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GENERAL LISTING

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

CONTENTS—see p. 6

SP52 0926 03R 10-18\*  
MILROD L JOY  
NBC - RM 274  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y



Model of the Westinghouse Time Capsule Exhibit for the 1964-1965 New York World's Fair

- KOB-TV Albuquerque
- WSB-TV Atlanta
- KERO-TV Bakersfield
- WBAL-TV Baltimore
- WGR-TV Buffalo
- WGN-TV Chicago
- WLW-TV Cincinnati
- WLW-C Columbus
- WFAA-TV Dallas
- WLW-D Dayton
- KDAL-TV Duquoin Superior
- WNEM-TV Flint Bay City
- KPRC-TV Houston
- WLW-I Indianapolis
- WDAF-TV Kansas City
- KARD-TV Kansas State Network
- KARK-TV Little Rock
- KCOP-TV Los Angeles
- WISN-TV Milwaukee
- KSTP-TV Minneapolis St. Paul
- WSM-TV Nashville
- WVUE-TV New Orleans
- WTAR-TV Norfolk Newport News
- KWTV-TV Oklahoma City
- KMTV-TV Omaha
- KPTV-TV Portland Ore.
- WJAR-TV Providence
- WROC-TV Rochester
- KCRA-TV Sacramento
- KUTV-TV Salt Lake City
- WOAI-TV San Antonio
- KFMB-TV San Diego
- WNEP-TV Scranton Wilkes Barre
- WTHI-TV Terre Haute
- KVOO-TV Tulsa

## SPOT TV

### MODERN SELLING IN MODERN AMERICA

Timing is one of many reasons why Spot Television continues to grow more and more popular with important national advertisers. Whether it's a short-term drive or a long-term campaign, Spot TV lets them choose their best time to sell. These quality stations offer the best of Spot Television in their markets.

TELEVISION DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS  
DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS



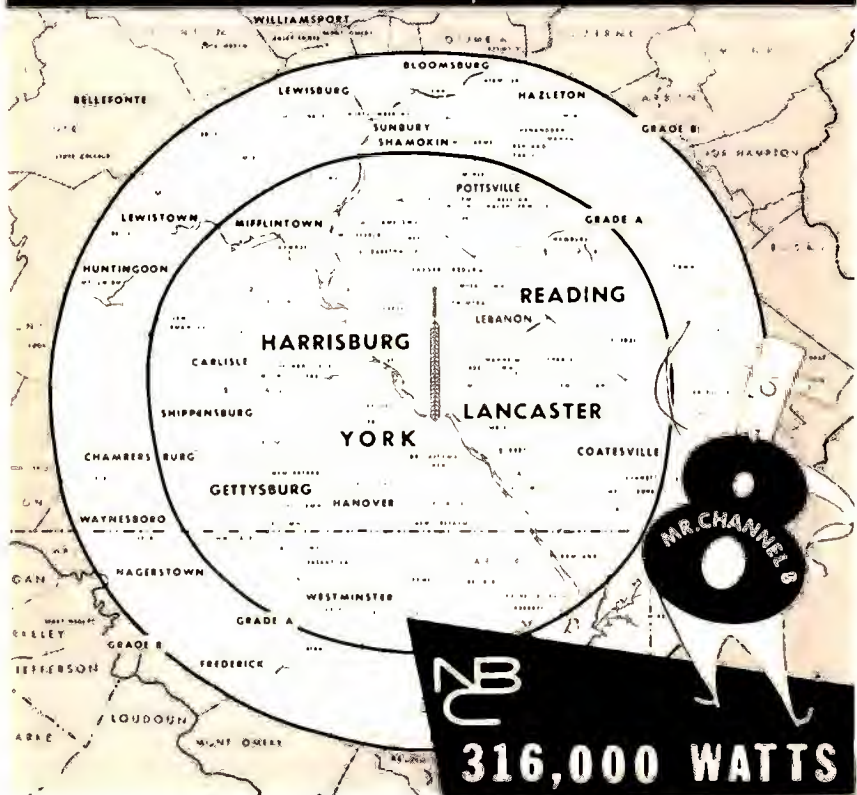
retail dealer sign/locksmith/circa 1870

The Bettmann Archive

# SUPERIOR DEALER SUPPORT



## MULTI-CITY TV MARKET



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

# WGAL-TV

## Channel 8

### Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres

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



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# BROADCAST INDUSTRY REPORTS AND MOURNS A TRAGIC NEWS EVENT

A shocked nation was still gasping last Friday as networks and independent stations, tv and radio, cancelled their entire broadcast schedules to cover the year's biggest news story: the assassination of the 35th President of the United States, John Fitzgerald Kennedy.

Mimtes after the sniper's bullet found its mark in Texas, broadcast newsmen were reporting the tragedy. Across the nation, listeners and viewers gathered in disbelief around office radios and tv sets, in the streets around parked cars and youngsters with transistor portables, and before receivers in millions of homes. They heard the story from such veteran newsmen as ABC's Ron Cochran, CBS's Walter Cronkite, and NBC's Chet Huntley, and from local radio/tv reporters . . . and realized, with growing sadness, that the story was all too true.

Not since the late FDR had a U.S. President been so closely associated with broadcast media. Massachusetts-born Kennedy burst like a political bombshell upon voters during the 1960 "Great Debates" with rival Richard M. Nixon. Later, Kennedy's live radio/tv press conferences provided the U.S. with a new, close-up look at the man who held the nation's top job; his speech during the 1962 Cuban crisis reached one of the largest air audiences in history.

Broadcast industry members thus felt a keen, personal loss even as they rallied behind another man—a man with a broadcasting background and a tough job ahead: President Lyndon B. Johnson.

---



**Radio Revenues Bounce:** Am-fm revenues hit a new high of \$636.1 million in calendar 1962, up 7.7% from 1961, FCC reports. Before-tax radio profits of \$43.5 million bounced 48% over 1961. Total broadcast revenues, including tv, topped \$2 billion, up 11.2% over 1961 revenues of \$1,909,000,000. Before-tax profits of total broadcast industry were up one third from 1961, to \$355.1 million. (Details on tv revenues reported in SPONSOR 23 September.) In both network and independent radio, profit picture was healthier in 1962, with expense rate well below the revenue rate, resulting in profit increases of about 40 percent overall. Although four radio webs had a slight increase in revenues, the network operations continued to show a loss: \$33.9 million expenses to \$31.5 million revenue, leaving a \$2.4 million deficit. Total radio time sales increased \$48 million to \$665.2 million in 1962. Local time sales accounted for \$419.5 million, three quarters of this increase, FCC points out. National spot accounted for \$208.4 million, or 31% of total time sales. Network time sales were 6%, or \$37.3 million. FCC reports that national spot business made the largest difference between profitable and unprofitable radio stations, with profitable outlets averaging \$73,796 in national spot sales, as against \$33,783 for the losers. Of the 3,533 am and am-fms on the air for the full year, more than one third reported a loss for 1962. Still, this was an improvement over 1961, when approximately 40% reported a loss.

**CBS incentive plan out:** The FCC will not give CBS another chance to argue for its station incentive compensation plan, even with its latter-day amendments. The commission held the plan to be a form of time optioning, and turned it down when network option time was banished. Last week, the agency refused to reconsider CBS argument that its plan does not violate FCC rules.

**Advertising paves way:** Some 25% of supermarket managers rarely accept point-of-purchase display materials for non-advertised product, according to a study conducted by Audits & Surveys Co. It was also found that the produce department was best suited for the p-o-p aids, being chosen by 22% of managers, 33% of chain headquarters officials, and 23% of wholesalers. Red display banners were picked as the best aid to put shoppers in a buying mood and, although single colors were preferred over combinations, the color combination most preferred is red and blue. Study was made for *Family Circle Magazine*, which has the cooperation with U.S. Agriculture department.

**Intelligence is ad boundary:** Warwick & Legler exec v.p. John P. Warwick says intelligence of American consumer is "single most important boundary" of advertising and, if underestimated, "we cross the boundary line into the area of ineffective advertising." Other "natural boundaries" he cites are truth, good taste, and believability, which are "established and controlled by the basic good decency and judgment of the professional people in advertising." He also advised that "the course of action toward effective creativity in the field of advertising is: set your tracks with facts—and then open your mind and be as imaginative as possible."

**Talent negotiations:** American Federation of Television and Radio Artists and Screen Actors Guild continued their bargaining session for new talent contracts with the Joint 4 A-ANA committee at week's end. Negotiations had been suspended for nearly a week while SAG officials held session on the West Coast, to get strike approval, and resumed on Thursday. Both sides are still looking for agreement to replace the contract which expired 15 November.





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

# THE LAST WAGON



**RICHARD WIDMARK  
FELICIA FARR  
NICK ADAMS  
SUSAN KOHNER**

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



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS LTD  
NEW YORK 200 Park Avenue YLkon 6 1717  
CHICAGO 4630 Estes, Lincolnwood, Ill ORchard 4 5105  
DALLAS 5641 Charleston Drive ADams 9 2855  
LOS ANGELES 3562 Royal Woods Drive, Sherman Oaks, Calif. State 8 82-6  
TORONTO, ONTARIO 11 Adelaide St. West EMpire 4 7193  
LONDON W1 ENGLAND 24 Berkeley Sq Hyde Park 0671  
Distributed outside of the United States and Canada  
Cable SEVENLON London

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



# !mira!

1. Los Angeles metropolitan area Spanish-speaking population: 900,000 plus

2. Average yearly income: \$800,000,000

3. For automotive products: \$72,540,000 annually

4. For food products: \$434,700,000 annually

## YOU CAN HAVE YOUR SHARE!

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

# KWKW

## 5000 WATTS

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



# SPONSOR

25 NOVEMBER 1963

Vol. 17 No. 47

## GENERAL

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Four leaders use heavy spot and network time, with Ajax current the king, having 29% share of potential \$100 million market
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- 38 Suggestions for making better station presentation**  
Do's and don'ts for more effective sell are listed in BPA survey based on questionnaires answered by 20 leading ad shops
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SPONSOR® Combined with TV, U.S. Radio, U.S. FM®. ©1963 SPONSOR Publications, Inc. EXECUTIVE, EDITORIAL, CIRCULATION, ADVERTISING OFFICES: 555 Fifth Ave., New York 10017. 212 MURRAY HILL 7-8080.

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# NATION'S TIRE SHORTAGE ACUTE!

1943

MILITARY TAKE OVER IN SOUTH VIET NAM!

1963



ALLIED TROOPS BATTLE NAZIS SOUTH OF ROME

*In a class by itself...*

Bruce MacDonald has been giving Clevelanders the top news on WJW for 20 years.

## THREE TRAPPED IN MINE!!

WJW RADIO'S audiences turn to Cleveland's most authoritative news team for . . .

### TOTAL INFORMATION NEWS

175 minutes daily

20 Newscasts on local and national events

5 Five-minute features: Women's World, House & Garden, Your Ohio Schools, Sports and Business.

### CLOSE-UP 6-7

World, state, local, sports, weather, editorial, stocks and business, entertainment, community events and Lowell Thomas.

HARD NEWS on the Hour

NEWS IN DEPTH eight times daily

HEADLINES four times daily

Cleveland's two top utilities, a major savings and loan plus a leading national advertiser are only a few of the top news sponsors who turn to WJW Radio to carry their messages in these key times.

You can make news for your product or service on WJW Radio Newscasts

*See your Katz representative.*

LOS ANGELES  
KGBS

PHILADELPHIA  
W'IBG

CLEVELAND  
W'JH

MIAMI  
W'GBS

TOLEDO  
W'SPD

DETROIT  
W'JBK

NEW YORK  
W'HN

MILWAUKEE  
W'ITI-TV

CLEVELAND  
W'JH-TV

ATLANTA  
W'AGA-TV

TOLEDO  
W'SPD-TV

DETROIT  
W'JBK-TV

**STORER**  
BROADCASTING COMPANY



**Make someone happy,  
prosperous,  
and wise  
this Christmas**



Give a gift subscription to SPONSOR. It's one of the nicest ways to express Holiday good will to clients, prospects, and associates in the broadcast advertising business. Your gift begins at the Holiday Season when SPONSOR sends a handsome acknowledgement to each of your recipients. Then every Monday throughout 1964 your gift

of SPONSOR arrives filled with broadcast advertising ideas and information that helps the reader do a better, more profitable job. What a happy way to remind your clients and prospects of your thoughtfulness 52 weeks in the year. And all for as little as 8 cents a week when you use the handy gift order form below.

**SPONSOR** 555 Fifth Ave.  
New York 17, N. Y.

**SPECIAL HOLIDAY RATES**

One 1 Year Subscription (your own or first gift) .....\$8

Each additional 1 year gift.....\$5

DONOR'S NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

Include my own subscription  Send bill later

I enclose \$\_\_\_\_\_ for \_\_\_\_\_ subscriptions

Gift cards to read from \_\_\_\_\_

Send gift to \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

*(Please type remainder of your business gift list on a separate sheet and attach).*



# PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

## I'm glad I was there

If I really wanted to work at it, I could have made the airlines deliriously happy these last weeks of November.

Here's a sample of where I could have flown: Cleveland (Westinghouse Programming Conference), Nashville (NAB Conference), San Francisco (BPA Seminar), Fort Worth (NAB), Denver (NAB), Chicago (TvB Annual Meeting), San Francisco (NAB), Los Angeles (NBC Annual Convention). And if I were a member of the CBS Affiliates Board I could have gone to Puerto Rico.

As it was, I resisted temptation and settled for the BPA meeting on the west coast and the TvB sessions in Chicago with the vague notion of returning to L.A. for the NBC activities.

I mention this as a reminder to the industry to ask for more of those enormous air lines ad appropriations which favor the newspapers though broadcast media are increasing their share, and to urge, for pete's sake, a better spacing of important industry meetings.

As I write this, in the TvB press-room in Chicago, I realize how much I would have missed if I had passed up either the BPA or the TvB.

To my mind, the BPA is a classic example of the importance of the promotion manager. In an effort to upgrade themselves professionally and provide an idea/experience exchange, some Chicago promotion men started BPA nationally less than a decade ago. In vigor and expertise its annual convention rivals anything in the industry. I've never seen anything like the way promotion men attend meetings. This year some 40 or 50 general managers came, too. And without exception those that I talked to said they learned plenty. I was pleased to note that the BPA meeting has become the focal point for a swarm of subsidiary meetings by networks and station representatives. Attendance established a new record of well over 300. In my opinion, these promotion men have everything but money.

Of course, I wish they'd spend some time discussing trade paper advertising. The subject was conspicuous by its absence.

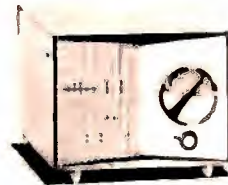
I hit it lucky, too, when I picked TvB on my way east. In one jam-packed day of shirtsleeve discussion and speeches anyone who wasn't out at the cocktail lounge had to come away full of ideas, inspiration, and basic information.

Much of the morning panel stressed the point that I made in last week's column, namely that the advent of the computer age at top 50 agencies underscores the necessity for presenting a good clear image of your station and your market. Spot buying from here on in will be strongly influenced by such considerations.

*Worm Glenn*

## WPTR

ALBANY-TROY  
SCHENECTADY  
N. Y.



## WRUL

NEW YORK,  
N. Y.



# DIFFERENT?

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

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

**RATINGS** Check the costs the examine Nielsen Coverage Service #3 for credited county coverage

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

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

# YES: WPTR

Albany-Troy-Schenectady

VP & GEN MGR: Perry S. Samuels



robert e. eastman & CO., INC.  
representing major radio stations



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Michael Crocco  
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# 555 FIFTH

Letters to the Editor

## BROADCAST ORIENTATION FOR NEGRO YOUTHS

Meredith WOW, in cooperation with the Omaha Urban League, this month will begin an orientation course on careers in broadcasting for young Omaha Negroes.

The purposes of the course are to acquaint young Negroes with the opportunities in broadcasting, inspire them to interest themselves in the industry, and give them guide-lines for specific, future training.

The course will consist of five two-hour meetings to be held by the station consecutive Monday evenings.

All WOW-TV-Radio executives and department heads will participate in the course, which will cover every aspect of our broadcasting operation.

About twelve young Negro boys and girls will be attending the first course. They will range in age from early teens to early twenties.

We are not publicizing this course in any way locally. However, we believe it to be legitimate news for the broadcasters throughout the country.

Howard Stalnaker  
general manager  
WOW-TV-Radio  
Omaha

## REPORT AVAILABLE ONLY FROM BERNARD HOWARD

I wonder if it is possible for you to correct one slight misquote in the otherwise excellent article in the 4 November issue of SPONSOR—"Radio/TV Coverage of Negroes Changing Audience Make-Up."

The complete and detailed report, "The New Dimensions of the Negro Market" (an appraisal of Negro buying power in 15 major metropolitan areas), is available

only from Bernard Howard & Co.

San Francisco Oakland, as indicated in the article, is one of the market areas reported on in the overall study. But KDIA, the Negro radio station represented by Bernard Howard & Co. in San Francisco Oakland, has statistics available for distribution on that market only.

Lucille A. Stern  
director research &  
sales development  
Bernard Howard & Co.  
New York

## ADS ROUNDUP

May we ask a favor of SPONSOR?

Alpha Delta Sigma celebrated its fiftieth anniversary Thursday night (14 November) in Chicago. The last event on the program was the announcement of an "ADS Roundup" to search for our many long lost members. James S. Fish, vice president in charge of advertising at General Mills, accepted our invitation to be the National Foreman of our Roundup. Under his direction, our office fore is starting to update as many records of former members as possible.

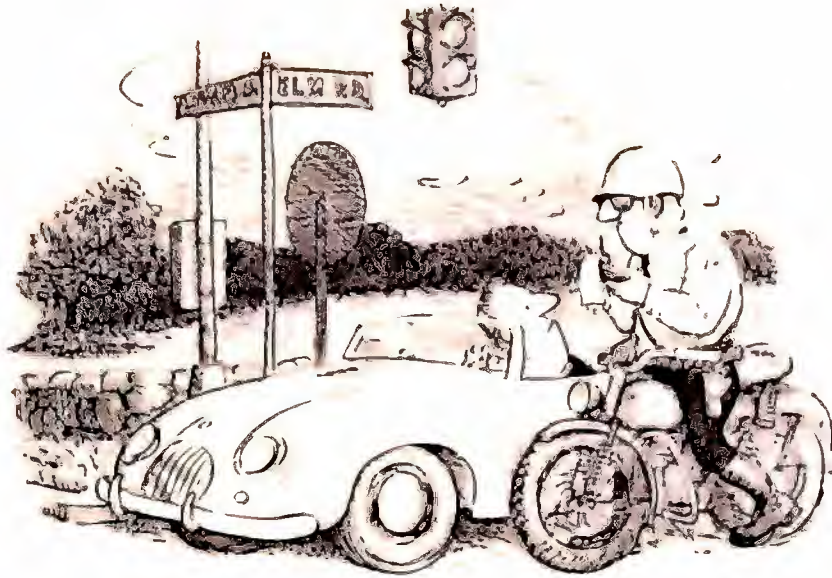
It is our hope that with a successful Roundup, we can publish a book on the first fifty years of ADS.

Would you help us contact our scattered members? We know that through publications such as SPONSOR, we can reach many of our 18,000 members.

Billy I. Ross  
national president  
Alpha Delta Sigma

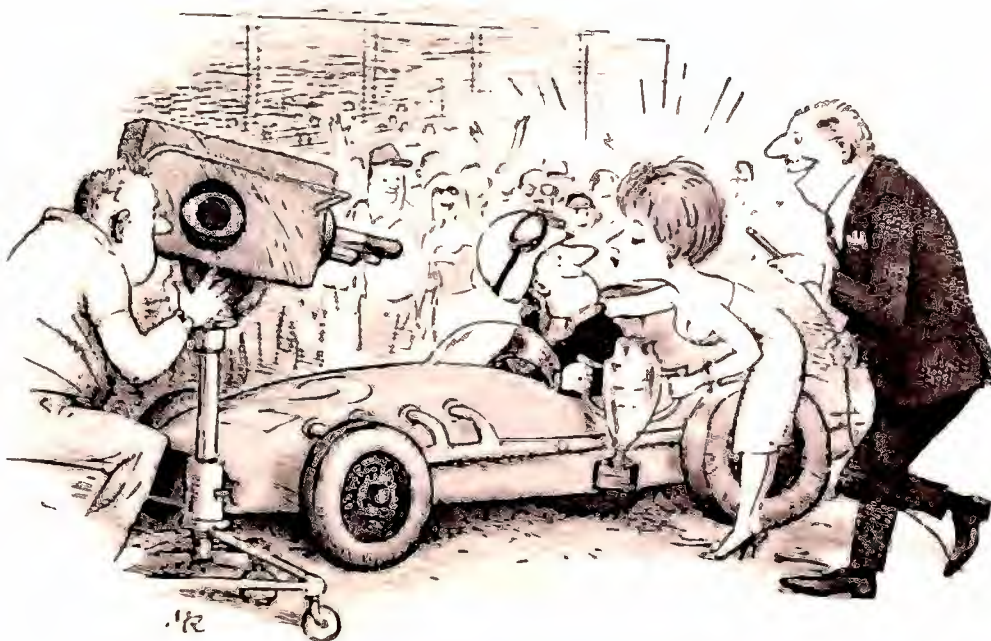
EDITOR'S NOTE: Members should contact ADS National Headquarters, Dept. of Journalism, Southern Illinois University, Carbondale, Illinois.





Year-round, sports coverage on the five CBS Owned television stations zooms far ahead of all competition. Football? Television's most comprehensive schedule of collegiate (NCAA) and professional (NFL) gridiron action. Golf? Exclusive live coverage of the Masters and PGA tournaments and, starting December 28, sixteen successive weeks of top-flight elimination play in the new \$166,000 CBS Match Play Classic. Racing? The cameras are trackside for each leg of the coveted Triple Crown: Kentucky Derby, Preakness and Belmont Stakes. Plus billiards, bowling, basketball, surfing, parachuting, auto-racing and other peak-interest competition on the weekly "Sunday Sports Spectacular." Moreover, this all-out coverage from the CBS Television Network is backed by top-notch reporting of local and regional contests by some of the sports world's biggest names. Want to speed up sales? Your CTS National Sales representative can get you off to a fast start.

**Sports makes the difference!**



③ CBS TELEVISION STATIONS NATIONAL SALES

REPRESENTING CBS OWNED WCBS-TV NEW YORK, KNXT LOS ANGELES,  
WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA, KMOX-TV ST. LOUIS



# CALENDAR

The when and where  
of coming events  
25 November 1963

## NOVEMBER

Broadcasting and Advertising Division of the American Jewish Committee Appeal for Human Relations, dinner with Brown & Williamson Tobacco Corp. president William S. Cutchins as guest, New York Hilton, N. Y. (25)

International Radio & Television Society, special projects luncheon, Waldorf-Astoria (27)

## DECEMBER

National Broadcasting Co., annual convention for radio and tv affiliates, Los Angeles (2-3)

Electronic Industries Assn., winter conference, Statler-Hilton Hotel, Los Angeles (3-5)

Assn. of Maximum Service Telecasters, board meeting, Riviera Hotel, Palm Springs (5)

Assn. of National Advertisers, workshop on "New and Practical Ways to Evaluate the Effectiveness of Your Advertising," Plaza Hotel, New York (5)

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

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

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

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

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

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

Federation of Jewish Philanthropies, annual fund-raising cocktail party of the advertising division, Sheraton East Hotel, N. Y. (17)

## JANUARY

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

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

Milwaukee Advertising and Graphic Arts Groups, Ben Franklin Banquet (16); 6th annual graphic arts workshop (18); Special workshop sponsored by the Sales Promotion Executives Assn. (4 February); Exhibit and Awards Night (15); Silver Award Banquet sponsored by the Milwaukee Advertising Club and the Advertising Women of Milwaukee (27), Coach House Motor Inn, Milwaukee

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

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

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

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

## FEBRUARY

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

International Radio and Television Society, newsmaker luncheon with NAB president LeRoy Collins, Waldorf Astoria, New York (5)

FLORIDA'S

3<sup>rd</sup>

MARKET

is  
tuned in  
to

**WESH-TV**

FLORIDA'S  
CHANNEL

2

REPRESENTED BY THE KATZ AGENCY, INC.

