV where he was an executive producer. Guenette was formerly field producer and film director of CBS News' "Eyewitness." Miss Goldberg comes from NBC where she was a special research director.



Lewis A. Bernhard, Jr.



Marie Minnick



Walter J. Marshall



Jeff G. Pemberton



Robert Guenette



Mel Bailey

RADIO MEDIA

Ronald G. Smith joins WERF-AM-FM Cleveland as account executive. He had been account executive with WFAM and WJW-TV, as well as with Storer National TV Sales, New York.

Larry Roberts named to the news staff of WCKY Cincinnati. He has recently been in news departments of WMOA Marietta, Ohio, and WTAP Parkersburg, W. Va.

M. Russell Jolly, executive director of the Wichita Council of Churches, named eastern area director for United Presbyterian division of radio and television. He succeeds the Rev. Robert Sanders, who became pastor of First Presbyterian Church, Utica, N. Y.

Larry Gaffney named correspondent for WRC and WRC-TV Washington, D. C. He was formerly on the news staff of WHC-TV Pittsburgh.

Stephen C. Trivers appointed general manager of WGVA Geneva, N. Y. He had been in New York City as director of program operations at WPAT.

Ashley Gunn promoted to commercial manager of WMGS Bowling Green, Ohio. **John Passante** and **Joseph Carpenter** added to station's sales staff.

Ray Barnett rejoined KNN Hollywood as an account executive. For the past three years, he has been vice president and Los Angeles manager of Garland Agency.

Steve Shepard named vice president and general manager of KISN Portland, Ore. He was vice president and general manager of firm's

KOIL-KICN-FM Omaha. Newly named at Omaha stations are **A. E. (Bud) Donegan**, general manager, **Sandy Jackson**, production manager, **Bob Wilson**, operations manager, and **Ray Willes**, program director.

Wayne Grant appointed account executive at WFMP-AM-FM Milwaukee. He has been in the advertising sales field 17 years.

Mark Hurd named account executive on the sales staff of KIRC San Francisco. He was previously with Cunningham & Walsh, San Francisco.

Loyd C. Sigmon, executive vice president and general manager of KMPC Los Angeles, appointed radio chairman for the Southern California regional board of the National Conference of Christians and Jews.

Vincent J. Genson, Jr., producer for WMAL-TV, promoted to the new post of assistant program manager for WMAL Washington, D.C. **Raymond Kempin** named radio traffic supervisor for WMAL-AM-FM.

Floyd J. Keese appointed general manager of WMBO-AM-FM Auburn, N.Y., to succeed his father, **Frederick L. Keese**, who has retired.

Stu Wayne named general manager of WKEN Dover, Del., making move from similar position at WBCB Levittown, Pa.

Jerry Graham named news director at WNEW-AM-FM New York. He has been with WNEW news since 1960. **Jack Pluntze** promoted to assistant news director from position of chief editor.

Jack Bivans named general sales manager for WBBM Chicago. Prior to his CBS affiliation he was with Lukas Film Productions, Medusa Portland Cement Co. and Adam Young, Inc.

Donald J. Trageser, vice president of CBS Radio and general manager of WEEI Boston, appointed radio chairman for the Greater Boston United Fund campaign.

Carl Andersen appointed local sales manager of KMA Shenandoah, Iowa. He joined the station in 1960 as account executive and sportscaster.

Dave Laskey appointed to the local sales staff of WGBS Miami. He is a graduate of the University of Miami.

SYNDICATION & SERVICES

Fred L. Strozier, **Roy Steinfort**, **Burl Ely** and **Thomas P. Coleman** appointed to the positions of broadcast membership executive, general broadcast executive and broadcast executive of the Associated Press. They will operate from the New York office under the direction of **Louis J. Kramp**, assistant general manager in charge of broadcast relations and services.

Frederick L. Gilson named to the new post of manager of sales for CBS Limited, London. He has been assistant international sales manager for CBS Films for the past two years.

