

SPONSOR

TWIN CRISES: CIGARETTES, LIQUOR ADS

—page 19

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

NEW YORK, N.Y. 10022
30 ROCKEFELLER PLAZA
NBC-ROOM 274
MILDRD L. JOY
70-8765-107-
-24

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RECEIVED



When **KSTP-TV** says
"Go out and buy it,"
people go out and buy it

During the last 16 years, television viewers in the Northwest have learned to depend on KSTP-TV for the finest in television entertainment and information.

This confidence in KSTP-TV adds to the effectiveness of the advertising messages seen on the station and, as a result, people have also learned to depend on the Northwest's first station to help them decide *what* to buy and *where* to buy it. That's why KSTP-TV is *your* most effective, most efficient buy in the Twin Cities.

Represented Nationally by Edward Petry & Co., Inc.



TELEVISION • CHANNEL 5 • NBC
100,000 WATTS • MINNEAPOLIS • ST. PAUL

HUBBARD BROADCASTING, INC.

"Seasoned to Please!"



Represented by H-R Television, Inc.



or



Call C. P. Persons Jr., General Manager

LAB BRIEFS INDUSTRY ON PIGGYBACKS

First public session, Code Authority clarifys new amendment

NEW YORK—Over 700 representatives from agencies, advertisers, stations, producers attended meeting of Code Authority held to clarify the Code's amendment on multiple product announcements.

The amendment doesn't ban piggyback announcements but requires they be counted as two under Code. It prohibits more than three consecutive announcements within program or more than two commercials at station break.

Copies of 450 statements on amendment and about 1,000 copies of question-and-answer sheet explaining meaning of amendment were snatched up in minutes.

Principal speakers were Howard H. Code Authority director, and Milton Helffrich, director of the New York Code Office.

He examined wording of amendment and presented examples of so-called piggyback and integrated treatments as they would be interpreted or change effective Sept. 1. He urged agencies to do six things: 1) be sure all agency personnel are aware of Code; 2) encourage client support, in betterment of own interest; 3) demonstrate support of Code standards by adopting policies which take into consideration, *a la* K&E; 4) work with three Code offices in Washington, New York, and Hollywood to prevent infringements; 5) give the benefit of their thinking by carrying on "continuing dialogue" on subject among different sections of industry; 6) join with Code to help promote it.

Only those multiple product announcements which meet following criteria will be counted under Television Code as single announcement Sept. 1:

(a) Product or services are related in character, purpose, or use; (b) the products or services are so treated in radio or video throughout as to appear to viewer as single announcement; (c) announcement is so constructed that it cannot be divided into two or more separate announcements. Multiple product announcements not meeting these criteria (commonly referred to as piggybacks) shall be counted as two or more announcements. (MPAs and mail service establishments are exempt from provisions of "a.")

Question and answer sheets were distributed to explain the various aspects of change. Purpose and intent of amendment is to encourage proper and presentation of integrated treatments which viewer would regard as single announcements.

Announcements now classified as

integrated by Code Authority, but not meeting criteria of new amendment, will be regarded as piggybacks as soon as amendment is effective and will require appropriate revision.

RKO General asks triple damages in pay-TV suit

HARTFORD—RKO General has instituted antitrust treble damage suit in Federal Court here against 20th Century-Fox, Universal Pictures, and group of motion picture exhibitors in connection with its current on-air test of subscription TV. Complaint asks court to issue injunction to permit test to be carried forward . . . "without artificial restraints and impediments imposed by theatre interests." RKO has been conducting FCC-authorized test here since June 29, 1962.

Action alleges that defendant motion picture theatre exhibitors and other organizations — including Connecticut Committee Against Pay TV—have for some years engaged in concerted campaign to erect fence around film exhibition industry to keep out competition from newcomers.

It also alleges that, among other things, defendant exhibitors resorted to economic pressure and threats of group boycotts against producers and distributors of motion pictures to coerce latter into refusing requests of RKO and subscription TV operators in other parts of country for opportunity to license necessary supply of current motion pictures with which to carry out subscription TV operations.

RKO charges that as result of these threats of economic reprisals, its efforts to obtain any American-produced, first-run films for exhibition have been completely thwarted. "20th Century-Fox and Universal, moreover, have withheld not only first-run pictures but even older high-quality films" sought by RKO.

Purpose of RKO's action is to "break up an alleged conspiracy whereby 20th Century-Fox and Universal, acceding to pressure from theatre owners, have refused RKO's requests to obtain motion pictures for exhibition in subscription TV."

ABC-TV cancels Serling plan

NEW YORK — ABC-TV's dropped plans for new Rod Serling drama show similar to his Twilight Zone fantasy series being discontinued by CBS-TV at end of season. Web considered series for Friday night time slot but unable to reach agreement with Serling after negotiating for several weeks.

MINOW FOR MAG TV

WASHINGTON—Former FCC chairman Newton N. Minow, now Encyclopedia Britannica's exec v.p.-general counsel, is advocating "magazine concept" of radio and TV sponsorship to divorce advertisers from programing and put broadcasters in driver's seat.

In talk to be delivered tonight at annual dinner of Alfred I. duPont Awards Foundation here, Minow stresses: "Under present system, broadcasters often abandon own judgments and those of creative people to advertiser or his agency. Advertiser isn't licensed or required to serve public interest. His goal is almost entirely increasing sale of product . . . a legitimate private interest.

"But often when broadcaster abdicates to advertiser, the private interest takes priority over public interest. This often leads to placement of commercials within programs without regard to continuity of a drama, mood of a song, or seriousness of the news. Advertising, by paying the piper," says Minow, "calls the tunes."

He adds: "Networks and stations, operating under magazine concept, could be left free to use best possible creative forces for programs. Commercials would be placed—as in a magazine—by broadcaster where they fit most logically into a program. In long run, both broadcaster and advertiser would benefit, for TV and radio would become more honest, more attractive media for creative artist. And more honesty, creativity, and truth for artist means more service to viewer and listener."

Minow asserts that in newspaper or magazine, "the advertiser buys space for his commercial coverage. He doesn't influence stories or articles. His agency writes copy and draws illustrations for the ads, but that's all."

During dinner, being held at Mayflower Hotel, citations and checks for \$1,000 for excellence in broadcasting in public interest will be given: Herbert B. Cahan, general manager of WJZ-TV Baltimore; Eldon Campbell, general manager of WFBM Indianapolis; and Louis M. Lyons, commentator on ETV station WGBH Boston.

CORE in renewed plea for more use of Negroes in video and print ads

NEW YORK—Another CORE plea for use of more Negroes in commercials and print ads came at closed session Friday in Summit Hotel, attended by 55 of nation's largest advertisers. Among companies present: General Motors, American Motors, General Electric, RCA, Alberto-Culver, AT&T, Armstrong Cork, Chesebrough-Pond's.

Meeting was second phase of CORE's efforts in advertising, according to Clarence Funnye, N.Y. chapter's program director and project director on its national advertising image campaign.

He said that of some 35 companies at first phase meeting last September, only five have been "equivocal or partly negative," and CORE's attitude is that they "will come along very shortly. We do run into companies with genuine problems . . . They aren't just trying to put us off." It's estimated that since first meeting, 100 commercials using Negroes have been produced.

CORE has system called selective purchasing, set up block-by-block throughout country in case advertisers refuse to cooperate, but hasn't had to use it as yet. The civil rights group is concentrating on top 100 advertisers, and basically seeks integrated ads "on screen" or in print 90 days from initial contact . . . but is willing to negotiate.

ASSAIL 'VOICE' THEFT

NEW YORK—Terming it "a clear case of appropriation for commercial profit of another's property rights," N. Y. State Supreme Court Justice Abraham N. Geller has granted summary judgment against Documentaries Unlimited, Inc., for producing John F. Kennedy memorial album containing unauthorized excerpt of CBS News correspondent Allan Jackson's radio report of President's assassination.

Action was initiated by CBS and Jackson for infringement of common law copyright, asking an accounting for defendant's profits and actual and exemplary damages in addition to an injunction.

Geller, in what may be landmark decision, noted: "The significant element . . . is that his (Jackson's) voice and style of talking, which in his profession is the foundation and source of employment and income, were appropriated by defendant without his (Jackson's) consent. A broadcaster's voice and style of talking is . . . his personality, a form of art expression, and his distinctive and valuable property."

WILLIAM PALMER, 79

NEW YORK — William G. Palmer, one-time chairman of the Advertising Research Foundation and ARF member for number of years, died at his home in Scarsdale, N.Y., last week at age of 79, following long illness. Active in publishing and advertising for over 40 years, he was retired v.p. and director of J. Walter Thompson, and before that was v.p. of W. S. Hill Co., N.Y.

Stanton sees first quarter ahead of CBS' 1963 record

NEW YORK—CBS prexy Frank Stanton, addressing New York Society of Security Analysts, sees this year's first quarter financial picture running ahead of 1963's like quarter, which was best January-through-March period in firm's history.

Although stressing that first quarter figures are not yet complete, Stanton notes momentum of 1963's record sales and earnings for CBS is continuing in 1964.

TV is copping biggest slice of national advertising revenues, and this has been reflected not only in CBS-TV producing largest timesales volume of any TV network, but also in "earning the greatest advertising support in its history," states Stanton.

Additionally, CBS TV Stations Div. also had its best year, Stanton continues, with "four and probably all five" owned TV stations leading in advertising revenues in their own markets.

CBS president also sees impressive comeback of CBS Radio (increased revenues, reduction in operating costs and strong trend running for national advertising during 1963) as further encourage for prospects in 1964.

NIelsen MOVES ABC UP FOR TV OF N.H. PRIMARY

NEW YORK—ABC-TV loudly trumpeting results of latest 30-market Nielsen survey, which has web ahead of NBC in viewing of New Hampshire primary reports Mar. 10, beginning at 11:15 p.m., on all three networks. For coverage, Nielsen has CBS with 11.7 rating and 34.9 share of audience; ABC at 9.6 rating and 28.7 share; and NBC at 7.0 rating and 20.9 share.

ABC also notes that for three networks' airing of Conversation with the President Mar. 15, it had 8.8 rating and 21.6 share against CBS' 10.3 rating

and 25.2 share and NBC's 8.3 rating and 20.3 share.

ABC attributes rise primarily teaming of newscasters Howard Smith and Edward P. Morgan.

In addition, network points out F. Cochran's rating for evening news, according to Nielsen national figures up 31% over last year, while CBS same period is down 12%, and NBC off 9%.

Greenthal agency sold

NEW YORK—Monroe Greenthal, vice presidents David E. Diener and Herbert S. Hauser, who have been running agency since death of principal stockholder Monroe Greenthal in July, have purchased control in estate of late founder. Diener becomes president, with Hauser as chairman of board. Each has spent 16 years with agency, launched in 1946.

On another front, Jean Bouty is resigning as publicity director of American Assn. of Advertising Agencies to join Foote, Cone & Belding as its assistant publicity director.

British program quotas scored as 'disastrous obstacle' to TV

WASHINGTON—The British 86% content quota, which has enabled British program buyers to "adopt an extremely rigid attitude on the price they pay for any program," is a "highly dangerous precedent for other markets to consider and constitutes a disastrous obstacle to the United Kingdom market itself," according to John G. McCarthy, president of Television Export Assn.

He told Trade Information Committee that "unless this highly prejudicial British content quota is reduced or eliminated, we fear that other countries may follow the example and create similar barriers." Already imitating British quota, but to "lesser degree," he said, are Canada and Australia.

McCarthy pointed out that "unless American TV interests are willing to sell at prices set by British buyers, they will defer purchase until someone comes along who will. This results in huge profits for British buyers who acquire choice American products in small amounts and program them at prices far below what the trade regards as a fair price based on generally accepted standards throughout world."

Trade Information Committee is a forum for American business interests experiencing trade obstacles abroad and is headed by Christian Herzig, special trade representative of U.S. Executive Offices of the White House.



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AT THE N.Y. WORLD'S FAIR
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Convinced? Contact your McGavren-Guild rep. or call Area Code 301-467-3000.

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SPONSOR

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WCTV-land

land of YEAR-ROUND

We have seasons,
but they are relative-
ly mild, without the
harsh extremes that often
disrupt business elsewhere.

good living, good business

This means year-round high-level
spending, with a diversified econo-
my, as a center for government, business,
recreation, education, and industry. Few
stations, we are told, dominate their markets
as do we in WCTV-land,
but you probably have
your own figures
to prove this!



WCTV
6

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A Division of John Blair & Company





Billion Dollar Spender

North Carolina's biggest market — tops in population, households, retail sales.

North Carolina's Golden Triangle

NO. 1 MARKET IN THE NO. 12 STATE

WSJS

TELEVISION 

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WNDU-TV's
SIGNAL REACHES
226,000
FAMILIES!

THEY
MUST HAVE A
REAL LOUD
QUARTERBACK!

WNDU-TV

The Notre Dame Station

SOUTH BEND • ELKHART

ADAM YOUNG, INC.



PUBLISHER'S REPORT

Behind the CBS Fence

TOM DAWSON, vice president of CBS Radio, takes pride in his work. He's also resourceful.

When we went out to lunch on St. Patrick's Day, while the Fifth Avenue parade was at its peak, he suggested crossing the street so that we could take a look at the CBS fence at the site of the fast-rising headquarters building.

There were 100,000 people in the way.

"How do we get across," I asked?

"I don't know," he said, "but we ought to be able to figure out something."

We did. He found a subway underpass that led to a building that led to another building. Finally we emerged at 666 Fifth Avenue on the right side of the street.

You can't beat those CBS boys.

Which is probably one reason why the CBS fence with its 37 phones and picture panels has a listening audience (by actual traffic count) of over 100,000 each week. One week hit 136,000 and the Fair crowds are yet to come.

So far as I know they haven't started selling fence commercials yet. But who knows?

The display I saw was created by CBS Radio and had been installed only the day before. Of the 37 phones along the fence, 10 feature one-minute tapes with up-to-the-minute news. If you came from New York, Philadelphia, Boston, St. Louis, Chicago, Los Angeles or San Francisco you picked up the phone fed by the CBS-owned radio stations in your city. If you wanted world news reports, three other phones were at your disposal. Tapes for these 10 phones are updated three times daily during the 18 hour "broadcast" day. The other 27 phones feature tapes that remain constant during the six week run of the radio exhibit.

After six weeks another division of CBS takes over. And, believe me, there's rivalry among the divisions to produce a top hit.

I doubt whether anyone, since the advent of the "sidewalk superintendent" concept, has done anything as ambitious as the CBS Fence Exhibit. But when you have a \$50-million building going up and you're in the communications business, you think of these things. Or maybe you do.

I tried to get an estimate of the cost involved. All I could learn was that CBS Corporate (which means Frank Stanton) thought it was a good idea and said "go ahead." The radio exhibit has a producer and five assistant for the duration.

I note that the address of the handsome 38 story building is 51W51 (typed that way). 51W52 is scheduled to be finished about the end of the year.

MORE OKLAHOMANS ARE
NOW BEING SERVED
KOCO
TV Channel 5 - Okla. City

... from our new 1563-foot tower inside Oklahoma City. The signal from this new tower — one of the industry's tallest — blankets metro Oklahoma City and *57 counties with ABC-TV programming.

*Engineering estimate based on latest available ARB



CALENDAR

MARCH

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

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

Syracuse U. Communications Alumni Society, discussion of "Communication's Impact of World's Fair," cocktails at Fantasia Restaurant, meeting at CBS Studio 3, N.Y. (24).

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

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

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

APRIL

Exhibition of American Humor, preview, Summit Hotel, N.Y. (2-4).

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

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

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

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

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

Assn. of Maximum Service Telecasters, meetings at Sheraton Blackstone, Chicago (4), and ninth annual membership meeting, Conrad Hilton, Chicago (5).

Assn. for Professional Broadcasting Education, annual meeting, Conrad Hilton (4-6).

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

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

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

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

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

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

cago (6-9).

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

Broadcast Pioneers, 23rd annual awards dinner, Conrad Hilton, Chicago (7).

Boy Scout Lunch-O-Ree, annual fund-raising event for New York City area, chaired by Young & Rubicam president Edward L. Bond, at Waldorf-Astoria (8).

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

Alabama AP Broadcasters, meeting at Birmingham (11).

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

Film Producers Assn. of N. Y., workshop on "How effective Use and Distribution of Sponsored Films Can Help Achieve Your Marketing Goals" held with cooperation of Assn. of National Advertisers. at Plaza Hotel, N. Y. (14).

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

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

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

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

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

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

Society of Typographic Arts, first annual Trademarks/USA national retrospective exhibition of American trademarks, symbols, and logotypes. Marina Towers, Chicago (opens 20).

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

Television Bureau of Advertising, annual spring board of directors meeting, Greenbrier, White Sulphur Springs, W. Va. (22-23).

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

Advertising Federation of America, fourth district convention, Tampa, Fla.

(23-26).

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

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

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

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

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

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

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

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

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

MAY

Kansas Assn. of Radio Broadcasters, annual convention, Lassen Hotel, Wichita (1-2).

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

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

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

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

Pennsylvania Assn. of Broadcasters, annual meeting, The Inn, Buck Hill Falls (10-12).

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

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

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

American TV Commercials Festival, fifth annual awards luncheon, Waldorf-Astoria (15).

Sales & Marketing Executives-Intl., convention, Palmer House, Chicago (17-20).

Catholic Press Assn., convention, Penn-Sheraton, Pittsburgh (25-29).

Visual Communications Conference (Art Directors Club of N.Y.), New York Hilton (27-28).



Courtesy of The Detroit Institute of Arts

**"OLD
PEASANT
WOMAN
PRAYING"**

by Paula Modersohn-Becker demonstrates a vivid reaction against late 19th century naturalism. Painted in 1906, its decorative flatness and strong linear emphasis are reminiscent of both Gauguin and Van Gogh.

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

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.



Inside SPONSOR

Define your audience. That's perhaps the first, vital lesson in advertising each of us learned, or should have. I think I made the point with a broadcaster recently. The way it happened is worth repeating, too, because it makes a point for SPONSOR which will pay-off for all of you who have something for our pages and those of us who aim those pages at a specific target.

A broadcaster asked me "put together copy for a small ad that'll get me a top flight morning man," and he would buy the space to carry it.

But I said "no".

"Save your money," I advised, "You couldn't get a pinch of coon-fuzz worth of reaction to such an ad in SPONSOR."

Sure, he was a little disenchanted with an attitude that seemed to lack loyalty to publishing for fun and profit.

But I finally got the point across that, to my knowledge, there are no air talent types on our subscription list. Unless it's some station owner who still finds it economically wise to spin his own disks and do time and weather checks while the clients he's going to call on later in the day, rate card in hand, are having their first coffee. He got the point. But he still needed an air man.

Later that week I called him with a new copy slant addressed to sales managers, agency men, and client ad managers who want to get the highest-rated competing morning man out of their market. Just say "send me his name and I'll make him an offer."

The grapevine being what it is, he already had an airman but maybe now we're better friends than ever.

Sam Elber

555 FIFTH

Danger signs for FM

During the many years I have attended the annual conventions of the National Assn. of FM Broadcasters, one thing always impressed me . . . the unanimity of this group of broadcasters—bound together in the single purpose of bringing FM to the attention of the public and the advertiser.

The years rolled on and, figures appeared to substantiate FM listening and render a profile of the listener. The quality of this audience was found to be superior.

During this period of development, there was a kinship between FM operators in certain markets, but slowly this solidity broke down as surveys and ratings began to separate one from the other. In certain markets some have taken a lead substantial enough to pull away from the whole FM group in that area. This is where a situation of danger to the FM industry has developed.

Many of these local FM kingpins have forgotten that they are FM stations and have decided that they should be in competition with local AM stations. The operator forgets that he was originally sold to the public and the advertiser as something quite different from AM. The FM station broadcasts differently, is received differently, has courted a completely adult audience and has brought sanity to the commercial spectrum.

But the most successful FM operator no longer wants to be the best in this group, he now prefers to don the cloak of the AM station and fight for acceptance as the fifth or ninth station in a field of 15 or 20 AM outlets.

Nationally, the FM operator signs with an AM rep, feeling he can compete for AM business even though he has neither a license nor a position on the AM band.

It should be obvious to the FM station-owner that when FM offers

nothing better and/or different from AM, FM as a separate medium will cease to exist.

Roger Coleman
President
Roger Coleman, Inc.
New York, N.Y.

Sponsor blankets industry

I certainly feel, as a SPONSOR reader, that the new SPONSOR format is fresh and stimulating. If for no other reason (and there are many more!) SPONSOR has taken a giant step forward in just organizing, in a simple way, the vast bulk of news that's being made every day by our business. Other trade publications: please note!

We are both well-aware that a radio-TV trade paper has an almost impossible job: trying to cover not one business, but about 10 enormously large and complex businesses. And many of these are closely related but without sharing common interests: the timebuying business has little to do with the creating of the actual advertising that goes on the air. The management problems between radio-TV stations and the government are of little interest to large agencies.

It must be a herculean task to put out a magazine that must cover anything and everything about so many divergent areas—and keep all its readers happy and interested!