20

ORLANDO • DAYTONA • CANAVERAL



One picture worth a thousand words?

You give me 1,000 words and I'll take  
The Lord's Prayer,

the twenty-third psalm,

the Hippocratic oath,

a sonnet by Shakespeare,

the Preamble to the Constitution,

Lincoln's Gettysburg Address,

and I'd still have enough words left  
over for just about all of the

Boy Scout oath. And I wouldn't

trade you for any picture on earth."

In a place do words mean more or  
less more than on today's radio.



Radio...one of the good things  
about America

ABC OWNED RADIO STATIONS

WABC NEW YORK • WJZ NEW JERSEY • KOV CINCINNATI • WIS MILWAUKEE



**An "old" rating controversy could well become a hot, "new" rating issue in tv.**

What's more, the impetus for the controversy could well come from within the tv industry itself, unlike the spur for the rating methodology fight, which came from government intervention.

The situation centers on the practice of giving ratings a somewhat artificial boost by various means of promotion.

There's nothing new about the practice. For years, stations, and networks too, have been accused of "loading" rating weeks with star-studded specials, top feature films, new shows, etc. to take advantage of the rating periods.

Other promotions have worked against the methodology of ratings. For several seasons, a favorite ploy of tv press agents was to arrange long-distance telephone interviews or road publicity tours involving tv editors in the Trendex cities. The result was sometimes a Trendex rating which implied a large national over-all rating which the show never had.

Conversely, during national Nielsen "black" weeks, or in a period when ARB wasn't rating, don't look for programers to put on their top shows.

**Now comes a new version of the old problem; this time it's a station-level gimmick.**

A sample of this is the station-organized contest, in which results will be measured against ARB data. The contest usually runs concurrently with ARB's rating period in a major market, with blanks being given away by local retailers. Viewers (including those in rating panels) are asked to pick what will be the ARB-ranked Top Ten shows. Presumably, viewers will concentrate on the tv channel holding the contest.

Several stations, seeing their competitors use the contest device, have blown their tops. One midwestern network affiliate, complained recently to ARB, with copies going to Rep. Oren Harris, FCC's E. William Henry, FTC's Charles Sweeny, the station's rep firm, and other industry notables. ARB has offered, in at least one case, to report the contest to subscribers in the front of its market report affected.

**New Nielsen demographic breakouts provide additional information for network advertisers.**

One new classification is ratings by "Occupation of the Head of the House." Various occupations have been grouped into four general classifications:

Occupation	% of tv homes	Occupation	% of tv homes
Professional and white collar	30	Farm and unskilled	33
Skilled	19	Retired and unemployed	18

Taking this into consideration, following shows per cent distribution, by occupation of head of house, for all commercial prime time programs.

Network	Professional white collar	Skilled	Farm & unskilled	Unemployed & retired
ABC	32%	22%	32%	14%
CBS	28	19	34	19
NBC	30	19	34	17
U. S.	30	19	33	18



**National spot radio is having tough going in the fourth quarter, latest estimates reveal.**

Reports from key representatives indicate volume will be off for the last three months from last year, though total for the year will still be good. One representative calls the current problem the "backlash of the summer push." Another doesn't believe it can be pinned to any specific reason, rather it seems to be a general slackening. Each of those queried believes the outlook for early 1964 is much better.

**Situation comedies, both new and holdovers, are running strong in early network ratings.**

Nielsen Tv Index figures for 2nd October report reveal nine new situation comedies hitting an average 17.9% rating. The 13 holdovers in the category are getting an AA rating of 23.0%. Following is a comparison of new shows and holdovers for the two falls with 1962 figures in parenthesis:

New Situation Comedy Shows	Number	Average Audience
Situation Comedy	9 (12)	17.9% (16.1%)
Westerns	1 ( 1)	11.8% (21.6%)
Suspense-Crime	3 (—)	15.7% ( — )
General Drama*	10 (13)	15.2% (14.6%)

Situation Comedy Holdovers	Number	Average Audience
Situation Comedy	13 (16)	23.0% (19.1%)
Westerns	5 ( 8)	21.8% (20.5%)
Suspense-Crime	2 ( 6)	16.8% (15.7%)
General Drama*	9 (10)	18.4% (19.1%)

\*Plus adventure

**Few tv buys for U.S. advertisers in Mexico originate along Madison Avenue.**

Most of the smart American firms which buy time and programs on Mexico's growing Telesistema Mexicano—such as Ford, General Motors, Coca-Cola, Colgate, etc.—have long since learned to leave media decisions and tv program buying in the hands of local personnel and agencies.

A leading competitor of Coca-Cola decided, not long ago, to ignore such advice, buying an hour-long, U.S.-produced variety-musical show, produced on tape by a U.S. network. Mexican tv officials warned that it would not be popular with audiences in Mexico. They were right; the show flopped.

Telesistema (leading tv power in Mexico), incidentally, uses a three-minute segment between programs for drop-in spots (as many as six or eight). Hard liquor ads on tv are OK, but not before 9 p.m. For a detailed report on Mexico's tv boom, see p. 44.





**Only one seal of approval really counts..**



...in the motion picture business it's public acceptance at the box office that stamps the true picture of success





The largest box-office-approved  
 list '48 feature film entertainment  
 ever offered by MGM Television

# 40/64

Forty exciting films with  
 a \$195 million box office  
 record now available to  
 television for the first time

Big Stars in Box Office  
 Hits such as

- "Love Me Or Leave Me"
- "Vengeance Valley"
- "Take The High Ground"
- "Tea And Sympathy"
- "On The Town"
- "The Little Hut"
- "The Invisible Boy"
- "Cry Of The Hunted"

Cash in on the proven box office  
 appeal of the 40, 64 features right  
 now. Individual prices and availabili-  
 ties from any MGM Television office



New York • Chicago • Culver City





# COMMERCIAL CRITIQUE

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

## The heart has reasons

BEA ADAMS  
vice president on special tv projects  
at Gardner Advertising, St. Louis

AS A CUB COPYWRITER I was taught to appeal basically to the emotions, let reason follow. The heart decides; the head justifies. This law hasn't been repealed. Therefore, I doff my derby to five commercials created by people who must believe "the heart has reasons reason knows not of."

- **Lux Soap.** Opening video is reminiscent of a Salem puff but the singing V.O. leads you lovingly to Lux. The ballad which begins "A

woman's born to softness" makes you feel as though you are being serenaded. Sales idea: Lux softens as it cleanses. There's no wash-half-your-face-with-this-half-with-that business. But testers note: what a woman feels she rarely reveals via Q and A. This commercial has long life potential. J. Walter Thompson, N. Y., is the agency.

- **Contac.** An emotion-charged series for Judy Garland show. Never thought I'd thump this particular tom-tom for a cold remedy but one aims straight at the hearts of all who love the Wizard of Oz and Judy

as was and is. Uses scarecrow and lion puppets and plays it cool. Voice, an important element, is that of Sterling Holloway, narrator; Herbert Duncan, tin man; Joseph Silver, scarecrow.

Agency: Foote, Cone & Belding. Creative wizards: writer, Jack Avrett; agency producer, Stew Garner; production, Projects Unltd. Calif.

- **Cumuloft Nylon.** For openers, mother tucks kiddies into bunk bed, pats pup, announcer says softly, "All's quiet on the carpet front." Then wham! Pianissimo to fortissimo to show "the carpet beaters" hard at it. Dramatic demo of what Cumuloft Nylon can take. And why. Emotional? Plenty! Via Doyle Dane Bernbach, Inc. Writer, Paula Green. Art director, Bob Gage. Tv producer, Ernest Hartman. Camera man, Ernest Capparos at VPI, Inc.

- **J & J Baby Powder.** "A Baby's World." Pleasing paucity of words. Emotional impact supplied (natch) by video and baby sounds. Sounds are best these baby-lovin' ears have heard. A real cuddler from Young & Rubicam. Writer, Mary Allen Hokanson; art director, Steve Frankfurt; agency producer, Chet Novich.

- **Purina Dog Chow.** Last due to family-hold-back rule. This series is a dozen tail-wags ahead of many other dog food tv'ers emotionally. Sales idea: So complete, all you add is love. Video makes it believable. Hero is dog obviously the result of careless love. Unburdened by pedigree, he trots happily around a park, says hello to young lovers, joins a parade, comes when whistled for. Bury his wet nose in ehow bowl all through commercial? Not this one! Whodunnit? Combo writer - songster - producer Noel Digby, Gardner, St. Louis.

- **Memo to clients, commercial creators:** Love is a many splendored thing. If you are with it, you'll get it into commercials without being obvious or sticky. And thereby make these fleeting seconds more palatable, more potent, more persuasive. If you don't believe it, don't do it. Your unbelief will show through. But if you are a believer have the heart to fight for it. Heaven forbid our lurching literacy, but us love peddlers would rather fight than switch. (signed) *Black Eyea Beatrice*



BEA ADAMS joined Gardner as copywriter 1935, upped to v.p. 1944, made a board member and creative director 1946, later served as tv creative director. A pioneer in use of sociological research for creative advertising, she has received more awards and honors than can be listed here. Among them: past president of Women's Adv. Club of St. Louis; creator of Women's Gridiron Dinner, now in 28th year; past v.p. of A.F.A.; won national award for best copy written by a woman 1941; won award for best radio program for women 1945; named national ad woman of the year 1950; chosen as one of 27 women of achievement by Life 1951; named by Fortune one of top 36 American business women; first honorary member and president of St. Louis chapter of Theta Sigma Pi; served as special adviser to Sec'y of Labor 1960; Founders Day citation, Washington U. 1961.



Contac commercial (top) was tailor-made for the Judy Garland Show. Cumuloft Nylon spot is an emotional elevator.



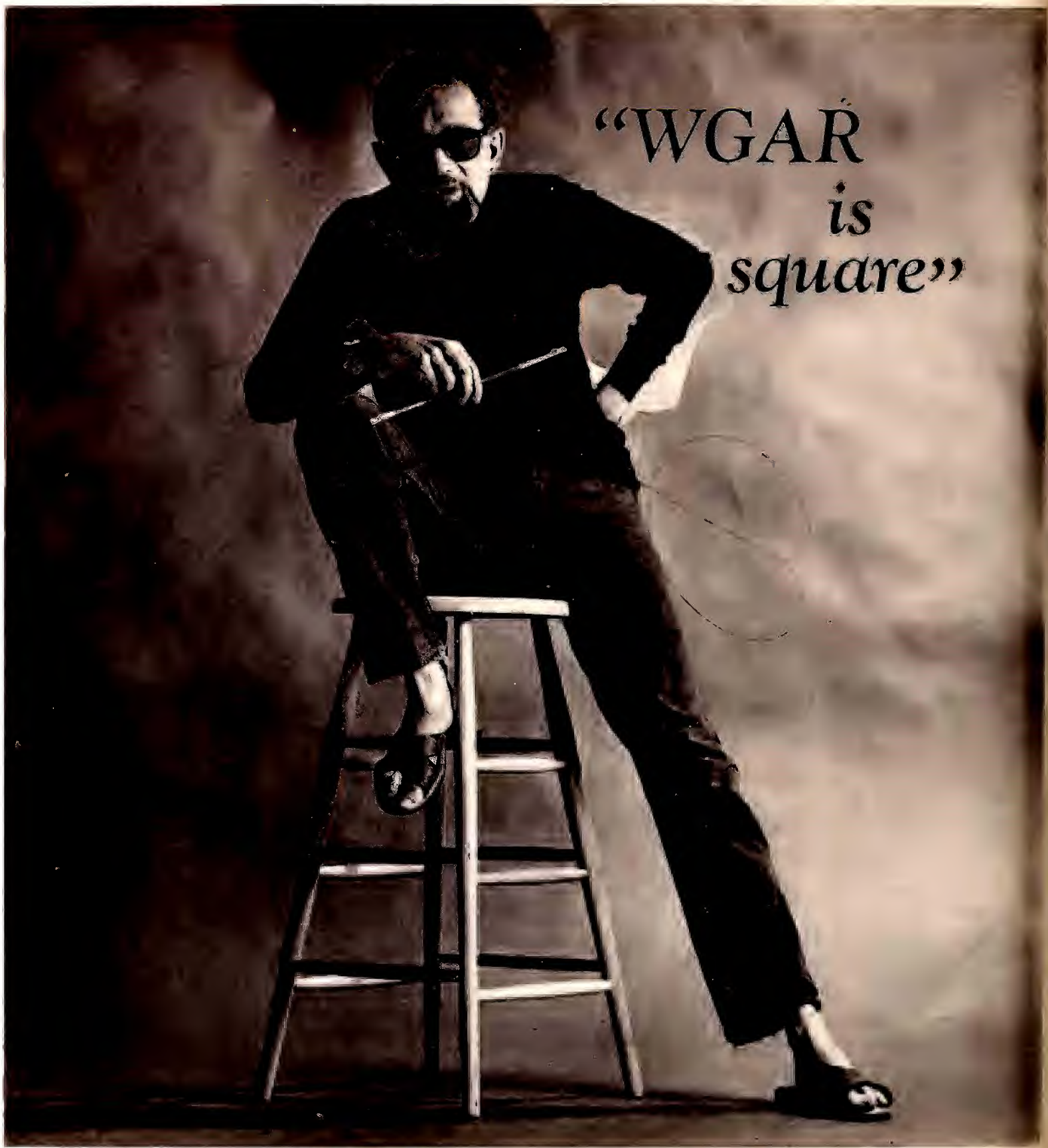


What's big and bright,  
 has 152 legs,  
 20 eyes,  
 never forgets,  
 and shows-off on television?



Us Who us? We're America's leader in video tape production of TV commercials. And we became the **biggest** by concentrating on being the best. Still stuck? Then take **bright** bright lights. Lots of them. Our lighting designers use them to set a mood. Or project an emotion. Or create a special effect. Or, you name it. Now, about those **152** legs. They belong to our production people. To top creative and technical specialists in the business. What business? Our **20** eyes may tell you. They're our cameras, including Marconi Mark IV's. (Yes. This is the English camera that you'll like our answer. Everybody does. Videotape Productions of New York, Inc., 101 West 67th Street, N.Y.C. phone number is TR 3-5800. Call and tell us your riddle. medium. Ah, you guessed it. We're Videotape Center. Our produced on video tape by masters of this matchless superior quality of picture and sound and sell! Because it was finally, what **shows-off** on television? Your commercial's perfect memory of sight and sound. They don't miss a thing. world.) What **never** forgets? Our Videotape Recorders, the is acknowledged to be the finest television camera in the





“WGAR  
is  
square”

Like, what he means is—WGAR believes that radio should offer something besides noise. For people who want to listen, instead of just hear. Square? Maybe. But we've cornered the listeningest bunch of listeners in Cleveland and northeastern Ohio.

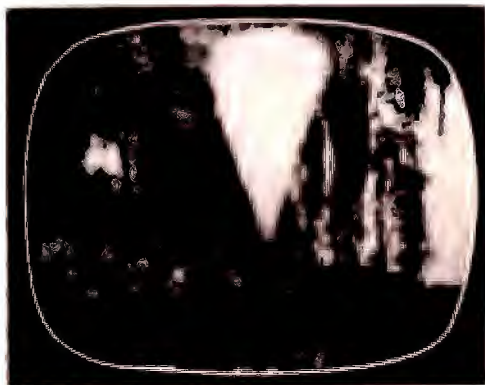
And the buyingest. Take our 1963 WGAR Trans-Canada Air Lines “Friendly Tours” promotion. 447 people bought the \$47 one day trip package! TCA was tickled to death.

But then, we could have told them. When our listener want to fly, they take a plane

GOOD SOUND RADIO  
**wgar**  
WB 1220

PEOPLES BROADCASTING CORPORATION • CLEVELAND, OHIO • REPRESENTED BY BLAIR RADIO





Source: Radio-TV Reports, Inc.



"White Tornado" commercials for Ajax APC were a major factor in success of product.

## Tv builds \$100 million liquid cleaner market

Four leaders use heavy spot and network tv. Ajax All-Purpose Cleaner current king with 29% share

**C**OMPETITION in the \$100 million all purpose cleaner industry is hot. To obtain a substantial share of the market, product executives must show speed, sagacity, and marketing fortitude, plus some real know-how on the battlefield of television.

Although the marketing is comparatively young, two kings of the industry have already tumbled: first Lestoil, and then Mr. Clean, the latter backed by Procter & Gamble.

This month an innovation for all-purpose cleaners—plastic bottles—is sparking renewed competition on the national scene. Plastic has long been used for containers, but not by major all purpose cleaner entries. Now three of the "big four" in the field are making the switch: Ajax

All Purpose Cleaner (Colgate), Mr. Clean (P&G), and Handy Andy (Lever Bros.). Lestoil is staying with glass.

All are putting the major share of their ad budgets in spot and network tv, from \$2 to \$6 million each.

Excitement in the do-it-all liquid cleaner business has not died since Lestoil was introduced via tv in 1954. The story of Jacob Barowsky and how he "created" the market through powerful tv tactics is well-known. In five years, Barowsky increased Lestoil's business 66,667%, from sales of 150,000 bottles in 1953 to 100 million in 1958, using only spot tv. The volume of business approached that of Tide.

The second miracle story came last July when Colgate, which had



## SHARE OF MARKET 9 MONTH TREND



Robert Young, Jr. (seated), v.p., general manager of Colgate's Household Products Div.; John Grimm, v.p., are shown sales growth of Ajax by William Schmal, product manager

already failed with one all-purpose cleaner — Genie—surpassed all the other established cleaners with Ajax APC in only nine months. An effective \$4-million tv campaign built around a “White Tornado,” through Norman, Craig & Kummel, is given much of the credit.

Ajax now holds some 29% of the market, compared with Mr. Clean, 23%; Lestoil, 11%; and Handy Andy, slightly under 10%. The other near 25% of the market is held by regional brands such as Texize in the South, Fels in the Midwest, and various supermarket brands.

The coup by Ajax APC is a real success story, not only because Ajax captured the market so quickly, but also because Colgate had already failed with one entry and looked pretty much out of the picture. In addition, a Colgate win over any established and successful product of P&G's is something to note. P&G is five times larger in overall sales and spends twice the advertising dollars.

### *The competition's maladies*

It has been suggested that one reason P&G's Mr. Clean (Tatham-Laird, Chicago) lost sales nationally to oncoming Ajax is “tired blood.” Since 1958 P&G has been promoting a manly helper around the house with a big chest, small waist, and a ring in one ear. The image has been dominant in most of tv spots—which have been frequent. In the last three years Mr. Clean has spent \$5, \$6.2, and \$5 million (gross time) in tv. Although very successful in the early years

the image may have passed its prime or “selling” life. There is little that can be done about it, however, as the product and the image are inseparable. (P&G, which is always looking to new products, may have found the answer. It is test-marketing a new green ammoniated all purpose cleaner in Grand Rapids.)

To avoid a similar problem, Ajax product manager W. G. Schmal made sure that APC is not called White Tornado on the package. A picture of a white tornado is shown, along with the theme “Ajax cleans like a white tornado,” but both are secondary to the name Ajax. In this way the white tornado idea can be dropped in the future to make way for a new and fresh image campaign.

Handy Andy, advertised through J. Walter Thompson, has also had difficulties. First, it never was as successful as Mr. Clean. Second, the introduction of its ammonia-based product in 1961 was not an overall company success. Currently, sales of both the Golden and the ammonia APC's are not up to the previous sales of Golden alone, according to one industry source.

Lever's ammonia cleaner was rushed to the market to beat out Colgate's entry of Ajax, another ammoniated APC. Both hit the shelves in the same month. Whereas Lever used 60-second spots to push both APC's — the ammoniated and the non-ammoniated — Colgate used their full minutes to strongly introduce Ajax APC.

Lestoil, the wonder of the mid-1950s, has had the problem of marketing and the disadvantage of being a smaller company. Last year Lestoil attempted to go national, but could not compete with the giants. Losses for the year were \$450,000. Now Lestoil has decided to stick to its own backyard—New England—where it holds first place. About \$6 million is going into advertising this year, almost all in spot tv.

When a group headed by Daniel E. Hogan, Jr. bought Adell Chemical Co. (now Lestoil Products, Inc.) from founder Barowsky in 1960, for a price estimated between \$8 and \$12 million, the liquid detergent maker was riding the crest of a sales curve that skyrocketed to 25 million in half a decade.

### *In the beginning*

Barowsky started his company in 1933 as a maker of industrial liquid detergents. As late as 1953, sales were only \$183,000, none at the retail level. No big company was then producing heavy-duty liquid detergents.

It was in 1954 that Barowsky decided to try spot tv. He felt that if he concentrated his limited ad funds in bargain-priced tv spots in a single market at a time, he could make as big a splash as the major soap companies were doing at the national level. His strategy was to 1) purchase daytime and late evening spot tv only, 2) purchase all the stations in a market, 3) purchase at least 30 spots a week or each station for a full year. No other media or any merchandising material, such as markdowns, coupons or samples were used.

Barowsky demonstrated spot tv's ability to force distribution by first creating consumer demand. In 1958 Lestoil was the largest single product advertiser on tv.

Always Barowsky entered only one marketing territory at a time, digesting it completely before heading on to the next.

Sales zoomed from \$500,000 in 1955 to \$1,650,000 in '56, \$7,220,000 in '57, to \$20 million in '58, on to \$24.5 million in 1959.

Lestoil's spot tv budget was also galloping, from \$40,000 in '54, to \$130,000 in '55, to \$565,000 in '56 and \$4.35 million in '57.



Lestoil was clipping off the markets of various specialized cleaners for floors, walls, autos, tile, venetian blinds, enamel, clothes etc. and creating a new market. (Today about 75 to 80% of all American households use an all purpose liquid cleaner.)

### Enter the giants

The success of Lestoil stirred the three giant "soapers" to test-market competing products in 1958. Then Lestoil tripled its spending to \$12.34 million (gross time) in '58 and \$17.6 million for spot tv in '59—about four times as much as Ajax, now no. 1 in the nation, spends for advertising on tv. (NOTE: Because of heavy purchases, Lestoil received substantial time discounts. The 1959 net figure has been estimated at about \$10.5 million.)

P&G, Lever Bros., and Colgate designed their strategy more or less on the idea that Lestoil was established in the East, so why not attack from the West. (Each had done some test-marketing in the East, however.)

They all came out at once in California. Colgate's original entry Genie, was first into San Francisco, one month ahead of Handy Andy and two months ahead of Mr. Clean. In Los Angeles Genie was one month ahead of Mr. Clean and arrived on the same day as Handy Andy. Tv viewers were flooded with all purpose cleaner advertising. The idea of using Lestoil's heavy spot tv formula was adopted by all in various degrees.

The confusion was great. Colgate claimed that Genie had taken the leading position only five months after its introduction in West Coast market. It very soon dropped to last.

When the smoke cleared, the share of market (at the end of '58) was Lestoil 78.6%; Handy Andy 5.2%; Texize (in the South), 5.2%; Mr. Clean 3.9%, Genie, 3.5%. Industry sources say that P&G spent \$15 million on the introduction of Mr. Clean. By the end of '59 Mr. Clean was out in the lead with a 41.4% share of market.

Genie did have trademark difficulties, but it is generally admitted that the product was a failure before the legal problems became a factor. (Jay S. Conley, a west coast

## Tv's big four in APC's



### AJAX ALL PURPOSE CLEANER COLGATE PAULMOORE

Although Ajax was last of large entries to be introduced it is first when it comes to sales. Currently backed by \$4 million in advertising, product holds 29% share of market. Coup over P&G's well-established Mr. Clean took only nine months. Reasons for success are generally attributed to the strong reputation of Ajax cleanser and memorable tv campaign—the white tornado. Agency: Norman, Craig & Kramel, New York.