Klaus A. Werner, radio-tv director at National Export Advertising Service, named manager and representative of Delta Films-Charter



Ray Barnett



Steve Shepard



Jerry Graham



Stu Wayne



Frederick L. Gilson



Klaus A. Werner

Oak International, a new firm resulting from the affiliation of Delta Films International, San Juan, P.R., and Charter Oak Tele Pictures, New York.

G. W. Sandell named general sales and marketing manager of Videotape Productions of New York, a 3M subsidiary. He was formerly general manager of 3M's Revere-Wellensak division. Sandell is succeeded in the Revere post by **R. J. Gavin**, who has been named vice president and general manager of the division.

Steve Blauner, former personal manager of singer Bobby Darin, appointed executive assistant to Jackie Cooper, vice president in charge of West Coast operations for Screen Gems.

Albert Boyers named director of advertising and publicity for Trans-Lux Corp., New York. He was formerly with Metro-Goldwyn-Mayer as coordinator of special projects in the motion picture advertising-publicity department.

David Chasman appointed executive assistant to David V. Picker, vice president of United Artists. Since coming to company in 1960, Chasman had been executive director of advertising and advertising manager.

George Andros appointed to newly created post of director of product sales of Q-TV, Inc., New York. He had been national sales manager of Telepro Industries and TelePrompTer Corp., New York.

Guy Biondi appointed vice president for advertising and publicity of Walter Reade-Sterling, Inc. Formerly he was eastern representative for the Mirisch Co.

Baron Trenner, Jr., named director of Filmex, Inc. He was formerly staff film director at Eastern Motion Pictures, Ltd.

Leslie Urbach named staff director of EUE-Screen Gems. Most recently a director at VPI Productions, Urbach had been associated with Fred Niles Productions, Chicago, and WCAU Philadelphia.

COMMERCIAL CRITIQUE

Hitting the jackpot

By **Bea Adams**

Tv creative director,
Gardner Advertising Agency

■ Not every commercial that hits the screen can click-click-click a row of cherries or oranges or plums. Too often for our collective pride, lemons keep slipping in. And not often enough does a commercial really hit the jackpot.

Take, for example, one of the top tv achievements of the past year—the Sears series. Since I have no inside facts or figures to offer as proof, my lavish praise could give you the impression that this has been pre-recorded at the Cow Palace. Nonetheless, I bet my lucky silver dollar that this series has been instrumental in helping to change the Sears image from that of a multi-purpose catalog to a respected member of the Country Club set.

These are “jackpot” commercials. They have human interest, quiet humor, dramatization of the objective, a selling line you couldn't miss if you wanted to and a jingle to lodge stubbornly in your memory. Clever but not too clever. Smart but not smarty.

The various commercials depict everything from the kitchen sink to a natural mink, from a clarinet to a cuddly pet, from a laundry tub to a shaggy dog, from gleaming chandeliers to precious stones. And I haven't mentioned the half of them.

The theme, as you must know, is “Sears has everything.” The jingle goes something like this: “Drop in and look at Sears, shop from the book at Sears, pick up the phone and talk to Sears . . . Sears has everything.”

See there? Out of the North (advertising company, that is) and



BEA ADAMS,

a vice president and creative director of St. Louis' Gardner Advertising since 1944, has done just about everything that a lady in adland can do. Samples of her creative excellence: Pet Milk's “husband-tested” recipes, Ry-Krisp and Duncan Hines baking mixes tv commercials.

After a department store and fashion column start (pen name: Frances Faye), she hit stride in copywriting, soon was two-time holder of Josephine Snapp national awards and winner for best radio show directed at women (“Mary Lee Taylor” program). Other citations: one of 27 Women of Achievement (named in Boston, featured in “Life”), AFA National Advertising Woman of the Year, one of 10 St. Louis women saluted by the “Post-Dispatch.” Those are a few of many.

Most important of all: whenever any major inter-industry step is taken, Bea Adams seems to be on the scene — partly because of the respect she has earned and partly because, just to keep busy, she's given so much careful concern to the AAAA, AFA, Women's Advertising Club and professional groups ad infinitum. She's even been called on federally, as an adviser to the Department of Labor.