I think you are doing splendidly.

Edward E. Katz
Board Chairman
The Film-Makers, Inc.
Chicago, Ill.

More Rating Council reaction

I was impressed with your articles on the Rating Council. The work of the Council is a vital one and very important.

I'm enjoying SPONSOR and I'm impressed with the improvements that you have been making in it.

Simon Goldman
President
James Broadcasting Stations
Jamestown, N.Y.

ENCORE!

Public and critical acclaim of the initial Boston Symphony concerts has prompted the release by Seven Arts of a *Second Series* of 13 One-Hour TV Concert Specials featuring the world renowned 104-piece Boston Symphony Orchestra conducted by Erich Leinsdorf.

BRAVO!

"... Erich Leinsdorf's batonless conducting technique molded the music he drew from his superb orchestral instrument with extreme plasticity... Televised concerts, to be successful, must achieve a mystic marriage between sonic and visual arts, and this one comes off well."

(Excerpts from critical review of debut of series on WTTG, Sunday, Feb. 2, 9-10 P.M.) —THE EVENING STAR, Washington, D.C.

"WNEW-TV last night (Sunday 9-10 P.M.) began another series of taped concerts featuring the Boston Symphony under the direction of Erich Leinsdorf. It was a delightful alternative to the viewer so disposed, particularly because the visual coverage was so tastefully restrained and unobtrusive.

—THE NEW YORK TIMES, February 3, 1964

BOSTON SYMPHONY ORCHESTRA 13 One-Hour TV Concert Specials— Second Series Erich Leinsdorf, Music Director

- 1 Wagner: Good Friday Spell from "Parsifal" Strauss: Don Quixote (Soloists: Samuel Mayes, Cello and Joseph de Pasquale, Viola)
- 2 Hindemith: Metamorphosis on Weber Schumann: Piano Concerto (Soloist: Theodore Lettvin)
- 3 Brahms: Haydn Variations Mendelssohn: Midsummer Night's Dream (Speaker: Inga Swenson)
- 4 Mozart: Minuet, K. 320 Shostakovich: Symphony No. 10
- 5 Milhaud: Viola Concerto (Soloist: Joseph de Pasquale) Dvorak: Symphony No. 7
- 6 Bach: Brandenburg Concerto No. 4 (Soloists: Doriot Anthony Dwyer, James Pappoutsakis and Joseph Silverstein) Bartok: Violin Concerto No. 2 (Soloist: Joseph Silverstein)
- 7 Schubert: Symphony in C (Posthumous)
- 8 Schumann: Symphony No. 4 Strauss: Till Eulenspiegel
- 9 Piston: Symphony No. 4 Rimsky-Korsakoff: Coq d'Or Suite
- 10 Mozart: Two Minuets Strauss: Ein Heldenleben
- 11 Mahler: Symphony No. 1
- 12 Mahler: Adagietto, Symphony No. 5 Tchaikovsky: Suite No. 3
- 13 Rossini: Overture "Il Signor Bruschino" Beethoven: Symphony No. 7

Commercial success of the first series

In over 40 markets to date in the United States and Canada, Seven Arts' initial series of 13 one-hour TV Concert Specials featuring the Boston Symphony Orchestra has registered an impressive commercial success story for a variety of sponsors.

In 10 of these markets for example, the series was sponsored by a local bank or savings and loan association.

In Detroit, the series was the top rated *Syndicated Show in the market*. Telecast last Fall by Storer Broadcasting's WJBK-TV on Sundays at 2:30 P.M., the series registered an Oct. A.R.B. rating of 21 with a total Area Homes Reached of 257,500.



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 200 Park Avenue, YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105
DALLAS: 5641 Charleston Drive, ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif., STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193
LONDON W1 ENGLAND: 24 Berkeley Sq., Hyde Park O671
Distributed outside of the United States & Canada, Cable: NORFILM London



Preview these fine attractions at Seven Arts Hospitality Suites
439 • 441 • 443 • 445
Pick Congress Hotel, Chicago—
Sun, Apr. 5—Wed., Apr. 8



COMMERCIAL CRITIQUE

Copy pro tabs four renegades

VICTOR BLOEDE
executive vice president
Benton & Bowles

FROM WHERE I SIT, the most exciting new campaigns of 1963 had only one thing in common: a complete contempt for rules and formulas. They didn't copy anybody's past successes. They were *originals*.

Some of them, I think, will take their place alongside those great campaigns of past years that are still running (and will probably continue to run) for Dial soap, Pepsi Cola, Gravey Train, Miss Clairol.

My selection of the best campaigns of 1963 were made on a very personal basis, as campaigns I would like to have written or I would be proud to have seen our agency run.

Here are some of my nominations for 1963 leaders:

- Probably no advertising has become more hidebound in recent years than food advertising. In 1963, two advertisers refused to follow this pattern and wound up with impressive campaigns.

With an appeal that is emotional, rather than logical, Betty Crocker casserole-dish advertising virtually promises the housewife a trip to Europe for the price of a box of noodles. These commercials are revolutionary in several ways. They take almost 50 seconds before they mention the name of the product. They spend this time telling the viewer what she *doesn't* have to do to make the product.

Instead of mouthwatering close-ups of the end result, they show quick cuts of bullfights and rockets (Rice Valenciana) and close-ups of dusty bins in an Italian food store (Noodles Italiano).

In short, they do everything the opposite of the way the rule book says to write food advertising. And they do it brilliantly.

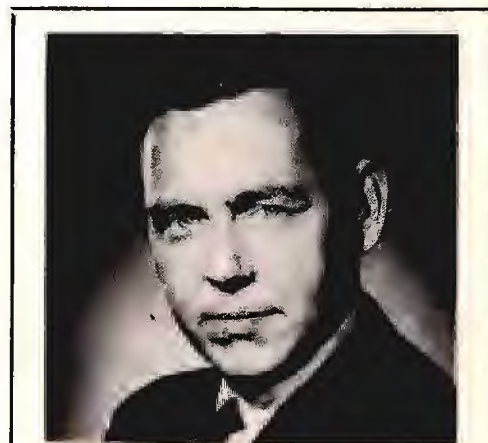
Significantly, Doyle Dane Bernbach, the Betty Crocker agency, resisted the temptation to sell a whole line of casserole dishes in

every commercial. Each commercial sells but one dish. Because of their distinctive style, however, the cumulative effect is excellent line-sell. How well is the campaign working? Doyle Dane says that sales results have been "very rewarding"—all anyone can ask.

- Another food advertiser who ignored the rules is Birds Eye with their "quiet corner" campaign for vegetable combinations. Agency: Young & Rubicam. The strategy is to present Birds Eye vegetable combinations as exciting news and to promise the housewife something wonderfully stimulating when she livens up the plates with these new vegetable products.

The advertiser asks the viewer, "Why should vegetables be the quiet corner of the dinner plate?" Then—bang!—you see a series of quick cuts between the plate and all kinds of violent action, ranging from a football game to a Fourth of July parade. This is exciting, interesting and unusual food advertising at its best.

The "quiet corner" campaign started only last October. Results have been very exciting to Birds Eye. Sales are up half again for the last quarter of 1963 over the pre-



A veteran of nearly 14 years with the same agency, VICTOR BLOEDE is executive vice president of Benton & Bowles, a board member and management supervisor. He climbed to his lofty post via the copywriting ladder, thus can spot a robust TV job from 60 paces—one eye closed.

ceding quarter — which means "quiet corner" is making a good-sized noise in the market place.

- Some of the most memorable advertising of the year came from —of all places—the manufacturer of an office-copying machine. Instead of running tried-and-true, nuts-and-bolts, trade copy, the Xerox Company went on television and told the world how much *fun* it is to have a Xerox copying machine in your office.

The agency, Papert, Koenig & Lois, decided to let the machine demonstrate itself in TV commercials. To dramatize its simplicity and speed of operation, they first cast a little girl as the operator. You've seen the commercial.

When the FTC stopped by to reassure themselves that a little girl really could operate the machine, PKL proved that she could by having her teach the FTC man how to run it!

Then, of course, they topped themselves by having a chimp do the work in their next commercial. Currently, they are keeping up their daring ways by running foreign language commercials.

- Who would have thought that a staid, British airline would provide one of the most exciting television campaigns of the year? BOAC fooled a lot of us.

Because new low fares offered an opportunity to appeal to a larger mass audience than ever before, Pritchard-Wood, BOAC's agency, turned to television. Logically, they chose to sell not the airline, itself, but the places it flies to. In the fall and winter, they feature the Caribbean; in spring and summer, they show England.

The commercials are deceptively simple. Quick cuts of destination scenes — played against a low-key sound track. The Caribbean advertising is particularly effective with fast-moving clips of island scenes cut to a swinging calypso by a steel drum band.

All four of these advertisers had the courage to be different. Birds Eye and Betty Crocker chucked the clichés of food advertising and found that it paid. Xerox refused to follow the accepted techniques of office-machinery selling—with spectacular results. BOAC proved that you don't have to be stuffy to be conservative. ■

WWDC radio salutes Washington's finest

When W. Franklin Morrison became Executive Vice-President and Manager of First Federal Savings and Loan Association of Washington in 1951, the Association's assets were \$32 million. Today, Washington's largest federal savings and loan association's assets are over \$205 million. Morrison, past president of one of two of his industry's national trade organizations, modestly stresses First Federal's success has been a team effort and due, in part, to effective promotion of thrift and home ownership over the years. WWDC thanks Mr. Morrison, First Federal and the Henry J. Kaufman agency for a share in this success story. It has been gratifying for "the station that keeps *people* in mind" to promote "the friendliest folks in town."



Represented nationally by Blair Radio

WWDC RADIO WASHINGTON, D.C.



SPONSOR-SCOPE

Hollywood returns in '64-65 season as lensing leader

Hollywood's returning to networks' programing spotlight this fall after several seasons on sidelines; New York is practically out of the picture. One of several trend reversals shaping up for 1964-'65 is move back to film instead of live-tape programing—a three-web phenomena—with Hollywood producing almost 80% of all prime-time programing. NBC-TV, whose current schedule is about 74% film, will increase it to 94% in September; ABC, leader during late '50s in use of filmed programing, is vigorously re-embracing that approach with a fall film percentage of about 90% (vs. about 70% this season); and CBS, usually more conservative, will increase its film ratio from this season's 70% to about 74% in 1964-'65. For analysis of other directions to be taken next season by networks (and advertisers), see page 31.

New FTC move may force revamping of cosmetic aids

Advertising by U.S. manufacturers of cosmetic and toilet preparations may have to be drastically revamped, if FTC goes ahead with plans to adopt new rule prohibiting deceptive use of names or depictions suggesting foreign origin of product. Rule would declare unlawful "the practices by marketers of cosmetic or toilet preparation products not wholly made in a foreign country of: (1) representing in any manner that such products are made in a foreign country; (2) or using any foreign word, term, or phrase, or any depiction or other device or word indicative of foreign origin in any trade, brand, or product name, or otherwise (i.e., on a package, box, or bottle or in advertising) unless clear and conspicuous disclosure is made that such products were made, compounded, mixed, blended, or diluted in the U.S." Hearing on proposed rule will be held Apr. 22 at FTC Building in Washington, with written comments due by May 7.

Pitch seeks to put finance, oil firms into Negro radio

Look for new pitch for finance companies and oil companies to advertise on Negro-oriented radio stations. Arguments are that number of finance company offices are presently in both Negro and integrated communities, and Negroes are buying more cars all the time . . . and you can't run a car without gas. Meantime, or 1963's top 50 spot radio advertisers (SPONSOR, Mar. 9), 24 used Negro radio in N.Y. as part of their media-mix, according to WLIB general manager Harry Novik. Two of the 50 were Hamm and Falstaff, both western beers which don't compete in N.Y. market, thus reducing real total to 48—making true percentage 50%. Novik said analysis of non-using advertisers show six are airlines; six are finance and utilities companies; and four are oil companies. He adds that while air travel might still be limited in the Negro community, he can't understand reluctance of finance and oil companies to ignore the medium. "Obviously, there's still a major selling job to be done," Novik says. His N.Y. station carried 22 of the 24 top spot radio advertisers which were in Negro-oriented radio.

If papaya leaf OK as tobacco sub, other tests on tap

"Talkable difference" may be found once again for tobacco advertising if tests are successful to find "safe" substitutes for smokers by fabricating them out of many different types of vegetation. Currently undergoing study, according to Mutual Broadcasting's newsletter, is papaya leaf. If successful, slogan of future may be: "The Best Papaya Makes the Best Smoke." There's no information on whether the product is "uncommonly smooth" or whether "21 papayas make 20 wonderful smokes," says newsletter, which adds it never thought day would come when papaya leaf might be worth more than the fruit itself. The research may only be beginning of even bigger scramble, with banana leaf possibly entering picture, along with many other such types of foliage.

UNITED
ARTISTS

SHOWCASE 2

Paddy Chayevsky's

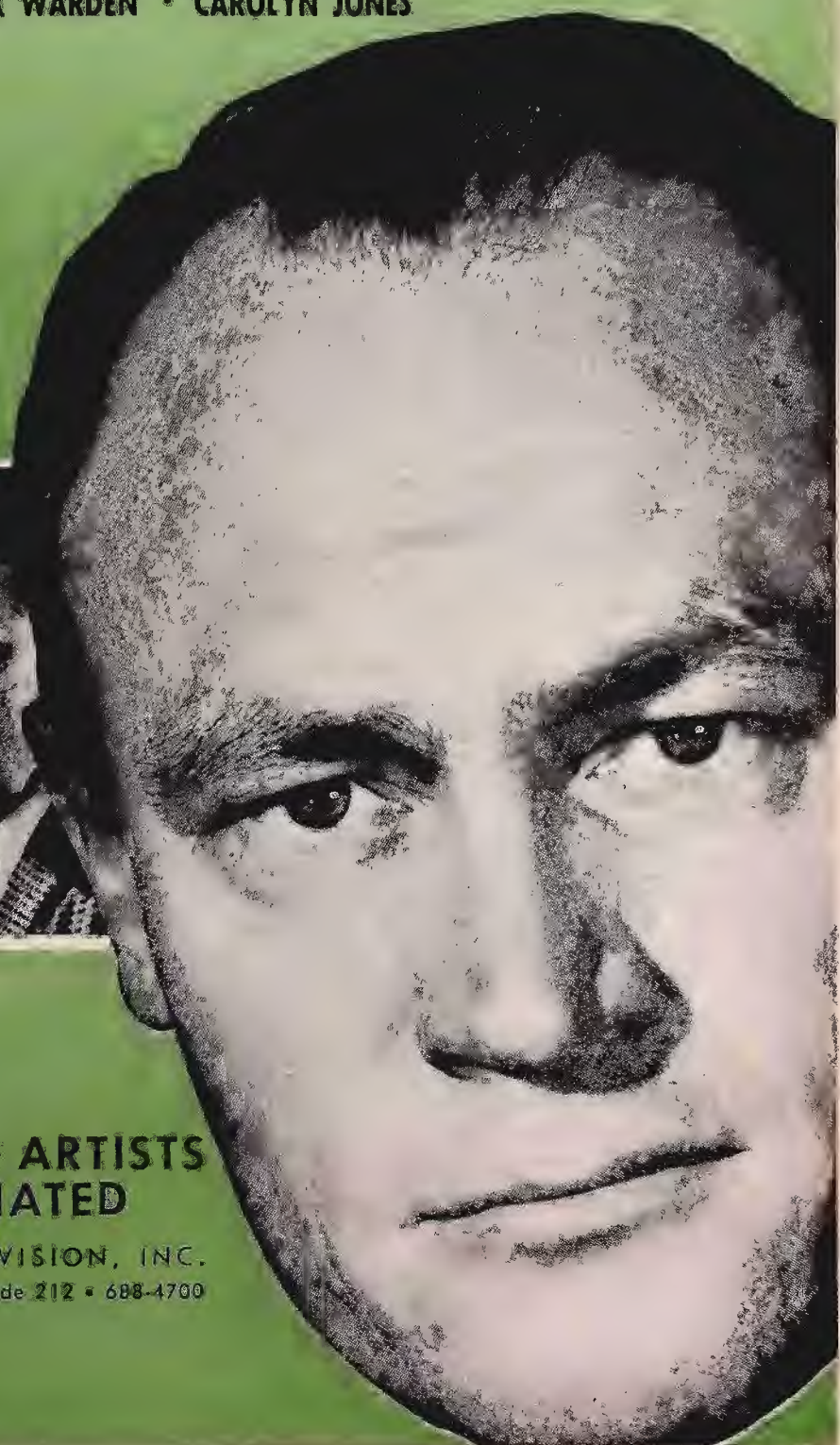
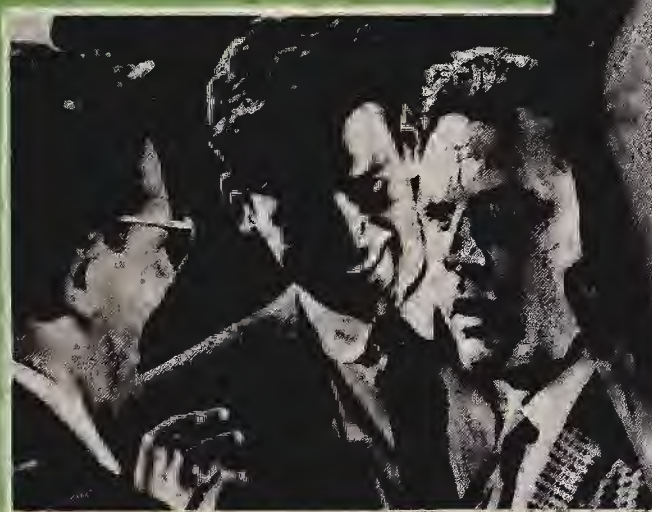
THE BACHELOR PARTY

DON MURRAY

E. G. MARSHALL • JACK WARDEN • CAROLYN JONES

This movie's first-run on TV . . .
The boys at the office have a
night on the town—and trigger
a "real blast" of unexpected action
and emotional fury . . .

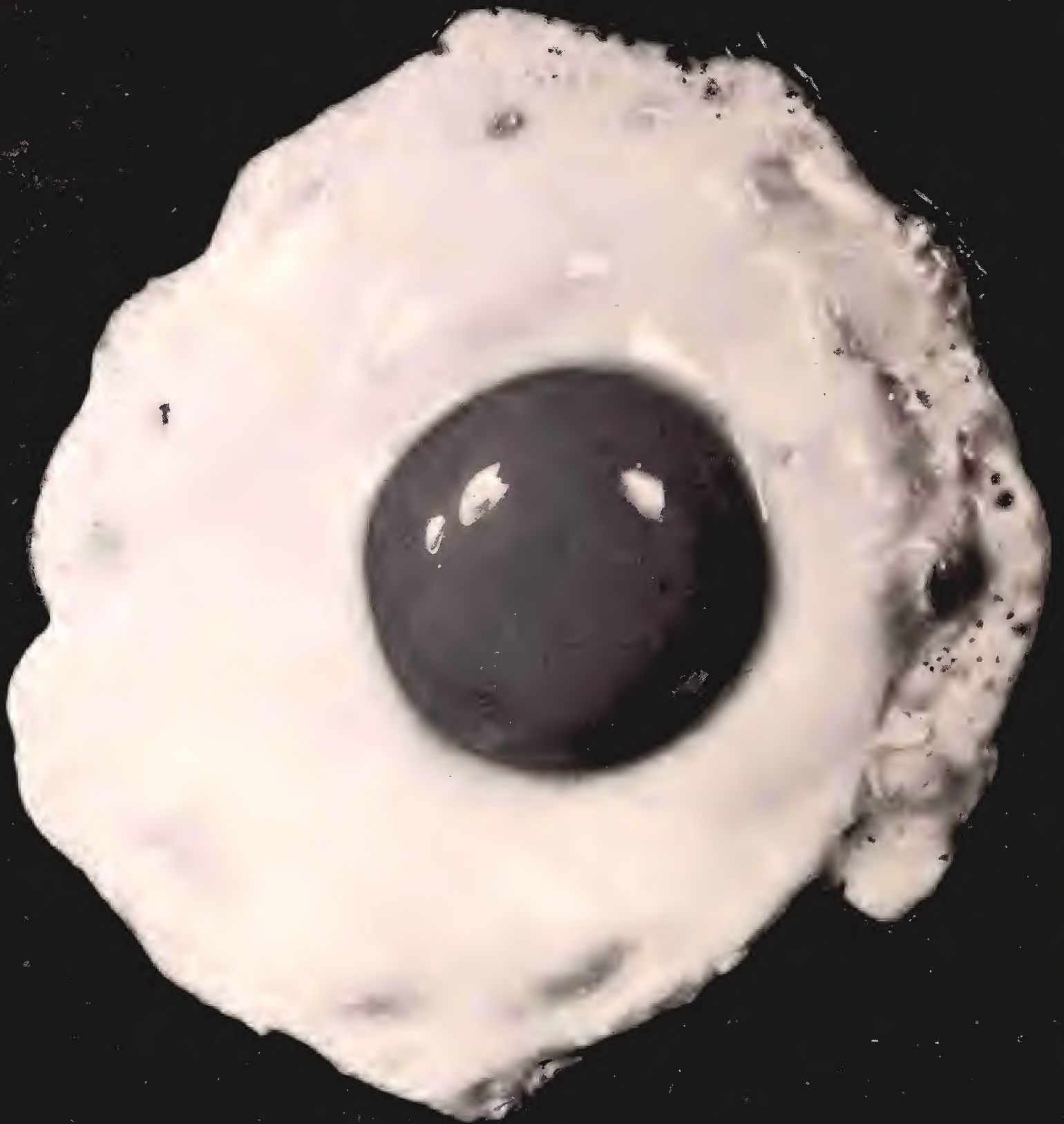
Running time: 93 MINUTES



WRITE, WIRE OR PHONE

U.C.I. ASSOCIATED UNITED ARTISTS

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



CHARLOTTE IS AN EGG

Metro Charlotte is just the yolk. You get the whole egg — a market 75 miles in diameter — when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, on WBT's 50,000 watt signal delivers Charlotte PLUS . . . a market of more than TWO MILLION PEOPLE with \$2½ BILLION in buying power. Your BLAIR man has the WBT story. Egg him on about it!