### MR. CLEAN PROCTER & GAMBLE

Mr. Clean, backed by giant "soaper" P&G, was king of all purpose cleaner market for two years (1959-'61) before Ajax took over. Product may be fading because of over-used image, but P&G is still very much in the fight. It was first of the big four to try plastic bottles. Company is test-marketing a new green ammoniated all-purpose cleaner in Grand Rapids. Agency: Tatham-Lurd, Chicago.



### LESTOIL LESTOIL PRODUCTS, INC

Conceived by courageous Jacob Bariaoksky in 1933, Lestoil was at first slow to take hold. Not until 1951 when it was used did the product catch fire. By flooding markets with spot tv sales jumped 66,667% in only five years. Advertising expenditures also soared to over \$12 million. Company could not compete with P&G, Lever and Colgate, however. Lestoil now holds weak third place with 11% share. Agency: Fuller & Smith & Ross, New York.



### HANDY ANDY LEVER BROTHERS

Handy Andy has always done well, but never spectacularly. New product has about 10% share of market. A companion product to the original Golden all purpose cleaner was brought out in 1961. Ammann was the new angle. Unfortunately Ajax ammonia-based product was introduced the same month and overshadowed Lever's APC. Sales at both products are reportedly below original sales of the one product. Agency: J. Walter Thompson, New York.



paint company, claimed that Colgate's Genie was a steal of Conley's Jeenie.)

Colgate dropped Genie in 1959 and did not come out with Ajax APC for two years.

### Lestoil begins to wane

In the meantime, Lestoil sales leveled off due to the pressure from Handy Andy and Mr. Clean which were both nationally distributed by the end of '59. It was the next year that Hogan took over Lestoil.

Hogan made changes. The company was given a new name. It went public. One million dollars was spent in buying new equipment and new personnel were brought in. New managers slashed ad expenditures at the very time new Lestoil products were being introduced. Hogan flatly refuses to comment on reports that he imposed a 25%-of-

sales ceiling on advertising, but financial sources say that only \$6 million or less was spent for advertising in 1961, with Lestoil Sparkle Scent and Instant Spray Starch fresh on the market and the all-purpose cleaner fighting hard against Handy Andy and Mr. Clean.

When Lestoil made its attempt to go national last year television was again the chief advertising vehicle. This time, however, the strategy was drastically different—emphasis was now on network tv. Commercials were bought on *Dr. Kildare* and *Adventures in Paradise*. Lestoil invaded all 22 Western states at once. Barowsky's rule of invading markets one at a time was out.

In 1961, Lestoil sales dropped to \$20 million due to heavy competition entering its markets. It still earned over \$1.1 million, however. In 1962, after spreading its de-

creased ad budget over the national market, sales dropped to \$16 million and the company ended up in the red.

The success of Ajax APC over all the big established brands is attributable not only to problems of competitors but to advantages of its own: 1) the name Ajax is well-known throughout the country due to the success of the cleanser, 2) little test-marketing was necessary due to the lessons learned from Genie and established competitive products, 3) the company could afford to jump into national distribution with heavy tv schedules, 4) it managed to hit upon an extremely memorable and effective advertising idea—the white tornado.

The white tornado campaign on tv has certainly been a rocket booster for Ajax. The campaign is so successful people have called the product White Tornado *instead* of Ajax.

When the confusion became obvious (perhaps some shoppers didn't buy anything because they couldn't find White Tornado) the legal department at Colgate took immediate steps to trademark the name. Under the trademark laws Colgate must actually sell a product labeled White Tornado to protect the name. Thus, a limited number of all-purpose liquid cleaner bottles by the name of White Tornado actually are on the shelves in various markets.

The white tornado idea was tested in Philadelphia. Within three months Ajax was the leader in the market. Naturally it was chosen to support the national launching.

The fantasy element in the white tornado theme is mysteriously common among soap products. Many of Colgate's and P&G's heavily tv advertised brands rely on it (Salvo, Mr. Clean, Dash, Joy, Cheer, Ajax APC, Ajax Cleanser, Action). An agency executive suggests that cleaning is an unpleasant job and the fantasy helps bring the subject into a more pleasant and imaginative world. They also earn better attention and better reception.

Major success story of the fantasy soap industry is the white tornado. "Regardless of our current success with Ajax," says Colgate's Schma "there's always a great deal of pressure. You can't afford to stand still in this business."

## Gross time billings

Brand	Spot tv 1962	Spot tv 1961
Ajax APC	\$1,880,440	\$ 30,950
Handy Andy	1,526,990	953,980
Lestoil	739,100	2,825,070
Mr. Clean	2,515,260	3,711,830
Texize	784,020	702,640

Brand	Network tv 1962	Network tv 1961
Ajax APC	\$1,305,015	\$ 155,560
Handy Andy	1,280,953	1,438,150
Lestoil	1,265,129	—
Mr. Clean	1,867,123	2,342,161
Texize	75,183	—

Brand	Spot tv 1st 6 mo. '63	Network tv 1st 8 mo. '63
Ajax APC	\$ 727,940	\$1,350,900
Handy Andy	693,590	473,400
Lestoil	307,530	477,900
Mr. Clean	1,241,130	985,900
Texize	763,430	43,700

SOURCES: Spot—TVB-Rorabaugh—Network—TVB/LNA-BAR



m WBBM-TV to the people of Chicago: a gala television premiere of a recent Hollywood blockbuster, celebrating the  
th anniversary (on November 29) of Chicago's favorite late evening entertainment, The Late Show. Since opening  
ht ten years ago, The Late Show has been a showcase for the finest feature films in Chicago television. And the  
st is yet to come. "From Here to Eternity," "On the Waterfront," "The Eddy Duchin Story," "Dark at the Top of the Stars,"  
Palace," "The FBI Story" and dozens more first-run-on-television hits assure long life and prosperity for movies on  
annel 2. For The Late Show fans - audiences and advertisers alike - the future promises many happy returns!

## Birthday Present







Leonard H. Lavin



Seymour Banks

## Rising tv rates attacked by Alberto-Culver's Lavin

Leo Burnett's Seymour Banks calls for automation of spot availability information at TvB annual meeting

**C**HICAGO—Strong criticism of television rate increases, and a call for better research and spot availability information were voiced here last week to television broadcasters attending the annual meeting of the Television Bureau of Advertising.

Alberto-Culver president Leonard H. Lavin, while noting his company's growth and its debt to television, said rising rates are slowing down advertisers. "We advertisers have just so much money to spend on advertising and no more. We obtain this money from sales. We obtain the sales from advertising . . . More advertising, more sales. But if you force us to cut down on advertising, you affect our sales. Next time around, we have less money to spend on advertising . . .

"I presume station owners and managers are searching for the golden mean. That is, how much money can you charge the advertiser before you drive him crazy. I suggest you're coming pretty close to that point with a lot of your customers right now. To be frank with you, gentlemen, I think you're getting greedy. And I don't think this is smart. I don't think it's smart for you, and I don't think it's smart for the country."

Leo Burnett's vice president, Seymour Banks, said tv spots are the most fragile and delicate of all commodities people buy and sell. "They exist only for specified fragments of time." Banks urged an automation of availability information, saying, "the instantaneous offering of inventories of spots throughout the country to those agencies able to maintain such a console system would be advantageous to the sellers because it would give them a chance to sell out their entire spot inventory constantly."

What about station representatives? Banks asked. "Does this mean we are doing away with individual station representatives or station representative firms? Decidedly not.

"I think you'll see station representatives expand their services even more by being able to spend more time with buyers handling interpretation of rate cards, counseling the buyer on plans, and servicing the orders."

Banks also said "spot television is one generation behind other major media in concerning itself with the marketing significance of its audience. Tv has been so busy producing rating points that attention seems to have been taken away

from the fact that advertisers are interested in markets.

"I'm not calling for an overnight revolution in research technology. All I'm asking for is the adoption by the industry of the principle of measuring its audience both in terms of households and individuals as well as in terms of demographic breakdowns. . . . What I'm calling for is a shift in emphasis and of dollars rather than asking for a greatly enlarged budget."

Lavin also told TvB members that rates for spot announcements have been increasing steadily. "On the other hand, rate protection period has dwindled from six months to three months in most cases, only two months in others, with a few stations granting as little as 30 days."

The Alberto-Culver president cited rate increases this fall of 10% in better time periods in Atlanta and Detroit; of 15% in Dallas and San Francisco; of 15 to 23% in New Orleans and Philadelphia, and of 20 to 25% in Buffalo, Cleveland, Columbus, Hartford, Indianapolis, and other cities.

At the TvB session, the bureau also unveiled its new presentation "Heart Beat," which was shown to some 1,000 advertiser-agency guests, and bureau members (see SPONSOR, 18 November). Elected new TvB chairman for a one-year term was C. George Henderson of WSOC-TV, Charlotte, N. C., succeeding Gordon Gray of WKTV, Utica, N. Y. Jack Tipton of KLZ-TV was reelected secretary, while Frank Headley of H-R was named treasurer, succeeding Henderson.

New bureau board members elected were: George A. Koehler of WFIL-TV, Philadelphia; Howard Stalnaker, WOW-TV, Omaha; H. P. Lasker, Crosley Broadcasting; William R. Brazzil, WTVJ, Miami; and Joseph P. Dougherty, WPRO-TV, Providence. They succeed on the board Richard A. Borel, WBNS-TV, Columbus, Ohio; Don L. Kearney, Corinthian Broadcasting; Clair R. McCollough, WGAL-TV, Lancaster; John T. Murphy, Crosley Broadcasting. Gray will serve an additional year as former chairman succeeding A. Louis Read of WDSU-TV, New Orleans, who served in the ex-officio capacity the past year.



# "Are you still using..."

Bristol-Myers inadvertently launched Kid Products, Inc. as tv rival

**PICTURE THIS.** A Karate Grand Master is demonstrating to a scrawny novice the art of cracking a board in half with the edge of the hand. The karate hopeful tries to duplicate the grand master's feat. But the young kid succeeds only in getting a swiftly-swelling hand for his efforts.

Now the scene switches to the locker room.

Kid: "Are you still using that old-

fashioned hair tonic?"

GRAND MASTER: "What are you talking about, young hopeful?"

Kid: "Why don't you try 'Greasy' Kid Stuff?"

**A** TAKE OFF on the Bristol Myers Vitalis tv commercials, this commercial storyline is for real; it's one of three television spots scheduled to hit every major market in the United States in early December.

It's also part of a broadcast budget in excess of \$200,000 to be spent by Kid Stuff Products, Inc. Chicago, a company which has parlayed "caring for kids" into a Cinderella success story.

Radio, which has a slight edge over television in Kid Stuff's time-buying plans, was actually the initial launching pad for "'Greasy' Kid Stuff."

It all began in July, 1962 when



"Greasy" Kid Stuff is aimed at teen market, and trades on urge to rebel against current big-time ad campaigns of Vitalis. Mrs. Donna Ring, wife of Chicago attorney who helped launch the new product, is an executive of fledgling firm, and has helped plan ad campaign in tv radio





two college kids, Larry Frohman, 22, and Bill Cole, 21, of Miami Beach, saw the Vitalis locker-room commercial featuring the line: "Are you still using etc. etc.?"

Their reaction was: (1) not all kids can, or even want to be athletes, and, (2) why knock greasy kid stuff?

The two boys decided to fight back against the Vitalis commercial in particular, and what they considered to be big-time advertising in general.

Investing \$50 each, they put together water, methylecellulose and China buddha incense, mixed it with an eggbeater in a big tin can,

and filled, capped and labelled bottles of "Greasy Kid Stuff."

Radio station WFUM in Miami Beach agreed to announce the boys' offer of a free bottle of Greasy Kid Stuff to the first 250 kids to write in. The station was inundated with mail.

Loaded with letters, young pro-



SOURCE: Radio Tv Reports, Inc.

The Vitalis use of the term "greasy kid stuff" is helping sales of new Greasy Kid Stuff product, even though comparison is invidious

## Prepare for reality when you use fiction

THE tv sponsor today whose commercials compare this product invidiously with a fictitious product had better be prepared to see the imaginary product become reality. No matter how inferior the competition is made to look, there are always some businessmen who feel that a lot of free bad publicity is a great deal better than a small splash of good publicity. Many advertisers in the hosiery, detergent, food, and hair-grooming business, to name a few, have discovered this, often to their horror.

The Bristol-Myers problem with "Greasy" Kid Stuff, for example, started out as a joke, and B-M executives didn't appear to take the product seriously. How could two young kids making concoctions at home worry Bristol-Myers? Vitalis, a leader in its field, was well-established and backed by \$10 million in advertising.

Now that the "childish" project is making good, B-M is still not worried. A B-M source told SPONSOR: "We're not at all unhappy about this. All the publicity accorded the 'Greasy' Kid Stuff product has mentioned that the phrase originated in Vitalis advertising and has gotten our brand additional publicity."

The "greasy kid stuff" line is still good and sums up the company's promotional strategy, according to the spokesman. "It has been successful since its introduction in 1960 and we have no plans to drop it."

The phrase "is generic," says a B-M attorney, "and we vigorously oppose any attempts to trademark it." The attorney stated that the words had "always been thought of as generic" and there was never any thought of trying to trademark it for B-M.

If the term is generic anybody, including Bristol-Myers, can come out with a Greasy Kid Stuff product.

To trademark the name, however, B-M would have had to sell a product called Greasy Kid Stuff, which would have made B-M look pretty silly, a lawyer from a competing company suggests.

The same lawyer indicated there might be two ways for B-M to lick the pending trademark: 1) by claiming "unjust enrichment" or 2) by complaining that what they were able to do lawfully before—slam the product—they might not be able to do lawfully if Greasy Kid Stuff becomes trademarked.

Products born on the coattails of other products are not new, however. Stan Freberg's radio campaigns for Salada which featured a tea enthusiast arguing with a spokesman for a fictitious "Krindelman's Coffee" gave birth to an actual Krindelman's Coffee. (In this case Salada was quick to come out with the product themselves. The ad slogan selected: "Krindelman's coffee is my cup of tea.")

There are several products called "Brand X"—in hosiery, liquor, and cigarettes. They are obviously based on the name of that favorite advertising whipping boy.

3M Scotch Brand Magic Tape came out with the advertising slogan "frosty on the roll, invisible on the job." Sure enough, another tape outfit, Tuck Tape, came out with a similar scotch tape called "Frosty." 3M has changed the slogan but may still have lost some sales.

Colgate-Palmolive, in a similar trouble spot, found that the Ajax commercials prompted many people to ask for "White Tornado" in supermarkets when White Tornado was only intended to identify Ajax in advertising. As soon as C-P became aware of this practice, it trade-marked the name and put a product called "White Tornado All-Purpose Cleaner" on the market. "Anyone who comes out with a White Tornado cleaning product regrets it," said a Colgate lawyer last week. (See page 23 for more on Ajax APC)



3

STATIONS

1

RATE CARD

1

CONTRACT

1

INVOICE

1

AFFIDAVIT

995,690

unduplicated ABC homes covered\*

Good arithmetic. Good business, too. The three stations of Ga.-Tenn. Network put you in touch with just under a million homes in America's tenth largest television market. And it's as simple as dealing with only one station. It's the efficient way to buy a market

that buys over \$6½ billion\*\* worth of consumer goods each and every year. Try it now and see for yourself.

\* BASED ON 1962 DATA. \*\* SOURCE: NATIONAL BUREAU OF ECONOMIC RESEARCH, INC. (NBER) REPORT ON CONSUMER SPENDING, 1962. \*\* SOURCE: NATIONAL BUREAU OF ECONOMIC RESEARCH, INC. (NBER) REPORT ON CONSUMER SPENDING, 1962.

**Ga.-Tenn. Network** **WTVM WAIJ WTVC**  
REPRESENTED BY BLAIR TELEVISION, BTA DIVISION Columbus Atlanta Charlotte



moters Frohman and Cole approached a Miami department store and secured retail distribution for their new product. About this time, a cosmetics convention was held in Miami Beach at which the boys exhibited Greasy Kid Stuff. A visiting Chicagoan met them and told his attorney brother-in-law in Chicago, Leonard Ring, their story.

Ring flew Frohman and Cole to Chicago, and told them he thought they had a good idea. From a marketing viewpoint, there was at the time no line of hair dressing specifically designed for young boys.

A group of Chicago investors was lined up. The result was the formation of Kid Products, Inc. with Larry Frohman as president and Bill Cole as vice-president. Leonard Ring's one-year-old son was elected chairman of the board and his wife, Donna, agreed to be retained as acting executive manager (when she wasn't changing the chairman's diapers).

The first thing the founding company did was ask a chemist to develop a top-quality formula for young, growing hair. This he did, but in the process he took the grease out of Greasy Kid Stuff. The semantic problem caused by a greaseless "Greasy" Kid Stuff was solved by putting quotes around the word, greasy, in product title.

**Went national in December**

In December, 1962, Kid Stuff Products, Inc. decided to go national. Without advertising, the fledgling firm was soon able to set up a nationwide sales force and secure retail distribution in every major drug, chain and department store in the country. Not only that, repeat orders started to flow in.

In March, 1963, initial test commercials were broadcast over Chicago's WLS on teen-age disk jockey Dick Biondi's show. The results were generally favorable.

Meanwhile, Donna Ring experimented with other types of more personal promotion.

In April, Kid Stuff Products entered a float in a parade honoring Quincy, Ill., as the All-American city. On the float rode high school beauty queens, student council officers, athletic stars and Kid Stuff president Larry Frohman. Besides announcing that "Greasy" Kid Stuff congratulates Quincy on be-

ing All-American city," the float carried on its side the slogan: "I'm still using that . . . 'Greasy' Kid Stuff." After the parade, not a bottle of the greaseless stuff was left in Quincy.

Back in Chicago, in May, "Greasy" Kid Stuff took part in a "Clean-Up Day in Chicago" parade and won first prize for the best float in a Polish Constitution Day parade. Volume in the Windy City increased, and maintained itself.

Also during May, the firm set up a manufacturing plant in Toronto for distribution in Canada and the Commonwealth countries.

**Sales doubled in Detroit**

During 1963's summer months, Kid Stuff Products added more teen-age programs to its radio spot campaign, including *The Bill Balance Show*, KFBW, Los Angeles; *Scott Muni Show*, WABC, New York, and *Lee Allen Show*, WXYZ, Detroit. In Detroit, commercials resulted in doubling sales volume. Monthly accounts began ordering weekly. Donna Ring flew up to the Motor City to find out why.

Store level interviews revealed nothing to which the sales spurt could be attributed but did inspire a two-day, old fashioned hootenanny which "Greasy" Kid Stuff sponsored, in cooperation with the Chamber of Commerce, in a mall at Northland Shopping Center on the outskirts of Detroit.

The hootenanny featured community talent, including a song and dance review, gymnastics, a dog act and local "twist" bands. It also established the fact that young people identified with Kid Stuff Products. For example, two teen-agers came up to the stage during the hootenanny to meet Larry Frohman, the 22-year-old president, and ask for his autograph.

"We're having a great time," they said. "Can't remember any company ever doing this before, just so we'd buy their product."

Maybe they never cared enough," Larry answered.

According to Donna Ring, that's what makes Kid Stuff Products different: it cares. She related this to the highly successful Detroit radio spots, which simply and sincerely told the story of how and why two kids in Miami Beach started "Greasy" Kid Stuff, to come up

with a basic "kids-to-kids" advertising and marketing approach.

Sired in satire, "Greasy" Kid Stuff also profits from a sense of humor. On the back of its new plastic bottle, for example, are listed these directions for use:

▶ *Shake well before using. Clasp bottle tightly in both hands and jump up and down vigorously.*

▶ *Use tremendous amounts daily. This will greatly facilitate our re-order schedule.*

▶ *Apply to hair.*

An in-store display card promulgates this advice: *Keep out of reach of adults.*

This light touch is carried through in television commercials. In addition to the Karate take-off on 'Vitalis,' which is a 30-second spot calculated for teen-age and young-adult chuckles during early evening tv hours, there is also a 10-second commercial designed to impress parents with product quality during the 2:00-12:00 p.m. time period. This spot has nine little boys and a small goat running on-camera while an announcer intones solemnly that "nine out of 19 kids prefer 'Greasy' Kid Stuff."

**Separate spots for Canada**

A third commercial, minute-long is a documentary-type recitation of the nationwide growth of Kid Stuff Products. It is designed to build a bridge of identification between the firm's founders and the young audiences viewing television from 4:00 to 6:00 p.m. This direct "kids-to-kids" approach is also used for radio commercials. In addition, separate radio and television spots have been prepared for Canadian audiences.

Kids' reactions to "The company that cares" have already led to the introduction of several other new products and packages. These include a before-and-after shave lotion; a shampoo; hair dressing in stylish tubes for the young adult market; and institutional bottles for the barbershop trade. All these items will be on the market before Christmas. In addition, as of September, Kid Stuff Products' distribution became worldwide, including PX sales at U.S. military bases.

A large part of the credit for Kid Stuff Products' success, of course must go to the Bristol-Myers 'Vitalis' commercial out of which



"'Greasy' Kid Stuff" grew.

"Bristol-Myers has in effect allowed us the use of their \$10-million advertising budget," Donna Ring admits. "They could have ruined us if they had dropped their Vitalis' commercial. Instead, when they heard we were coming out with 'Greasy' Kid Stuff, they increased their budget and said they would run the ad 'indefinitely.'"

Far from resenting the use of its advertising to promote a competing product, Bristol-Myers claims that the "greasy kid stuff" publicity explosion, including that resulting from the formation of Kid Stuff Products, has zoomed "Vitalis" from a distant second to first place in the men's hair grooming field.

Donna Ring likes to tell a story which aptly illustrates the profitable interdependence between Bristol-Myers and Kid Stuff Products.

On friendly speaking terms with Bristol-Myers management, she called up one day to announce that Kid Stuff Products had just obtained exclusive legal rights to the use of the term, "greasy kid stuff," and was now planning to sue Bristol-Myers because it was using the term in Vitalis commercials.

"You're kidding!" was the stunned B-M response.

She admitted she was. 

### Metrecal goes cola



Mead Johnson & Co. (Metrecal products) has licensed Cott Bottling Co. of New England to make and sell Metri-Cola, low-calorie, carbonated beverage. No agency has been named for the brand, but appointment is expected to go to one of those now serving Cott-Reidl & Freede or John C. Doud. With Metri-Cola already in New England, Cott expects to quickly franchise bottlers around the country.



Checking over radio script for GUARDIAN commercials in WABC are (l-r) Lee Vandenberg, WABC account executive; Y. A. Tittle; Mitchell A. Kross of Kesslinger

## Tittle on college grid scene carrying ball for ins. firm

Y. A. Tittle, incomparable quarterback for the NFL eastern division-leading N. Y. Football Giants, is also appearing in college games this season. But there's no hanky-panky about it; he's delivering commercials for The GUARDIAN Life Insurance Company OF AMERICA in WABC Radio (N.Y.) coverage of Notre Dame games.

Tittle, in the insurance business for about ten years on the West Coast, has been a GUARDIAN agent since 1960. When the company, which is primarily a print-oriented advertiser, decided to try radio commercials to recruit agents, it scouted around and found Tittle's name on its books. Realizing the magic of Tittle in the N.Y. area, GUARDIAN quickly signed him to a commercials contract.

The campaign, which began 28 September, will end Thanksgiving Day with the Notre Dame-Syracuse game at Yankee Stadium. Prepared by J. M. Kesslinger & Associates, Newark and New York, the campaign has Tittle inviting potential GUARDIAN agents to contact the company.