Usually with pen in hand, Bea now dips into ink — and her vital sense of humor — for **SPONSOR.**

rom the creative bean of Alice-in-Wonderland Westbrook, together with a few other beanies, comes this magic, memorable, image-switching advertising. Congratulations, one and all. Well, not quite all.

Mind you, I have seen nothing but what the public has seen—the commercials I've described plus the kissin' cousin print advertising. I haven't asked the man on the street or the woman on the sidewalk what the current Sears impression is. I have but one small revelation. For the sake of all those who put one whistle of steam into the advertising, I hope that mine is an isolated case.

Believing Sears has something, I picked up the phone and talked to Sears. My need? A small electric washer. The voice of Sears was as pleasant as the advertising. It gave me precisely the information wanted. It described in detail four different models, one of which suited me to a B.

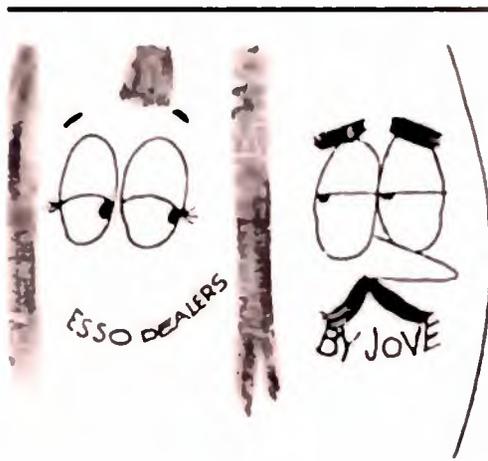
The voice said, "I'll send it right out." I said, "No, I'd rather see it first." I said I'd be over. I went over. There was no such model in stock. I was told I could order it from the catalog. I didn't want to order it from the catalog. I wanted to see it, feel it, poke around here and there and get acquainted with it.

Dear Alice, I believe you. I believe Sears has everything. Everything except the total awareness that a lot can happen or unhappen at point of purchase.

Dear Sears: why not take the brightness of your advertising and hypo it into your sales staff? Why not make it a rule that no Sears staffer should suggest that something is in stock when it isn't? Why not hint that, instead of pointing, the sales people might say with some feeling of friendliness, "The smaller washers are in with electric appliances." Maybe the two to whom I appealed knew that I wouldn't find the small washer anywhere. Maybe that's why they just pointed. But isn't it too bad when someone hits the jackpot and leaves a pile of coins on the floor?

Well, who else has been hitting the jackpot?

A topper in technique is the familiar Esso he-and-she commercial. Deceptively simple device. Semi-



He-and-she commercial for Esso features semi-animated lady and her friend. She delivers the entire sales pitch—all of it supered in a friendly scrawl. Commercial leaves "nice feeling" about Esso, says Bea Adams, but has no sales point to remember.

animated lady and friend. He's been delayed having his car serviced. Total sales pitch is delivered by her, and every word of it is supered in a friendly scrawl. Hits the jackpot on technique and production; leaves a rather nice feeling about Esso, but I can't recall one sales point in particular aimed at viewer remembrance.

Quite the opposite is true of a Footsie Roll commercial that has

been enchanting viewers for some time.

Saturday afternoon at the movie. Boy buys Footsie Roll in lobby. Announcer: "How long will that Footsie Roll last?" And we're off, chomping, chewing, reacting to exciting galloping horses, revolting kissing scenes and the like. Footsie is with us every second of the way . . . and the kid, naturally, finally slides down and rests on his spine as he takes the last bite and the announcer hits it. "Footsie Rolls last twice as long as anything that good should."

Three bells and I hope someone's picking up the money. Esso and Footsie Roll are both produced by Elektra, New York.

"Oh, give me something to remember you by" isn't a tv rule to be sniffed at. Sears does it. Footsie Roll does it. So do . . . "Stripe goes on working when the tooth brush stops" . . . "Glad Wrap it" . . . and "Get a better shake with Sterling Salt." Want to bet? Your commercial gets a better shake when you give the viewer something to remember you by. And Daddy-o, please remember p.o.p. ■



Sears has everything

CALENDAR

JULY

National Community Television Assn. executive committee meeting, International Inn, Louisville, Ky. (27-28).