**WBT RADIO
CHARLOTTE**

Jefferson Standard Broadcasting Company

LIQUOR-ON-AIR: THE OLD PROBLEM'S BACK

WQXR New York's acceptance of liquor advertising results in shot-glass throwing—plus fast sellout

RADIO STATION WQXR New York's Elliott M. Sanger, Sr., executive v.p., broke the news last Wednesday of the station's willingness to accept hard liquor ads, putting the issue of liquor commercials into renewed, sharp and public focus.

In immediate response, Howard H. Bell, director of NAB's Code Authority, saw the policy as "unwise."

"Please don't break down the gates," telegraphed NAB president LeRoy Collins.

By week's end WQXR hung up its "sold out" sign, for Muirhead's Scotch and Schenley Industries had bought a total of 11 half-hour, late-night programs between them, to start in early April.

Perhaps looking towards last week's FTC hearings on Capitol Hill, Code Director Bell said that anti-liquor groups were continuously pleading with Congressmen "This will give them more ammunition."

A non-subscriber to the NAB code, WQXR's principal exception to code standards is that they've long accepted ads for cordials, cocktail mixes to which must be added spirits and copy for carbonated mixes that suggests using your own gin or vodka.

"We've always carried something close to liquor advertising," Sanger explains, "and we've frequently wondered, 'Why not go all the way?'" WQXR broadcast its first vermouth commercial 28 years ago.

But after 28 years, why change now?

The station's been "seriously" considering the policy change for the last six months and, Sanger explains, had had "several inquiries" from potential advertisers. Were either of the current sponsors among them? "Yes," he says.

Madison Avenue rumors of the proposed move led to a public policy statement before any contracts were signed, contrary to the station's preference. Immediate news breaks no doubt helped formalize whatever negotiations had been in progress.

According to the station's time card, the contracts amount to about \$630 per week for Muirhead and \$450 for Schenley—roughly \$1,000. While well above the average radio station's performance, the amount is not considered impressive in light of WQXR's (and The New York Times', its parent company) solvency.

The new policy is "not as radical a departure for us as it might appear," general manager Sanger continues. "The reason is that the programming of WQXR attracts a mature audience and we have always recognized the sophistication of these people. All studies indicate that only about 3% of our total audience is under 18, but as an added precaution our present plan is not to accept hard-liquor advertising before 10:30 p.m." Station's initial announcement said that it wouldn't accept spot announcements, only sponsorship of half-hour programs or more.

The contract for Muirhead Importers, Inc. was placed by Kenyon & Eckhardt and provides for the purchase of half-hour musical programs from 10:30-11 p.m. on Monday, Wednesday, Thursday, Friday and Saturday. It gives Muirhead five programs a week.

The Schenley Industries order was placed through Norman, Craig & Kummel. It also calls for half-hours of music, Monday through Saturday, in the 11:30 p.m. to midnight slot.



Sanger



Bell

The station emphasizes that it's not accepting liquor advertising for Sundays.

The Distilled Spirits Institute, to which 70% of domestic distillers belong, has traditionally been against broadcast advertising for alcohol. When the Institute first got wind of the new WQXR policy back in February, the following was written to Sanger by Robert W. Coyne, DSI president:

"As you know the voluntary codes of good practice of both the NAB and the Distilled Spirits Institute preclude the advertising of distilled spirits on radio and TV. While these codes have no legal effect, their sound public relations basis is unquestioned.

"The element of our voluntary codes had been a highly persuasive influence on members of Congressional committees considering legislation that would bar the advertising of all alcoholic beverages, in-

cluding beer and wine, an objective of the militant dries which they pursue with vigor and determination . . ."

Last Wednesday, the Institute reaffirmed its policy publicly in *The Wall Street Journal*, stating essentially the same sentiments.

The Schenley buy on WQXR is not surprising, however, in that Schenley does not subscribe to the Distilled Spirits Institute.

Interest Shown

Many additional liquor advertisers and their agencies have expressed interest in possible WQXR buys, according to Norman S. McGee, vice president in charge of sales, but it's hard to tell who was really interested.

"Whenever something is sold—that's when people begin telling you they wanted it. Many agencies and advertisers were contacted a long time ago. Everyone had a chance," he said. "We contacted all the major domestic distillers and the major importers."

Seagram, one of the largest, says they were never notified of the WQXR policy shift. Seagram wasn't interested, however, and felt that WQXR knew it. Seagram ad manager Charles H. Weissner, Jr., stated that it has been "an historic policy of the company not to use either broadcast media or Sunday newspapers to sell hard liquor."

John Holgers, advertising manager for Hiram Walker, another of the giants, also says his company was not informed of the policy, but it wasn't particularly interested either.

Not A New Problem

NAB Code Director Bell noted that liquor has been advertised in scattered instances on smaller stations, but not on outlets with WQXR's status and prestige. He added that even beer and wine commercials must still be managed cautiously.

"If liquor is advertised in *The New York Times*, he observed, "it's hard to see why it cannot be carried on *The Times*' station," he observed, "but in fact there is a difference between media."

Historically, the controversy over hard liquor has been giving the broadcast industry a mild hangover for many years. Network radio was

born in the Prohibition era, unlike other ad media up to that time, and started off with a no-hard-liquor ban. Individual stations followed the same line, which was never relaxed even after the Volstead Act became history and the chatter of sub-machine guns went into limbo to await *The Untouchables*.

Over the years, various minor assaults in the broadcast media have been made by distillers. Publicker stirred up a public row in Philadelphia in 1961 with an 80-station spot campaign—accepted by a number of non-NAB stations, and still current in some six markets—for its Philadelphia White Label. At about the same time, Heublein launched a campaign for its cocktail mixes in TV and radio, and Schenley has used late-night local radio. Seagram has been a low-pressure broadcast advertiser, using public-service-type shows and commercials to sell wines (and once drawing a reprimand for lingering on the institutional logo in TV commercials, since it's also featured on whisky labels). Marginal operators, such as one firm bottling an orange-juice-and-vodka concoction called "Texas Tommy," have cracked the rhythm-and-blues radio station market. But there's never been a really widespread campaign by a major distiller.

FM Lowers Barrier

Not surprisingly, there's a division of thinking between AM and FM-only station operators on the liquor question. Veteran FM sales red and consultant Roger Coleman told SPONSOR:

"FM stations have a primarily-adult audience anyway, and few are members of NAB. Therefore, a number of FM stations, seeing the potential revenue in liquor advertising, have been quietly accepting spot schedules for it in the past three or four years. The AM or AM/FM operators are more likely to be NAB members, and to be concerned about young listeners in their audience, and therefore shy away in most cases from liquor ads."

NBA president Collins' wire admitted "considerable pressure within the industry for similar action," yet told Sanger that "your position will strongly tend to undermine

mature and responsible self-regulatory action within the entire broadcasting industry."

"Expediency," he said, should not be allowed to override present, long-standing, nationwide NAB code policy—i.e., "soundly based decisions reached after repeated and thoughtful examination by broadcasters over many years."

Collins based his plea on two factors: First, broadcast media "have demonstrated their impact in encouraging consumer demand," which, he felt, should not be imposed upon potential drinkers: "The increased consumption of hard liquor by young or old is easily demonstrated to be damaging to the public interest."

NAB's Collins Warns

Noting industry pride and credit won by voluntary bypassing of liquor-ad profits, he said he is "extremely disappointed" in the WQXR policy and "strongly urge that you reconsider any such action."

Asked if he plans a formal reply to NAB wires and worries, Sanger says he's already explained to Collins by phone that the move was "carefully considered."

Although WNEW Radio New York intends to retain its firm "no-liquor advertising" policy, John V. B. Sullivan, its vice president and general and sales manager, believes his competitor's move is "a progressive step—and the most unpopular thing they could have done." The move should have waited out a show of industry responsibility in such current controversies as clutter and cigarette ads, he feels.

"It's criminal," he says, "that people feel this industry can't be trusted to carry the same merchandise as print. After all, the sports pages of any newspaper are filled with liquor ads and that's exactly where my 12-year-old son turns to find box scores." To say broadcasters should not carry liquor ads also is, Sullivan says, "hypocritical."

By week's end, WQXR was simply going ahead as usual. Part of its immediate business: to begin construction of a new, 300-foot AM transmitter tower on Long Island, a project that'll enable WQXR—liquor ads and all—to reach more listeners. ■

FTC PUSHES 'NO SMOKING' SIGN FOR ALL CIGARETTE COMMERCIALS

Broadcasters, tobaccomen fight proposed controls which could make commercials 'unsell' cigarettes

WASHINGTON—In the formal, velvet-draped hearing room of the Federal Trade Commission in Washington last week, on Monday at 10 A.M., a gavel rapped, everyone rose, a voice intoned: "The Honorable Commissioners of the Federal Trade Commission. The Commission is now in session." The chairman, Paul Rand Dixon, members Everette MacIntyre, Philip Elman and John R. Reilly, took their seats in high-backed chairs in a setting strongly reminiscent of the supreme court to hear some 34 witnesses argue FTC's proposed rules to curb cigarette advertising.

The setting and the highly technical legal arguments of some 17 opponent witnesses may have been prophetic of the day when the commission will have to defend its right to make the proposed rules, in the ultimate court test.

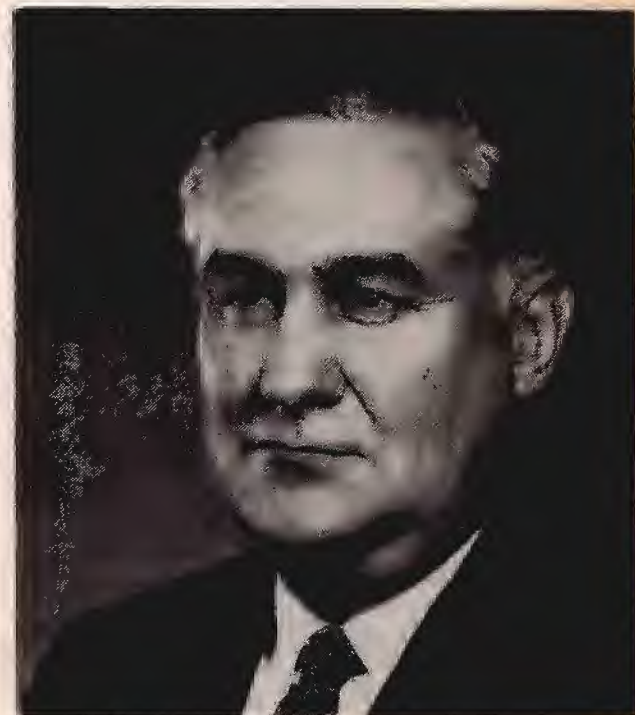
For it was plain from the start of the hearing that the commission was in hot legal water on its authority to propose "substantive" rules and to determine, in advance, that certain advertising practices by one particular industry would violate commission law. The approach is a "first" with the commission. Opponents say it is based on belief in FTC's moral rightness rather than on evidentiary proceeding of complaint-and-hearing with a factual determination. Opponents also claimed that Congress has in past instances refused to permit the FTC to proceed in this manner.

The rules (chairman Dixon began to refer to them more often as "tentative" as the hearing progressed) would require on every label and in every cigarette advertisement a warning: "Caution: Cigarette Smoking Is Dangerous To Health. It May Cause Death From Cancer And Other Diseases"—or a variation, including reference to the Surgeon General's report on smoking and health.

Another rule would limit all advertising implying in any way, shape or form that smoking contributes to well-being. A third bars claims that any one brand is preferential on a health basis to any other—until scientific tests have been made, geared to some future standards the FTC will decide on.

No one took issue with the commission's good intentions as far as public interest goes. Even the harshest industry opponents of the rules admitted that the commission showed zeal, if not much acumen, in rushing into early action on request of numerous medical and scientific experts, The American Cancer Society, The Heart Institute, The Crusading Legislators. In the light of the Surgeon General's definitive pronouncement that there is cause and effect between cigarettes and cancer, particularly for the very youthful smoker, the FTC felt it had a mandate to move fast against what it believes to be a menace.

Not one witness, even those most



FTC Chairman Paul Dixon



ANA's Gilbert Weil



Federal Trade Commissioners Reilly, Elman and MacIntyre
... in legal hot water for "substantive" rules

violently opposed to the rules on legal, economic or even commonsense grounds, denied that something should be done to curb cigarette smoking in the very young—particularly in TV youth-appeal advertising.

But for the most part, industry spokesmen managed—or tried to manage—not to get involved in the health aspects of the controversy. All argument by broadcasters, advertisers, tobacco industry (from the powerful tobacco institute to the smallest retailer) went to matters of law and the commission's lack of authority to "legislate" by rulemaking. The commissioners persistently pulled in the health question and the "psychological and social" hypnosis of youth.

The buttons came off the foils in an hour and more of bitter fencing between three of the commissioners (Newcomer Cmr. Reilly was largely silent) and the Tobacco Institute's H. Thomas Austern. It was Austern who carried the main burden of oral argument the first day, and Association of National Advertiser's Gilbert Weil the second. Radio Advertising Bureau's Edmund Bunker challenged for radio, and American Newspaper Publishers' Association's Arthur Hanson for the press. Broadcaster Associations NAB and TV Bureau of Advertising submitted written statements for the record (*See Week In Washington*).

The commissioners seemed determined to prove then and there that the FTC has the authority to make the proposed rules, and that its unusual method of requiring affirmative declarations to keep "massive" cigarette advertising from

menacing health was strictly legal. Admittedly, the route was never before attempted under Sec. 5's bar to "unfair and deceptive practices."

Argument between the commissioners and opponents and Austern and Weil, particularly, went to the last split hair over precedential court decisions during the past 50 years; wording of the statute; wording of the FTC's disclaimer preamble to the present rules that they are anything but ordinary allowable rules; and the ambiguities and prohibitions in the rules themselves.

Cmr. Elman was particularly incensed about lawyers "categorizing" everything. He insisted that the rules were paralleling the FTC's peculiar line-crossing functions which are neither executive, legislative or judicial, but a mixture of all three. "The commission is a unique administrative agency," said Elman, and no one argued that.

The possibility that all cigarette advertising could fall under the proposed rules made Cmr. Elman remark: "And should we shrink from this?" He obviously didn't think it would be a bad thing at all.

ANA spokesman Gilbert Weil, having needled the commission on its procedure and the rules themselves, said he resigned to "making the commission even more hopping mad"—when he taxed it with an illegal trend. He said the agency was demanding more and more "affirmative disclosure" — without the advertising having to be deceptive to incur the disclosure.

Said Weil, this takes the FTC a long way from its statute and from its purpose to stop "unfair or deceptive" advertising. It takes the agency, in fact, right to the point where

it can jog the consumer's elbow. "It tends to more and more affirmative disclosure of facts, which, if known, would be likely to affect the purchaser's choice."

On the last day of the hearing, Virginia's Gov. Albert Harrison was to make the same point but more directly, as far as TV advertising went. Harrison urged the commission not to upset the "delicate balance" of economic interaction, with anything that could cause sudden drop in cigarette sales—such as cutting cigarette advertising from its strong sales arm, television. The Governor, whose whole state's economic structure and tax income hinges on tobacco, reminded the FTC that if TV advertising is killed, the Medium, In Turn, suffers a financial wrench from loss of its \$130-million-a-year customer.

ANA's Weil, like most opponents of the rulemaking, urged the FTC to let Congress handle this highly complex and explosive situation.

In the matter of self-regulation, the Tobacco Institute spokesman said the industry is compiling guidelines to cut down youth-allure in its cigarette advertising.

Commissioners said: "Where is it? We've been waiting a long time for it." Chairman Dixon, in extending the deadline for further comment from all comers to April 15th, virtually commanded the tobacco manufacturers to submit their "guidelines" by that date.

The National Association of Broadcasters would actually have been the only one who could point to a concrete industry move in recent code action to cut down on youth-allure in cigarette commercials. NAB's Bunker was able to say the NAB's radio code was working on self-regulatory guidelines.

But wistful testimony of American Cancer Society's Dr. W. G. Scott highlighted advertisers' failure to make a showing in self-regulation. He said he was disappointed particularly because advertising people had been so helpful in getting the general cancer-prevention campaign spread so well on TV, on radio and in print.

The hearings made it obvious once more that television and radio are the most vulnerable media under the proposed rules. Whether it's win, lose or draw for the FTC's

proposed rules, the broadcaster is between two fires while the controversy goes on in Washington—and perhaps for years in the courts. If the broadcaster rejects cigarette advertising to play it safe with the government, he's in trouble on advertiser commitments. If he goes along with the advertising to the final decision, and FTC wins—his very license could be in jeopardy.

The hearing to some was strongly reminiscent of the FCC's recent blanket rulemaking on commercials. It was a wide departure from precedent, for the commission — and its opponents, too — claimed the FCC was getting right into the substance of the licensee's programming and into a form of rate-fixing by trying to predetermine how many commercials were enough for survival and profit.

The FTC reversed the procedure and instead of issuing a blanket rule for all advertising—settled on cigarette advertising. Unlike the FCC, the Trade Commission had at its hearing 17 proponent witnesses, many in high places, backing up its proposals, plus cooperative government agencies cheering them on.

But the opponents seemed, by the end of the hearing's thresh-out of all the issues, to have even more going for their side. In addition to strong challenges of the legality of the proceeding, which could run on for years in court before the rules ever became effective, opponents lined up four or five big guns: First was the promised phase 2 of the surgeon general's report. FTC apparently jumped the gun on this. The original plan was to have no recommendation for action made in the first phase of the study, which was just to establish officially the casual role of cigarettes in cancer. All interested agencies of government (including those concerned with possible financial wrench to the economy if the tobacco industry suffers any sudden blow to its production or advertising) were to confer before action was recommended. Opposing witnesses pointed out that during a press interview, President Johnson said this was also his understanding.

Second was the statement submitted by the American Medical Association that it felt hazard warn-



Industry opponents: RAB's Bunker, NAB's Annello, TvB's Cash

... prophetic of settings and arguments to come?

ings for cigarettes unnecessary, in the face of the government's educational campaign. But if more is needed, AMA believes Congress should legislate. This brought the angriest diatribes from Cmnr. MacIntyre who pointed out that AMA's individual members by the hundreds, many in the American Cancer Society and the Heart Institute, were urgently in favor of warnings on cigarettes as early as possible. Yet, said MacIntyre, a few weeks after AMA got \$10 million for research from the tobacco companies, it says there has been enough publicity. (At a later point in the hearing, Dr. W. G. Scott of ACS, said the medical association may want to wait for research results of its study. Also, "medical groups are prone to act cautiously," said Scott.)

CONGRESS MAY ACT

A third factor is the strong possibility that, with or without court challenge, a Congressional test would very likely arise on this, a it did on FCC's commercials rule-making attempt. There is a little doubt that Congress, with its strong contingent of regional tobacco spokesmen and fears of any economic or tax wrench in this happily bullish period, would rescue the issue from the commission.

Fourth—there is the massive research under way to render cigarette smoke less harmful, with more in prospect when Rep. Cooley recovers leverage on his proposed agriculture department research, government-financed.

Fifth—the wording of the rules themselves. Even the medical contingent has had reservations on the practicality of the presently proposed rules. With the exception of

the AMA, they are fairly unanimous on the "hazard" labeling. But the rules allowing and/or disallowing certain claims by individual brands were cited as possible cause of confusion to the public.

The only meeting ground where opponents and proponents seem to agree is that youngsters should not be deliberately encouraged to start smoking at a very early age. Part of that mutual ground will undoubtedly be occupied by broadcasters and advertisers, in voluntary moves to keep the heat off until that hoped-for day when research will, in turn, take the heat off them.

RAB, Bunker said, looks "with concern" on the proposed rules, questions FTC's authority to adopt them and worries about their "ultimate wisdom."