The insurance company has one-quarter sponsorship of Notre Dame games, involving about three and one-half minutes of commercial time. John A. Buckley, Jr., its adver-

tising-p.r. director, noted that there are some 20 offices for GUARDIAN in the New York metropolitan area, with more agents there than in any other part of the country, and said N.Y. was picked because it is near the home office. He stressed that the campaign on WABC Radio "is a test more than anything else."

### First time in N. Y. tv

Buckley said although GUARDIAN has sponsored newscasts in other areas, this is its first venture into the New York market. Also, other radio campaigns were primarily when new offices were opened. He pointed out that he thought commercials are "very valuable in terms of exposure," but added that in recruiting "they can cost more money than they are worth."

On the other hand, he noted, the major problem of insurance companies is in recruiting and salesmen turnover. Stressing that in the WABC campaign it's not how many it brings in, but who, he said results won't be known for some six months after the drive ends. "But when you come down to it," said Buckley, "if we get one good man it's worth the whole promotion, in terms of what he can do over his period of services."



## Toymakers play around with tv budget totals

**T**OYMAKERS over the past few years, have developed the habit of impressing their distribution outlets with reports of high tv expenditures. Last week, they claimed their combined 1963 tv budgets total \$55.3 million — \$3.7 million higher than their 1962 expenditures.

A survey conducted by the Toy Manufacturers of the U.S.A. showed a total industry 1963 spot tv budget of \$31.2 million, compared to its 1962 claim of \$35.3 million; and a network budget of \$24.1 million, against 1962's \$16.2 million.

A. C. Gilbert, Jr., president of the TMUSA, and chairman of the A. C. Gilbert Co., explained the tremendous network tv increase this year was due to the "overcrowded" spot tv situation. A lack of local availabilities caused some toymakers to switch to network. Others, he said, have dropped out of tv.

To back up his statement, Gilbert cited the survey's report of a 44% increase in print expenditures in 1963, against a 7% increase in tv. Many toymakers have discovered, Gilbert said, that "tv is not the solution to all marketing problems. If the toy is not good, you're wasting your time putting it on tv."

The TMUSA figures, garnered from questionnaires returned anonymously by 97 manufacturers and projected for 1500 firms, are much higher than comparable figures prepared and released each year by TvB. Against the toymakers' boast of \$16.2 million in tv network in 1962 (which probably includes pro-

gram costs), TvB reports gross time billings at \$9.3 million. The industry spot tv figure for 1962, \$35.3 million, must be compared to TvB's gross \$12.3 million.

While TvB figures have been subject to criticism from the toy industry, which often stated they were far too low, the 1963 spot tv figure from the manufacturers is certain to raise eyebrows in the tv industry.

Special analyses prepared by TvB several years ago for Mattel, regarded as the toy industry's biggest advertiser, showed a relatively small dollar difference as a result of distributor expenditures and stations missed in TvB's accounting, both of which were included in Mattel's figures. But even if local distributor money is included, in addition to spot program costs, it is highly questionable that the total spot expenditures could be as great as the toymakers claim.

In the early years of tv use by toymakers, their estimates raised considerable doubt in the broadcast industry. At the annual Toy Fair, sales pitches to retailers were often predicated on tv advertising.

At last week's meeting, Gilbert underlined that point:

"The illusion was that if you had tv, the toy would move. The time was when a buyer came to your showroom, he'd ask not about your advertising budget, but about your tv budget. If you didn't have tv, he wouldn't even look at your line. Thank God that has changed com-

pletely this year."

Has it really changed? A comparison of TvB and TMUSA lists would seem to indicate the TMUSA figures may still be inflated. TMUSA spokesmen were unable to explain the differences except to say the 7% of sales toymakers claim they spent on advertising last year would probably compare favorably with the ratio of advertising to sales of other consumer goods industries. No individual toy company figures were reported, however.

At last week's meeting, Gilbert commented on the advertising breakdowns by TMUSA:

"It would be sheerest coincidence if any figures in our survey results were 100% accurate. However, the other side of that coin is that there is a good probability that most of the figures are quite accurate."

When toymakers first started buying tv, Gilbert admitted, they "recognized neither the full sales-getting potential of television, nor the full extent of their public responsibilities. However, the television commercials employed this year may well represent a classic example of an industry's response to public opinion. When the Television Code Review Board of the NAB established guidelines for toy commercials in 1961, they were immediately endorsed by TMUSA."

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## NEWSMAKERS

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SEYMOUR LUSTERMAN to Lawrence C. Gumbinner as vice president and director of research. He was vice president of the Pepsi-Cola Co., and market research director.

KARL R. JENSEN to corporate public relations manager of C-E-I-R Inc. He was publicity manager for Burroughs Corp. His associates are JAMES X. MCGROGAN and ROBERT T. FERMAYLE, former public relations men for electronic computer manufacturers.

FRED R. HAVILAND, JR. to vice president for marketing and corporate planning at Jos. Schlitz Brewing Co. ROBERT B. TRAINER to v.p. plant operations; ROBERT A. BURNS to v.p. industrial relations; and JOHN A. ARCHER to v.p. administration.

Advertising expenditures estimated by Toy Manufacturers of the U.S.A. for 1963 in media other than tv, include a projection of \$6.1 million in consumer magazines (against 1962's reported \$2.7 million); \$3.4 million in toy trade publications (against last year's \$2.1 million); and \$4.4 million in cooperative newspaper buys (against 1962's \$3.9 million).

Radio expenditures, according to the TMUSA study, decreased this year to \$39,000, all in spot, compared to the 1962 total of \$126,000, all but \$2,000 of which was in network.

The survey lists a total advertising budget for the industry in 1963 of \$102.2 million, compared with the 1962 figure of \$85.4 million. The media included are tv, radio, newspapers, point-of-purchase, toy trade magazines, general consumer magazines, direct mail, catalogues, price lists, sales promotion, publicity, shows and exhibits, house organs, samples, allowances, in-store demonstrations, and sales contests.



## *What is the Measure of a Broadcasting Station?*



**One measure is service to youth.**

- Service to young people . . . like Richard Weingart . . . shown here with the coveted Frank Atwood Trophy . . . awarded him at the Eastern States Exposition.
- The trophy was named by New England 4-H leaders . . . to honor WTIC'S Farm Program Director . . . also seen in the photograph.
- Richard won the trophy for his prize heifer\* . . . grand-daughter of a calf he purchased . . . with an interest-free WTIC Farm Youth Program loan.
- Since 1948 . . . WTIC has made 833 such interest-free loans . . . totaling \$130,980.18 . . . to 650 young people . . . in Connecticut and western Massachusetts . . . resulting in many fine herds . . . which otherwise would not exist today. Incidentally, our losses dealing with this fine group of young Americans, have been almost non-existent.

We believe this to be another measure of a broadcasting station . . . undreamed of in a rating service's philosophy.

WTIC  AM/FM

Broadcast House, 3 Constitution Plaza Hartford, Connecticut 06115

WTIC AM-FM is represented by the Henry I. Christal Company.

\*Greenridge King's Anita



CBS News was the only news organization in broadcasting to provide continuous "live" coverage of the afternoon proceedings of the March on Washington on August 28 and to carry "live" the "I Have A Dream" speech by the Rev. Martin Luther King. In addition to the three consecutive hours of afternoon coverage a special hour-long news summary of the event was broadcast during prime evening time the same night.

During an interview with CBS News Far Eastern Correspondent Peter Kalischer, Mme. Nhu first used her widely-publicized term "barbecues" in referring to the burning of Buddhist priests. The interview was broadcast on August 1.

## STRONG WORDS



## STRONG FEELINGS (I)



On September 2 in an exclusive interview with Walter Cronkite, President Kennedy first stated publicly that the anti-Communist war in South Vietnam could not be won unless the Vietnamese government became more responsive to the will of the people.

## STRONG POSITION



Learning that a French magazine editor had taken clandestine films inside Red China showing the prevailing conditions under which the people lived and worked, CBS News' Hong Kong Correspondent Bernard Kalb notified New York headquarters where arrangements were made to broadcast the film on September 11.

## STRONG-HOLD



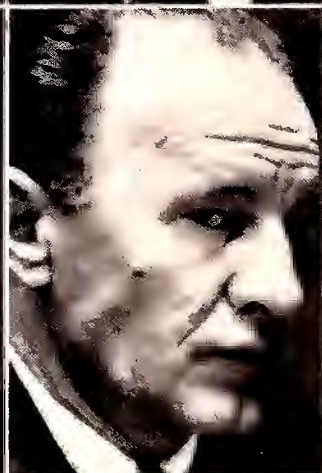
On September 13 in special half-hour in with Walter Cronkit the public received first rounded politic portrait of Senator Barry Goldwater sin he became a front- for the Presidential nomination.

## STRONG POSSIBIL



## STRONG ARM

For a total of 9 hours and 42 minutes of which more than 6 hours represented "live" coverage, the CBS Television Network carried the Valachi hearings which started on September 27 before the Senate Investigations Subcommittee in Washington. It was the only network to provide such extended and complete coverage.



## STRONG HOPES

CBS News Moscow Correspondent Stuart Novins obtained a rare and exclusive interview in Budapest with Janos Kadar, in which the Hungarian satellite ruler expressed eagerness that full diplomatic relations would be resumed between Hungary and the United States. The interview was broadcast on October 4.



## STRONG GIRL

As hurricane Flora ravaged the Haiti mainland, causing destruction and death to more than 4000 people, CBS News Correspondent Bernard Eismann flew into the jungles of central Haiti to film and report the event. It was broadcast that same night (October 6) on the SUNDAY NIGHT NEWS.



## STRONG ADVICE

On October 10 CBS News Correspondent Walter Cronkite interviewed former President Dwight D. Eisenhower at his farm in Gettysburg. On this occasion President Eisenhower stated publicly for the first time that he was in favor of withdrawing the bulk of United States troops from Europe.



## STRONG FAITH

In a transatlantic TOWN MEETING OF THE WORLD broadcast via the communications a Telstar II, Protest Catholic clergyme n London, Rome, ar Princeton, New Je met in a face-to-f discussion of the working for Christ unity. The broadc was carried "live" the CBS Televisic Network at 8:30 a on October 15 and repeated on tape nighttime audienc following day at 7 P



ember 18  
 leader James  
 ne out in  
 of Gov. Nelson  
 or s Presidential  
 y in an  
 interview with  
 evey, CBS  
 iness, labor and  
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 t on the  
 MINING NEWS  
 E WALLACE.

On September 18  
**CBS REPORTS**  
 presented  
 a documentary report  
 on the conflict between  
 Leander Pérez, political  
 boss of Plaquemines  
 Parish in Louisiana,  
 and the Roman Catholic  
 Church over the issues  
 of parochial school  
 integration.

**STRONG  
 FEELINGS (I)**

**STRONG  
 FEELINGS (II)**



**STRONG-  
 MED**

**STRONG  
 MEDICINE**

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At 10 30 pm EST  
 Sunday night November 3,  
 a CBS News Extra  
 presented the first films  
 of the insurrection which  
 overturned the South  
 Vietnam government the  
 previous Friday night.  
 Correspondent Peter  
 Kalischer and cameraman  
 Juergen Neumann moved  
 into the palace with the  
 troops as they occupied  
 it under fire. The  
 broadcast was accla med  
 by the *New York World  
 Telegram & Sun* as 'TV  
 journalism at its best.'

**STRONG  
 TEAM**

The real strength of a news organization is its ability to uncover and illuminate the events and forces that shape our lives. As shown here, it may be a struggle for power or a statement of policy; an act of man or of nature. The point is to know where to look for it and be there when it happens; to ask the key question that will yield the news-making answer. This takes a lot of doing. More to the point it takes a world-wide organization of correspondents, cameramen, producers and editors who have established over the years an unequaled reputation for accuracy, enterprise and insight—for being at the right place at the right time with the right information. When all is said and done, this is what produces "TV journalism at its best." This is clearly the strong point of

**© CBS NEWS**



# How to make presentations

BPA survey of agencies provides do's and don't's for effective sell

**S**AN FRANCISCO—What type of station presentation makes a hit on Madison Avenue? A special survey providing the answers of 20 leading New York advertising agencies to this question was reported last week here to the Broadcasters' Promotion Association 8th annual seminar.

From the answers given, the media directors didn't duck the

question. They charged stations with too much puffing, downgrading the competition, misuse of statistics, lack of qualitative data, and a host of other shortcomings. They also urged stations to be brief, simple, informal, informative, and clear (see separate box).

From the Western end, Rod MacDonald, vice president of Guild, Bascom & Bonfigli had these points

to make, in discussing the material. Presentations, he said, should say something worthwhile, should meet a specific objective, stick to the subject, provide a leave-behind of file size, and should be tailored to the target audience.

PGW vice president Lon King added these observations: presentations should decide who the target is, be planned for the right time of

## Agency likes, dislikes, and suggestions for station presentations

### QUESTION ONE

From past experience, what are the things you **DISLIKE** most about station presentations?

### ANSWERS

1. Over-lengthy presentation.
2. Failure to make a basic point or points, i.e., the market's importance and the station's relation to and involvement in a market.
3. Downgrading the competition, especially in a 2 or 3-station market.
4. Nothing to say.
5. The information is not summed up in a concise, brief manner.
6. Too much puffing.
7. Overemphasis on local market data.
8. Lack of demographic profile material.
9. Failure to relate to other local media, both broadcast and non-broadcast.
10. The misuse of statistics: (a) incorrect application and interpretation (b) selection of specific market and audience data without supplying complete details.
11. Presentations which are not designed to solve agency/advertiser problems.
12. Presentations which present, with great fanfare, those day-to-day details which should be known anyway, e.g., the latest ratings in the market.
13. General lack of qualitative data. Overemphasis of ratings and cost-per-thousand.
14. Downgrading competition based on generalities.
15. Presentations which are done out of duty rather than purpose—those designed to impress the in-town station

manager rather than the agency/advertiser buyers.

16. Lack of market data concerning chains, distribution, residential patterns, etc.

17. The majority of all station presentations are too long.

18. Several recent presentations to our agency actually "talk down" to a real knowledgeable audience.

19. They don't say anything; they're too concerned with form and technique.

20. Unsupported and unsupportable claims. They insult the audience's savvy.

21. Showy, huge, cocktail parties are cheap. I have no respect for stations who use this technique.

22. Long, long presentations that are made up of statistics and based upon the idea that media people are interested in numbers. Only a genius could recall the details.

23. Never downgrade the competition in a presentation.

24. Get too involved with charts and numbers and tell nothing about the station and its programing.

### QUESTION TWO

What are the most successful forms of presentation?

### ANSWERS

1. Short, succinct presentations with some elements to help you remember. Something not stereotyped.
2. Probably flip charts. Slides projected in a dark room too often are literally a yawn. With lights on and verbal presen-

tation by the station manager, there's more opportunity for questions and in-play.

3. Brevity. Fifteen to twenty minutes the most.

4. Well-produced sound film which presents simply the "flavor" of the station programing (local personalities, action, community service, a picture of the city, etc.).

5. Those which are simple, clear and factual, and whose points are illustrated via examples — preferably with simple, clear, factual graphics. The simple, actual flip chart is still the clearest and is the 'most successful' form of presentation. It's my view that presentations with elaborate window-dressing almost invariably denote lack of content. I can't think of any better format than that used by the famous Negro preacher who said his success was because: "First I tell 'em what I's gonna tell 'em, den I tells 'em, den I tells 'em what I told 'em."

6. Easel-back or film strip with a question-and-answer period following.

7. At the office, not at cocktail or luncheon parties.

8. Preferably individual rather than before large groups.

9. Small intimate groups.

10. Some degree of informality.

11. Simple visuals.

12. Something new to say.

13. Keep them short.

14. Have the information summed up. Make it brief and concise.

15. Coverage of market growth and area growth information. By (I) slides (with fewer charts, bars, etc.)

### QUESTION THREE

What necessary ingredients should every presentation contain?



the year, and then should be advertised and merchandised to the agency.

Moderating the panel for the BPA was Corinthian's advertising and promotion director, Dean Langer, who conducted the survey among the agencies.

Lending support to the comments in agencies was another presentation by Kenneth A. Mills of The Katz Agency. Mills theme was devoted to how promotion departments can cooperate to provide buyers with more meaningful information on their stations. Key to selling radio now and for the future is the qualitative approach, Mills said.

Edward Petry session at the BPA

was split two ways. First part featured San Francisco and Los Angeles sales managers describing ways in which they use station promotion material, while in the second half, Petry promotion managers talked about "Our station's most successful promotion of 1963."

Other comments about promotion at the meeting included.

Most station promotion is not good, according to J.V.B. Sullivan WNEW, New York, general manager.

Promotion managers should have competence in mechanics, a visual sense, taste, be organized, and have a sense of economics, Charles Tower, Corinthian vice president said.

Complaints of promotion men with station managers include lack of long range planning, faith in advertising, Gene Gault of KYW-TV Cleveland said.

New officers of BPA are Clark Grant of WOOD Radio & TV, Grand Rapids, president, succeeding Dan E. Bellus of WDOK Cleveland; Cadey Augustine WHC Pittsburgh first vice president; Casey Coldman WFAA Radio and TV Dallas, second vice president. Re-elected directors were: George Rodman KGO-TV San Francisco; Tom Daley, CFPL, London Ont.; Joe Constantino, KTVU Oakland and Pro Sherman, KOEN TV, Lincoln Neb. New director is Mike Strawn, KCMO Kansas City.

## ANSWERS

1. What differentiates presenter's station from its competition.

2. What special values does your station offer.

3. What new and special information can you offer.

4. How can your station most efficiently be bought at present.

5. General facts about your market.

6. The station's standing, not only rating, but its management policies and local acceptance.

7. I believe a presentation has as its purpose the same things as a first grade paper: to teach and convey useful information. Therefore, necessary ingredients should be: simplicity; a statement of purpose; a meaningful presentation directed toward that purpose in terms of the agencies' and advertisers' self-interest. That is to say, how does it help them sell their product more effectively.

8. It should have market data concerning chains, distribution, and residential patterns.

9. Simple and direct coverage of the station programming, showing its local personalities in action, its interest in community service, something interesting about the station itself.

10. A message.

11. Something beneficial for the receiver.

12. The presentation should be prepared with a definite point of view, rather than a rambling one.

13. If a specific pitch toward an account, then prepared with some foreknowledge of the account problems and specific solution in your market.

14. Always concise and to the point.

15. Clarity.

16. Market expansion and area expansion.

17. Tell about your market's new business and new industry.

18. We always want to know about station developments. Always let us know if there is a change of affiliation.

19. Leave detailed and complete information behind you at the agency for file purposes.

## QUESTION FOUR

Who, in your opinion, should give the presentation to the Agency? Why?

## ANSWERS

1. It doesn't matter, but the station rep should be present.

2. The station manager or the sales manager. He knows most about the station and the advertising business.

3. At least the "toppers"—the General Manager or Sales Manager. Not just a Promotion Manager.

4. The Sales Manager.

5. The station representative. Reason: he is more familiar with the agency and advertiser problems and therefore can better interpret and translate the station values as beneficial tools in solving their problems.

6. The presentation should be made by the representative covering the agency since he is the spokesman on a day-to-day basis for the station. Station Managers can be available for immediate information, but the presentation should be left to the salesman.

7. It doesn't matter.

8. The station staff members accompanied by the rep: (1) to provide answers that only local experience and knowledge can supply, (2) to give the rep the background in the event questions require follow-up, (3) to pick up by "feel" the kind of material which will improve future presentations.

## QUESTION FIVE

Is there a "best time" of day or a "best month" of year for a station presentation to an Agency?

## ANSWERS

1. The best time of day is the first thing in the morning; the best time of the year—well, anytime during the 'fifth season.'

2. In my experience the "best" time is anytime other than when an actual campaign is being sought. This permits the presentations to be absorbed in a less hectic atmosphere and permits the stations' salient points to be made in depth. During actual buying this is almost impossible to do.

3. No.

4. Perhaps Spring and Summer before the Fall buying starts.

5. No "best" time. Anytime when something of changing importance can be talked about or discussed.

6. No "best" time. Small luncheon presentations appear most successful.

7. Never first thing in the morning. A presentation never should be at a time when agency people have other things on their mind. Just before lunch and just before closing time also are bad. I think 10:00-11:30 AM or 2:30-4:00 PM are ideal times.

8. If you are going to have a small formal luncheon presentation, be sure to schedule it for two or three days so that the Agency has an opportunity to choose the most ideal day on which to hear the station's story.

9. In the evening, five o'clock or five-thirty. Or noon—11:30 or 11:45, but no lunch. The best months probably are summer months.

10. No best time or best month. Whenever there's a fresh story to tell.

11. Time of day—mornings, preferably before 11:00 AM. Time of year—December through March.



# K & E girds for battle against non-code buys

May forego fringe members; asks others to join

Encouraged by favorable industry reaction, Kenyon & Eckhardt isn't going to let the fire go out of its idea to boycott non-code radio and tv stations.

It heaped on more fuel last week with the news that ground-work had been laid with the FCC for agencies to act "in association" on the matter; and the implication that unless the NAB tightens control on its own members, K&E might be forced to discriminate even more strictly in its spot buying decisions.

Steve Dietz, executive vice president at K&E and sparkler of the original boycott proposal, told an NAB southwest regional meeting that it's K&E's intent to "create a movement — a trend. Without your active participation it will be a still-born delivery."

K&E, which spends about \$40 million a year in broadcast, startled the industry last month with its proposal that, wherever practical and that, approved by the client, it will confine its tv and radio spot purchases to stations which subscribe to the NAB Code or an equivalent code, formal or informal.

Investigations which K&E has been conducting into code adherence "have turned up a number of accusations and then evidence that certain NAB members continually abuse code standards," Dietz informed the group.

"I urge you now — in view of the K&E policy and the growing desire throughout our industry for self-regulation in broadcasting — I urge you to re-evaluate your methods and procedures for exerting controls with your member stations. If they are inadequate, then correct them. And look over your membership. If there are abuses, have them corrected or terminate



Dietz

the violating station's membership.

"K&E doesn't want to be forced into decisions on code adherence, or lack of it, by individual stations," he said.

Admitting the anti-trust limitations of agencies taking business action in association, Dietz revealed his agency is investigating "the possibility of obtaining a ruling by the Attorney General that would give agencies the right, acting in association, to assist the broadcast industry in its efforts at self-regulation. To this end, K&E has made contact with the FCC and our first discussion of the subject was somewhat encouraging."

Individual agency action is essential to the survival of self-regulation, Dietz stressed. He urged every responsible agency "to take a long and serious look at the K&E policy and then to take action on their own," and offered K&E assistance to any agency with a sincere interest in the policy.

Impending government action on over-commercialization was avowedly a major motivation for the K&E revolt. But it is very much "an expression of our alarm at the state of relations between the broadcast industry on one hand and agencies and advertisers on the other," said Dietz. This same problem was probed by K&E president David Stewart before a recent IRTS meeting where he offered a six-point program for improving relations (18 November, page 37).

"There seems to be a wall building between us," Dietz continued. "A wall of distrust. And across this wall, the shouts of accusation are becoming more and more frequent — each of us blaming the other for problems we mutually created."

He chastized the broadcasters for "barbs and brickbats from your side of the wall. I can tell you that my tired blood does push-ups every time I hear or read about another tv executive decrying the heavy hands of the advertiser and agency in shaping the course of broadcast programming."



## PRUDENTIAL SPOKESMAN

Will Rogers, Jr. has been signed by Prudential Insurance for a series of six commercials employing an "Americana theme. Rogers was asked to do the spots because of his identification with the Americana tradition. Prudential sponsors CBS TV "Twentieth Century," via Reach. McClintock.

## Stern urges measuring media's communication

"We are trying to measure some form of advertising communication by a method that just isn't good enough in 1963. This contrivance is called media exposure, and practically all media audience number begin and end with it."