New York State Broadcasters Assn., third annual executive conference, Cooperstown, N. Y. (28-31).

Annual Summer Workshop in Television and Radio, New York University, New York (29-Aug. 7).

AUGUST

Georgia Assn. of Broadcasters forum on CATV and Pay-TV, Riviera Motel, Atlanta, Ga. (4).

South Carolina Broadcasters Assn., summer convention, Ocean Forest Hotel, Myrtle Beach, S. C. (16-18).

New Mexico Broadcasters Assn. meeting, Kachina Lodge, Taos, New Mex. (21-22).

Oklahoma Broadcasters Assn. meeting, Lawton, Okla. (21-22).

National Assn. of Broadcasters in cooperation with the **Radio Advertising Bureau and Television Bureau of Advertising**, sales management seminar, Stanford University, Stanford, Calif. (16-22).

Desilu Inc. annual stockholders meeting, Hollywood, Calif. (18).

National Assn. of Radio Announcers, tenth annual convention, Ascot House, Chicago, Ill. (20-23).

National Assn. of Broadcasters in cooperation with the **Radio Advertising Bureau and the Television Bureau of Advertising**, sales management seminar, Harvard University, Cambridge, Mass. (23-29).

Institute of Electrical and Electronics Engineers summer general meeting, Biltmore Hotel, Los Angeles, Calif. (25-28).

Arkansas Broadcasters Assn. annual meeting, Coachman's Inn, Little Rock (28-29).

West Virginia Broadcasters Assn., fall meeting, The Greenbrier, White Sulphur Springs, W. Va. (27-30).

Radio Advertising Bureau's fall management conferences: Tarrytown, House, Tarrytown, N.Y. (17-18); Homestead, Hot Springs, Va. (21-22); Far Horizons, Sarasota, Fla. (28-29).

SEPTEMBER

1964 National Radio and Television Exhibition, under the management of the **British Radio Equipment Manufacturers' Assn.**, Earl's Court, London, England (24-Sept. 5).

Michigan Assn. of Broadcasters annual fall meeting, Hidden Valley, Gaylord, Mich. (10-11).

Louisiana Assn. of Broadcasters, Capitol House, Baton Rouge, La. (13-15).

National Assn. of Broadcasters' program study committee, radio programming clinic, Rickey's Hyatt House, Palo Alto, Calif. (18).

Nebraska Broadcasters Assn. meeting, Holiday Inn, Grand Island, Neb. (20-22).

National Assn. of Broadcasters' program study committee, radio programming clinic, Chicago Plaza Motor Hotel, Memphis, Tenn. (21).

National Assn. of Broadcasters' program study committee, radio programming clinic, Palm Town House Motor Inn, Omaha, Neb. (23).

Minnesota Broadcasters Assn., fall meeting, Sheraton-Ritz Hotel, Minneapolis, Minn. (24-26).

Advertising Federation of America, fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indiana University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).

National Assn. of Broadcasters' program study committee, radio programming clinic, Hilton Inn, Tarrytown, N.Y. (25).

Utah Broadcasters Assn., convention, Royal Inn, Provo, Utah (25-26).

Society of Motion Picture & Television Engineers, 96th annual technical conference, Commodore Hotel, New York, N.Y. (27-Oct. 2).

OCTOBER

Radio Advertising Bureau's fall management conferences: Hyatt House, San Francisco, Calif. (1-2).

Texas Assn. of Broadcasters fall meeting, Hotel Texas, Fort Worth, Tex. (4-5).

North Carolina Assn. of Broadcasters meeting, Grove Park Inn, Asheville, N. C. (4-6).

New Jersey Broadcasters Assn. fall convention, Nassau Inn, Princeton, N. J. (5-6).

Advertising Research Foundation, annual conference, Commodore Hotel, New York (6).

Tennessee Assn. of Broadcasters meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

Alabama Broadcasters Assn. meeting, Tuscaloosa, Ala. (8-10).