"Any rule requiring *all* cigarette advertising to carry warnings," he argued, "assumes that all present and future cigarette commercials are in fact misleading"—an assumption that's clearly "erroneous."

Suppose, Bunker asked, a sponsor were to limit his commercial to "This program was brought to you by Brand X" or "if you enjoy cigarettes, you'll like Brand X"? To hold such messages misleading is, he said, "to torture the English language."

In conclusion, Bunker pleaded against the rules' punitive impact on radio, a factor he described as "not determinative, but one *more* reason your proposals are unsound." The effect would be to divert cigarette advertising *from* radio *to* other media because radio spots—the favorite vehicle—simply don't have time to insert warning into their brief timeslots. "... The impact would be harshest on radio." ■

Carbide pushes portable

Makers of Eveready batteries repeat last year's low-pressure campaign to aid radio, with promotion kit mailed to 3,800 listener-hunting stations

ADVERTISERS seldom concern themselves with promoting an entire ad medium. But, for the second season in a row, Union Carbide's Consumer Products Division has launched a non-commercial campaign designed to give radio a major boost. That's right, the whole radio medium.

Union Carbide, admittedly, has a product axe to grind. Unlike many broadcast advertisers, the giant firm

is the supplier of a product — Eveready Batteries—which cuts across receiver manufacturing lines to a degree where virtually anything that helps the cause of radio helps Eveready in the long run.

The boom in transistorized portables has boosted Eveready sales to the point where Union Carbide is the leading U.S. battery manufacturer in the field, despite sharp competition from such firms as RCA

and the leading Japanese electronics manufacturers. (Just how big a slice of the market Union Carbide has is something company officials won't say, although they admit it's "sizeable.")

Anyone who has seen the bewildering number and variety of battery portables in use at beaches, picnic grounds, athletic events, teen gatherings, and in all sorts of indoor locations probably feels that just about everyone in the country is wired for an earplug. Not so.

In a letter to radio stations (all AM and a selected list of FM outlets), Esty Co.'s Daniel M. Burns, v.p., updated last year's radio media promotion thusly:

"In the past year alone, battery-operated portable listening increased 40%! For the first time, battery-operated portables accounted for greater share of listening hours than plug-in sets. Yet only 43% of U.S. radio homes owned at least one battery-powered radio."

Then, touching on the basic motivation for the Union Carbide promotion, Burns added a broad hint: "Imagine what would happen to radio listening if every radio home had a portable!"

The promotion kit which accompanies Burns' letter is designed for station use as either a long-term or short-term campaign. There's a 12-inch e.t., with bouncy, low-pressure jingles themed to the idea that "You take a lively companion wherever you go when you take a battery-operated portable radio." There's also a selection of "live-copy" spots which stations can produce with their own personnel, a seven-point campaign outline whereby radio stations can promote local time sales to radio retailers, and suggestions for various sports and special-events radio promotions with por-



◀ There's no "sell" for Eveready in 1964 kit of new e.t., live copy and promotions, but more portables mean battery sales

liven listening

table radio tie-ins.

Union Carbide has high hopes for success with the 1964 campaign. Consumer Products advertising manager A. H. Brust told SPONSOR:

"Between 400 and 500 stations used our promotion last year, and it received extensive cooperation from NAB and RAB. Our guess is that more than 1,000 stations will feature the promotion this season, with many receiver manufacturers and importers joining in and urging their dealer's support.

"The jingles, incidentally, are not simply done to our taste. We asked stations what they wanted, and we think we have it for them in a variety of musical styles."

One of the major aims of the Union Carbide industry-type campaign is to boost indoor listening to portable radios, a form of media exposure which has zoomed ahead as portables grew lighter, less expensive and better-sounding. Today, a battery portable can be carried from room to room, while a housewife tackles household duties or the head of the family catches a newscast during the morning rush of shaving, showering and break-

Here's the copy for a 50-second live spot in Union Carbide promotion kit which makes the point succinctly:

"Attention all indoor travelers — have you measured the mileage you cover each day — upstairs and down from room to room as you dust and clean and mop the floors? It can add up to miles of monotony — and a sure cure for that is a portable radio. You take a lively companion wherever you go when you take a battery-operated portable radio! And, you get amazingly fine tone reproduction, thanks to modern transistor engineering! You can listen to show tunes while you're ironing clothes . . . the news . . . or an interview program while you're washing the dishes. And you listen uninterrupted, because your transistor radio goes right along,

...will ALERT THE RADIO RETAILERS IN YOUR AREA... concerning your big "LIVELY COMPANION" promotion. Just add your own copy and call letters on this artwork, and you're ready to go!

POSTCARD No. 1

POSTCARD No. 2

Giant postcard mailings are available for use in "Lively Companion" promotion

See the variety of portable radios available at your dealers. The prices are low, and they cost so little to operate. Do it soon. Take a lively companion wherever you go . . . take a portable radio . . . and keep it tuned to WXXX."

Do station executives in the practical, workaday world of commercial radio feel the Union Carbide promotion brings results? Here's a quick sampling of station comment in the wake of last year's portable radio promotion:

- From WWL New Orleans: "A great promotion for the radio industry, long overdue."
- From KBOM Bismarck, N.D.: "Sold schedule of portable radio spots daily for entire month, keyed to the transcribed announcements; client happy."
- From WSOC Charlotte, N.C.: "Very good — got good results and comments."
- From WBLY Springfield, Ohio: "The more we sell radio with radio,

the better we are."

• From WNEW New York: "Great job, and WNEW will certainly make full use of the transcription and copy material."

Union Carbide, as an advertiser, has long put its money where its media sentiments lie. A show called *The Eveready Hour* was a radio name-star vehicle back in the days when boys turned from their crystal sets to say, "Gee, Dad, I got Pittsburgh!" Today, broadcast advertising still takes a large slice of Union Carbide's ad budget with network and spot radio and TV being used to promote Prestone Anti Freeze and Car Polish, Eveready Batteries and Flashlights, 6-12 Insect Repellent, and other consumer products. This fall, as its highlight air activity, Union Carbide will have prime-time network participations on a total of 11 shows on the three networks, back-stopped with radio-TV spot activity in virtually all major markets. ■

FC&B names director of marketing services

John L. Rigotti, a vice president and vice chairman of the plans board in the Chicago office of



Rigotti

Foote, Cone & Belding, has been appointed to the newly created position of director of marketing services. In his new position Rigotti will be responsible for

the over-all direction and coordination of four related departments in the agency's Chicago office—media, broadcast, merchandising, and research. He will continue with his responsibilities as vice chairman of the plans board and as chairman of the agency's electronic data processing committee.

A graduate of the University of Chicago, Rigotti is an 18-year veteran with FC&B. He joined the agency as a research supervisor, later served as director of research, and as vice president in charge of media and research. He served the agency as an account supervisor prior to taking over his duties as vice chairman of the plans board.

CBS-TV sets sponsors for baseball & Dizzy

CBS-TV's tenth year of *Baseball Game of the Week*, which returns Apr. 18, is completely sold. The series will be telecast on 25 Saturday afternoons, Apr. 18-Oct. 3, and 21 Sundays, Apr. 19-Sept. 6. In addition, the network will air a ten-minute *Dizzy Dean Show* before each game, in which the famed pitcher will interview guests and present baseball features. Sponsors for *Dizzy* include Simoniz, via Dancer-Fitzgerald-Sample, and Texaco, through Benton & Bowles.

Sponsors for the games are Falstaff Brewing, via DFS, back for its 12th year in the series (tenth on CBS), which signed for half-sponsorship, with the other half shared by: Philip Morris (Leo Burnett Co.); Simoniz (DFS); General Mills (Knox-Reeves); J. B. Williams (Parkson Adv.); Bristol-

Myers (Doherty, Clifford, Steers & Shenfield); Chesebrough-Pond's (Norman, Craig & Kummel); Texaco (B&B); Carter Products (Sullivan, Stauffer, Colwell & Bayles); and Colgate-Palmolive (Ted Bates & Co.).

Shick sets record with ABC radio buy

The Schick Safety Razor Co., out of Compton Advertising, Los Angeles, has placed a record-breaking half-million-dollar network radio buy on ABC.

The 52-week Schick buy sets several campaign records for the network and Schick, according to Jack Mann, vice president of ABC Radio's Western division. It is the largest Schick net radio buy to date and the largest single order for ABC's Western division.

Schick began this year's campaign on ABC with co-sponsorship of the network's exclusive coverage of the Clay-Liston fight in February. The current buys are adjacent to three ABC news personalities. The schedule, promoting the new Schick Shave Cream and the stainless steel Krono Blades, begins this month, features Monday through Friday participations on *Paul Harvey News*; *Speaking of Sports* with Howard Cosell; and *News and Commentary* with John Cameron Swayze.

Commenting on the buy, James Badgett, vice president and director of advertising for Schick, says the campaign will fulfill several Schick objectives. "It will reach a predominately young male adult audience with continuity and develop a personality association that will lend itself to a comprehensive merchandising plan, and I think we'll sell more razor blades."

Mann said that Schick will realize more than 21 million adult male listener impressions each week at a cost efficiency unequaled by any other medium.

The Aerosol Shaving Cream first shipment is just now beginning to reach dealers. A broad campaign for this product will get under way as soon as all dealers have adequate stock, it was announced.

"Our business in the Schick stainless steel and other blades is proceeding at a good pace," says a

spokesman. "Advertising and promotional efforts, on which \$15 million were spent last year in the 15 *Barbers* campaign, have enabled us to achieve a high penetration of the national blade market. In some cases, in the greater Los Angeles area, and New York City, for example, a recent survey shows that Eversharp blades have captured 39% and 37% respectively of the total blade market."

Lorillard introduces new filter cigarette

A new charcoal cigarette — York Filters — is making its debut this week in key markets on the East and West Coasts and in Arizona and Nevada, P. Lorillard announces.

The introduction is backed by heavy radio, TV, and newspaper advertising. Magazine advertising will begin in mid-April.

The TV campaign, including both spot and network, is described as "extremely heavy," "double or triple normal single brand cigarette advertising." Commercials are 60 and 20 seconds in length.

Now being channeled to distributors in initial markets, York Filters will be sold at popular prices, it was stated, and will replace non-filter York Imperial-size cigarettes in these markets.

According to Morgan J. Cramer, P. Lorillard president, the new cigarette is in line with Lorillard's policy of concentrating in the area of its greatest competence and success—advanced filter development.

The promotion campaign for York Filters includes extensive merchandising, promotional through Lennen & Newell.

York Filters, it was stated, feature:

- An advanced method of guiding the smoke to the charcoal granules, so that every surface of every granule can come in contact with the smoke;
- The Lorillard-developed filter additive to reduce phenol;
- Fortified white cellulose to smooth the smoke, trap tars and nicotine, produce a rich flavorful good-tasting smoke.

Initial markets for the new York Filters are: the states of California, Arizona and Nevada and 31 counties in western New York.

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Director George Watson directs as Columbia Screen Gems' Ed Beatty looks in camera



Creative director Bob Haumesser



Earl McClintock, local liaison

Beatty briefs two Hawaiian children featured in commercials as cameraman Bud Lawton (1) and plantation foreman look on

AGENCIES

KIDS, CANE AND CANDOR

Imaginative yet literal use of TV helps C and H sugar sell its unique Hawaiian image to mainland customers

BECAUSE an agency has offices near San Francisco's Grant Avenue, perceptive eyes saw, studied, and sealed the delight of Chinatown children as they chomped stripped-down stalks of California sugar cane.

"They love cane, and it makes a happy picture," says Eugene I. Harrington, board chairman of Honig-Cooper & Harrington. If a happy picture in life, why not happy on TV?

It was a provocative question and an idea began to jell, for Honig-Cooper has served 22 years as the advertising eye of The California and Hawaiian Sugar Refin-

ing Corp. of San Francisco. C and H Sugar's produce isn't Californian; the stalks would have to be changed for authenticity, but it is Hawaiian—and uniquely so. Alone of all major U.S. sugar refiners, it continues to grow in Hawaii what it sells on the mainland, cane sugar—pure cane sugar.

Well, the concept was half an ocean away from San Francisco's Chinatown, but couldn't it sell—providing a few 'if's' were chomped out?

"The idea wasn't hatched overnight," Harrington says, a smile of reminiscence punctuating his words. "We worked carefully."

Indeed, it took some doing before agency, client, and production matters were all resolved to everyone's satisfaction: three trips to Hawaii, three years' lapse of time, three weeks' shooting in the field (and, sometimes, in the rain)—plus a generous mixture before all was said, sung, and put in the can, of San Francisco, Hollywood, Broadway, and, happily, the cane fields of Hawaii.

That's the beginning of the story about *Kids and Cane* commercials, now seen on stations throughout a 15-state western market and heard on some 100 radio outlets west of the Mississippi.

AGENCIES

"A number of us had the idea for quite a while," Harrington resumes. "Our offices aren't far from Grant Avenue and frequently we see the youngsters over there. We at the agency finally decided to explore the possibility of getting this picture into C and H advertising."

Thus, the overall project started logically with advertising objectives in mind, the picture of children and cane. It required ripening so that the concept could be expanded — without forcing — ultimately to include television, natural settings in Hawaii, and non-professional plantation children.

"To begin with," Harrington continues, "we contacted Wayne Miller. He's a well known editorial photographer who's handled assignments for *Life* and other national magazines and who lives in the Bay area. With local children from Chinatown and a few props, we headed for Stinson Beach in Marin County, across the Golden Gate Bridge. With a real beach, prop palm trees, and Oriental children munching California sugar cane, we took our first experimental shots."

Results were rushed to the client as soon as they were out of the fixative. The pictures were shown to C and H officials and they enthusiastically approved. They were good pictures, and some may wonder why agency and client didn't settle for their mainland version of the Hawaiian scene. The answer lies in the company's background and position in the sugar industry.

Robert C. Cook, advertising and sales promotion manager, reports, "We wanted a direct tie-in with Hawaii because we don't want consumers to lose sight of the fact that ours is the only sugar from Hawaii and that it is pure cane sugar. These are the right and left hands of our advertising concept. And we feel that the best way to contact consumers is to reach right out and shake hands—both hands—with them."

Such a policy had been developed with good, but uncommon sense. C and H literally has its roots in Hawaii, where it was founded in 1906 as the refining and marketing company for sugar producers there. Today, its product is the major brand in the western two-



Male Singer: Hey, kids! Let's sing that song you like . . . The one about the sugar cane.



KIDS: O.K.! **Singer:** C and H . . . Everyone sing about C and H . . . the only pure cane sugar from Hawaii.

TV FRAMES COUPLE KIDS, CANE



2 Girls: Mommy uses it to bake her cakes. She makes the greatest cookies, snacks and candy.



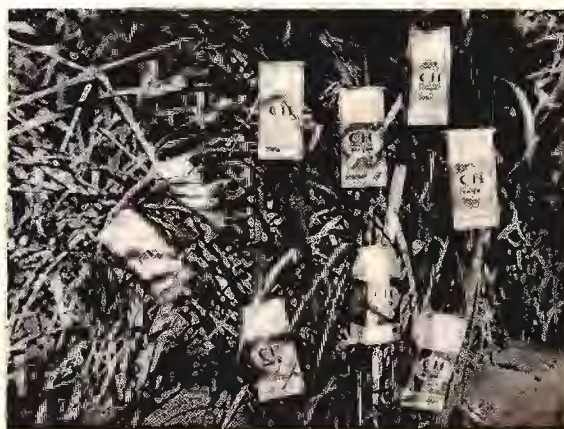
Singer and Boys: They're dan-dan-dan-



3 Boys: And man that's quite a treat . . .



One Boy: Neat!



Kids: C and H comes from the sugar cane. It's the only pure cane sugar from Hawaii.



One Boy: In the bright pink package.



Boys: That's our sugar! Kids: C and H and H

WITH MUSIC



Island kids all love that cane . . .
Flowers so clean and sweet . . .
Eat it when it's freshly cut . . .



Blessed by sun . . . kissed by



Boys: C and H. The pure cane sugar
Hawaii. Kids: Wheeeeeee!

thirds of the United States. The company operates a fleet of steamers to deliver raw sugar and molasses to the mainland, where they are refined in the world's largest refinery, company-owned and located in Crockett, Calif. In spite of its resources, development, and market position, the company's advertising is keyed, Harrington explains, "to an extremely competitive business."

The Hawaiian background, however, leads advertising manager Cook to identify the islands as "the warmest image we could build for our brand."

Because Hawaiian children—like the Chinese children in San Francisco—also like to chew raw cane, the agency and company decided to go ahead with authentic location shots. Besides providing a sound advertising approach, it was an image that competition just couldn't claim.

"On our first trip to the islands, Miller took black and white photographs of Oahu, Hawaii, and Kauai," Harrington continues. "We used them in newspaper, Sunday supplement, and billboard placements."

"The next year, we tried a little television with minute spots of our *Kids and Cane*. These were filmed in the islands, with background Hawaiian music and straight announcer's voice over.

"It was on the *third* trip to Hawaii that the advertising reached its full potential," Harrington says. A catchy jingle was developed, based on the melody of *B-A Bay*, a folk song written by Margie Cooper and sung by the Limelighters in their RCA Victor album, *Through Children's Eyes*."

"Musically, we went to Hawaii via Hollywood," says Bob Haumesser, vice president and creative director of the agency. "Johnny Mann recorded our special lyrics for C and H with those kids who did such a great job on the Frank Sinatra *High Hopes* record."

Then Haumesser and George Watson, TV director-producer for the agency, packed up their music and went out to Hawaii for filming. "We took synchronized discs of the recording made in Hollywood," Haumesser explains, "plus a portable synchronist disc playback, a

35mm Mitchell camera, and sound recording equipment."

"Playing back the Johnny Mann singers' disc right out in the sugar cane field where we were shooting, we were able to film the action to synchronize with the sound track," the director adds. "We hooked up our camera and sound-recording equipment on a single line with one switch so that we could simultaneously record our on-camera kids' voices, as a check for later putting the Hollywood sound track and the Hawaii pictures together."

The production unit became a caravan. Transported to an island sugar plantation by trucks rented in Honolulu were five reflectors, a score of batteries, and a generator to run the camera and recorder. The juvenile performers, their families, and food for everyone were transported in airport limousines called "stretchouts."

"We had gone directly into the schools near the plantations to find our young performers," director Watson explains. "The teachers allowed us to watch the children in their classes and at play. Since virtually all the kids were attractive and personable, our only real casting problem was to determine the number we needed."

"After selecting the children and getting their names and addresses," creative director Haumesser adds, "it took us a couple of nights to find their houses and get their parents' permission. These were the most natural, unspoiled, cooperative children I've ever seen. And working with them in the commercials, we have Ed Kenny who played one of the leads in *Flower Drum Song* on Broadway and who is one of Hawaii's most popular entertainers."

Like Hollywood film-makers some years ago, these TV commercial producers found impressive new realism and authenticity—which contributes strongly to the believability of their sales message—by leaving their studios and venturing into the outside world. Location shooting has its problems and demands a lot of extra planning, ingenuity, and flexibility, but it also has advantages.

"One of the beauties of filming in the islands," Watson says, "is that the Hawaiians are an unself-

conscious, happy people. Making the C and H commercials was genuine fun for the children, for their parents, and, certainly, for us."

Besides Haumesser and Watson, the production group consisted of Ed Beatty, Dick Hearn, Richard Kuna, and Bud Lawton of Columbia Screen Gems, Hollywood, and Earl McClintock, who recruited several production hands in Honolulu.

But the crew wasn't without its mishaps.

"We used only natural lighting with 4' by 4' reflectors," the director says, "and we had to assign one man to each of them, just to hold it in position against the wind."

Filming was also frequently interrupted by sudden tropical squalls. "Sometimes we'd just be set up, ready to roll," Haumesser relates, "when a rain cloud would suddenly come over, sending all of us running for cover. But it didn't last long. After a few minutes, the rain would stop, the sun would come out, and we'd start all over again."

After 8,000 feet were shot and in the can, the film was sent to Hollywood to be developed. The crew waited in Hawaii for its return so they could screen it and be certain that it was properly exposed and not scratched. "All in all, it took between two and three weeks to complete three one-minute commercials in exactly the way we wanted them," Watson reports.

With both "kids" and "cane" helping to sell the C and H message, it's little wonder that what advertising manager Cook calls "the major chuck" of its budget goes for broadcasting media. Currently, *Kids and Cane* spots are running on TV stations in Arizona, California, Illinois, Iowa, Kansas, Minnesota, Missouri, Nebraska, Nevada, New Mexico, Oklahoma, Oregon, Texas, Washington, and Wisconsin.

The sound track jingle has been recorded on ET's and is proving "very successful" as a radio commercial with live, 10-second dealer tags. C and H buys radio in some 100 markets where television's impact is light.

One of the most reassuring criteria for measuring the series' im-

pact is the bulging file of complimentary letters that the sponsor is beginning to collect. "Exceptionally enthusiastic," is how ad manager Bob Cook describes them.

Wrote one viewer from San Mateo, Calif.: "I enjoy your commercial so much—thought you are entitled to a compliment. . ."