But media's sole role is not to provide audience, warns Edward M. Stern, media v.p. of Foote, Cone & Belding, Chicago. He told the St. Louis chapter of the AMA that "some media can provide a certain atmosphere or climate, and this together with their physical properties (color, size, motion, or sound) can considerably enhance the opportunity to communicate."

"We are stuck with a great mass of media statistics that relate (at best) only to superficial media vehicle exposure," he continued "and really tell us nothing about the ability of the medium to help communicate what we wish to say."

Stern suggested these yardsticks be applied beyond media exposure: advertising exposure, advertising perception, advertising communication, improved awareness and more



favorable attitude to product, increased sales, increased sales at a profit.

FC&B is now conducting a study in 20 major markets for one of its clients which will attempt to assess the effectiveness of different media in the transmission of ad messages, Stern said. "Specifically, we will be testing the value of this advertiser's tv commercials against his magazine ads. The importance and difference in this research is that it will be conducted in a natural, real-life situation."

#### Decries "numbers, statistics"

Referring to current media measurement tools, Stern bemoaned that "all these numbers, statistics, and cost data have lulled management into thinking that, unlike copy, we in media have most of the answers."

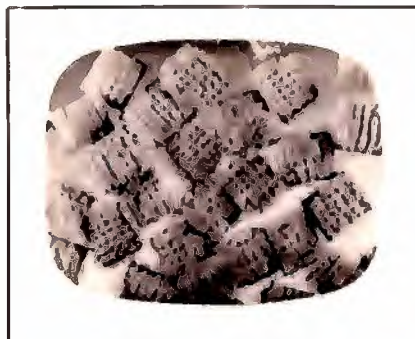
His accusations were pointed most particularly at tv audience measurement. "Life magazine has a cpm for a four-color page of about \$7 based on circulation, about \$3 when figured on total household reach, and about \$1.60 for total adult readers. If that isn't confusing enough, in many inter-media comparisons these costs will be doubled—if we assume a liberal 50% ad noting. Yet many of these same planners will continue to grind out 'cpm homes per commercial minute' for tv programs, without making any deflating adjustment, as though they really believed that every tuned set had at least one viewer to the commercial minute."

#### Agency survey quoted

Two separate two-year studies conducted by FC&B—one in Queens County, N.Y., and one in St. Louis, revealed that of every 100 homes tuned to network tv programs, about one-third had no housewife viewer; about one-half had no housewife exposed to the commercial; and less than one-fifth of the housewives could recall any commercial content 24 hours later.

Media research activity must be greatly accelerated in the near future, concluded Stern. "As media availabilities continue to increase and also grow more flexible, and advertising dollar investments rise into the billions, better media planning is increasingly needed."

A few chinks have been chiseled in the Interpublic armor.



### Cereal commercial checks competitors

The Art Directors Club of Chicago conferred an Award of Honor on this entry from Ralston Purina (Guild, Bascom & Bonfigli, San Francisco). It was one of several winners of the Club's 31st annual competition. Bob Gips was agency producer on "Chex Kids," Gerald Schnitzer productions house.

### Exodus at Interpublic over client conflict

The billings loss of the 3M Company and Nestle is minor compared to the \$50 million addition of Erwin Wasey, Ruthrauff & Ryan to the Interpublic fold. But it does confirm industry expectations that the agency conflation would spawn insupportable client conflicts of which these may be just the first.

Minnesota Mining Manufacturing is moving over \$2 million from EWRR to MacManus, John & Adams, effective 1 January. Seven divisions involved are Duplicating Products, Microfilm Products, Printing Products, Paper Products, Reflective Products, Revere-Wollensak and Medical Products. Two other divisions, Mutual Broadcasting System and Di-Noe Chemical Arts, are also being pulled out of the recently-merged agency but haven't yet been reassigned.

Conflict centered on Revere-Wollensak (photo products), the largest advertiser of the group, and Bell & Howell, handled by McCann-Erickson.

Effective with the 1 January move, 3M billings at MJ&A will be \$4 million. (The second largest account group in 3M is handled by BBDO.) James Walker executive v.p. of EWRR and manager of its St. Paul office will join MJ&A as senior v.p.

Nestle decided to move its \$2

million Decal instant coffee account out of McCann-Erickson to Warwick & Legler. This was attributed to a desire to return to a former policy of having Decal and Nescafe at separate agencies. Nescafe and other Nestle products are staying at McCann-Erickson.

These two shifts follow closely on the less spectacular billings heels of Rolls-Royce which a few weeks ago left EWRR for C. J. LaRoche. That move was considered by many to reflect a conflict with McCann-Erickson's Buick account.

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## NEWS NOTES

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AB-PT names pr counsel: American Broadcasting-Paramount Theatres wants to inform the public of its new concepts and objectives in the "overall company activities that go beyond tv programming." Towards this end, the parent company has retained Ruder & Finn to conduct an intensive public relations program. In addition to the corporate campaign, Ruder & Finn will also help develop the public relations program of AB-PT subsidiaries, including ABC TV, ABC Radio, ABC International Television, ABC Films, and ABC-Paramount Records. Other new agency appointments include Beaumont-Holman & Durstine of San Francisco named by Tiedman & McMorran, whole-



sale grocer, to handle advertising for its Sun-Blest canned fruits and vegetables and Sea-Blest canned seafoods. Account was formerly with Lennen & Newell; Crocker-Citizen National Bank appointed Doremus & Co., Ltd., also San Francisco, effective 1 January. Accordingly, the agency will open an office in Los Angeles to serve the bank's southern division and other Doremus clients in the area. Budget is expected to exceed \$1 million. Royal Hawaiian Macadamia Nut Co. subsidiary of Castle & Cooke, and Eastman Kodak Hawaiian Sales Division to Milici Advertising Agency.

**Forms new commercials house:** Richard Adler Enterprises has opened doors at 40 East 49th Street, New York, specializing in musical campaigns. Adler's credits include "Newport Filter Cigarettes," "Kent with the Mieronite Filter," "York Imperial Size Cigarettes," "Let Hertz Put You in the Driver's Seat," and "Lucky Lager Beer." In ad-

dition, he wrote and produced the *Little Women* and *Gift of the Magi* tv specials. His theatrical successes include Pajama Game, Damn Yankees, and Kwamina. John W. Hull, Jr., formerly a commercial producer with Y&R and Ayer, is sales manager of the new outfit.

**More 'elbow room needed:** Geyer, Morey, Ballard has taken an additional 8,000 square feet of space on the eighth floor of its New York headquarters building at 555 Madison Avenue. The added area adjoins the art department and will enable the agency to bring the New York creative staff together on one floor, including art, copy, and radio-tv.

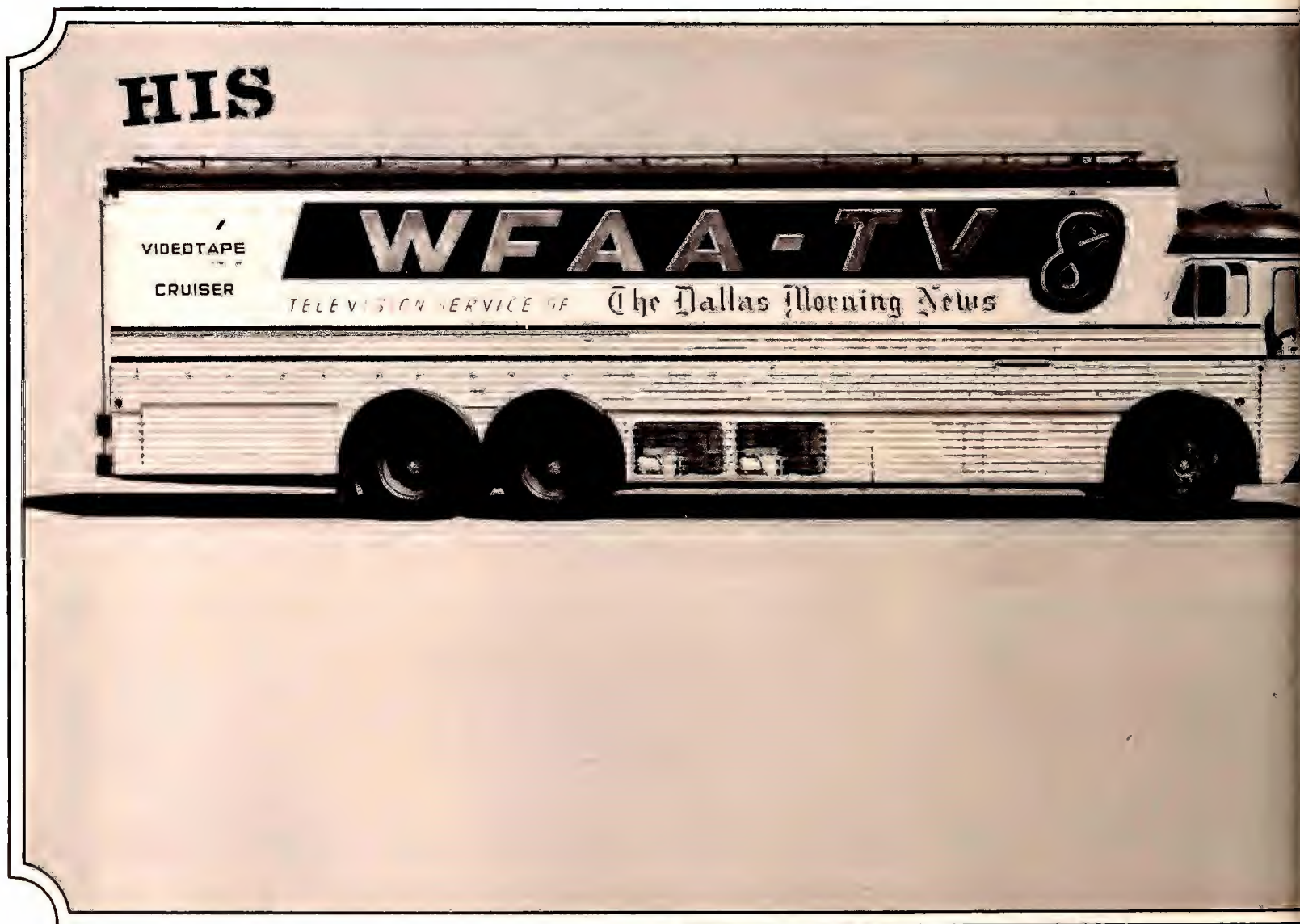
**Baxter back for Standard:** Arranger-composer Les Baxter has just finished three radio and two tv commercials for Standard Oil of California, via BBDO. For the past year, the Baxter-styled commercials have been heard on Standard-sponsored programs, including the San

Francisco Giants' baseball game and the Los Angeles Rams' football games.

**Gardner expands:** Gardner Advertising will move its New York headquarters into larger quarters on three floors of a building now under construction at 90 Park Avenue. Agency has signed a 15-year lease. The new building is expected to be ready for occupancy on 1 April.

**Declares dividend:** Chirug Cairns, New York and Boston, declared a 12½ cent dividend payable 1 December to all stockholders on record 15 November. This was the fourth consecutive quarter that dividend has been voted.

**New name in Chicago:** Tobias O'Neil is now called Tobias Olendorf, reflecting that William C. Olendorf, former vice president marketing, has become a member of the firm as executive vice president. The agency has expanded in several areas, setting up new spe-





alized services which include a promotion-merchandising division, creating package retailer promotions around entertainment vehicles, an automotive division with emphasis on the OEM and parts car markets, a packaged food division concentrating on medium-size food accounts, and a public relations department.

Agency drops drug account: Ted Gathel Associates, Ltd., has resigned the W. F. Young, Inc., Absorbine Jr. account, as of 31 December.

Simplifies inquiry handling: A pre-printed, multi-part form for use in handling advertising inquiries, which sends out literature and forwards inquiries' names to sales offices and distributors with one writing, has been designed by Moore Business Forms. Dubbed the advertising inquiry Speediset, the printed form gives the inquirer names of local outlets for the product or service.

## NEWSMAKERS

NEVIN W. MURPHY to account executive at Gardner Advertising in St. Louis. RAY PEBOON to creative contact executive; CHARLES W. HAINES, JR. to media planner, JAMES J. MOORE, JR. to account executive, ALEXANDER POMONZEN to media buyer.

FRANK LOUIS to the creative department of Earle Ludgin in Chicago. He was with Boris Hamilton Assoc. there.

GEORGE SLAPP to Kenyon & Eckhardt in Toronto as vice president and general manager. He was with McConnell Eastman and Co. as vice president, director of client services.

MARTIN ZITZ to N. W. Ayer & Son in Chicago. He was formerly president of Henri, Hurst & McDonald there.

JAMES BASKIN and FRED HARTAV to copy supervisors at Young & Rubicam.

DONALD F. STERNLOFF to office

supervisor of the San Francisco office of Fuller & Smith & Ross in addition to his duties as vice president and creative director.

NOELMAN FOSTER to president of the San Diego Assn. of Advertising Agencies. He succeeds Frank Seely, president of Frank Seely Advertising, who resigned. Foster is head of the Barnes Chase Agency.

FRANK N. PIERCE to creative director of Grant Advertising's San Francisco office, succeeding Barry G. OLSEN. Pierce was with Crown Zellerbach Corp. Olsen has been appointed account executive and creative director on Ford Motor, which the Warwick Agency of Melbourne handles in Australia.

BUCK GLESS to open a new agency in Minneapolis. He is a former account executive and media director with Advertising Division of Chicago.

CHARLES A. STEWART to the radio-television department of Kirchner, Helton & Collett, Dayton and Cincinnati. He was previously with WRFD Radio, Columbus-Washington.

# HERS



if you were a

# TEXAN

You'd have your own 'His' and 'Her' mobile television stations... For HIM: a roomy, 40-foot cruiser, equipped with two Ampex VideoTape Recorders, a complete power plant, six Marconi Mark IV cameras, five tons of air conditioning... and plenty of gas. For HER: a compact, 25-foot bus with three Dumont Camera chains and other equipment adequate for her modest needs. They're ready to go anywhere, anytime for any kind of job... commercials, programs, or special effects. They'll make you feel like a Texan...

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.

## WFAA-TV



# Tv rides a boom in the expanding Mexican market

Here's a first-hand SPONSOR report on giant strides made by tv in a neighbor republic with a rising living scale



Mexico is a colorful, striking blend of Spanish colonial and jet-age influences. Aeronaves airline helps tap \$420 million tourist



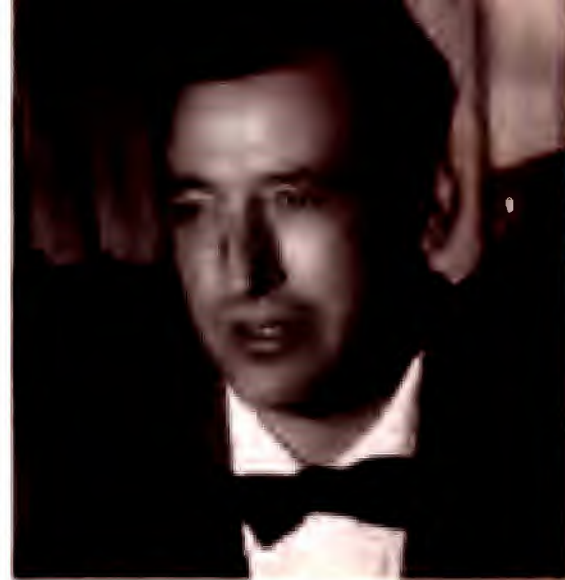
ONE of the biggest revolutions south of the Rio Grande has not met with only modest attention in the U.S. But the revolutionary changes caused by the coming of tv to Mexico, the republic with the second-largest population in Latin America, have real meaning for many U.S. executives. For advertisers. For tv film distributors. For equipment manufacturers. For U.S. station operators.

Here are some highlights:

► In Mexico City—whose population of 5.5 million, one of the largest cities in the world—tv is right up there with bullfights, *beisbol*, and movie-going as one of the favorite leisure-time activities. Mexico City is an important market (it has 17% of the population of Mexico but buys 40% of the durable goods, for instance). Latest informed estimates of the tv home count in Mexico City put saturation at about 55%—somewhat better than half the homes, and the upper-income half at that.

► Throughout the rest of Mexico, tv is growing steadily. There are 19 stations outside of Mexico City (where there are three). About 65% of all electrified homes in Mexico are tv-covered now. Several important cities have tv service from two network outlets and at least one independent local channel. Some eye-opening engineering feats have been accomplished; one Mexican station (at Paso de Cortes) has the highest location in the world (14,000 feet), and an Acapulco outlet receives its signals with a 180-mile, line-of-sight air bounce. System standards are the same as U.S.

► American tv advertisers who sell their goods and services in Mexico through local subsidiaries or distributors, and Mexican corporations which are important elements of the country's growing economy are increasingly aware of the power of tv as a marketing aid. Mexico is literally at the takeoff point of its industrial future, and advertising revenue is moving upward as a function of the economic growth. Tv, however, is growing with faster-than-average speed, today, tv—by the estimates of top Mexican broadcasters—accounts for "about 60% of all advertising revenue in Mexico," with radio drawing "about 30%" and print media,



*Don Emilio Azcarraga, Sr., is Telesistema president. Romulo O'Farrill, Jr. is a key executive of organization which houses two network-originating stations and an indie under one roof*

and other advertising outlets, drawing the remainder.

► By U.S. rate-card standards, and by the standards of U.S. talent unions like AFTRA and SAC, Mexican tv is a real bargain. An hour of time on a Mexican tv station generally costs about 35% of what it would cost in a U.S. market of comparable size. Performers in Mexico are unionized (under ANDA; musicians have their own union), as are technicians (under a National Union of Tv), but production costs of shows are quite modest, and an hour-long dramatic show can be taped at about the cost, in the U.S., for a one-hour script alone. A quite elaborate musical production, with personalities whose names equate with box-office appeal in Latin America, could be networked for \$25,000 or less (U.S. dollars).

► Despite an economic boom, education—and literacy—are problems in Mexico. The Federal Government spends twice as much for education in its budget (21%) as it does for national defense (10%), but keeping ahead of a high birth rate in the lower economic levels is an educational headache. Tv in Mexico is not held back by illiteracy, as are print media (in Mexico City, for example, the biggest-circulation newspaper sells about 140,000 copies daily in a city of over five million people). Skilled and semi-skilled Mexican workers, however, can see, hear, and enjoy tv even with the most modest of educational backgrounds. Tv also reaches and influences middle- and upper-class Mexican families.

The big words in Mexican tv are "Telesistema Mexicano," or just

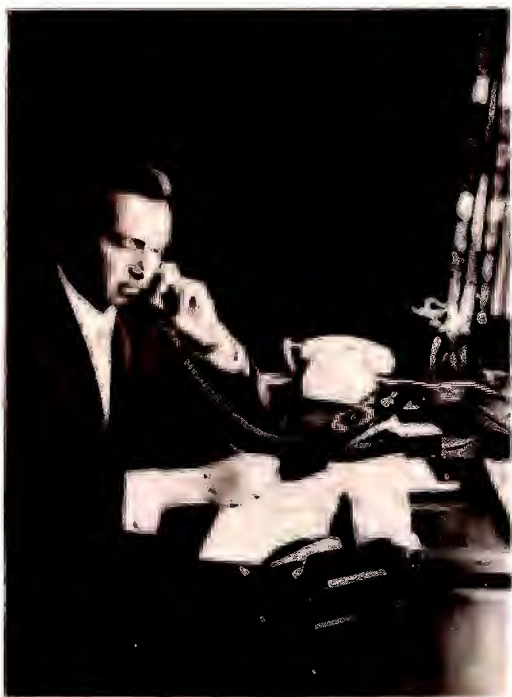
"Telesistema." There's nothing quite like it in U.S. tv broadcasting, and it can best be described this way.

Picture, if you will, a New York tv operation in which WNBC-TV and WCBS-TV have, with FCC permission, decided to move into the same studio plant in order to reduce the overheads of studio technicians, equipment and administrative offices, and to reduce head-on program collisions of top shows on the air. Then, deciding the arrangement works well, the two stations decide to invite independent WNEW-TV to join them and to act as a primary rerun outlet (for shows now being fed by the two original stations to growing network chains), and to originate some of its own shows. Now, all three stations are in operation in the same building, generally acting as friendly competitors in the programming and sales areas, having few real secrets from each other, and being linked at the top through an overall management group.

The two top men of Telesistema are widely known in U.S. broadcasting circles—Don Emilio Azcarraga, Sr., the president and general manager, and Romulo O'Farrill Sr., the executive v.p. Both are senior members of two of Mexico's wealthiest and most influential families, with a wide variety of business interests in various commercial and communications fields.

Other key executives are the sons of these two men, Emilio Jr. and Romulo Jr., who hold important posts in management and sales. Fernando Diez Barroso, who is Don Emilio's top man and the chief film buying executive of Telesistema





*Fernando Diez Barroso runs film-buying activities of Telesistema, a key customer for U.S. telefilm programs popular with Mexican viewers. Luis de Llano heads booming live/tape operation producing dramatic series, soap operas, musicals etc. for network and export*

Guillermo Camarena, who runs independent channel 5 and is a distinguished engineer; Luis de Llano, Spanish-born showman who is head of program production for what amounts to two full network schedules; Hector Balcazar, who runs Televisoras de Provincia and is a sort of combination of station-relations boss for Telesistema and head of a domestic syndication operation; Gerhard Lux, European-born executive who handles the syndication of Telesistema shows to other countries.

Most of the tv stations in Mexico in major cities are either owned by Telesistema, or are locally owned and affiliated with the network origination points in Mexico City. Networking is accomplished in various ways: cable links, microwave relays, and delayed-broadcast tapes and kinescopes.

Television began in Mexico City while the U.S. freeze on new stations was still a fact. The first of the three channels (channel 4) went on the air on 26 July 1950, after only 73 days of construction, with a formal commercial opening on 1 September of the same year. Channel 2 followed in the early spring of 1951. Channel 5 began in the spring of 1952. (A government-controlled etv channel, non-commercial, bowed on channel 11 in 1960 in Mexico city).

#### *Tape, film and live shows*

"We feel we should have essential control over our programming, but we do not believe in the British commercial system of 'magazine concept'," Telesistema executive Barroso told a SPONSOR editor in Mexico City this fall.

"Some large ad agencies here are prepared to produce live or taped shows, working with us. Generally, we produce our own dramatic shows, musical shows, soap operas and sports events. We buy a lot of film shows, mostly from U.S. distributors, and have followed a 'free-market,' no-quota policy since 1950. Every sponsor has the right to pick his own program, although we reserve the right to turn down shows 'not in the public interest'."

Production in the live-tape area is a busy, varied and extensive operation, and studios at Televisi6n literally hum morning, noon and





might as live shows are fed to a central recording operation — which maintains an inventory of over 10, half-hour tapes worth \$120 a reel for the tape alone.

(Victor Vega, Telesistema recording manager, describes his company's setup as "the highest tape operation in the world." It may well be, for it records the equivalent of 150 half-hour shows *each week*, plus tapes of boxing, soccer and special events.)

"We've gotten volume production in tape down to an art," says production chief Luis de Llauro. "We can knock off five soap-opera episodes, of a half-hour each, in two days, recording them in 10-minute segments. There is a permanent staff here of 1,200 people, and we have 54 cameras and two dozen recorders. We have produced thousands of taped commercials for leading advertisers, many from the U.S., and have construction shops, prop department and scenic facilities big enough to handle a major movie studio."

Telefilms are an equally important part of Telesistema's programming. American viewers might not always recognize the show titles from the program listings (*Gunsmoke*, for instance, carries into Spanish as *The Law of The Revolver*, and the *Jetsons* are *The Super-sonics*) but they would spot lots of current favorites on the air, most on a network basis.