Indiana Broadcasters Assn. meeting, Marott Hotel, Indianapolis, Ind. (15-16).

Kentucky Broadcasters Assn. fall meeting, Jennie Wiley State Park, near Prestonburg, Ky. (19-21).

American Assn. of Advertising Agencies, Central Region meeting, Hotel Continental, Chicago (21-22); western meeting, Beverly Hilton Hotel, Beverly Hills (27-30).

Institute of Broadcasting Financial Management, annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

Fourth International Film & TV Festival of New York, held in conjunction with the annual Industrial Film and Audio-Visual Exhibition, New York Hilton Hotel, New York (21-23).

Missouri Broadcasters Assn. meeting, Ramada Inn, Jefferson City, Mo. (22-23).

National Assn. of Broadcasters, fall regional conferences: Hotel Utah, Salt Lake City, Utah (12-13); Statler Hilton, Los Angeles, Calif. (15-16); Skirvin Hotel, Oklahoma City, Okla. (19-20); Fort Des Moines, Des Moines, Iowa (22-23); Hotel Jung, New Orleans, La. (26-27).

American Assn. of Advertising Agencies, western meeting, Ambassador Hotel, Los Angeles (27-30).

NOVEMBER

Assn. of National Advertisers fall meeting, The Homestead, Hot Springs, Va., (9-11).

Broadcasters' Promotion Assn. annual convention, Pick-Congress Hotel, Chicago (16-18).

National Assn. of Broadcasters fall conferences, Schine-Ten Eyck, Albany, N. Y. (12-13); The John Marshall, Richmond, Va. (16-17).

Advertising Federation of America second district convention, Pocono Manor, Pa. (6-8); eighth district convention, Park Manor Inn, Madison, Wis. (20-21).



Courtesy, The Detroit Institute of Arts

**"ST. IVES"
by RUBENS**

Recently, a group of 11 leading Detroit artists, including artist Stuart Davis, selected "St. Ives" as the picture of the century. This is not surprising, since the painting is a masterpiece of the Baroque style, and is one of the most powerful and expressive works of the 17th century.

in a class by itself

Masterpiece — *exceptional skill, far-reaching values.* This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV
THE NEWS STATIONS

In the market on the move . . .

the station on the move . . .

has the highest P.Q.*



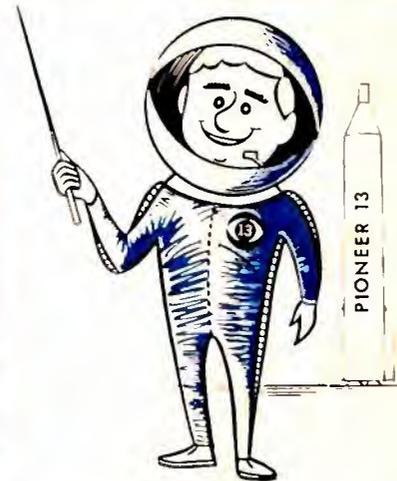
NEWS

RADAR WEATHER



EDITORIALS

SPORTS



***PIONEER QUOTIENT:** The measure of a television station's ability to develop new and better ways to serve the public.

WTVT pioneered with television's first one-hour informational program on Nov. 5, 1956, and started a nation-wide trend. Again, on Sept. 2, 1963, WTVT pioneered with the nation's first hour-and-a-half informational program. Now, over 22 hours each week of news, editorials, weather and sports are originated by WTVT and the CBS Television Network. Just as Florida is in the space age vanguard, so has WTVT remained in the television vanguard.

Six cities — Tampa, St. Petersburg, Clearwater, Lakeland, Bradenton and Sarasoto — in the Tompa Bay region constitute the heart of the 21-county area served by WTVT . . . an area with over 1 1/2 million population delivering a whopping \$2,314,468,000 in total retail sales (copr., 1964, Sales Management Survey of Buying Power; further reproduction not licensed)



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WTVT, Tompa-St. Petersburg
WKY TV & RADIO, Oklahoma City
KTVT, Fort Worth-Dallas

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National Representatives

WTVT



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