From Porterville, Calif.: "... writing to tell you how much I've enjoyed your sugar cane commercial—the one where all the island kids sing the sugar cane song. Pardon me while I go buy another five-pound bag. . ."

From Leavenworth, Kan.: "Your C and H commercial... affords a delightful few minutes to which I look forward each evening. As a matter of fact, if I hadn't been using C and H sugar, I'd certainly make the proverbial switch."

As a result of consumer satisfaction, both the agency and sponsor are, of course, delighted with their new series. And it all started because, one day along San Francisco's Grant Street, perceptive eyes studied the delight of Chinatown children as they chomped sugar. ■

Ted Bates enters merger with Australian agency

Ted Bates & Co., New York-based international agency, confirmed reports circulating on three continents in the past several weeks that it is entering into a merger agreement with the largest Australian agency, George Patterson Pty., Limited, which has capitalized billings in excess of \$20 million (commissions and fees).

The announcement was made simultaneously in Sydney by Bill Farnsworth, managing director of Patterson, and in New York by Rosser Reeves, chairman of the board of Bates.

The new agency will be known as George Patterson-Bates Pty., Limited, with offices in Sydney, Melbourne, Adelaide, Kuala Lumpur (Malaysia) and Bangkok.

This merger catapults Bates into third position among American agencies in international billings, estimated in excess of \$60 million. Bates previously ranked sixth among U.S. agency billings abroad.

Reeves, who pointed out that the Australian arrangement is one of

the largest single international mergers in the industry's history, estimated that total Bates worldwide billings had now reached the \$210 million level, with 2,200 employees in 16 offices.

Reeves stressed that, in accordance with the operations policy of the associated group of Bates agencies, the new Australian firm would continue to operate with complete autonomy and that Farnsworth would not only remain in charge of the over-all Australian operations, but would join the board of directors of Ted Bates in New York. Patterson employees will be offered an opportunity to acquire shares in the new company.

J. Ross MacLennan, senior v.p. in charge of international operations, Bates-New York, and Reeves will join the George Patterson board in Australia. Both Farnsworth and MacLennan issued statements explaining that the merger is "the inevitable result of more than 20 years of close association, mutual clients, and friendship between the principals of both companies."

"Further expansion in the Far East is definitely planned under the guidance of the Australian company," MacLennan said.

MacLennan announced that Luis Soria, who formerly headed Cuba's third largest advertising agency in Havana, with more than \$2 million in billings, would leave for Madrid this week as a permanent Bates representative there. In recent months Soria has been in the New York office in the creative and account servicing departments. He will operate initially in Madrid, and, at a later date, expand his duties to Barcelona.

At this time there is no Bates Spanish office and no Spanish accounts. Soria's function can best be described as within the exploratory and potential areas, the agency said.

Foote, Cone & Belding reports earnings up

Record billings and income were reported by Foote, Cone & Belding for 1963, in a preliminary financial statement. Net income was \$1,823,000, or \$1.05 per common share, as compared to \$1,414,000 or 81 cents

per common share for '62. Gross billings to clients of FC&B totaled \$157,391,000, up from \$135,274,000 for '62. Operating income (fees and commissions) was \$23,103,000, as compared to \$19,818,000 for '62.

The audited financial statement for 1963 will be included in the agency's first annual report to be distributed to stockholders the end of this month.

Foote, Cone & Belding, one of the ten largest advertising agencies, offered 500,000 shares, or approximately 28% of the total number of outstanding shares, to the public last September. The stock is traded over-the-counter.

Agency switches

Young & Rubicam has resigned the Caron account, it was announced by George Gribbin, chairman, and Edward L. Bond, Jr., president of the agency. Now handling the account is Albert Frank Gunther Law, New York, according to Henry Millett, account executive . . . Knox-Reeves Advertising, Chicago, acquires Aunt Nellie's Foods, Clyman, Wis. Established in 1929, Aunt Nellie's now produces one of largest volumes of glass-pack vegetables in nation. Howard W. Jones of KR handles account . . . Sander Rodkin Advertising, Chicago, awarded Bradley Industries, manufacturers of plastic packaging.

Kastor Hilton Chesley Clifford & Atherton, New York, named by Whitehall Laboratories division of American Home Products Corp., for Hill's Cold Tablets . . . McCartney & Fritz, Studio City, Calif., specialists in independent Super Market cooperative advertising, appointed by five more independent market chains, bringing the number represented by the agency to 19, comprising 60 stores with yearly volume in excess of \$180 million. New chains acquired are: Food Round Up Markets, Royal Foods Markets, Pronto Markets, Shopping Basket Markets, and Lloyd's Markets.

Black & Musen, Springfield, Mass., assigned Hamilton-Ward Division of Colonial Art Co. Hamilton-Ward sells personalized social stationery and name and address labels via mail order. Arthur Musen, president, handles account.

FALL 1964:

Shades of Golden Age

Co-sponsorships, escapist fare spark new net schedule

NO MATTER HOW the plans of network and agency programming pundits fare, fall 1964 has already gone down in TV history. It is the year of the reverse trend. And it's not without its nostalgic notes.

The names may be different—General Foods, Gillette, Chrysler, P&G, where they once were U.S. Steel, Armstrong, General Electric—but the excitement and aura of class generated by the big single and co-sponsorship signatures for next season's programs are more reminiscent of TV's "Golden Age" than anything recorded on the three-network sales roster in any recent year. And a promising plethora of prime-time comedy, music, and variety, in conspicuous contrast to recent insistence on Freudian-flavored realism, lends a "let-us-entertain-you," almost vaudeville-like luster to the programming marquee.

Some things don't change, as harried heads of production houses and networks well know. Mortality rates remain sky-high—40% of next season's shows will be new. Although 57 of last year's 6 shows are returning, almost all of these are carry-overs from previous years. Only nine of the 33 hopeful entries in the 1963-'64 sweepstakes have survived, topping the record mortality rate of 72% on new shows set the previous season. There is no let-up either in the mad scramble to set the fall schedules earlier and earlier. Last season, agencies were delighted with a six-month preview of the new season's wares. This year, schedules are set and a hefty percent of fourth-quarter availabilities spoken for with seven months to spare.

American admen appear to have tossed aside Britain's magazine concept of network TV advertising as wholeheartedly and with about as much ceremony as their ancestors disposed of its tea. Not only has the mushrooming trend to minute participation buying taken an about-face for the first time in seven seasons, but the number of hours bought in that smallest of time seg-

ments will be almost 50% less than last season (29½ participating network hours a week next fall vs. 49 in the middle of the 1963-'64 season).

The swing has not been all the way back to single sponsorship, no surprise in view of greatly increased costs compared with five or more years ago. In fact, there'll only be 30 minutes more of prime evening network time sold to a single advertiser than last season's seven hours. The big difference is in the almost atavistic reversion to alternate sponsorship (this also includes alternate week halves). Hours in this category will be double this fall what they were last (36 hours vs. 18½).

If the seeds of discontent with the participation approach to network economics can be traced to any one place, that would have to be 485 Madison Avenue. CBS-TV, regarded in some sales circles as Tory in its resistance to the participation selling trend, is now well in the vanguard. Never high, it will sell minutes in only 4½ of its 24 hours a week (6:30-11 p.m.) this September, assuming co-sponsors can be found for *World War I*. NBC-TV is selling minutes in only 11 hours this fall (and four of these are movies), while ABC, with the highest percentage of spot carriers (14 of its 22½ weekly hours), will nevertheless have 30% less in this category than last fall.

NBC can once again claim more of the big bankrollers than its competitors, having sold five-and-a-half hours of the new schedule to single sponsors. But a seasonal 5% hike in production costs has made the stakes so high that in every case on NBC the programs under single sponsorship have already received a viewing vote of confidence in previous seasons (Chrysler's *Bob Hope Theatre*, Kraft *Theatre*, P&G's *Grindl*, Chevrolet's *Bonanza*, Bell Telephone *Hour*, and Ford's *Hazel*. The other half-hour under full sponsorship for the fourth quarter is *TW 3*, which has been renewed by one of its current sponsors). On CBS, the

OLD and NEW shows

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
7 30	WAGON TRAIN W	MY FAVORITE MARTIAN SC Kellog (AW) Toni (AW)	WALT DISNEY PRESENTS V Kodak (AW) RCA (AW)	VOYAGE TO THE BOTTOM OF THE SEA A-S	TO TELL THE TRUTH R. J. Reynolds (AW) Whitehall (AW)	90 BRISTOL COURT SC Coca Cola (1)	COMBAT A-C A.C. Sparkplug Miles Beecham American Tobacco (1½) Colgate (1) Allstate (1)	LOCAL	MR. NOVAK DS Bristol-Myers Frito-Lay Warner-Lambert Pontiac
8 30	BROADSIDE SC Contac (AW)	ED SULLIVAN V Pillsbury (AW½) Whitehall (AW½) Lever (AW½) Lorillard (AW½)	GRINDL SC P&G	NO TIME FOR SERGEANTS SC Shick (AW) L&M (AW)	ANDY GRIFFITH SC General Foods		MCHALE'S NAVY SC R. J. Reynolds Oldsmobile	RED SKELTON V Lever (AW½) Whitehall (AW½) Alberto-Culver (AW½) Phillip Morris (AW½)	SOLO A-S Chevrolet (AW)
9 30	SUNDAY MOVIES M	LIVING DOLL SC American Tobacco (AW)	BONANZA W Chevrolet	WENDY AND ME SC Consolidated Cigar (AW) Olds (AW)	LUCY SHOW SC General Foods (AW) Lever (AW)	ANDY WILLIAMS V	WALTER BRENNAN SHOW SC American Tobacco (AW)	PEYTON PLACE I DS Clairol (AW)	TW 3 V Sold
10 30		BILL & MARTHA SC Bristol-Myers (AW)		BING CROSBY SC Lever (AW) Lincoln-Mercury (AW)	MANY HAPPY RETURNS SC General Foods		THE FUGITIVE DS Beecham(1) Mobil (1) Noxema (1) Contac (1) Whitehall(1)	PETTICOAT JUNCTION SC P&G	
10 30		CANDID CAMERA QU Lever (AW) Bristol-Myers (AW)	THE ROGUES A-S Miles (1) American Tobacco (2) National Biscuit (1½)	BEN CASEY DS	SLATTERY'S PEOPLE DS Drackett (1 min. AW) Philip Morris (AW½)	ALFRED HITCHCOCK A-S L&M (AW½)		THE NURSES DS Brown & Williamson (AW½) Noxema (1)	BELL TELEPHONE MU Bell
11 30		WHAT'S MY LINE American Tobacco (1) Kellogg (2) J. B. Williams (AW)							

SUNDAY: CBS starts at 6 p.m. with THE 20TH CENTURY; 6:30 p.m. MR. ED; 7 p.m. LASSIE. NBC starts at 6:30 p.m. with PROFILES IN COURAGE

Program types are indicated as follows: A, Anthology (Different stories, cast); B, Biography; C, Comedy; D, Drama; E, Educational; F, Fantasy; G, Game Show; H, History; I, Interview; J, Juvenile; K, Kitchen; L, Lifestyle; M, Music; N, News; O, Outdoor; P, Personality; Q, Quiz; R, Reality; S, Science; T, Talk Show; U, Unscripted; V, Variety; W, Western; X, X-rated; Y, Youth; Z, Z-rated.

for 1964-65 season

	WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC		
PROGRAMS:	THE VIRGINIAN W Bristol-Myers Carnation National Biscuit Miles Union Carbide	THE FLINT-STONES SC Best Foods (AW)	THE MUNSTERS SC Beecham (1) Pharmacraft Noxema (1)	DANIEL BOONE W Pharmacraft (1)	JOHNNY QUEST SC Farmer's Daughter SC Clairol	RAWHIDE W Brown & Williamson (1)	INTERNATIONAL SHOWTIME V Warner-Lambert Block Drug National Biscuit Carnation Vick	HOOTE-NANNY MU	JACKIE GLEASON V Philip Morris (AW½) Ralston (AW½) Drackett (AW½)	FLIPPER A-S Mattel (AW)		
SPONSORS:		DONNA REED SHOW SC Campbell (AW) Singer Sewing (AW)	PERRY MASON DS P&G (AW½) Sterling (AW½) American Tobacco (AW½) Bristol-Myers (AW½)	DR. KILDARE DS Colgate L&M Warner-Lambert Maybelline Glenbrook Labs Nabisco	THE ADDAMS FAMILY SC Witches, Warlocks & Ware Wolves SC	THE ENTERTAINERS V General Foods (AW½) Noxema (AW½) Alberto-Culver (AW½) P Morris (AW½)	BOB HOPE THEATER DA Chrysler	LAWRENCE WELK MU J. B. Williams Block Drug Whitehall	GILLIGAN'S ISLAND SC Philip Morris (AW)	KENTUCKY SC		
GENRES:	WEDNESDAY NIGHT AT THE MOVIES M Gillette (6) American Tobacco (2) Vick Dodge	BEWITCHED SC Quaker Oats (AW) Chevrolet (AW)	PASSWORD QU R. J. Reynolds (AW) Bristol-Myers (AW)	HAZEL SC Ford	12 O'CLOCK HIGH A-S Allstate (1) Contac (1)	GOMER PYLE SC General Foods	JACK BENNY SC Miles (AW) State Farm (AW)	HOLLYWOOD PALACE V	MR. BROADWAY DS Brown & Williamson (AW½) Alberto-Culver (AW½)	SATURDAY NIGHT AT THE MOVIES M American Tobacco (2) R. J. Reynolds (1) Bristol-Myers (1) Vick (1) Miles (1) Green Giant (1) Maybelline (½) Starkist (½) Sunbeam (½) Carnation		
ADDITIONAL:		PEYTON PLACE II DS Brown & Williamson	BAILEYS OF BALBOA SC Reynolds Metals (AW) Philip Morris (AW)	KRAFT SUSPENSE THEATER A-S Kraft		YOURS TRULY, DANNY TAYLOR DS American Tobacco (AW½) Alberto-Culver (AW½)	JACK PAAR V P. Lorillard (AW½) Speidel Block Drug		GUNSMOKE W P&G (AW½) Whitehall (AW½) American Tobacco (AW½)			

(W) Western; (A-S) Adventure and/or Suspense; (DA) Dramatic Series (With week-to-week leading characters); (DOC) Documentary; (M) Movies; (MU) Music; (QU) Quiz (Includes audience participation and panel shows); (SC) Situation Comedy; (V) Variety; (W) Western

Sales revolution overturns minute participation rule

only new, singly sponsored shows are the General Foods replacements for Danny Thomas and Jack Benny, *Many Happy Returns* and *Gomer Pyle*. The food giant will be back as sole coiner of veteran *Andy Griffith*, and P&G with the proven-popular *Petticoat Junction*, making CBS' two hours of singly sponsored programming.

Alberto-Culver's shift of several million dollars from ABC and NBC into the CBS stable and Gillette's \$7 million move from ABC *Fights* into NBC Wednesday night movies are the more dramatic spots on specific sponsor front. But basically, in terms of individual advertisers, next season's sales picture bears a surprisingly strong resemblance to the current one and may set a record for renewals, at least on CBS and NBC.

CBS is about 85% sold for the fourth quarter (77% for the year) and NBC about 82% (70% for the year). Missing Alberto-Culver, Gillette, and a lot of participation buyers who traditionally come in later,

ABC still has some 64 minutes available. It's wide open on Sunday nights except for the new distaff version of *McHale's Navy, Broadside*; has sold its three new half-hour comedies on Monday, but only two-thirds of the diligent *Dr. Casey* and one-sixth of the new adventure hour *Voyage to the Bottom of the Sea*; and is having trouble with its new Friday night shows. ABC's most powerful night seems to be Tuesday, with its strong lead-off of *Combat* and *McHale's Navy*. Agencies are also banking on web's Thursday troika of situation comedies to come up with some strong competitive ratings.

Biggest headache for NBC is Monday. Madison Avenue isn't going for the network's rather radical response to the General Foods blockbusters on CBS—the 90-minute situation comedy *90 Bristol Court*—and there are six minutes open in *Andy Williams*, 4½ in *Hitchcock*. Its other sales sore spots are *Daniel Boone*, up against ABC's strong Thursday shows and *Perry Mason*

on CBS, and its three new half-hours on Saturday. If CBS can be said to be having any problems they would be, as anticipated, its two documentaries (*World War I* and *CBS Reports*) and, more surprisingly, one of its only two westerns, Friday night *Rawhide*. But in the areas of situation comedy, variety, and drama it's very near SRO.

The strong emphasis on escapist entertainment is seen by many as both a natural reaction to TV psychological-social documentary drama and an inescapable temptation to stay with a good thing—in this case situation comedy which worked so well for CBS this season. So, 19 of the 36 new shows on the boards this fall all are situation comedies, six are equally escapist adventure and suspense, and five are drama, almost exactly the reverse of the new-show trend last fall when the networks debuted 16 dramatic programs, no new adventure-suspense, and seven new situation comedies.

Looking at the total upcoming network picture, over 25% (19½ out of 73 hours) will be situation comedies; another 22½ hours will be devoted to music-variety and adventure-suspense programs, with drama, which last fall accounted for 17½ hours out of 33, limited to 13 hours this fall. CBS and ABC have most of the comedies between them (seven-and-a-half hours and eight hours respectively); NBC and ABC have each programed four hours of adventure-suspense (CBS only 30 minutes a week); and variety fare finds five hours on CBS, four-and-a-half on NBC, only one on ABC.

NBC has only eight new shows, while CBS has 13 (eight alone in the situation comedy category) and ABC has 16 (nine situation comedies), reflecting the continuation of a relatively radical programming policy at NBC. Unlike ABC and CBS which have dispersed the ratings risk with 31 and 34 programs respectively, NBC is putting all its eggs in a 26-show basket this fall. It has only one more 30-minute segment than last season (seven vs. six) and one less hour (15 vs. 16), while ABC has added four 30-minute programs for a fall total of 19, and CBS has added six for a total of 22. ABC reduced its programs of the hour variety by one (to 11) and CBS by two (to 14). ■

LATE ABC-TV SALES

(not included in chart)

DAY	SHOW	SPONSOR
Sunday	BROADSIDE	Consolidated Cigar (AW)
Monday	VOYAGE TO THE BOTTOM OF THE SEA	Coca-Cola
	BEN CASEY	Brown & Williamson Contac Noxema American Home
	MCHALE'S NAVY	Warner-Lambert
Tuesday	FUGITIVE	Brown & Williamson P&G
	PATTY DUKE	Breck Sterling
Wednesday	BURKE'S LAW	L&M
	PEYTON PLACE II	Contac
Thursday	FARMER'S DAUGHTER	L&M
	12 O'CLOCK HIGH	Brown & Williamson
	HOLLYWOOD PALACE	Warner-Lambert

How to cure "media perspectivitis"

Many new media men suffer from estimating fatigue and demographic deterioration because they prepare by studying zoology, French, or music, adman says

TULLY PLESSER

Vice President, Director of Marketing
Erwin Wasey, Ruthrauff & Ryan, Inc.

THE TREND toward specialization appears in every sector of the economy. The architect once involved in "structures" now focuses on World's Fair pavilions or summer theatres in-the-round. The electronic engineer trained in all phases of the art narrows his interest to the abstract world of lasers, or the wordly world of IBM. The doctor is launched into general practice, then builds his career in the direction of those specific ailments offering maximum challenge or gratification, whichever is more lucrative.

Through the years, we have observed this specialization tendency among managements and technicians in most industries, and the advertising segment of the communications industry is no exception. But the growth of the all-around advertising man into a communication specialist has created a difficult adjustment problem for today's advertising agencies, and the primary source of this difficulty can be defined as "perspective."

Where the engineer, and the architect and the physician all relate their peculiarities of specialization to basic disciplines — that is, physics, or anatomy or biology — the communication specialist in advertising has no universal structure of laws against which to position his creative explorations, marketing hypotheses or media considerations.

This absence of structure or focal point of reference, often distorts the advertising specialist's evaluative vision, to the point where the creative man sees the commercial

as an independent work of art combining gripping phrases with memorable sounds, on a field of award-winning visuals — forgetting that across the country, hundreds of wholesalers and retailers are counting on that commercial to reduce inventories and generate profits.

Similarly, the lack of comprehensive perspective sometimes generates in the mind of the merchandising man a feeling that any effort that doesn't result in a retail sale within five minutes after it is expended, is frivolous. He either is unaware of, or forgets, the long-term objectives of the advertiser — and the indirect tactics that must often be used if these objectives are to be achieved profitably.

And now to the media specialist, who too often finds himself concerned with evaluating magazines, newspapers or stations as "Vehicles in a vacuum," counting dollars-per-decimal point while ignoring those dimensions of the marketing program that may exert the greatest influence on the success or failure of his plan: timing, competitive strategy, merchandising requirements, distribution goals, and so on.