U.S. film shows this fall on Mexican tv include:

*Dr. Kildare*, *Perry Mason*, *Naked City*, *Eleventh Hour*, *The Untouchables*, *Dick Van Dyke*, *Gunsmoke*, *Bugs Bunny*, *Flintstones* on channel 2, with such sponsors as Colgate-Palmolive, Nestle, Kraft, and Max Factor. Spot-carrier film series include *New Breed*, *Dick Powell Theatre*, *The Saint*, and *Hawaiian Eye*.

*Real McCoys*, *Bat Masterson*, *Route 66*, *Mr. Ed*, *77 Sunset Strip*, *Combat*, *Ben Casey*, *Surfside Six*, *Jetsons*, *Dobie Gillis*, *Father Knows Best*, *Hathaways*, *Sky Divers*, *Hazel*, *King of Diamonds* and *Peter Gunn* on channel 4. Sponsors include Yardley, Ford and Datsun, with several late-evening film shows aired as spot carriers.

*Lassie*, *Wyatt Earp*, *Laramie*, *Robin Hood*, *Perry Mason* (reruns),



## "FRIENDLY INVASION" OF THE U.S.

One of Don Emilio Azcarraga's favorite projects is the current friendly invasion of several major American markets, by means of 20% (FCC limit) ownership in uhf video stations whose programming will be slanted toward large Spanish-speaking minorities.

One showcase station, KMEX-TV in Los Angeles (channel 34), now serves an audience of some 185,000 uhf-equipped homes in a market which has a Spanish-speaking element numbering over 900,000. In addition to local KMEX-TV shows, tapes of sports events, musical shows, etc. are air-expressed to Los Angeles from Mexico City.

Another U.S.-based outlet similarly serves San Antonio's 300,000 Spanish-speaking residents, and station deals are pending in New York (900,000 Latins, mostly from Puerto Rico and Cuba), Chicago (400,000 Latins, many from Puerto Rico) and Miami (350,000 Latins, mostly Cubans).

In these U.S. operations, Telesistema has its best programming foot forward. Results so far, according to Telesistema, are "tremendous."

Also on the far horizon: a possible Telesistema studio to be set up in Madrid, Spain, to tape programs, sports events, and news there for jet (or even communications satellite) relay back to Mexico City.

*Untouchables* (reruns), *Suspicion*, and *Donna Reed* on channel 5.

Generally speaking, daytime shows are slanted to women and to young viewers, early-evening programs are dramatic soap operas, mid-evening shows are produced-in-Mexico musical, variety and dramatic programs, and late-evening shows are U.S. telefilm favorites.

News shows (but not special events such as sports, parades, etc.) are done in a pattern unlike those of U.S. networks; they're produced at Telesistema by leading newspapers, which feature their top newsmen and commentators. Explains Romulo O'Farrill, Jr.: "We have a policy of being open to all newspapers, with no preferential treatment. It works to everyone's benefit. We get a high grade of news reporting and interpretation, and the press is friendly to tv, even though we are both advertising media."

### *New Telesistema frontiers*

Even as it consolidates its gains, Telesistema is mapping new tv

worlds to conquer, including tv operations in the U.S. (see box).

Mexico City is very much a gateway to Central and South America, and is becoming rapidly to Latin America tv what Hollywood and New York are to U.S. tv. It is now the principal center for the production of taped syndicated shows for the Spanish market, and Telesistema programs are televised in Panama, Puerto Rico, Ecuador, San Salvador, Peru, Colombia and Guatemala. It is the principal dubbing center for Latin America in the telefilm field.

Telesistema is planning to change its tape equipment to 7.5-inch speed, with (if practical) shows taped as well at 3.75-inch speed, to ease problems of syndication to stations with limited facilities budgets. Tests are being conducted, or planned, in the use of MGM's "Gemini" system for program production, the use of Electronicam European-made cameras for studio-shot film, and the development of a low-cost brand of color tv. ■



## Producer underscores importance of ratings

Regardless of how his hour special, *The Best on Record*, fared last night on NBC TV, executive producer Ted Bergmann says he still thinks ratings are a great peg on which to gear programing. Bergmann, also president of Charter Producers Corp., which packaged the show, said he is committed to make the very best product he can—"best" meaning the show with the highest rating.

Stressing how much ratings mean to him, Bergmann pointed out that "as a network manager (Du Mont), we distributed according to what we thought would be top-rated; as an advertising exec (advertising v.p. for Revlon), we bought programs according to their rating possibilities; and now, I'm producing a show. It had better make the top ten (I've got a bet with the agency)."

"Ratings are important for the network industry," he said, "the viewer, the sponsor (Timex via Warwick & Legler), and eventually, long-range even for the country. The product we offer is what the tv public has demonstrated it will watch. What these anti-ratings fellows fail to grasp is that actually, we could push the country's economy into a downslide if we turn our backs on what the man in his living room wants."

Pointing out that television is the largest advertising medium in the country, Bergmann said that "if we put on programs that people don't want—because they're 'good' for the people or for whatever reason—a family in Butte switches off the set. If the Butte family is just one of the millions of those not 'buying' our program, the sponsor is not selling his product; the distributor for the product is losing money; the manufacturer is out of business; and the economy of the nation suffers."

He said the effect of tv on the economy of the nation is "amazing," and brought up these figures compiled by TvB in analyzing sales and tv expenditures of the 500 largest U. S. corporations over a five-year period: those corporations which spent over half their advertising dollars in tv increased their sales by

44% and their profits by 50%. The others didn't do as well because the entire 500 companies only had an average sales increase of 20% and a profit hike of just 1%.

"Networks, advertisers, packagers . . . we've all got a powerful choice, with far-reaching consequences," said Bergmann, "and I deeply believe we've got a country to consider in making it. What the viewer likes on tv can be just the beginning of a chain reaction that stimulates buying and increases U. S. prosperity."

"Producing a show is like producing a product you'll mass-market," he said. "The tv product must reach as many people as possible in order to justify the expenditure. We're trying to produce a consumer product just as much as the manufacturer of consumer goods."

Special ingredients Bergmann put in last night's special included Frank Sinatra; Bing Crosby; Bob Newhart; Peter Nero; Les Brown; Allen Sherman; Johnny Mercer; Sammy Davis, Jr.; Henry Mancini; Vaughn Meader; Dean Martin; Tony Bennett; Connie Francis; Mahalia Jackson; Steve Lawrence; Eydie Gorme; Eddy Arnold; Homer & Jethro; and Peter, Paul & Mary.

### Axing of Jerry Lewis is webs' 5th failure

The announced termination last week of *The Jerry Lewis Show* on ABC TV brings to five the number of this season's prime time network entries which will have completed their runs by year's end.

Lewis, whose two-hour Saturday show will end after 13 weeks on 14 December, is expected to be replaced by *Saturday Night at Hollywood's Palace*, a new variety show emanating from the Jerry Lewis Theatre (nee El Capitan). What will happen to the some 32 participating advertisers in the Lewis show was not known at week's end, though a number will in all probability continue with the new entry. For ABC, the Lewis cancellation is the second of the season, *100 Grand* (Sunday at 10 p.m.) having been dropped after three shows very

early in the season. The latter was replaced by *Laughs for Sale*, with Consolidated Cigar continuing a sponsor.

Like ABC, NBC TV also has two shows to be terminated. *Redig* (Tuesday, 8:30 p.m.) ends 31 December, with Brown & Williamson slated to continue in its replacement, *You Don't Say*, a game show presently seen daytime. *Harry's Girls* (Friday, 9:30 p.m.) winds up 27 December, with *That Was The Week That Was* a possible replacement. *Girls* sponsor Colgate-Palmolive has not been set for the new entry.

*The Glynis Johns Show* (Wednesday, 8:30 p.m.) on CBS TV ends 18 December, with an as yet untitled new Allen Funt show succeeding. Sponsors Ralston-Purina, Polaroid, and R. J. Reynolds may continue in the new show.

Several time switches are also in the works. ABC TV's *Price Is Right* will switch its Wednesday 8:30 p.m. time with *Farmer's Daughter*, Friday at 9:30 p.m. And in a Saturday switch, *Phil Silvers* at 8:30 p.m. and *Defenders*, 9 to 10 p.m. will swap.

A number of other entries appear to be in possible trouble, if ratings are any guide. *Jimmy Dean*, *77 Sunset Strip*, *Travels of Jamie McPheeters*, and *Arrest and Trial* on ABC TV have not been performing above the 30% share level. Similarly, *Route 66* and *Rawhide* on CBS TV, and *Espionage*, *Lieutenant*, *Richard Boone* and *Temple Houston* on NBC TV are having problems.

### Smoke signals out



Chief John Big Tree, 98, model for the Buffalo nickel from his brow to lower lip, tunes in telecast on battery-operated Sony set during *The Intl. Fair at Dallas*



# BLAIR

## DOC

The Blair Television Department has a staff of research experts who are constantly working to develop new and better ways of reaching the audience. This is done through the use of the Blair Television Research Department's unique methods of audience measurement and analysis. The Blair Television Research Department's unique methods of audience measurement and analysis are the result of years of experience and research. The Blair Television Research Department's unique methods of audience measurement and analysis are the result of years of experience and research.



BLAIR TELEVISION

**Unbeatable Research Department**

## SALESMEN

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BLAIR TELEVISION

**Unbeatable Salesmen**

## SALES SERVICE

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BLAIR TELEVISION

**Unbeatable Sales Service**

## PROMOTION AND MARKETING

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BLAIR TELEVISION

**Unbeatable Promotion and Marketing**

## T.M.P.

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BLAIR TELEVISION

**Unbeatable Special Projects**

Try us and see.

# BLAIR TELEVISION



## NEWS NOTES

**Sales report:** Four advertisers have bought sponsorship in nine NBC TV programs during the fourth quarter of 1963 and the first quarter of 1964. Sponsors are Canada Dry (J. M. Mathes); Gillette (Maxon); Maybelline (Post-Keyes-Gardner), and Pillsbury (Campbell-Mithun). Canada Dry will advertise on *Sing Along With Mitch*; *Richard Boone Show*; *Espionage*; *International Showtime*; *Temple Houston*; *Lieutenant*, and *NFL Highlights*. Pillsbury bought into *International Showtime*; *Lieutenant*, and *Temple Houston*. Maybelline will advertise on *Lieutenant* and *Espionage*, and Gillette on *Joey Bishop*, *11th Hour*.

**Seven Arts for CBS Sports:** Seven Arts Assoc. will produce a group of half-hour sports specials for CBS TV Sports. One of the programs will be a study of a quarterback through the eyes of the Baltimore Colts' Johnny Unitas. Subjects of the other programs, which will also center on individual athletes, have

not yet been selected. The Seven Arts productions will be seen on CBS Sports Spectacular.

**Telefilm into production:** *Johnny North*, a two-hour telefilm produced especially for tv, has gone into production. Lee Marvin, Angie Dickinson, and John Cassavetes star in the color film, which will be telecast on NBC as the first of a group of two-hour dramas, produced jointly by the network and Revue.

## NEWSMAKERS

DALE SMITH to national sales manager at WSB-TV, Atlanta. DELONEY HULL to local sales manager there. Smith was general sales manager with WLW-D, Dayton.

WILLARD S. SMITH resigned as director of advertising and promotion at WJBK-TV, Detroit. He will establish the Smith Advertising Co. there in January.

TOM MATTHEWS to regional manager of the Mid-States Broadcasting Co. He was with WZZM-TV, Grand Rapids.

EDWARD A. MONTANUS to sales

manager of the ABC TV Central Division.

ALLEN D. CHRISTIANSEN to public service and promotion director of KETV, Omaha. He was with KFTV, Sioux City.

JOHN P. FENDLEY and JOHN McENTEE to the Chicago office of ABC TV Spot Sales as account executives. McEntee was with WGN-TV, Chicago.

JOHN F. PIVAL to general sales manager of WXYZ-TV, Detroit. He was with ABC TV Spot Sales in New York.

KENYON HOPKINS to creative director of music for the CBS TV network, succeeding LUD GLUSKIN who is retiring.

HERMAN ARONSON to assistant director of advertising and program promotion at WCBS-TV, New York. He was with the CBS TV Stations Division.

FRED FLETCHER to president of the North Carolina Assn. of Broadcasters. He is vice president and general manager of WRAL-TV-Radio, Raleigh.

JOHN J. MCPARTLIN to executive vice president of WCIU-TV, Chicago. He comes from WBBM there.



MISSISSIPPI COLISEUM  
 JACKSON, MISSISSIPPI  
**WJTV ch. 12: Katz • WLBT ch. 3: Hollingbery**  
 Serving A One and One-Half Billion Dollar Retail Market.



# Agency-backed institute studies fm radio audience

Dow Chemical, Campbell-Ewald officials aid work of Northwood to conduct 'total research' for clients

**H**UNDREDS of miles from Madison and Michigan Avenues, on the outskirts of Midland, Mich., a four-year-old junior college is making a strong bid to solve the problems of audience measurement. Ordinarily, such an effort might not make itself felt in the advertising world in such a short period of time. But for a number of reasons, what is being done at Northwood Institute gives unusual promise for the future.

Despite its youth, Northwood has unusual backing, already it has conducted a pilot study to establish a valid system of fm audience measurement, and is now at work on another fm study in a larger metropolitan center, through its Northwood Research Center.

Northwood itself, a junior college, is completely business-oriented. Its financial support (more than \$2.5 million in gifts) has come from business, and its curriculum is devoted to advertising, retailing and finance. Heading its board of trustees is Dow Chemical's Everett N. Luce; vice chairman is Henry G. Little, Campbell-Ewald board chairman. Other businessmen, including executives from State Farm Insurance, J. L. Hudson, and Time serve as trustees. Its advertising advisory committee is headed by Worth Kramer, Goodwill Stations president. No less than six Campbell-Ewald executives are on the committee, plus Curtis Publishing, Chevrolet, and other executives.

The fm pilot study (see right) was inaugurated by Northwood and conducted in Midland working with Mid-State FM Network. With the trial run behind, other fm projects are being planned and conducted.

Commenting on the research being executed by the Northwood Research Center, John P. McGoff, president of Mid-States Broadcasting, notes: "Our association with

the Northwood Research Center is a giant step forward in bringing about a real understanding of the advantages of fm radio to our listeners, our advertisers and our prospects. The results of this totally objective research by highly qualified people have already given us facts on which to properly base our own growth and to establish validity of audiences for the profitable fm advertising of our clients."

Plans are under way, according to McGoff, to extend the use of these new research operations into other areas of their activity. While present studies have been aimed at audience ratings, in the main, new research will explore additional fields. Tentative thinking on this score includes studies to help determine the desirability of present programing; the audience preference for certain program format changes; the "image" of a particular station in the minds of the audience; indications from advertisers and prospective advertisers concerning the place of fm in their advertising campaigns.

"Total research," as Northwood calls its method, is significantly different from some present practices in several important aspects. First, the client agrees to total objectivity in any study. This means that absolutely no deviation is made in gathering, interpreting, or presenting the findings in order to accommodate the client. Northwood Research Center policy is to be as scientifically objective as intelligence permits.

"The client must agree to be satisfied with only the truth about his audience and programing . . . even if it is a bitter pill to swallow. Cooperation between client management, educators, and the research experts at the Center is demanded to achieve the maximum possible authenticity. It is felt that only un-



John P. McGoff, MidStates president, signs agreement for fm study as Institute president Arthur E. Turner (seated), and research dir. William G. Harkes look on.

## FM PILOT STUDY

### AGE AND EDUCATIONAL CHARACTERISTICS

Following are the ages of heads of households owning fm receivers:

Age Range	Percent
Up to 29	11%
30-39	38%
40-49	31%
50-59	15%
60 and Up	5%
<b>TOTAL</b>	<b>100%</b>

Following are the educational levels of heads of households owning fm receivers:

Educational Level	Percent
Through 8th Grade	4%
1-3 Years High School	4%
High School Graduate	14%
1-3 Years College	7%
College Graduate	36%
Professional Degree	35%
<b>TOTAL</b>	<b>100%</b>

### INCOME CHARACTERISTICS

Following are the income ranges of total family income of households owning fm receivers:

Income Range	Percent
\$0-\$3,999	2.5%
\$4,000-\$6,999	7.0%
\$7,000-\$9,999	40.0%
\$10,000-\$14,999	36.0%
\$15,000-\$19,999	7.0%
\$20,000-\$29,999	5.0%
\$30,000 and Up	2.5%
<b>TOTAL</b>	<b>100.0%</b>



der these conditions can full faith be put in the results," it is said.

Studies at the Northwood Research Center use extremely large samples. Interviews on each particular time segment are continued until additional responses do not change the pattern. In this connection it is felt that the surveying of longer time periods with accuracy is much to be preferred to sampling 15-minutes or even hourly time segments with a woefully small sample.

As further checks of the statistical validity of its studies, normal error-computations are made. Standard, and accepted, charted information is available to compute the probable error involved. In special instances, where more sophisticated mathematical procedures are required, they are devised by educators.

In this regard, the Northwood Research Center has available for this purpose teachers with doctorates whose specialty is mathematics and statistics. "There is a point beyond which statistical computations seem unwise. It is not infrequent that such computations thoroughly confuse the reader or user of the report with unnecessarily complicated statistical procedures. The feeling exists that a maze of equations wins the respect of the recipient but it is the Northwood Research Center policy not to unnecessarily complicate any study. This same philosophy applies to the size of the report. Every effort is made to condense, rather than lengthen, a report," Northwood reports.

This type of marketing research for the fm industry will become a prerequisite for the successful oper-

ation of any station in the future believes William G. Harkey, executive director of the Northwood Research Center.

"All those in fm cannot forge that technological research and development work were responsible for the creation and development of the industry. This same type of scientific R/D must be applied to the commercial side of fm if it is to attain its rightful place in the field of mass communications," Harkey said. "As fm becomes more powerful, the problems of optimum communications, social responsibility, and profitable business operations will become staggering. The industry will need every scientific tool at its disposal to help solve its complex problems in a world becoming increasingly sophisticated."

"Quite a bit has already been written on the unusual concentration of fm audiences in suburban areas and how this can unfavorably show up in some types of studies. When published estimates of the total U. S. audience for the fm ranges from 16 million to 32 million homes, some indication of the necessity for more reliable measurement means is clearly indicated . . . and the time is here, right now. It takes no great imagination to envision the time in the near future when fm will be the dominant type of audio communication. As time runs out, it becomes increasingly important to develop an authentic reliable, widely-accepted fm rating method," he said.

Also noted has been a measure of comfort some spokesmen take in the belief that fm does not face the same rating problems as AM and therefore can "hide its time" on certain research aspects. Information, coming to the attention of the Northwood Research Center, indicates remarkable numbers of fm receivers being located in private offices and automobiles . . . not to mention untold commercial and industrial establishments where fm is used as "background" environment. These facts confront the industry today. The time is here—right now—when means to measure these "unrated" audiences could mean the difference between "plodding" or "soaring" for countless fm stations. Northwood's executive director emphasizes.



Mid-States president McGoff checks fm chart with Institute's research director Harkey



**Radio ad effectiveness  
at its peak: Bunker**

Boston to pitch RAB's Radio Marketing Plan, president Ed Bunker told the Broadcast Executives Club of that city that "radio commercials have reached their greatest level ever of sheer communications effectiveness."

Commercial writers have been forced to sharpen their communications skills in recent years, he said, and the basic economies of the medium encouraged experimentation. "In radio, you can spend some money on a creative idea and if necessary replace it without dropping a fortune for expensive sets, high-priced cameramen and other tremendous fixed charges inherent in tv commercial production."

Pointing to a rampant "imitation" of tv commercials, Bunker protested that "a good tv commercial concept is used, flattened out, and trampled on—until a dozen companies are represented by the same approach. The consumer is confused, the identities of the products become merged and submerged, and another fresh tv idea becomes victim of the law of diminishing returns."

He compared the "clean selling power of radio commercials, which communicate through humor, sound, arresting phrases, and reach only the consumers ear" to the "busy, busy tv spot which must engage the eye as well as the ear."

**Frothingslosh popping**



*Rego Cordic, Pittsburgh d.j. who introduced Olde Frothingslosh as a gag beer commercial on KDKA (Pittsburgh) ten years ago, dons garb of Sir Reginald Frothingslosh for holiday promotion. Iron City has been selling beer under the Olde Froth labels each November and December since 1953. Latest drive features a "sick pack" and humorous labels. The agency is Ketchum, MacLeod & Grove*

**WAPI**



**PERSONALITY PORTRAIT**



**CLANCY  
LAKE**

Clancy Lake, former City Editor of The Birmingham News and ace reporter of The Miami Herald is "Mr. News" to WAPI listeners. From the Alabama Senate floor or from a plane in the eye of a hurricane, from a disaster area, or the scene of crime . . . if the news is breaking, Clancy finds a way to bring WAPI listeners a direct on-the-spot report. Not only are WAPI listeners the best informed people in Alabama, but WAPI is the only station in the country to have its own "great Lake."

**WAPI-RADIO**

**50,000 WATTS  
BIRMINGHAM, ALABAMA**

WAPI radio represented by Henry I. Christal Company, Inc.



## Sindlinger Profiles Def.

MAY THROUGH AUGUST 1963 INTERVIEWING PERIOD	MALE			FEMALE			TOTAL	
	SAMPLE	PERCENT	PROJECTED NUMBER (1000)	SAMPLE	PERCENT	PROJECTED NUMBER (1000)	PROJECTED NUMBER (1000)	PERCENT
BASE ALL INTERVIEWS WITH INDIVIDUALS 18 YEARS & OLDER	1266	100.0	1188	1397	100.0	1258	2446	100.0
LISTENED AT SOMETIME DURING AVERAGE WEEKDAY:								
TOTAL	959	75.8	901	959	68.6	863	1764	72.1
HOME	569	44.9	533	797	57.1	718	1251	51.1
AUTO	419	33.1	393	203	14.5	182	575	23.5
OTHER	101	8.0	95	82	5.9	74	169	6.9
LISTENED MORNING:								
TOTAL	735	58.0	689	827	59.2	745	1434	58.6
HOME	365	28.8	342	712	51.0	642	984	40.2
AUTO	319	25.2	299	97	6.9	87	386	15.8
OTHER	91	7.1	86	48	3.4	43	129	5.3
LISTENED AFTERNOON:								
TOTAL	419	33.2	394	508	36.4	458	852	34.8
HOME	240	19.0	226	429	30.7	386	612	25.0
AUTO	199	15.7	187	121	8.6	116	303	12.4
OTHER	45	3.6	43	48	3.4	36	79	3.2
LISTENED EVENING:								
TOTAL	420	33.2	394	312	22.3	281	675	27.6
HOME	240	19.0	226	270	19.3	243	469	19.2
AUTO	134	10.6	126	79	5.6	70	196	8.0
OTHER	76	6.0	71	24	1.7	21	92	3.8

Sindlinger & Co. today released findings on the first of its 67 market-by-market reports, this one taking in 22 individual Detroit radio stations, including eight fm only, having one or more listeners in the sample period. The questioning was done over a four-month period, May through August, on weekday radio activity and includes demographic audience characteristics for all 2,663 individu-

als sampled in the three counties of Oakland, Macomb, and Wayne.

Sindlinger said its further market-by-market reports will be published when each market share of the total 48 states reaches a sample size of 2,000 completed interviews. Among data gathered are sports, consumer attitudes and opinions on economic measurements, auto inventory, plus 13 demographic characteristics.