Why is perspective a more frequently observed weakness among advertising men than members of other professions? Stop any hundred advertising men on the corner of 49th and Madison (there are some admen who can't be stopped, but they are the exceptions) and ask them about their educational backgrounds and professional training for their jobs. The range of schools, major courses of study, degrees and previous occupations will amaze you, and will provide an insight into how "undisciplined" is our profession, and why this per-



TULLY PLESSER

Vice president and director of marketing at Erwin Wasey, Ruthrauff & Ryan since January, Tully Plesser has been active in the advertising industry. Previous to coming to EWR&R he was v.p. for marketing services, research at Fuller & Smith & Ross for three years. Before that, director of ad research for Fairchild Publications

spective problem is such a formidable one.

In a recent address at the American Marketing Association Research Design Conference, Columbia University's Dr. Paul Lazarsfeld pointed out that many advertising researchers prepared for their careers by devoting themselves to academic curricula involving zoology, French, or the cello. Although he stressed the need for cultivating the ability to interpret from the marketing or advertising problem to the research design, and then back again to the

THE RULES

The playing field consists of eight consideration categories. Each category is to be given studied analysis, and all information gaps must be filled before the planner may move on to the next section.

To complete each category, the planner may go to any one or all of the service-banks located in the center of the field: market research, media research and marketing/sales strategy.

While kibitzing by creative or account personnel is allowed, spectators are asked to stay off the playing field until the final inning is completed.

Consideration categories

START

8. Marketing goals—Does the planner know the immediate and long-term marketing objectives of the client company for the specific product or brand groups in question? Have there been recent changes in management thinking regarding these goals, and what steps might be taken to bring media planning in line with these changes?

7. Current distribution—Where is the product available for sale today? Which geographic regions, city sizes, outlet types? And what level of advertising support is required to maintain that scope and level of distribution?

6. Customer profiles—Who are the

ultimate consumers? (Age, income, occupation, etc.). In what ways are the characteristics of your brand's target group different from users of the product in general?

5. Timing considerations—Are there seasonal variations in product purchasing and usage? Do special seasonal promotions require special media support? What is the normal trade and consumer purchase cycle, and how can media schedules be balanced accordingly?

4. Trade merchandising requirements—How will the advertising be used in selling to and for the trade? What modifications in media planning are required to compensate for expanded distribution to new outlet categories?

3. Future marketing and distribution objectives—Can media planning contribute to long-term corporate growth and diversification into new product categories or industries? How can media input be directed forward where the company will be ten years from now, while at the same time providing required support for today's activities?

2. Total market history and trends—What patterns have been established with regard to industry—wide or market growth, and what expan-

sions or reductions are expected for the future? Will the company or brand follow the industry trend in sales and profits, or do we forecast unique results for our entry?

1. Competition marketing and media strategy—What are "they doing to meet and overcome our tactics? Are we leaders or followers in the market? (As leaders, can we predict competitors reaction to our moves? If we tend to follow, to which specific marketing moves should be reacting?)

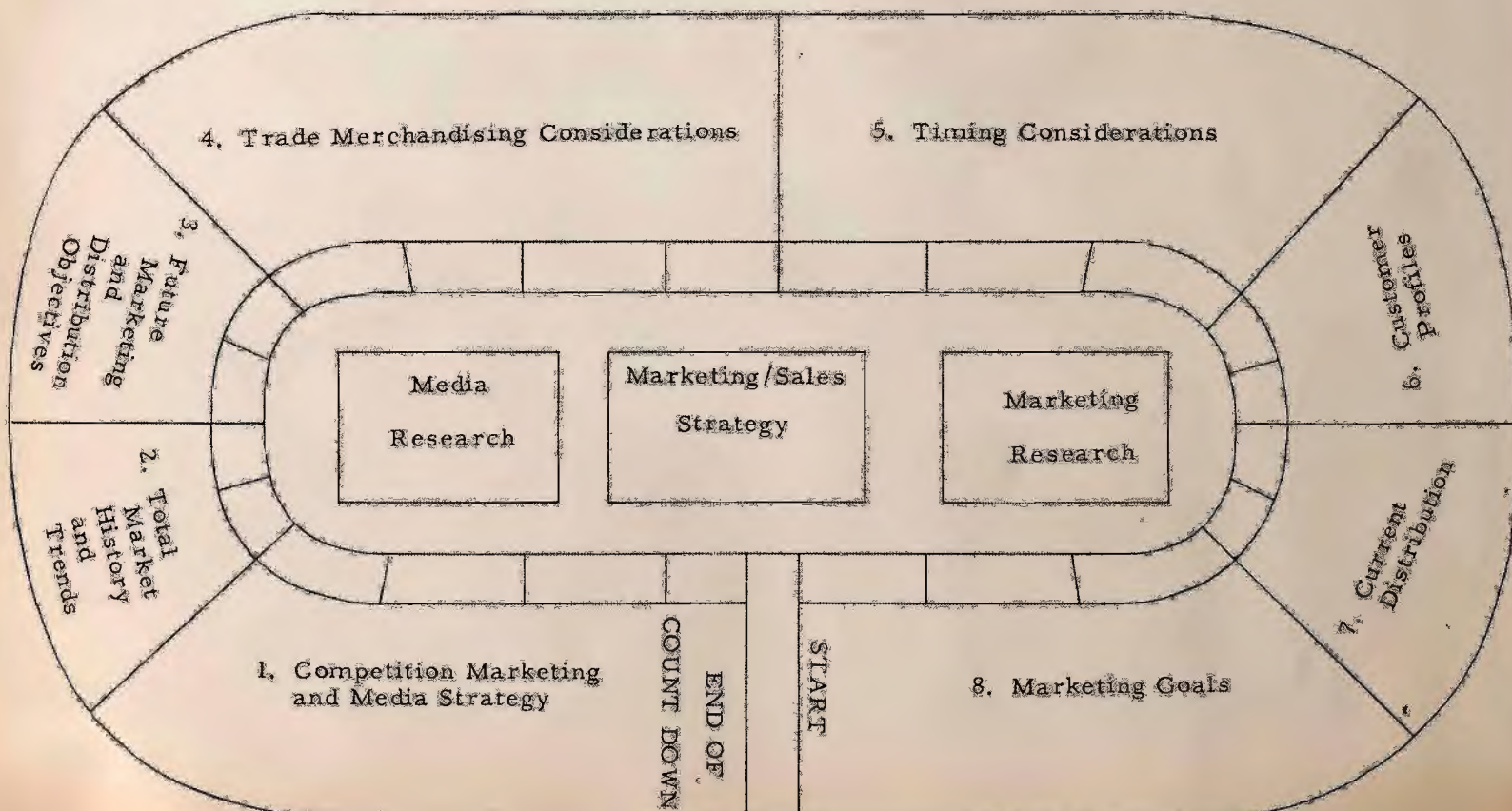
The categories have been held to general considerations applying to most marketing situations, but leaning heavily on consumer product variables. Where industrial situations are concerned, the planner has the right to modify some of the ingredients to be evaluated, but under no circumstances can an entire category be passed over.

It should be noted that not only does the planner *not* lose points for making frequent trips to the service-banks (market research, media research or marketing/sales strategy) but he gains stature for indicating both playing-field honesty and outstanding professional form.

If, after several attempts at playing COUNT DOWN, pain of "media perspectivitis" persists, a long talk with the agency media director is recommended.

COUNT DOWN

THE MARKETING GAME FOR MEDIA PLANNERS



communication solution—his comments are certainly as applicable to the media world as they are to its research ally.

Many agencies have already taken important measures to insure the balancing of their marketing, media and creative efforts. At Erwin Wasey, Ruthrauff & Ryan, marketing coordination is structured into day-to-day operations at every level. Writers, art directors, media buyers, merchandising and sales promotional specialists, and account management representatives travel as a group through each phase of strategy development — beginning with basic exploratory research into consumer attitudes and behaviour, through the structuring of marketing hypotheses and goals, to the final responses that take the form of finished creative, media and marketing recommendations.

Like some other agencies, EWR&R has also embarked on an informational exchange program, aimed at familiarizing specialists with the techniques and points-of-view of their counterparts in other fields, whose objectives they must appreciate if their own efforts are to be in line with the total requirements of the client effort. Backing up this exchange of technologies is the agency's marketing director, who includes coordination of strategy development among his many management burdens.

So much for what the agency can do to build perspective among its specialists and technologists. What can the media man do to expand his own scope of marketing considerations and evaluations before arriving at a recommendation or buying decision?

Since management games are still in fashion, and since missile metaphors continue to offer an image of modernity, **COUNT DOWN** is submitted as a new diversion for media men suffering from estimating fatigue and demographic deterioration — definite symptoms of acute "media perspectivitis."

General Mills tests new product with TV

An experiment to test a new product — Sodaburst, an instant ice cream soda for serving at home — will be undertaken in Jacksonville,

ARLENE GROSSMAN: know media, learn marketing

"Through marketing research a product's potential customer can be defined amazingly accurately, showing immediately that a media plan for one product can be very wrong for another product in the same field," says Arlene Grossman, media buyer at Richard K. Manoff. One of Manoff's three all-media buyers and three timebuyers, Arlene has been at the agency for two years, primarily on the Bakers Franchise



Corp. account (Rite Diet Bread). "Plans are made strictly on a market-by-market basis," she says. "We work with 100 individual bakers, many of which have other bread products besides Rite Diet." In mid-April Arlene will take over media buying for Stri-Dex, a new account for Manoff. A graduate of Barnard, now 23, Arlene wanted to be an English teacher at one time, but now has decided her business-life lies in media planning. "The field is exciting and challenging, and there is opportunity for women," she feels. Arlene takes outside interest in her job. She attended the IRTS seminar on buying and selling last fall and reads books on the industry—David Ogilvy's "Confessions," and Martin Mayer's "Madison Avenue." "Now I don't see how I could have done anything else," she says. "Once you get to the point where you dream about media recommendations you're really hooked." For pure relaxation Arlene likes to read, go to the beach in the summer, and ski in the winter. "I'm a real ski bug," she says.

Florida next month with utilization of local TV and print advertising. The announcement was made by Birds Eye Division of General Foods Corporation.

In launching the test-market program for Sodaburst, Birds Eye stressed the limited scope of the experiment, explaining it was designed to determine if a market actually exists for the product.

Sodaburst consists of a frozen, cylindrical-shaped unit of ice cream, syrup, and carbonation, packed in a paper container.

TV for Yuban

The Maxwell House Division of General Foods has announced that it will use heavy nighttime TV in "the strongest advertising campaign for the brand in its history" beginning in April. Yuban is going 100% Colombian, enabling it to enhance its reputation, a spokesman says. The new blends of regular and in-

stant Yuban are formulated entirely from coffees grown in Colombia, include aged Colombian beans.

In-store promotional material as well as print and TV will be included in the campaign.

Mid-West & Select open new rep offices

Mid-West Time Sales and Select Station Reps each has opened a new office in St. Louis. The Mid-West office, located at 915 Olive St., will be managed by Leo A. Militello, while Jack Hetherington has been named manager of the Select office at 8138 Normal Dr. Militello was formerly associated with the St. Louis Chamber of Commerce; Hetherington had been with Gardner Advertising and prior to that managed the Adam Young office in St. Louis. Additionally, he has operated as a regional rep and will continue in this capacity.

IN MADISON

WKOW-TV'S ○ ○ ○

The Rifleman

● ● ● shoots up rating records!


The Rifleman on WKOW-TV, out-draws network television's highly touted news pair (on another station) 2 to 1.

Want another sure shot? WKOW-TV's own EARLY NEWS peaks with a whopping 40% share of audience.

Local and lively programing like this scores amazing gains for WKOW-TV throughout the week!

Ask your Adam Young salesman for minutes in this power-packed Ch. 27 lineup!


Source: Nielsen Station Index rating estimates. Nov. '63.



WKOW TV
CH. 27

MADISON, WISCONSIN

Tony Moe
Vice-Pres. & Gen. Mgr.
Larry Bentson, Pres.
Joe Floyd, Vice-Pres.



represented by Adam Young
A **MIDCO** STATION
Ben Hovel
Gen. Sales Mgr.

New media supervisor Geyer, Morey, Ballard

William H. Miller, Jr., has joined the media department at Geyer, Morey, Ballard, Inc. as a broadcast media supervisor.



Miller

Miller comes to GMB from J. Walter Thompson. Prior to that he spent four and one-half years with Lambert & Feasley, Inc., first as a time-buyer and then as a group media supervisor. From 1949 to 1958 he was with N. W. Ayer as a radio/TV timebuyer, and before that director of the agency's traffic department.

Maccabees in spot buy

Maccabees Mutual Life Insurance Co. has made its first buy in spot radio through D. P. Brother on Detroit's WJR. Specially created by Raymond Scott for the firm's 28-week campaign is an "electronic music" three-note tone beat that spells out the company's name to the meter of the words. The commercials are being aired on the *Business Barometer* show and on the station as spots throughout the week.

Soup's on—Campbell to cook on spot radio

Campbell Soup Co., through BBDO, has made heavy spot radio buys in the New England area and parts of New York State. The nation's top seller of condensed soups (some 85% of the market) has made this move into radio spot advertising on the heels of continued sales and earnings increases during the six-month period ending Jan. 26, 1964.

Earnings for this period were just short of \$23 million or 68¢ per share, an increase of 4.9% over last year's 65¢ per share or a total of \$21,836,000. Sales during the six months rose 2.9% to \$333,981,000 from \$325,422,000. (Figures for both periods reflect the three-for-one stock split on Mar. 10.)

The firm has three new plants under construction: a Paris, Tex., facility slated for operations this fall; a new frozen food plant in Fayetteville, Ark.; and a mushroom-growing operation in LaGrange, Ind., slated to start production this summer.

150 ad agency buyers made 'angels' by WIP

One hundred and fifty advertising agency timebuyers will soon become "angels," thanks to WIP Philadelphia. The Metromedia station plans to issue a share of the new Broadway-bound musical comedy *Cool Off!* to timebuyers who will be transported to Philadelphia on Mar. 31 for dinner and a showing of "his" show.

While in the "City of Brotherly Love," WIP hopes to impress the "angels" with the position of the station and its value in the Philadelphia area.

Cool Off!, a spoof of modern morals, stars Stanley Holloway and Hermione Baddeley.

Yankees on WNYS-TV

New York Yankee weekend baseball games will be telecast on WNYS-TV in Syracuse. Signed as sponsors are P. Ballantine & Sons, R. J. Reynolds Tobacco Co. (both through William Esty Co.) and Atlantic Refining Co. (N. W. Ayer & Sons).

Yankee broadcaster Mel Allen has taped on-the-air announcements as part of the ABC affiliate's promotion plans. Sale was handled by Peters, Griffin, Woodward station representatives.

WBRE & WSCR to PRO

WBRE, Wilkes-Barre, and WSCR, Scranton, both Pennsylvania, have appointed Prestige Representation Organization, New York, as exclusive national sales representatives, with the exception of sales in Pennsylvania and Maryland. Gill-Perna previously represented the stations.

Both stations are NBC affiliates in their markets, and are operated in conjunction with WBRE-TV, Wilkes-Barre, which will continue to be represented by the Katz Agency, New York.

Pontiac saturation on with 450 weekly spots

Saturation radio campaign utilizing 450 spots per week for a 13- to 14-week period for Pontiac dealers of Los Angeles is under way through MacManus, John & Adams.

The heavy spot buy is an attempt to maintain Pontiac's sales momentum during the traditionally active spring season, and follows a 13-week fall campaign that revolved around the query, "What kind of Pontiac People am I?"

In addition to the Pontiac account, MJ&A also handles the separate account of the Los Angeles Metropolitan Pontiac Dealers Assn., comprising 30 retailers in the area.

Chicago man named v.p. of Eastman rep firm

Dale Stevens has been named vice president of the Robert E. Eastman Company.

In making the announcement Robert Eastman stated: "Steven's promotion to vice president was richly earned due to record-breaking sales volume by the Chicago office under his direction."

Stevens joined Eastman when it was formed in 1958. In October 1963 he was elected manager of the Chicago office and member of the board of directors. Prior to his association with Eastman he was account executive with Everett-McKinney, Chicago.

McCarthy set as mgr.

John M. McCarthy has been named Chicago manager by Robert L. Williams Co., national radio station representatives. McCarthy had been advertising and assistant division sales manager for Holsum Food Co. Prior to that, he had been a radio-TV sales representative with the Chicago office of the Branham Co.

Barry now Webb exec

Grant Webb & Co. has named Charles F. (Chuck) Barry manager of its Los Angeles office. He had been an account executive with Soper Advertising of Glendale.

Prior to that, Barry was associated with KCUR and KIMO, both

Kansas City, and had been an account executive for KCMO-TV, also Kansas City, and KWKW Hollywood.

RSB adds 3 stations

CJLR Quebec City; CKPM Ottawa; and CKLW Windsor, have joined Radio Sales Bureau, Canadian non-profit association devoted to promotion of radio as an advertising medium. RSB now boasts 99 members (90 commercial radio stations and nine representatives) and plans to announce its 100th member at the Canadian Assn. of Broadcasters' convention in Quebec City, Apr. 6-8.

Rep appointments

H-R Representatives has been appointed national representative for KIXI Seattle . . . WDEE New Haven has named Mort Bassett & Co. its exclusive national representative . . . ABC affiliate KBMT-TV Beaumont, Tex., has designated Paul H. Raymer Co. as its national representative . . . George P. Hol-

lingbery Co. has been reappointed national representative by KYNO Fresno.

Bill Creed Associates has been named New England sales representative by WHAY Hartford-New Britain and WALE Fall River, Mass. . . . WMAY Springfield Ill., and WKMF Flint, have appointed Mid-West Time Sales as its regional sales representatives . . . Robert L. Williams Co. has been named to represent KDEF Albuquerque; WDBF Delray Beach; and WCVS Springfield, Ill.

Tico Enterprises has named Adam Young as national representative for its four radio stations: WCAY Columbia, S.C.; WEET Richmond; WGYW Knoxville; and WKTC Charlotte. Young also has been named representative by the Notre Dame stations in South Bend, WNDU-AM-TV, and by WEEE Albany, N.Y. . . . Roger O'Connor has been appointed national representative by WSHO New Orleans . . . WCKY Cincinnati has named Ohio Station Reps as representative in Ohio outside the Cincinnati market.

Sound and film projector



Both CBS Spot Sales and Avery-Knodel have been using a desk-top film strip machine with sound synchronization to give brief and detailed market stories. Above, media executives watch a presentation by Avery-Knodel for Upstate Michigan (Cadillac-Traverse City-Sault Ste. Marie). Seated (l-r) they are Irwin Fleischer, media supervisor, Ted Bates; Helen Johnston, associate director of media analysis, Grey; Jacqueline DaCosta, assistant v.p. and media research supervisor, Ted Bates. Standing is Gene Ellerman, v.p., general manager, WWTW/WWUP-TV.



The spot for spot

If plenty of spending money sends you, *Charlotte's WSOC-TV is a hot spot for your spot buying. Charlotte's Consumer Spendable Income per Household highest of any metro area in the South. Tops cities like Dallas, Miami, Nashville, Houston. Nearly three million consumers are served by WSOC-TV. Ask us or H-R to tell you more—show you how you can get more for your spot dollar on* **Charlotte's WSOC-TV**

Last in a three-part SPONSOR series on
plight of U. S. admen in Italian TV, where research
data is hard to come by, and so is TV time

ITALIAN TV: Audience research is rare

CONCERN over ratings, shared by all admen in the States, is non-existent in Italy. Nobody asks "How many TV sets were tuned in during our commercial?" or "Should we sponsor a program with low ratings?" or "Is the rating sample large enough?" There are no ratings.

For this reason admen go by the average audience numbers for different periods of the day, taking into account that a good program will probably draw more viewers

and a bad one less viewers. For special shows an estimated 17 million people have tuned in. For others very few, but the average audience is considered to be about 9.25 million a night at the peak quarter-hour (9:00 to 9:15 p.m.), or about 25% of the adult population.

A great percentage of the audience watch TV outside of their homes, at a local coffee bar, or restaurant. They sit in rows, like in

the theater, perhaps for the whole evening.

For this reason the number of TV sets does not tell the media man all, but does provide a guideline for estimating audience figures.

In February 1962, eight years after the first few TV sets began to appear on the Italian scene, the three million mark was passed. With an average increase since then of about 75,000 sets a month, due in part to the operation of

TV SET OWNERS PAY TAXES

Because government collects \$20 annually in taxes from radio and TV set owners, ad money is not important to survival of TV. It is estimated that taxes account for \$50 million, ad revenue \$15 million

Licensed TV sets* in Italy

1955	170,000
1957	673,000
1958	1,000,000
1959	1,500,000
1960	2,100,000
1961	2,700,000
1962	3,400,000
1963	4,200,000

* An additional 10% should be added for sets not licensed. Number of sets does not indicate the size of the TV audience accurately as a great number of people, not owning TV sets, nevertheless watch TV regularly in coffee bars, restaurants.



ITALIAN TV *continued*

RAI's second channel, the figure has risen to 4.25 million TV set owners or licensees.