MAY THROUGH AUGUST 1963 INTERVIEWING PERIOD	MALE		FEMALE		TOTAL	
	SAMPLE	PERCENT	SAMPLE	PERCENT	SAMPLE	PERCENT
E. OCCUPATION OF RESPONDENT	959		959		100.0 %	100.0 %
PROF., TECH., & KINDRED.....	132	13.8 %	55	5.7 %	9.8 %	
MFG.....	107	11.2 %	14	1.5 %	6.4 %	
CLERICAL & SALES....	156	16.3 %	89	9.3 %	12.9 %	
TOTAL WHITE COLLAR..	395	41.2 %	158	16.5 %	29.1 %	
CRAFTSMEN, FOREMEN						
KINDRED.....	226	23.6 %	4	.4 %	12.2 %	
OPERATIVE.....	124	12.9 %	24	2.5 %	7.8 %	
DOMESTIC & SERVICE..	36	3.8 %	37	3.9 %	3.8 %	
LABORERS.....	9	.9 %	1	.1 %	.5 %	
FARMERS/NOT OWNER..	6	.6 %	1	.1 %	.4 %	
TOTAL BLUE COLLAR...	401	41.8 %	66	6.9 %	24.7 %	
UNEMPLOYED.....	24	2.5 %	37	3.9 %	3.2 %	
STUDENTS.....	48	5.0 %	61	6.4 %	5.7 %	
HOUSEWIVES.....			583	60.8 %	29.7 %	
RETIRED.....	75	7.8 %	-2	-0.2 %	6.1 %	
ARMED FORCES/ OFF BASE.....	6	.6 %			.3 %	
NOT DETERMINED.....	10	1.0 %	12	1.3 %	1.1 %	
TOTAL OTHERS.....	139	14.5 %	698	72.8 %	43.0 %	

### Half-million for WEW

Over \$500,000 is the sale price on WEW, St. Louis. After a short tenure under the ownership of Franklin Broadcasting Co., the station has been brought by a group of St. Louisans headed by vice president and general manager of the station, Charles P. Stanley.

Others associated with Stanley are: James A. Butler, Jr., Mrs. Martin O'Reilly Browne, Richard G. Derringer, Edgar W. Fehrmann, Bryan A. Foster, John H. Griesedieck, William H. Griesedieck, and Peter J. Nikolaisen.

WEW was purchased by Franklin Broadcasting from Bruce Barrington in January of 1961. Barrington

had bought the station from St. Louis University which founded it in April 1921.

Present good music format will be continued.

### More hotel room radio Urged by the NYSBA

New York State Broadcasters Assn. is putting a special push behind the wider distribution of radios in hotel and motel rooms throughout the state.

The project is being tagged to the New York World's Fair and the public service benefits there which hotel operators would offer their patrons.

A second campaign for 1964 was approved by the board of directors. It is a proposed mobile registration plan which the Association hopes to get under way next fall in order to increase voter registration prior to the '64 election. The special projects committee, chaired by Steve Lubaunski, general manager of WMCA, New York, is studying a similar program conducted in Nassau County with the assistance of local election officials.

Local stations will be asked to assist in underwriting the cost of the sound project and publicizing the service in those areas where the plan will be undertaken.

### NEWS NOTES

WJR seeks ultra power: WJR, Detroit, one of 25 remaining 50,000 watt, clear-channel stations in the U. S., has joined three confreres in requesting the FCC increase power on an experimental basis. The others, WGN, Chicago, WLW, Cincinnati, and KSL, Salt Lake City, asked that the trial be conducted at 750,000 watts (SPONSOR, 11 November, pg. 53). WJR applied for boost to 500,000 watts.

New OAB leaders: Robert Chopping of KAST, Astoria, will be the Oregon Assn. of Broadcasters president during 1964. Other officers are Bob LaBonte, KERC Eugene, vice president, and Ray Kozak, KROW, Dallas, secretary treasurer.



**FL on MBS:** Mutual has acquired exclusive rights to broadcast the National Football League Playoff Bowl Game on 5 January 1964. Ford Motor and Autolite divisions will sponsor the first half of the game. J. Walter Thompson is the agency. The second half of the game is available to network affiliates for local sale.

**Anniversary marked:** 15 November marked the 37th anniversary of the first NBC Radio network program, the inaugural broadcast in 1926 originated at New York's old Waldorf-Astoria Hotel, and was carried over a network of 25 stations — 21 charter members and four added specially for the occasion.

**Methodology committee:** A ten-member steering committee has been appointed to study radio audience methodology—a joint NAB-ARB project. The five from NAB are: Robert Hurleigh, MBS president; William D. Shaw, KSFO, San Francisco, v. p.; Louis Read, WDSU, New Orleans, executive v. p.; Miles David, RAB administrative v. p.; Alfred N. Watson, RAB financed research director. From ARB are Ben Strouse, WWDC, Washington, D. C., president; Ben Sanders, KICD, Spencer, Iowa, resident; Hugh M. Beville, Jr., WBC v. p.; Vincent T. Wasilewski, RAB executive v. p., Melvin Goldberg, NAB v. p. for research. The steering committee will select its chairman from outside the group.

**New ABC affil.:** WFBL, Syracuse, joins ABC Radio on 1 January, rounding out the network's central New York coverage. Within the last 16 months, ABC Radio has added WHAM, Rochester; WSYL, Buffalo, and WRUN, Utica. WFBL, which operates with 5 kw on 1390, is owned by First Broadcasting Corp., of which Henry T. Wilcox is vice president and general manager.

**Local group names new slate:** James Ross, KOY, will helm the Metropolitan Phoenix Broadcasters in 1964. Vice president will be John Redfield of KIFX and secretary-treasurer is Hayes Stewart, KTAR. IPB is made up of the local radio and tv stations in the valley.



Now hear this, you little monsters. You already have one of the biggest Christmas presents the FCC ever created. A new leader in Eastern North Carolina television. Name of WITN-TV with NBC. You don't have to believe old Santa. Uncle ARB says so. Uncle ARB allows how 215,000 of your homes can now receive the new WITN-TV and only 199,000 can pick up Station Z. Net weekly circulation is up 41.3% in two years. Net daily circulation is up 38.1%. WITN-TV isn't made out of spitballs, after all. It took big, fat things like a new 1523-foot tower, new transmitter, enlarged studio and office building, \$100,000 Telemobile and new tape facilities to make WITN-TV the new leader. Now go back and tell that to all your time-buying parents or I won't open up this box and give you your ponies of gin.

ARB Coverage Study Feb., March 1963

### Commercial interviewed



Thanksgiving Day listeners to Wade Advertising's "Business Day" program on WBBM, Chicago, will be able to hear a commercial "come to life," when Richard Beals (1), prominent west coast businessman and the voice of "Speedy Alka-Seltzer," is interviewed by host Ed Cooper (r). Joining them will be tv writer John Alden (2nd from l) and tv producer Lou Perkins, both of Wade, agency for Miles Products' Alka-Seltzer





**SUNNY ROPES**  
**THE "MAVERICK MARKET"**

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

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

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

**WSUN**  
 TELEVISION - RADIO  
 TAMPA - ST. PETERSBURG  
 Natl. Rep. VENARD, TORBET & McCONNELL  
 S. E. Rep. JAMES S. AYERS

More for 'Breakfast': A new three-month billing record has been established by ABC Radio's *Breakfast Club*. Fourth-quarter billings are now 20% ahead of the show's previous best three-month period, the quarter just ended. Almost sold out for the fourth quarter, with two selling months remaining, the show has registered a 61% billings increase over the similar 1962 quarter.

**NEWSMAKERS**

ERNEST H. SHOMO to Radio Man of the Year by the American College of Radio Arts, Crafts and Sciences. He is vice president and general manager of WBBM, Chicago.

GAR MEADOWCRAFT to account executive for WXYZ, Detroit. He was with WHFI-FM, Birmingham.

WILLIAM B. COOK to sales manager for KTRG, Honolulu.

ROBERT J. HOREN to radio account executive with Crosley Broadcasting's Chicago office.

RICHARD MEEDER to station manager at WAVY, Norfolk.

EDMOND H. JOHNSON, JR. to radio account executive at WTAR, Norfolk. He was a sales representative for Atlantic Paper Co.

DICK RADATZ to sports director of WCOP-AM-FM, Boston.

THOMAS KEY CLARK to the advertising staff of WDBJ, Roanoke.

JOE GRADY to operations director of WPEN, Philadelphia.

DONALD A. TUTTLE, director of farm broadcasting for WGY and WRGB, Schenectady, received the New York Farm Bureau Distinguished Service Award.

CHRISTINE FAHEY to director of station relations for the Keystone Broadcasting System. She was with various Chicago advertising agencies.

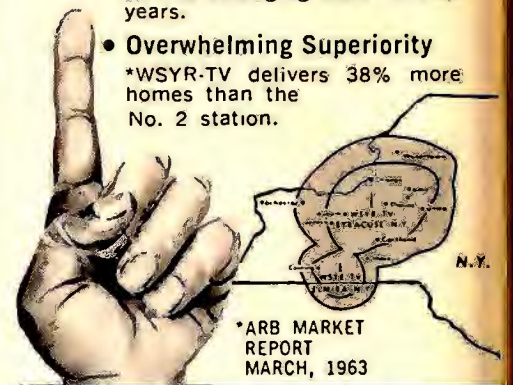
MERLE J. LEVIN to director of publicity and public relations for KYW, Cleveland. Most recently he was sales manager of WCUY-FM, Cleveland Heights.

DONALD R. CARRELL to account executive at WLS, Chicago. He was an account executive for the central division of the ABC radio network.

JAMES ROSS to president of the Metropolitan Phoenix Broadcasters. He is station manager of KOY.

**FIRST EVERY DAY**  
 and here's why...

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



**WSYR-TV**  
 NBC Affiliate  
 Channel 3 - SYRACUSE, N. Y. - 100 KW  
 Plus WSYR-TV channel 16 ELmira, N. Y.  
 Get the Full Story from HARRINGTON, RICHTER & PARSONS

JACKSON, MISSISSIPPI  
**WJTV CH. 12**

OVER 1 3/4  
 BILLION  
 DOLLAR  
 CONSUMER  
 INCOME

OVER  
 350,000  
 TV HOMES



JACKSON, MISSISSIPPI



# TIMEBUYER'S CORNER

Media people, what they  
are doing, buying and saying  
25 November 1963

■ **Daly joins Smith, Henderson & Berey:** James B. Daly, Jr., has joined SHB (New York) as director of media and research. He was media research and planning associate with Lambert & Feasley, and before that media manager at Donahue & Coe. He replaces Eric Ainsworth, who has moved to Daytona Beach, Florida. (No, Eric is not retiring, just decided to move to a sunnier clime.)

■ **Podhorzer and Haines join Gardner (St. Louis):** Alex Podhorzer, formerly with Young & Rubicam in New York and more recently Chicago, has joined Gardner's St. Louis office as media buyer. He is principally responsible for broadcast buying on the Ralston Purina account. A graduate of the University of Miami, where he majored in business administration, he earned his master's degree in marketing at City College of New York.

□ Charles W. Haines, Jr. first joined Gardner in 1958, left a year later to become media director at Krupnick & Associates, also St. Louis, has now returned to Gardner as a media planner. Among his account assignments are Grove Laboratories, Pet Milk, Monsanto Chemical, and Cessna Aircraft.

■ **Changes at Meldrum and Fewsmith:** C. Bruce Hardy has been upped to media director at the Cleveland-based agency, from his former position as media manager. In his new capacity, he'll supervise the industrial and consumer products media groups within the agency's marketing services department. He joined M&F in January 1960 with 16 years of media buying experience gained at several large ad agencies.

□ James A. Ziegler, formerly associate media director, consumer products, succeeds Hardy as media manager, consumer products. He first joined M&F in 1956, left in 1959 to become media manager of a Pittsburgh agency, returned to the Cleveland agency in 1962.

□ George Vanderbilt, in marketing and field service since joining M&F in 1962, elevated to media buyer, consumer products.

□ Alan St. George promoted to field service representative from media research analyst.

■ **Transferred by JWT:** Ed Lockwood, with J. Walter Thompson's New York office for the past three-and-a-half years, and before that with Lennen & Newell, has been appointed media director of the JWT San Francisco office. He succeeds Colleen Mattice, who is moving to Los Angeles.

## **GEORGE COLEMAN: pulling people parallel**

Speaking of what enables a media buyer to operate at peak efficiency, Norman, Craig & Kummel (New York) assistant v.p. and associate media director George Coleman says a buyer must be kept well informed about a product's overall marketing and media strategy. "Thus," says George, "the buyer is able to perform more effectively and intelligently. He is not only trained to purchase media at optimum efficiency, but also is well equipped to align media selection in a manner that places greatest emphasis on those people who more nearly parallel the product profile. It is this sort of melding of media and marketing knowledge that produces the best media buyers." A 20-year man at NCK, George's first chore at the agency was checking newspaper tear sheets mornings, and helping out in the research department afternoons. A native New Yorker, he's a graduate of New York University, where he majored in advertising and marketing. He and his wife Selma and their two daughters make their home in Forest Hills.





■ **Farm directors to sow their story:** Next Monday (2 December), the day after the conclusion of the annual National Association of Television and Radio Farm Directors' convention in Chicago, a number of teams of radio and tv farm directors will simultaneously visit 50 ad agency offices in the Windy City, by invitation. Object of this mass 10 A.M. visitation to agency people on the media, account, and creative levels, is not a specific sales endeavor, but instead a move to acquaint agency people with what a radio and tv farm director does, and who he is. All teams will deliver the same presentation, and in no instance will the individual farm director discuss his own programming or market.

■ **Autry Hotels to triple ad budget:** The Gene Autry Hotel Co. (Hollywood) expects to triple its expenditures within the coming year in a multi-media ad drive. The company recently acquired the Mark Hopkins Hotel (San Francisco); also owns the Sahara Inn (O'Hare International Airport, Chicago), Ocotillo Lodge (Palm Springs), and the new Continental (Los Angeles). Autry is also a prominent western broadcaster, with an interest in Golden West Broadcasters (KMPC, Los Angeles; KSFO, San Francisco; KEX, Portland; KVI, Seattle) plus KOOL-AM-FM, Phoenix; and KOLD-AM-TV,

Tucson. Account is handled by Brangham/Brewer/Holzer (Los Angeles). Lou Holzer, agency v.p., will head up the nationwide ad campaign.

■ **L. A. Pontiac Dealers using radio:** Los Angeles Pontiac Dealers Association is supplementing the national new car ad drive with a nine-week radio sked of its own, on 13 stations. A total of 4500 spots will be broadcast on KMPC, KNX, KFI, KABC, KLAC, KPOL, XTRA, KRKD, and KFWB of Los Angeles; KEZY, Anaheim; KGIL, San Fernando; KFOX, Long Beach; and KWIZ, Santa Ana.

■ **Stone appointed v.p. at Maxon:** Ray Stone, media director at Maxon, has been made vice president in charge of media at the agency's New York office. With Maxon ten years, he was with Weed TV and CBS prior to that.

## TV BUYING ACTIVITY

▶ *American Home Products* campaign of daytime and fringe minutes for Heet will start as soon as possible in selected markets, and will run until the end of the year. Buyer is Bill Revy at Ted Bates (New York).

▶ *Canada Dry* buying prime chain breaks for three-week flights to start on various dates in December in selected markets. Buyer at J. M. Mathes (New York) is Edna Cathcart.

▶ *Consolidated Cigars* buying fringe minutes and prime chainbreaks for a three-week drive to start the beginning of December. Campaign, a push for El Producto cigars, being handled by buyers Al Vorhees and Frank Brann at Compton (New York).

▶ *Menly & James* 12-week campaign for Contac will begin the end of December utilizing prime and fringe minutes, chainbreaks, and IDs. Bob Brown is the buyer at Foote, Cone & Belding (New York).

▶ *Bell & Howell* buying for a two-week Christmas campaign of prime 20s in selected markets. Buyer is SuElen Thomas at McCann-Erickson (Chicago).

▶ *Helene Curtis* buying campaign of early and late fringe minutes for Bright Idea. Drive will run two weeks in December. Buyer is Marty Wolf at Edward H. Weiss (Chicago).

## A PITCH IS A PITCH IS A PITCH



IT AIN'T HAY: Talking over the swift rise in attendance at Green Mountain Park Race Track (Pownal, Vt.) since their switch to radio advertising are (l-r) Vincent Bartimo, truck's gen. mgr.; Master Caravan, Cash Stables; and Vic Piano, president Vic Piano reps. Neighbor at far right is unidentified. Track will rely on radio again to promote next year's meet, which begins in March



# AMERICAN

# GETS MORE ON WSB



\*SI Mar Apr 63 \*CS 1961 \*\*SRDS 1 2 1 13

American Oil expects more mileage and gets it from WSB's domination (35.3% tune-in) of Metro Atlanta, where \$115,879,000\*\* is spent at service stations.

And American Oil gets additional mileage in the 132 counties\* WSB reaches, where its pumps pump \$620,480,000\*\* into service station tills.

Buy the one that gives you two . . .

## WSB RADIO



Georgia's 50,000 watt clear channel station



NBC affiliate. Associated with WSOC AM FM TV, Charlotte, WHIO AM FM TV, Dayton, WIOD AM FM TV, Miami





"Journey to the Beginning of Time" tells story of four boys who, while rowing in Central Park, find themselves transported back

## SYNDICATION

# Sponsors sign loyalty oath

Combining enlightenment with entertainment, Cayton's 'Cartoon Classics' drawing raves

**K**EEPING a sponsor happy is not an easy task, but one syndicator has found a way to do this—and inspire intense loyalty for his program wares at the same time. William D. Cayton, president of Radio and Television Packers, Inc., has a simple, yet complicated answer to the problem—"Just make sure the program product scores big ratings and has wide viewer acceptance."

He said a number of advertisers in his *Cartoon Classics* programs, when shifting to a new market, have made sure of the availability of the packages for their commercials as soon as they were ready to move. Cayton added that sponsors are mostly food manufacturers, dairy products, and specialty food concerns.

One sponsor, Farmers' Cooperative Dairy, Hazleton, Pa., told WNEP-TV (Scranton) that its campaign in the series "was one of the most attention-getting promotions" in which it "has ever had the pleasure to participate." The dairy pointed out that adults as well as children were still asking about a promotional offer "several months after

the program had been completed."

Another advertiser, Capitol Savings & Loan Assn., of Lansing, Mich., in renewing for a second year on WOOD-TV, Grand Rapids, pointed out that its buy into Cayton's programming was its first venture into tv, never having had "so much as a spot" in the medium before. The bank said that when buying the campaign its savings were high, so they geared it "to push loans." During the year's drive, loan business increased some \$10 million, or \$4 million over the previous year's hike. In addition, the bank pointed out, other business grew—with savings up \$6 million as slightly more than 1,000 new accounts were added.

Cayton originally got into tv with *Greatest Fights of the Century*—which he started compiling long before video was well-known by the public—but shifted from fisticuffs to fantasy in 1958 when he brought out the first package of *Cartoon Classics*, a fully animated series of 104 segments for youngsters, combining enlightenment with entertainment. He has since brought out

*Group II*, which went on the air 1960, and *Group III*, which bowed last year—320 episodes in all.

Cayton also has the *Jungle* series 52 quarter-hour, live-action programs featuring "wild beasts in the natural habitats"; just came out with a 20-episode series, *Mr. E. from T&Ceti*; and—to keep his finger in the boxing pie—produced the recent special, *The Floyd Patterson Story*.

With Radio and Television Packers serving as distributor as well as producer, the entire *Cartoon Classics* grouping has now been sold in over 100 world-wide markets, including some 75 in the U.S.—where a number of stations keep renewing their first group due to viewer demand—plus England's BBC; the CBC French and English networks; most South American markets; Mexico; Puerto Rico; Australia; and Japan. It has been dubbed into both Spanish and French.

Group I of *Cartoon Classics* consists of 26 segments of *The Space Explorers* plus 78 episodes covering six fairy tales; Group II has 34 segments of *New Adventures of the Space Explorers* plus 34 episodes covering seven fairy tales; and Group III has 28 segments on *Journey to the Beginning of Time*, 2 on *The Underseas Explorers*, and 4





This scene from "Space Explorers" episode. Center and right are from fairy tales, "The Woodcutter's Wish" and "The Valiant Knight"

## For top-rated tot tales

covering four fairy tales.

The unusual point of all three packages is that each segment and fairy tale combines "genuine enlightenment" with entertainment, is adapted by a top writer in this country, and animated by artists from all over the world. One episode, for instance, might have animation in it from seven different countries.

Cayton said all scientific data in the packages are authenticated by leading authorities throughout the nation, including Dr. Franklyn M. Branley, associate astronomer at the American Museum-Hayden Planetarium, who supervised the *Space Explorers* segments in Groups I and II, and Dr. Edwin H. Colbert, chairman of the Paleontology department at the American Museum of Natural History, who reviewed *Journey to the Beginning of Time*.

This adherence to fact has made *Cartoon Classics* a natural for school tie-ins, Cayton noted, pointing out that stations carrying them have put together teachers' guides to be used in conjunction with viewing. One, WOR-TV (New York), put out a guide combining *Journey to the Beginning of Time*, *Undersea Explorers*, and *Space Explorers*, containing factual descriptions

and definitions of important data in each episode.

Cayton said the packages are sold primarily to stations, in any portion the station wants. Although usually purchased in groups, some stations have picked up as few as they feel they need to get going, he added. Sold on a three-year unlimited run basis, including the print, the price set is 10% of the station's highest hourly rate. Cayton said his company tries to work with the station on promotion, providing on-air trailers and ensuring proper showcasing of the programs.

In just about every market the series have been shown, said Cayton, they have risen to the No. 1 spot in their time slots. He gives full credit for this to the children, pointing out they have "better taste than we give them credit for. In the great debate over children's programming, it seems to me that nobody is emphasizing the most important fact of all—that the children prefer the better type of show, and will select it over slapstick, violence, and junk."

"In my 15 years of producing tv series for children," Cayton notes, "every audience rating, every survey, has shown that the kids almost invariably abandon less desirable

entertainment and enthusiastically flock to the stories of Hans Christian Andersen, Brothers Grimm, Perrault, and Kipling, whenever given the opportunity."

He said that none of the youngsters viewing his series "are aware that in these classic tales they're being offered—along with entertainment—educational values, high ethical concepts, character-building morality. They don't know or care that our films are U.S. government-approved, museum-approved, educator-approved. They just instinctively adopt the stories as their favorites, as have generations of children before them."

"Many of us who should know better," said Cayton, "have been underrating our children by assuming they cannot be weaned away from inferior programming. They can, and will—by their own good instincts—if given half a chance."

Stressing that "the selection of entertainment with cultural-educational values should be actively encouraged," Cayton pointed out that "this can be done very effectively by simply making sure the kids are aware that tv does offer such fare. Just let the kids know it's available, and they'll flock to it in preference to less desirable material" ■



## ITC's \$50-mil. plan for first-run fare

"Off-network re-runs are not getting the ratings buyers had hoped for," says Independent Television Corp. president Michael Nidorf, in explaining last week why his company is allocating \$50 million in the next five years for new first-run tv fare.

"With the express purpose of becoming the major U.S. distributor of television programming," the British-owned syndication firm is seeking co-producers among the networks, independent production outfits, talent agencies, and station groups.

Nidorf predicted that "regional markets will open up in a year or so," and cited the success of ITC's first-run *Jo Stafford Specials* with regional advertiser Fels & Co., which bought the eight programs in 24 markets.

ITC is not interested in produc-

ing pilots, according to Nidorf. "only in completed series and groups of specials . . . Our object is to make co-production so creatively rewarding and financially attractive that the finest producers . . . will want to work with us and reap the benefits of our resources and distribution set-up, both domestic and international." ITC is guaranteeing up to two-thirds of production costs on each series from sales outside the U.S.

Nidorf said the firm hopes to do most of the production in England, where ITC's parent, Associated TV, maintains studio facilities.

ITC would like to spend its \$50 million on series consisting of 26 one-hour shows, and musical spe-group. Nidorf said ITC is prepared to begin negotiations and go into production immediately with co-producers.

## Marshall Stone to MPO as producer-director

Award winning film director Marshall Stone has returned to MPO Video -  
tronics as an executive producer - director. Stone had been with MPO until 1961 when he went to Filmex as executive vice president and producer-



Stone

director. He has received more than a dozen awards from the N. Y. Television Commercial Festival and from the N. Y. Art Directors Club, and was the recipient of the Robert A. Sherwood Award for public affairs programs in 1960. One of his best known commercials is the "Su Parker Out West" spot he produced for Hertz Rent-a-Car.