The owner of a TV set pays a license fee of \$16 a year if he owns a TV set alone; \$20 if he owns both radio and TV. This license fee, called *abbonamento* in Italian, entitles him to watch the programs of his choice uninterrupted by commercials which are themselves grouped into programs. Over the years, this tax has decreased. In 1957 it was \$30, \$10 more than it is now.

The 4.2 million set owners, representing about 32% of the families in Italy, reportedly bring \$50 million in tax money, considerably more than the \$15 million brought in by TV advertising monies. Because of this double income RAI does not need to cater to the advertiser to buy TV.

The programs beamed at the Italian viewers are often separated with light music and still shots from different towns, or paintings

by different artists. This time could be utilized for commercials.

RAI-TV is on the air from 8:30 a.m. to midnight, with a total of 18½ program hours a day Monday through Saturday. These programs are aired over its two channels. While Channel 1 has been broadcasting a full day since 1960, Channel 2, which began operating in 1961, limited its first year's schedule to three hours, from 9 p.m. to midnight. Last year two additional hours were added on Sunday.

A typical TV day on Channel 1 begins with eight hours of *Tele-scuola*, educational programs for children ranging from 10 to 15, although adults also listen. At 5:30 an hour of children's programs come on (plays, stories, cartoons, games, etc.). Usually 6:30 marks the beginning of adult programming with news forecasts, weather forecasts, and sports reports, as well as a half-hour educational program for adults.

The evening hours are devoted to programming ranging from drama to variety shows, from quiz

programs to documentaries. Long serialized dramatizations of great novels such as Dreiser's "The American Tragedy" may be a special feature. There is no set pattern for the evening programs on Channel 1.

Channel 2 *Seconda Programma* TV on the other hand, follows a regular schedule in which each day of the week features a particular type of show.

Sunday night's highlight, for instance, is a musical or variety show. Monday is drama night. Tuesday features *TV Magazine*, devoted to current events of cultural, political, and general interest. Wednesday belongs to the movies while Thursday is devoted to *TV Original*, or a "special" as we would call it. Friday evening a long documentary is shown. Saturday night alternates between opera, concerts, and feature films.

The news, too, is handled in a different manner by both channels. Channel 1, which offers three nightly editions of *Telegiornale*, carries mostly straight news, sports, and weather reports. Channel 1 newscasts 15 minutes long, are brought in at 7, 8:30 and 11 p.m. A special 50-minute weekly TV news program called *TV 7* was introduced early last year to offer more detailed coverage of current events.

The commercial program *Girandola* is brought in around the TV for children. *Gong* is aired after the afternoon *Telegiornale*. *Tic Tac* is before and after the hour signal. *Acrobaleno* is on after the sports news and the weather bulletin. *Carosello* has the best position, after the news and the presentation of the featured evening program.

On radio, advertising is a commonly-accepted familiar feature, and much easier for the advertiser to enter. There is no particular rule about the direct sponsorship of programs as there is on television. Any time one is likely to hear the words "presented by" on radio. There is one exception. On the third station *Terzo Programma*, no such messages are allowed to interfere with programming.

The limitation in the number of frequencies assigned at the International Conference of Copenhagen was a great handicap. It was over-

An unmeasurable part of TV's audience is the segment which gathers in coffee bars



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come by a system of group syn-
chronization. RAI succeeded in
making several transmitters func-
tion at the same wave length with
a minimum of interference.

In the fifties radio continued to
expand, parallel to TV, giving
more and more impact to FM trans-
mitters which today form the bulk
of the entire network. FM car ra-
dios have come into great popu-
larity this decade.

Subscriptions for the use of
radio sets now number about 9
million. Radio is holding out well
in spite of the popularity of tele-
vision. The average growth rate of
radio buyers is 500,000 a year.

Regular programs are broadcast
over three stations, each with its
own specific characteristics. The
first station, *Programma Nazionale*,
concentrates on news and informa-
tional programs. On the second sta-
tion, *Secondo Programma*, the ac-
cent is on song, light entertain-
ment, and variety, while the third
station, *Terzo Programma* is known
for its cultural programming: clas-
sical music, drama, discussions



Research by OTIPI (equivalent of 4As), headed by A. Cappellini, helps U.S. admen

and lectures by outstanding people.

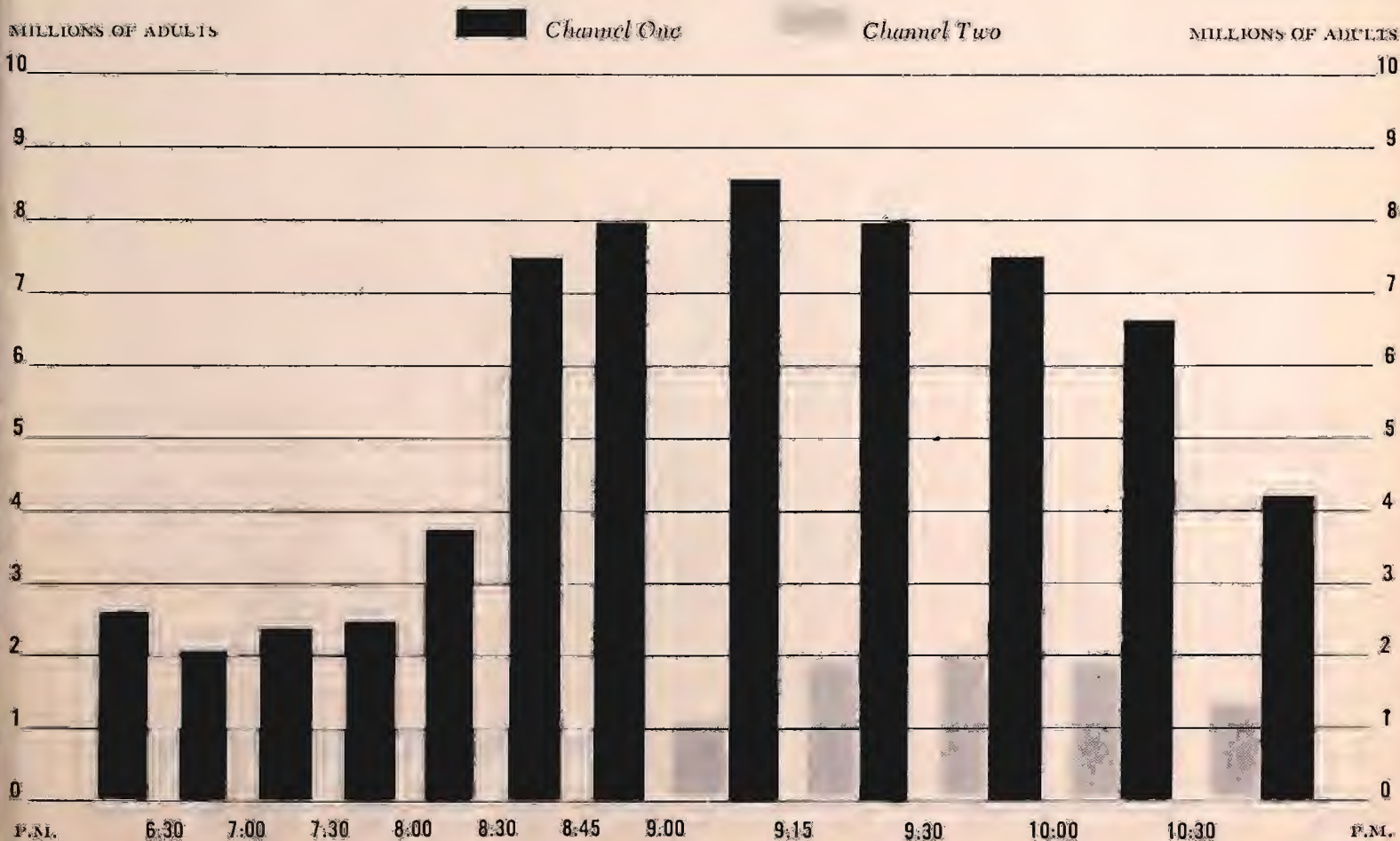
Air time for the first two radio
stations is 17 hours and 15 hours
respectively. The third station,
which is on the air a total of 12
hours a day, is split into two ses-
sions. This program schedule, a
streamlined edition of the original,
was introduced in 1962.

Of the three stations which
carry radio news, the first station
is far ahead. This carries twice as
many informational programs as

the other two stations combined.
The second station is primarily en-
tertainment, while the third leads
in documentaries and high-level
debates.

Qualitative media research on
radio and TV is hard to obtain.
Although advertising based on seri-
ous professional standards is now
beginning to come about, the in-
dustry still retains an artisan bias,
true to all forms of commercial life
in Italy, which inhibits the collec-

VIEWERS OF ITALIAN TV (6:00 - 11:00 PM)



*OTIPI data

ITALIAN TV *continued*

tion and dissemination of proper data; thus preventing the proper application of scientific data to selling and promotion.

Research into media is at an elementary stage of development in Italy. Most research companies are prepared to try their hand in the advertising field if requested, but their restricted activities for a few individual clients leave their methods and finding open to doubt, U.S. media men say. Only two research companies claim to be in part organized to supply regular media information. They are DOXA and ATTWOOD.

DOXA was founded in 1946, originally to conduct political surveys, but subsequently to set up three commercial surveys now carried out every six months. They are a TV and radio audience barometer, a brand barometer, and a pharmaceutical barometer.

ATTWOOD was started in Italy in 1958. Since 1960 it has added questions on reading habits to consumer surveys.

The DOXA TV and radio audience barometer consists of 2,000 home interviews every six months by random sample. Breakdowns are by sex, age, class, and geographical divisions. The chief limitation is the lack of "real" audience figures since answers by interviews are taken from the whole family.

Results of the TV and radio audience barometer are issued in January and June.

The Attwood consumer panel consists of 2,000 interviews every month on a constant sample of housewives covering all of Italy. The housewives are requested to note every product and every publication they buy. The product information is collected on a weekly basis, readership on a quarterly basis. The consumer panel, by product, is available to advertisers for varying costs, depending on the product field.

Two industry organizations commissioned the first general media survey back in 1958. They were Utenti Pubblicita Associati, UPA, and the association of agencies, OTIPI. Planning and elaboration of the questionnaire was carried out by DOXA. It covers press, radio, TV, and cinema, and is still in use. Interviews were carried out among 16,276 adults over 16 years of age. There is no information on distribution or circulation of the press, but there is information on audience, readership, frequency, broken down by sex, age, social level, and profession.

The second general media survey was commissioned by OTIPI and carried out by DOXA with the help of a committee of five supervisors chosen among the market research people of the most important agencies. It covers the press, TV, radio,

and cinema with 16,000 interviews of adults over 16 years.

Research is one of OTIPI's primary functions. The audience figures given by OTIPI in this latest report act as a double check on the figures that RAI puts out. The figures vary, but not radically. OTIPI puts out "Readership," a book containing information on viewership (age, education, work, autos, geographical areas etc.). Each agency which is a member of OTIPI gives about \$3,300 to the organization each year to cover the cost of the research.

Other than the aforementioned studies there are no independent media analyses available. The planner in Italy has to integrate and compare isolated facts and figures collected from other sources in order to give weight to any media selection attempted. Experience has taught that most internal research reports issued by publishers or concessionaires are biased and untruthful, U.S. admen say.

Some significant facts are available which aid the advertiser, but they are not specific enough to help in the choice of media.

The president of the Italian Republic, Signor Antonio Sengi, told U.S. businessmen this year that per capita income in that country has increased substantially, going from \$320 in 1951 to \$560 in 1962. It was in 1951 that expansion in Italy began, he says. That year's net national income was \$15.2 billion. In 1962 it was \$29 billion.

"We are aware of the hard and long road that still lies ahead to raise the per capita income, and therefore the living conditions of the Italian people to the level attained by you and other people," Segni said.

Incomes in the north and the south differ considerably. It is estimated that the average wage-earner in the north gets about \$1,000 a year; in the south, \$416 a year. Because TV can only be used nationally, this adds to the many complications American admen in Italy must endure.

The recent shakiness of the Italian lira, hopefully stabilized by the \$1 billion credit issued, may have some temporary negative effect on investment in Italy, but in the long run, admen feel.

Television viewership in Italy

Adult population of Italy.....37,000,000

Watch TV in an average week:

every day	26.4%	9,770,000
at least five days a week	6.7%	2,490,000
two to four days a week	14.4%	5,310,000
one day a week	16.6%	6,150,000

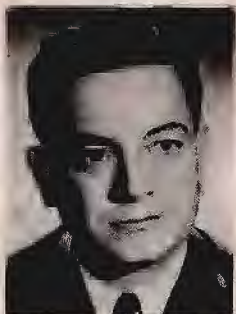
Watch TV in an average week	64.1%	23,720,000
Don't watch	35.9%	13,280,000

Watch TV in an average day	38.0%	14,070,000
Don't watch	62.0%	22,930,000

^oOTIPI figures



Cramer



Stromberg

CBS and ABC promote their programing men

Robert Lewine's resignation as vice president of programs, CBS-TV Hollywood, let the way for the promotion of Hunt Stromberg, Jr., to the job. At ABC-TV, the foremost change is the election of Douglas Cramer, director of program planning, to vice president of program development.

Lewine, in Hollywood, announced meanwhile he was becoming a partner in Creative Management Associates, Ltd., talent agency headed by former MCA executive Freddie Fields. Lewine will serve as executive v.p. of CMA-TV, Ltd., and as v.p. of CMA's agency operations, specializing in TV. Lewine's headquarters will be in Beverly Hills.

Stromberg has been a program development vice president for CBS-TV on the west coast since November 1960, having joined the network in 1956 as a program development executive. In addition to his new duties, he'll continue to direct all west coast program development activities.

Other developments in the ABC programing area include the promotion of Len Goldberg, manager of program development, to director of program development, Eastern division. Harvey Bennett, manager of program development, Western division, has been promoted to director of program development for the division.

Leonard Maskin, administrative and budget manager of the program department, has been promoted to director of program administration, Eastern division reporting to Theodore H. Fetter who assumes the new title vice president and national program director. (He has been vice president and program director for ABC-TV.)

New additions to the ABC-TV program department on the West coast are Dwight Hauser and Michael Allan who have been appointed program supervisors. They report to Adrian Samish, director of current programs for ABC-TV in Hollywood. Ben Brady, vice president in the Western division, will devote his time to individual program projects.

TvQ matches top shows as hypothetical foes

As network program juggling nears season's end, Home Testing Institute assigned its TvQ a provocative task: What might have happened if different programs opposed each other?

Special study quizzed 1,069 respondents (enough for national sample) on 55 pairs of programs, asking which one of each pair they'd prefer. Results showed that while *Ben Casey* outpaced *Ed Sullivan* (58 to 39%), for example, Casey himself came near to being knifed by *Dr. Kildare* (47-45%). *Sullivan* got overall drubbing in matchings against *Bonanza* (25-73%); *Wagon Train* (29-69%); *Virginian* (38-60%).

Other preferences were: *Combat* vs. *Eleventh Hour*, 54-37%; *Defenders* vs. *Flintstones*, 58-39%; *My Three Sons* vs. *Hazel*, 56-40%; *Bonanza* vs. *Gunsmoke*, 62-34%.

In support of ETV



NBC donated \$100,000 to educational station WHYY-TV in Philadelphia, recognition of the good work done thus far to stimulate and benefit the community. Here Raymond Welpott (l), executive v.p. in charge of NBC's owned stations and gen. mgr. of WRCV-TV and radio, presents the check to William Goldman, WHYY pres.

AWRT guiding visits of foreign distaffers

The first of four foreign female broadcasters has arrived in this country to spend 60 days touring our broadcasting centers as guest of the Educational Foundation of American Women in Radio and Television and the U. S. State Department.

She is Elcetra Mirta Arlt of Buenos Aires, who will be followed within the next two months by Ogenia Simchoni of Israel; Irene Vesna Vrkljan of Yugoslavia; and Irena Sobierajska of Poland.

AWRT established the project last year to promote international understanding through communications. During their visits here, the four women will be the guest of almost 20 AWRT chapters and will be given the opportunity to visit broadcasting operations of all sizes and types, be apprentices in their particular fields at the broadcast centers of the U.S., and get to know American broadcasters on a personalized basis.

1963 sales, earnings new Wometco record

Continuing the annual-increase trend set in its five years since public ownership, Wometco Enterprises reported an 18% increase in earnings per share for the year ended Dec. 28, 1963, in addition to record net and gross income.

Per share earnings amounted to \$1.25 as against \$1.06 in 1962. Net income after taxes was \$2,185,026 compared with the previous year's \$1,831,254, and gross income was \$22,677,534 vs. 1962's \$18,723,132.

Straus new president of N. Y. Broadcasters

R. Peter Straus, president of the Straus Broadcasting Group, is the newly elected president of the New York State Broadcasters Assn. He succeeds Merl L. Galusha, manager of operations, WRGB Schenectady.

Second in command for the coming year will be Herbert Mendelsohn, vice president and general manager of WKBW Buffalo, who will be NYSBA vice president. El-

liott Stewart, executive vice president of WIBK Utica, was elected secretary, and John Lynch, president of WWSC Glens Falls, was named treasurer.

Perry Samuels, vice president and general manager of WPTR Albany, was named to fill the unexpired term of director Sam Nielsen, formerly of WTRY Troy, who resigned. Other directors elected to serve for two years were: Walter Schwartz, vice president and general manager, WABC New York; Robert Dreyer, vice president of Metromedia, New York; Peter Affe, station manager, WNBC-TV New York; William Griffiths, general manager, WELM Elmira; William Rothrum, vice president, radio and TV, WSYR Syracuse.

ABC Worldvision grows

Channel 6, the only commercial station in Quito, Ecuador, will begin operating Apr. 1, associated with Primera Television Ecuatoriana, S.A. ABC International Television will serve as sales representative and program purchase agent. This brings to 49 the number of ABC Worldvision stations in 21 markets.

Joseph Smith to WJZ as sales coordinator

Joseph A. Smith, a native Baltimorean who for the past 11 years has been with the Sunpapers of



Smith

Baltimore, has joined the WJZ-TV sales department as national sales coordinator for the Group W station. He replaces John F. Burk, who left WJZ-TV to

open his own advertising and public relations firm, New Concepts, Inc.

Coincidentally, Joseph T. Chairs has been appointed financial accountant, replacing Fred R. Koehler, who last week was promoted to assistant business manager with the station.

During Smith's tenure with the Sunpapers, he served successively as a classified advertising salesman, national advertising salesman, assistant classified advertising manager, and finally as manager of food sales. Smith is married and is

the father of a son and daughter. Chairs, also born in Baltimore, received his B.S. degree in accounting in 1963 from Loyola College. He is married and has two sons.

Oral hearing delayed on radio report forms

A promise has been kept. FCC's delaying from Apr. 23 to May 25 its oral hearings on proposed radio reporting forms gives radio broadcasters same chance to argue details that TV has had. NAB president LeRoy Collins and counsel Douglas Anello promised during recent State Assn. Presidents Conference here that special committee will be set up in advance of oral hearing to discuss the radio form requirements.

FCC's announcement of postponement last week said delay was to permit joint committee of broadcasters, members of Bar, and FCC staff to thrash out radio program reporting forms, similar to committee now going over TV forms (which have been heavily protested).

Although radio forms aren't as exacting on program and commercials reporting as those for TV, and don't have to be filed annually (except for commercials reports), broadcasters said detailed tabulations would be onerous, particularly for the small broadcaster without legal and clerical staff large enough to handle them.

Oops! That's what we call a media mix-up

You can't get much more democratic than they did in Atlanta recently when a local TV station copped a top award in the city's Ad Club competition for excellence in radio spot announcements. WAGA-TV pulled it off, placing just behind the jingle for a national soft drink firm.

The TV station's spot—"Tune In a Wonderland of Fun on Five"—was created by Chuck Shields Advertising and produced by Robert Swanson Productions. It was used on three Atlanta radio stations last fall and, not surprisingly, was scheduled for airing again beginning this month.

Graphic Arts award for CBS exec



Louis Dorfsman, creative dir. of advertising and sales promotion for CBS-TV, has won two major honors in the annual 50 Best Advertisements of the Year competition conducted by American Institute of Graphic Arts, N.Y.C. They were for ads titled "Notes of Triumph," dealing with the network's "Lincoln Center Day" special, and "We Did It," dealing with film produced by CBS-TV on comparative effect of TV and magazines



TALKING TO YOURSELF?

Some people are, and perhaps you are talking only to yourself and your contemporaries in some magazines . . . but not in SPONSOR!! SPONSOR's editorial package is directed 100% to broadcast-minded agency and advertiser personnel. These people read SPONSOR each week to find out what's working and what isn't, the changes, trends, techniques, and direction in the broadcast field.

The national timebuyers read and use SPONSOR! Is your message reaching them . . . or are you talking to yourself?

SPONSOR

555 Fifth Avenue

New York 10017

212 MUrrayhill 7-8080



WBT MILKS A GOOD SALES

Refusing to be cowed by local dairy's preference for print, a WBT Radio sales exec decided to try a go-for-broke scheme. Here's what happened

HAROLD HINSON was frustrated, and by a cow, of all things.