## 'Battle Line' spreads

Official Films' *Battle Line* series racked up another multi-market sale last week. Jearl Beer, distributed in the south and southwest, bought one-minute spots in the first-run show for 52 weeks. The sale is contingent upon Official clearance of 28 stations for the series. Champlin Oil signed to participate in sponsorship of *Battle Line* two weeks ago. Its agreement called for participations for weeks in 15 markets. Both Jearl Beer and Champlin Oil placed their orders through Tracy-Locke Ad Dallas. Earlier, the Pacific Gas Electric signed to sponsor the series on seven California stations.

## MCA takes 'Country'

*Wide Country*, a one-hour series NBC TV last season has been licensed for syndication by MCA TV. Twenty-eight hour episodes follow a champion rodeo cowboy and his brother in their cross-country tour of the rodeo circuit. Pre-release sales have been made to WNEV TV, New York; KTTV, Los Angeles; WTTG, Washington, D. C.; and KGNC-TV, Amarillo.

## TV Summer Audience Up

Prime evening tv audience figures for last summer show increases in all time periods, except from 10 to 11 p.m. Analysis of Nielsen Television Index information, total U.S. television homes using tv, average audience per minute during evening hours, shows the biggest increase in the summer quarter between 8:30 and 9 p.m. There the average was up from 45.6 a year ago to 47.8 this past summer.

### MONDAY-SUNDAY 1962-63

P.M.	July-Sept.	Oct.-Dec.	Jan.-Mar.	Apr.-June	July-Sept.
6:00	26.4	40.0	43.7	29.9	27.6
6:30	29.3	46.3	49.9	34.3	30.1
7:00	32.5	51.4	55.4	38.9	33.5
7:30	37.2	56.5	60.9	44.2	38.0
8:00	42.1	60.0	64.8	49.8	43.3
8:30	45.6	62.3	67.1	55.0	47.8
9:00	49.6	63.2	67.8	58.5	51.2
9:30	50.6	60.5	64.4	57.4	50.9
10:00	47.1	53.6	57.1	51.8	46.5
10:30	43.7	47.5	50.9	46.2	42.2



## NEWS NOTES

Sci-Fi adds 30: United Artists Tv's science fiction-horror feature films have been sold in 30 additional markets. Included in the new sales are WSJV-TV, Elkhart, Ind.; WQAD-TV, Moline, Ill.; KGO-TV, San Francisco; WBRZ-TV and WAFB-TV, both Baton Rouge; WREX-TV, Rockford, Ill.; WVEC-TV, Norfolk; KVKM-TV, Monahans, Tex.; WFLA-TV, Tampa; WBAY-TV, Green Bay; KOAT-TV, Albuquerque; WMBD-TV, Peoria; WEAU-TV, Eau Claire; KCBD-TV, Lubbock; KOGO-TV, San Diego; KORK-TV, Las Vegas; WILK-TV, Jackson, Mich.; WCIA-TV, Champaign, Ill.; KEDA-TV, Amarillo; KARD-TV, Wichita; WRGV-TV, Weslaco, Tex.; WSOC-TV, Charlotte; KROD-TV, El Paso; WLBW-TV, Miami; WSPA-TV, Spartanburg, S. C.; WOWL-TV, Florence, La.; KATV, Portland, Ore.; WOR-TV, New York; KHEM-TV, Eureka, Calif.; KBES-TV, Medford, Ore.

Christmas special in syndication: *Lahalia Jackson Sings The Story of Christmas*, a half-hour tv special, has been put into syndication by even Arts Assoc.

United Artists adds package: UA-TV has released for syndication *Housecase 2*, a new group of 40 feature films consisting mainly of post-1978.

Churchill rolls on: Seven Arts Assoc. has registered seven additional sales for its new half-hour tv documentary, *Churchill the Man*, bringing its total markets to 40. The new sales were made to KRON-TV, San Francisco; WWL-TV, New Orleans; WTEV, New Bedford, Mass.; KERO-TV, Bakersfield; KLFY-TV, Lafayette, La.; KOLO-TV, Reno; KOAT-TV, Albuquerque.

MCA report: MCA's consolidated, audited net earnings for the nine-month period ended 30 September 1963, amounted to \$9,535,000, and after preferred dividends, were equal to \$1.90 per share on the 4,388,770 shares of common outstanding. In the similar '62 nine-month period, consolidated, audited net earnings were \$9,197,-

## 'Zero One' off the ground



Looking over promotion material for first-run syndicated series, "Zero One," which MGM-TV has slated for 1 January start, are (l-r) Richard A. Harper, director of feature films and syndicated sales; John B. Burns, tv sales v.p.; and new field sales supervisor Karl von Schallern. Series was announced at three-day MGM-TV sales meet last week in N. Y.

000 and, after preferred dividends, were equal to \$1.57 per share of 4,519,603 common shares then outstanding, exclusive of a non-recurring item of 46¢ per share for that period.

## NEWSMAKERS

JACK FLAX to sales representative for Triangle Program Sales. He was executive vice president for the Teledynamic Corp.

PETER POMER to Sarra as a production manager.

Lou WILSON to establish his own international theatrical production enterprise. He is an executive with Bob Banner Assoc.

JOE CONNELLY to vice president of MCA and a vice president of Revue Productions.

RICHARD L. LYSAKER to vice president of Audits & Surveys. He was research director of Hunt Foods Industries. Dr. Morris J. Gottlieb to vice president and director of the consumer survey division.

HARRY R. FLOYD retiring as general manager of communications for United Press International. He will be succeeded by R. T. ESKEW.



## Get Your Slice

OF THIS RICH  
AGRICULTURAL  
AND INDUSTRIAL  
MARKET

with  
**WREX-TV**

FOR DOMINANT COVERAGE  
OF NORTHERN ILLINOIS and  
SOUTHERN WISCONSIN

Represented by



H-R TELEVISION, Inc.





## Media people off track in not betting on music

Eastman tells ad group 'grand misconception' is forgetting that teen-oriented radio sells

**A**DVERTISING'S "grand misconception" about radio concerns its programming backbone — music — says Robert E. Eastman, president of the station representative firm bearing his name. He points out that "when media people complain that radio is 'nothing but music and news,' they have blithely overlooked the fact that music is one of the greatest human common denominators . . . It sells!"

Addressing the Des Moines Advertising Club last week, Eastman defended the rock 'n' roll and top 40 format by stating that because teenagers turn to such stations, parents are "exposed," too. "Remember, the mothers and fathers with the most teenage children — who create the most popular pro-

gramming exposure—also use up the most automobiles, gasoline, tires, food, clothing . . ."

He said airlines, "after the top 6% . . . rarely buy schedules on popular stations . . . The advertising people at the airlines and their ad agencies do not yet understand that to reach all of this top 6% via spot radio, you must reach most of them with popular programming set on the dial by a teenage son or daughter."

"This in no way negates the value and importance of conservative programming, however," said Eastman. "This has a very definite appeal for those people, in the minority, who tune selectively and have more individualistic tastes."

Asserting that people do not listen to radio, but "use" it, he said

radio researchers "get the wrong answers" when they ask their respondents about radio listening. "People will tell you that they do not listen to radio, and in the next breath about what they 'heard' in the news or about the weather. 'Listening' actually indicates much more overt and conscious effort than is involved in radio usage."

But Eastman also pointed out that radio is "ideally suited" to personalities identified with advertisers, while this has become "almost unaffordable" in tv. "Radio can do this economically all year around," he said, "by means of the market flexibility built into spot radio and by means of sales plans tied in with a strong selling personality."

"There is no paper jungle in spot radio . . . It is easy to buy," he said. "One piece of paper, a confirmation contract, can wrap up a complete transaction." Eastman expressed amazement about "how little really known and understood about radio among advertisers and agencies."

He emphasized that rates are not complicated, but said that "if a buyer . . . has only been looking at television rates for the past few years, radio rates will appear unfamiliar . . . And that which is different invariably seems to be more problematical."

## CMB, H-R to get tape of Nielsen's NSI data

Central Media Bureau and H-Representatives are now able to use Nielsen's NSI report data in the computers, following a prototype agreement with the rating firm to supply the reports in tape form on behalf of any mutual client.

The separate agreements, not exclusive with CMB and H-R, are an extension of Nielsen's policy of supplying report data directly to clients in any form that makes for maximum usefulness, said Dave Traylor, in charge of NSI marketing applications for Nielsen.

He said the move allows NSI clients to phase audience data into their media planning, schedule processing, and schedule evaluation systems in a simple and economical manner. Four 12-inch computer reels can store the data contained in NSI reports for 220 tv markets.

### Bassett gains another



Mrs. Madge Megargee Holecomb, general manager of WGBI (CBS Radio for Scranton, Wilkes-Barre), signs contract designating Mort Bassett & Co. as its exclusive national rep, at session with WGBI sales manager Jack Kline (l) and Mort Bassett, president of the station representative firm



**Blair now handles all Triangle am and tv**

WHNC, New Haven, the last Triangle-owned am station to remain outside the Blair Radio rep setup, has come over to join the others.

The representation pattern for the Triangle radio-tv properties now shapes up like this: All six television stations are sold nationally by Blair, and two — WFBC-TV, Altoona, and WLYH-TV, Lebanon, are sold locally by Penn State Reps; all five am stations are in the Blair stable; and all five fm stations are represented by Herbert Groskin.

WNHC, which operates on a non-directional signal, 1 kw at 1340 kc, had been represented nationally by Mort Bassett & Co. It is an ABC Radio affiliate.

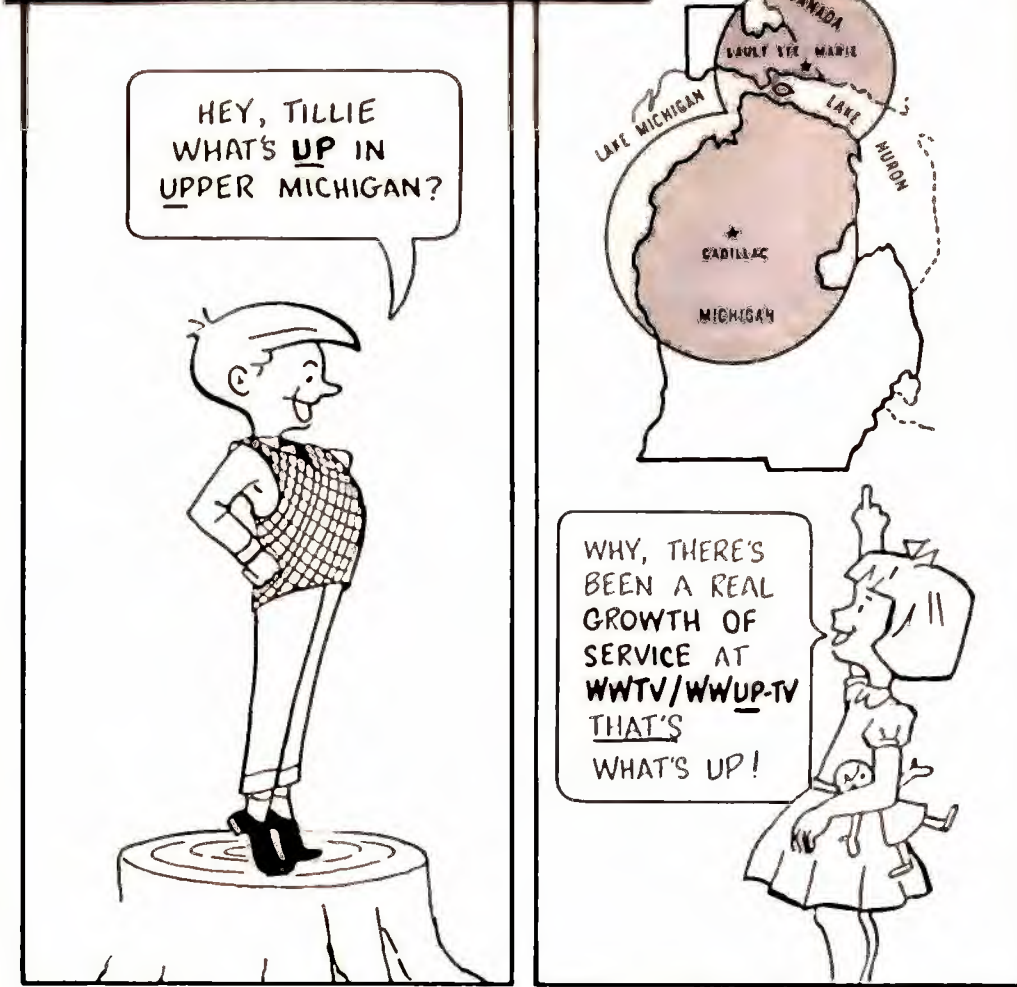
**NEWS NOTES**

Rep revising list: McGavren Guild says the reason it resigned — by mutual consent — three of its radio stations was to pave the way for the imminent acquisition of some new properties. According to president Daren McGavren, firm likes to maintain a limited station list. Stations resigned are KUDL, Kansas City; WFUN, Miami, and WLKW, Providence. Robert L. Williams has been named the new representative for the Providence station. There was some indication last week that Williams might get the other two McGavren Guild-resigned stations but this was unconfirmed.

Summer expands list: E. S. Summer Corp. has added two tv and two radio stations. They are CKCW-TV and radio, Moncton, New Brunswick; CKVR-TV, Barrie, Ont., and CHFI, Toronto. Representative will sell these stations in the United States. This now brings the Summer Corp. list to five tv and two radio properties.

Stone swells list: WIVK, Knoxville, is now being served by Stone Representatives, Inc. Station is owned by Dick Broadcasting.

**WORFORD WARD & TILLIE VISION**



**REAL GROWTH of SERVICE!**

Yes, WWTV/WWUP-TV has had an enormous audience-increase in the past year — now covers an area with 492,100 homes. This is more TV homes than many great cities can boast. WWUP-TV, Sault Ste. Marie, made most of the difference!

Matter of fact, we believe Upstate Michigan is the greatest "new opportunity"

you television advertisers can find in the entire U.S. Nearly a million PEOPLE. Annual retail sales, nearly a BILLION dollars.

Consult your jobbers and distributors in the area as to the influence WWTV/WWUP-TV has in our 39 counties—or ask Avery-Knodel for a detailed market analysis.

**The Folger Nations**

**RADIO**  
 WEEB SAUNTOU-BATTLE CREEK  
 WEDS GRAND RAPIDS  
 WIFE GRAND RAPIDS-SALAMANCA  
 WWTU-70 CADILLAC

**TELEVISION**  
 WWTU-70 GRAND RAPIDS-SALAMANCA  
 WWTU CADILLAC-TRAVERSE CITY  
 WWTU-TV SAULT STE. MARIE  
 WWTU-TV LANSING, MICHIGAN  
 WWTU-TV GRAND RAPIDS, MICH.

# WWTV/WWUP-TV

**CADILLAC-TRAVERSE CITY / SAULT STE. MARIE**

CHANNEL 9 / CHANNEL 10  
 ANTENNA 1640 A & T / ANTENNA 1214 A & T  
 CBS • ABC / CBS • ABC

Avery-Knodel Inc. Exclusive National Representatives

**NEWSMAKERS**

FORREST BLUM to radio sales manager of the Chicago office of Edward Petry & Co., replacing WILLIAM PIPHER, who has resigned.

ALEX HUNTLEY to Peters, Griffin & Woodward in Dallas. He was manager of Savalli Gates there. He is succeeded by ED ROBBINS from the Dallas office of the Bolling Co.

THOMAS D. HARRISON, JR. to national account executive at Roger Coleman. He was previously national sales manager for the Franklin Broadcasting Co. of Pennsylvania.

FRANK DIGRACE to the New York sales staff of H-R Television. He was an account executive with Adam Young.

NEIL DERROGHI to account executive in Detroit office of CBS Radio Spot Sales. He was with KCBS, S. F.



# TIME OUT FOR A MATTER OF LIFE AND BREATH!

**TB Kills Every  
60 Minutes!**

**Respiratory Diseases  
Rank Fourth Among All  
Causes Of Death!**

## **RADIO:**



BURT LANCASTER

These stars have contributed their talent to make this public service material available:

**15-minute transcribed programs starring:**  
PAT BOONE, COUNT BASIE,  
NAT "KING" COLE, KINGSTON TRIO,  
JULIE LONDON, LESTER LANIN,  
FRANKIE LAINE, JOHNNY MATHIS,  
PAUL ANKA, GLEN GRAY.

**5-minute transcribed programs starring:**  
COUNT BASIE, KINGSTON TRIO,  
PAUL ANKA, NAT "KING" COLE.

Transcription of All Time Greatest Hits,  
featuring outstanding artists

Transcription of 24 Celebrity Spot Announcements.

Transcription of 20 Recording Artists' Announcements  
for Disc Jockey Shows.

## **TELEVISION:**

BURT LANCASTER,  
COMMANDER SCOTT CARPENTER,  
ANN LANDERS,  
FRANK SINATRA (movie-trailer)  
and a special documentary series (1 min.—20 sec.)

8-second ID

*Plus* SLIDES, TELOPS, FLIP CARDS and POSTERS,  
GREYED AND COLOR.

*Produced by*

JOEL FILMS, PARAMOUNT STUDIOS, Hollywood, Cal.,  
VISION ASSOCIATES, N. Y., SINATRA ENTERPRISES.

**57th ANNUAL CHRISTMAS SEAL CAMPAIGN NOVEMBER 15th through DECEMBER**

For network use: Contact Milton Robertson, Director,  
Radio-Films-Television  
National Tuberculosis Association  
1790 Broadway, New York, N. Y., 10019  
Circle 5-8000.

For local use: Contact Your Local Tuberculosis Association  
in your own community.



# WASHINGTON WEEK

News from nation's  
capital of special  
interest to admen  
25 November 1963

★★ FCC's Little Eva of commercials regulation perhaps reached the last available ice floe last week, when the House Subcommittee on Communications approved a bill to bar any move toward solid regulatory ground for the benighted rulemaking.

The Rogers Subcommittee last week ignored FCC Chairman Henry's plea during hearings to hold up on processing the legislation barring FCC commercials rulemaking until after the agency's 9 Dec. oral hearing. Whether the matter clears the full committee and reaches House vote in this dwindling session is a matter of conjecture.

There are whispers that Hill debate on a bill to prevent FCC from limiting tv commercials might prove embarrassing. Consumer-conscious congressmen abound--and only a few have made constituents aware that FCC limits on commercials might reach into government program control.

Although NAB has come up with a collage of newspaper editorials defending broadcaster freedom to advertise--the general press could make a Roman holiday of tv commercials issue.

★★ FCC's Little Eva rulemaking was driven even further from shore by cut-off from Senate aid in two powerful committees.

Communications Subcommittee chairman John O. Pastore's invitation to self-regulatory forces in NAB, NAB Code Boards, and networks, to a cozy chat on the matter, is no help to the FCC chairman's pet project.

Senate Appropriations Committee's clip of FCC's money wings was another setback. While cutting the FCC money \$400,000 below the House-suggested \$15.8 million, the committee--which includes Commerce Committee stalwarts Magnuson and Pastore--suggested more cooperation with broadcast self-regulation, and fewer mandatory rulings, in fiscal 1964.

★★ Pastore's office meet on broadcast advertising, which is to follow an NAB-advertiser conclave in New York, may not be all peaches and cream.

Sen. Pastore is a strong believer in self-regulation by broadcasting. Like Rep. Harris, on the House side, he has a record of laissez-faire in broadcast legislation. But he also has voters to account to, and he is aware of "mounting criticism" of commercials clutter. There could be some dressing down, if he feels broadcasters are only giving lip service, or if he feels the issue could hurt him as an avowed protector of the public.

In such case, a private Pastore tongue-lashing could become a public one--but the provocation would have to be extreme.

★★ All that the FCC Chairman has going for him now is the doubtful value of the 9 Dec. oral hearings on broadcast advertising.

In general, the agency's public reform style hearings have netted little result, from the 1960 D. C. programming forum to those at Chicago and Omaha.



★★ Some future historian may marvel that within one week, an FCC official recommended the NBC-RKO station swap as competitively sound and in the public interest--while the same FCC decided adding a third VHF outlet to strengthen a competing network was not.

Also, the agency's chief hearing examiner recommended renewal for NBC's Philadelphia outlet in the teeth of violent opposition from its own Broadcast Bureau, both opinions based on "public interest." Of the healthy-divergence, broadcasters say: "Vive la différence!"

★★ NBC's broadcast experience won out over all considerations of alleged pressure tactics, anti-trust and quiz show scandals brought by challenger Philco Broadcasting, also after the WRCV Philadelphia Ch. 3 outlet.

FCC Chief Hearing Examiner James D. Cunningham said NBC's "runaway superiority in broadcasting experience" made rejection of a bid by an auto manufacturer, Philco's parent Ford Co., inevitable. The initial decision will be effective in 50 days, barring Philco appeal, or FCC review.

Cunningham admits that NBC's cause did "suffer" from the net's claim of having been "duped" by quiz program producers Barry and Enright. But, basing his judgment on NBC's broadcast history, Cunningham believes the network's concern in correcting the mess was and will continue to be "genuine."

About the famous NBC-Westinghouse swap, by which NBC acquired the Philadelphia outlet it now wants to swap for RKO's Boston properties, the FCC examiner says Westinghouse clearly was "reluctant." But FCC confirmed the 1955 swap, and even "serious misconduct" in other business deals can be outweighed by excellent overall performance in broadcasting by a licensee.

★★ Some may be shocked by Cunningham's outlook on Philco accusations that NBC used pressure tactics to bargain for an affiliate's station.

Cunningham goes by the rules: and there is nothing in the rules barring a network from bargaining for ownership of an affiliate station. Nor is there anything to protect a network when a powerful affiliate can do the dictating--as it can in a two-station market.

★★ Aside from legal argument in the examiner's 63-page decision, the heart of the matter lies in the profile of the NBC operation as network program supplier and licensee.

Cunningham notes that between 1961-2, NBC scheduled 5,000 hours of network programming, with 60 separate programs totalling 92 hours a week. NBC's \$30 million a year news operation employs over 780 people in 75 countries, and accounts for nearly a fourth of total NBC programming.

One sentence will give comfort to networks battling government moves to weaken network strength and reach: "The network furnishes . . . programming of a scope and cost beyond the reasonable capacities of an individual station on any continuing basis."

No new thing--but it bears repeating.



Friday, November 22

2:20 p. m.

## **Kennedy Assassination**

The Nation mourns in united grief in the tragic knowledge that the President has fallen, the victim of an assassin in Dallas. The death of John F. Kennedy, the wounding of Governor John Connally of Texas, leaves an indelible scar on the heart of the whole people.

We, in Dallas, have a special grief that this grim tragedy has occurred in our midst. Turning out whole-heartedly in a great non-partisan welcome to the head of our Nation, Dallas is shocked beyond all expression that any perverted mind could wreak this deed of evil.

This has happened. It must turn all of us at once to our plain duty. The terrible act must be avenged. But beyond that we face the necessity of making repetition impossible. Can the conscience rest of those whose crazed animosity has stunned weak minds to such action as this? Surely no true, sane American, differing politically with an elected leader, believes that true democracy can be served by violence and murder.

To Mrs. Kennedy, to the stricken family, our sympathy—our hearts go out. The Nation grieves but we must rouse to eliminate the hate that breeds this act. Let us all face forward in this united spirit.

**John Coyle, President**

**KVIL, Dallas**





Courtesy of The Detroit Institute of Arts

**"SELF PORTRAIT"  
by VINCENT  
VAN GOGH**

*uniquely reveals the artist's character despite its lack of both detail and definition. The intense vitality and tortured expression vividly demonstrate Van Gogh's spiritual and emotional loneliness, as well as the abnormal sensitivity which dogged him all his life.*

*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