A sales executive of WBT, a 50,000-watter in Charlotte, N.C. whose signal echoes electronically all over the Eastern seaboard, Hinson had brought many a non-radio-using advertiser into the WBT fold.

But not Charlotte's Harvey Hunter Dairy. For a year, Hinson had tried every attention-getting trick he knew on the dairy firm. No dice, and no media moo-la for WBT. He had enlisted the aid of the ad agency handling promotion and advertising for sister station WBTV, Kincaid Advertising. Still no dice.

Recalls radio salesman Hinson: "Everybody talks about the big burst of creativity in radio today—the fresh idea, the new approach. You know, take your prospect a presentation in the form of a mobile. Hang it over his desk so it'll float around his head all day. He'll think you're very clever, and you can't lose. Or, there's the audiovisual approach—the elaborate production skit, complete with dancing girls, each bearing a profound blurb in trochaic hexameter.

"There are a million new ideas, but you don't know the guy who owns this dairy!"

Hinson brooded. National, regional and local spot advertisers continued to use the station, whose list of air achievements ranges from pioneering broadcasts in radio's earliest days to single-handedly reviving a forgotten pop record (Ted Weems' "Heartaches") in the late 1940's to award-winning news and documentary coverage. Harvey Hunter continued to use newspapers. Hinson brooded some more.

Then, Hinson got his Big Idea.

Hinson's brainstorm was, as he describes it, to put to use "the oldest, most hackneyed, unoriginal, overworked idea in our precarious politico-socio-economic power structure." In short, Hinson was ready to resort to a picket line.

First, he decided on a trial run at the ad agency. Rounding up the



IMMICK

station's sales and promotion staff, he explained the project, and got to work. Hinson tells of what follows in these words:

"Six pieces of remnant cardboard, one Magic Marker and five ill-fated promotion recruits later, I was leading a march on my advertising agency, in the middle of downtown Charlotte. I figured this is a free country, and I've got my rights.

"People stared, traffic stopped, horns blew, cameras flashed. But we marched bravely on amidst withering jeers until the agency president yelled down for us to come in before we ruined him."

Over coffee, Hinson told the Kincaid group of the next step in his shake-up - Harvey - Hunter plan: a picket line in front of the dairy. Result, according to Hinson: "My

cooperative agency president looked pretty pale, down there on the floor."

Now, Hinson was ready to make a frontal assault on the recalcitrant newspaper advertiser. More signs were lettered, which if heavy on puns were at least direct in their sales message and the *Ty Boyd Show*, which Hinson felt the dairy should buy. Samples:

• "1500 Harvey Hunter Cows fall in love with Ty Boyd—Frustration Acute!"

• "Mooove over — and give WBT a chance! Harvey Hunter Cows Threaten Strike!"

• "Drive Safely — Watch for Hunter Cows migrating to WBT Radio, the Number 1 Cow Salesman in the nation!"

(Etc. Etc. — you get the idea.)

Was Hinson's ingenuity rewarded with a shower of signed contracts and a Slow Fadeout on Handshaking Bit? It was not.

"The dairy president didn't waste much time stumbling out to greet us," recalls Hinson. "He was unsmiling, unamused, uncommunicative—un-everything. With nothing to lose, at this point, I asked him if he'd have a lunch meeting with me next week. His reply was pretty calm: 'Anybody stupid enough to do a fool thing like this needs to talk to someone.'"

That's all that Hinson really wanted. He had his luncheon meeting, and the Harvey Hunter people listened. Next week, the cows came home at the WBT sales department, to the tune of a \$7,500 order for a spot radio schedule in Ty Boyd's morning series. Fifty-two weeks, firm, in "peak drive time."

Moral of the story? Hinson says: "I don't think I'll be using my unoriginal idea around here any more. My agency couldn't bear the strain. But I'm passing this along to you, and your agency, graciously. Go ahead and try it on one of your long-sought prospects. You might get thrown in jail, but it'll make lots of nice publicity for your station. This will endear you to your management. You might even inspire government action of some sort, and this will endear you to Mr. Henry."

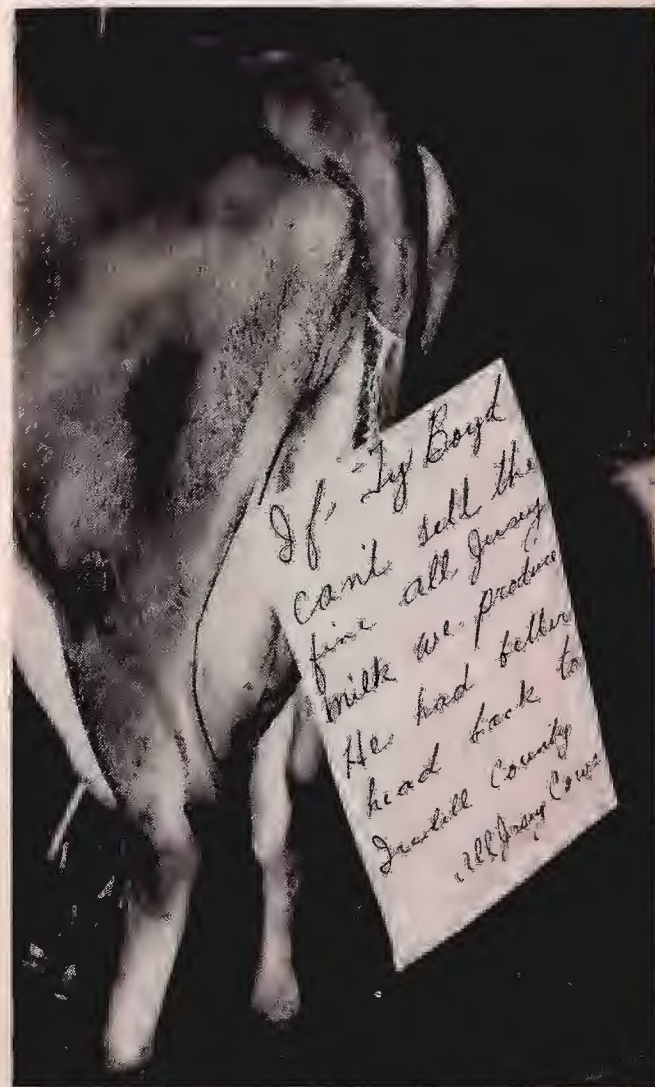
■



ent of Harvey Hunter Dairy was greeted by sight of station "pickets" before office

ules exec Hinton, hiding behind Kincaid" placard, pre-tested his n to picket a local dairy by stag- protest in front of the station's local ey, aided now by WBT assistants

A swinging protest was evolved by WBT's Harold Hinson, who tied placard to tail of one of prize cows in Hunter Dairy herd, in attempt to persuade owner to place spot schedule in "Ty Boyd Show"



KMIN subsidiary pays \$925,000 for Ore. AM

KCON Portland, Ore., has been sold by Robert J. Hartke and Irwin S. Adams for \$925,000 to Republic Broadcasting, wholly owned subsidiary of KIMN Broadcasting, Denver. KIMN principals are Kenneth Palmer, John Hunter, Robert Donner, and Elliott Knoll. Edwin Tornberg negotiated the deal.

In North Dakota, KEYD Oakes was sold by Interstate Broadcasting Co. to Q. P. Coleman of Mobridge, S. D., for \$52,500. An asset sale, it was handled by Hamilton-Landis.

Radio on the fence for sidewalk supts.

Special exhibit which will run through Apr. 24 for the benefit of New York city sidewalk superintendants is a showcase for CBS Radio programing, a plaudit for WCBS, and a promotion for the flexibility of the medium in general. A sound sampler of the network's offerings is installed in 37 specially equipped audio-and-picture panels

on the fence at the construction site of the new CBS Headquarters Building.

The latest news may be heard at three of the panels; summaries of local news from CBS o&o cities are available at seven panels. Other panels include the voice of Joseph Dembo, WCBS, as he broke into the Ed Joyce program on Nov. 22, 1963, to make the report on the shooting of President Kennedy; the swearing-in of President Johnson; Pope Paul VI's first Papal blessing; and the climax of the two-day effort to rescue Henry Thorne and David Fellin from a caved-in mine in Pa.

Entertainment personalities are represented, as are samples of CBS Radio's *Dimension* series, sports personalities, and political commentators.

All stereo for WRFM

WRFM New York has built up a backlog of stereo records enabling it to program its entire schedule, seven days a week, in stereo. Station began part-time stereo broadcasting on Dec. 1, 1963.

Lake Shore appoints Gardner v. p.-gen. mgr.

James H. Gardner has been named vice president and general manager of the Lake Shore Broadcasting Co., operator of WDOE Dunkirk, New York.

He has been sales representative for WGR-TV Buffalo. Previously Gardner was sales manager of WHEC-TV Rochester and on the broadcast and sales staff of WBEN (AM & TV) Buffalo. He is the only media or advertising representative to serve as president of the Western New York branch of the Grocery Manufacturers Representatives, an organization of 200 members. He was president in 1962 and chairman of the board in 1963.

Poppele in WACE buy

Tele-Measurements has bought WACE Chicopee, Mass. President of the new ownership company is J. R. (Jack) Poppele, for more than 30 years associated with WOR in New York and at one time assistant director of Voice of America. Poppele plans to continue the station's current format of contemporary music and news and the staff, which is headed by general manager Paul Rogers.

Elliot takes over KSO

Now that FCC has given a green light to the Whitehall station group on its acquisition of KSO Des Moines, the growing Gene Milner-headed broadcasting operation has promoted Tim Elliot to vice president and put him in charge of the new property as general manager.

Elliot has been associated with all the other Whitehall stations: WCUE Akron; WICE Providence; and WHIH Portsmouth, O.

ABC raises Sulzburgh

Arthur L. Sulzburgh has been appointed director of research for ABC Radio. He's been manager of the department since joining the network in July 1963.

His previous experience includes assistant director of research for CBS TV's Stations Division; sales development manager of SRDS-Data; manager of special studies for American Research Bureau.

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

THE LIVES OF HARRY LIME

Orson Welles

CAPT. HORATIO HORNBLOWER

Michael Redgrave

SCARLET PIMPERNEL

Marius Goring

THEATRE ROYALE

Laurence Olivier

SECRETS OF SCOTLAND YARD

Clive Brook

THE QUEEN'S MEN

Royal Canadian Mounted Police

THE BLACK MUSEUM

Orson Welles

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

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



Artist's sketch of what new "Film City" on Manhattan's Eleventh Avenue will look like

SYNDICATION & SERVICES

'Film City' to rise in N. Y.'s West Side

New project will feature 20-story tower, 57 filming stages, many special facilities for 1966 occupancy

NEW YORK CITY, the country's leading film production center in the earliest days of movies, is feeling the space squeeze now that it's the country's leading center of commercial TV film production and the frequency site of dramatic and comedy TV film series.

The plight of New York producers who don't have facilities handy to them on an everything-under-one-roof basis—such as exist at plants of Filmways, MPO and Producing Artists — was summarized recently by David Susskind, whose firm produces *East Side, West Side*:

"We rehearse on the lower East Side, we shoot in the Bronx, we edit in upper Manhattan, and we mix in the building at 42nd Street and Eighth Avenue. We are spending a lifetime getting from one spot to another."

A new project has been launched, however, in an attempt to solve the problem. It is the brainchild of Allan Haymes, real estate developer active in the development of the Filmways Studios at 127th Street

and Second Avenue in Manhattan.

What Haymes hopes to build is a "Film City" center which would feature a 20-story building and a two-level structure which would have 57 sound stages, an acre of rooftop space, and everything from a steam room and a cafeteria to a film processing lab and carpentry shops (see photo). The architectural firm: Herbst and Rusciano.

Location of Haymes' project is the eastern blockfront on 11th Avenue, between 44th and 45th Streets in Manhattan, and extending some 350 feet on each of the side streets. Haymes has already contracted to purchase the 70,000-square-foot site at a cost of \$2 million, and estimates that the Film City project itself will cost \$15 million, apart from specialized equipment.

The studios at Film City will come in a variety of sizes, with an eye on the sometimes-large, sometimes-small demands of TV commercial filming. The biggest stages will be 200-by-90, with 40-foot ceilings. The smallest will be 36-by-26, with a 15-foot ceiling. Design has

been such that a set can be erected on one stage without interfering with sound recording on an adjoining stage.

Target for the start of construction is October 1 of this year, with completion slated for the summer of 1966. "Negotiations are under way for about half of Film City's 492,000 square feet of space," says Haymes, with prospective tenants representing different aspects of the film industry.

Choosing a site for Film City wasn't easy, according to Haymes, who says he considered "many Manhattan properties" over a long period of time as possible sites for the project. As he relates the key factors of the area-choosing problem, they shaped up like this:

"The development had to be located in a zone that permitted such varied activities as film production, carpentry and the like. The buildings also had to be removed from noise generated by air flight patterns, heavy truck traffic, subways, tunnels, vibrations from adjoining buildings, and general outside noise.

"At the same time, Film City had to be located close to Broadway, the major theatrical agencies, advertising agencies and hotels, and had to be convenient to transportation. The site we finally chose best satisfied all our requirements."

The space squeeze in TV-age filming isn't confined to New York, by any means, and new-studio construction and remodeling is going on in other cities. Recent examples:

In Pittsburgh, the city's "only full-service motion picture production center" is that of independent The Latent Image, Inc., which has moved to larger, remodeled quarters at 247 Fort Pitt Blvd. In addition to its existing technical, production, creative and still photography departments, The Latent Image has added art, sound, casting-direction and editing departments. New quarters include offices and lab facilities.

In Hollywood, Heller-Ferguson has completed adaptation of the Butterworth Building, North Highland Avenue into a new production studio, with special recording and editing facilities. Now named the Heller-Ferguson Building, the structure has 7,200 square feet of working space. ■



New tape unit runs on many currents

Los Angeles' Kouyoh International Corp. is marketing a new portable tape recorder, the all-transistor Saxon 555, which should give broadcast newsmen and others considerable location flexibility. The unit can operate on a variety of energy sources — portable 9-volt batteries, 12-volt DC auto battery supply (via a cigarette-lighter jack), or an ordinary AC power.

The Saxon 555 (see photo) has three speeds, from 1 7/8 IPS to 7 1/2 IPS, push-button controls, tone control, tape counter, external speaker jack. Standard accessories include dynamic remote-control mike, radio patch cord, earphone, batteries, cigarette lighter connector cord, tape reels, and carrying case. Price: "under \$170.00."

New areas for William Morris, Stern agencies

Two talent agencies announced diversification moves last week.

William Morris was named as sales representatives for the U. S. telecasts of pro football games fed from Canada and packaged by Fourth Network Inc., of Los Angeles. Wallie Jordan of the Morris agency will handle agency-level sales of segments and spots.

The Charles H. Stern Agency, which has so far handled talent exclusively in the field of radio and TV commercials, is broadening its sales horizon to include television

and motion pictures. Stuart Miller has been signed to head the newly developed department.

Audience Studies opens Chicago branch office

A new division of Audience Studies Inc., TV program and commercial pre-testing research firm, has opened in Chicago, with Frank Adrana — former member of J. Walter Thompson's Qualitative Advertising Research Group—named to head the branch.

ASI, active in research for CBS-TV, several major agencies and production-distribution companies, has its headquarters in New York, with offices and test sites in Los Angeles and London. Announcement of Adrana's appointment was made by Pierre Marquis, v.p. and general manager. Address of the new Chicago office: 230 N. Michigan Ave.

Four Star showcases 'O'Toole' film for reps

Since station representatives are frequently consulted by TV stations when lining up next season's local-level shows, Four Star Distribution Corp. is stepping up the level of its campaign, launched about a year ago, to service reps with a steady flow of sales material.

"The recommendations of the station rep often carries a great deal of weight in the station's final decision. This makes sense, since it will be the station rep's responsibility to sell the spots on the series to national advertisers."

Latest FSDC project in this area: a special screening for reps, scheduled for March 31, prior to the TFE meet, of *Ensign O'Toole*, the 30-minute comedy series selected from its backlog by Four Star for syndication distribution this summer.

Available: NBC's color TV peacock



Merchandising-licensing rights to NBC's multi-hued TV peacock, familiar to viewers of the network's color shows, have been awarded by NBC to a New York firm specializing in sales promotion, The Fellman Company. Above, president Leonard Fellman, standing, waits his turn to sign merchandising contract, about to be inked by NBC's George A. Graham, Jr., v.p. in charge of the network's Enterprises Division. What's in store for the NBC peacock in its non-TV appearances? Plans of the Fellman organization call for licenses in the areas of fabrics, cosmetics, costume jewelry, accessories, interior design items. Several deals are being discussed



*TELEVISION STATION
EXECUTIVES*

*visiting Chicago next week
are cordially invited
to a reception
and cocktail party*

given by the members of the

TELEVISION FILM EXHIBIT '64

*on Sunday April 5th,
in the Great Hall,
4 to 7 P. M.*

Pick Congress Hotel, Chicago

Admission: by invitation

*If you have not received your invitation
please contact any of these TFE member companies:*

Allied Artists Television Corp.
American International Television, Inc.
Desilu Sales, Inc.
Four Star Distribution Corp.
Hollywood Television Service
Jayark Films Corp.
King Features Syndicate
National Telefilm Associates, Inc.
Official Films, Inc.
Screen Gems, Inc.
Seven Arts Associated Corp.
Telesynd, Division of Wrather Corp.
Trans-Lux Television Corp.
Twentieth Century-Fox Television, Inc.
United Artists Corporation
Warner Bros. Television Division



**The NAB CONVENTION
IS APRIL 6!**





Thinking about an NAB Convention ad?

Then think about SPONSOR's NAB Convention Special

Here's what you get . . .



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



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



A Convention Special that's loaded with useful reference information



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



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



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

NATIONAL FILE

ADVERTISERS

John R. Reardon, formerly of Quaker Oats Co., moves to Gale Products, a division of Outboard Marine Corp., Galesburg, Ill., as sales promotion manager.

Anthony C. Lunt named director of press relations and editor of publications for ANA. Lunt succeeds **Alvin A. Dann**, who has joined the Infoplan division of McCann-Erickson.

Ray Onslow appointed public relations officer, Eastern States, for BOAC. He will coordinate BOAC's public relations activities in the 20 eastern seaboard states.

Joseph A. Moore elected vice president in charge of corporate development for Oleg Cassini. Moore will assist in development of future growth areas for the House of Cassini and its 15 licensee firms which market fashion-related merchandise sold nationally under the Cassini label.

Richard Swift, former TV president of the Bolling Co., appointed general manager of KROD-TV El Paso. Swift, associated with CBS for over

18 years, was general manager of WCBS-TV, New York, prior to joining Bolling.

Alger B. Chapman, chairman and president of Beech-Nut Life Savers, Inc., has been elected to the board of trustees of the Bank of New York.

Jerry LaPeter has been elected executive vice president and treasurer by Hazel Bishop, Inc.

AGENCIES

Harry Gard Shaffer, Jr., formerly account supervisor at Bachman, Kelly & Trautman, elected as vice president of the agency.

Maurice Mahler has been appointed vice president, creative director, by Tromson/Monroe Advertising. He was formerly with Mendelsohn Advertising as art director.

Edmond Cohen, formerly with Elkman Advertising, rejoins creative staff of Wermen & Schorr as associate copy chief.

Harry Carlson to Wolcott & Associates as executive vice president in charge of eastern operations. He was formerly president of General Public Relations, division of Benton & Bowles.

Don Roessner, account executive in the New York office of Infoplan, has been transferred to its Los Angeles office.

Joan Lipton named supervisor in the creative department of Benton & Bowles, Ltd., in London. Has been with Benton & Bowles in New York.

Jordan Masee, James Steuer, and **Howard Sutton**, associates research directors at Doherty, Clifford, Steers & Shenfield, have been named vice presidents of the agency.

John M. Clason appointed vice president-personnel and training by Campbell-Ewald, and **John D. Meyer** has joined Campbell-Ewald as supervisor of the Marathon Oil account. **Albert V. Cole** has been appointed manager of radio and television for the Hollywood office of its west coast division; **Warren Rebell**, formerly with Calkins & Holden and then Fletcher Richards, Calkins & Holden, has joined its New York division.

Richard S. Seclow joined Carl Ally, Inc., as an account supervisor. He formerly was with Ogilvy, Benson & Mather.

Miss Lilyan Browne and **Floyd Stone** have joined copy department of J. M. Mathes, Inc. Miss Brown was formerly with Pritchard Wood, and Stone was formerly associated with Muller, Jordan & Herrick.

J. Walter Thompson elected **Edward Dooley, William Hammond, James E. Kleid**, and **Thomas J. Wood** as vice presidents in its New York office.

TIME / buying & selling

Jerry Molfese, Todd Gaulocher, and **Gerald P. Noonan** to sales account executives, and **Marty Ozer** named sales development specialist at Metro TV Sales. Molfese was formerly national sales manager of KHJ-TV Los Angeles, and prior to that was sales account executive with RKO General. Gaulocher comes to Metro from his position as vice president in charge of sales for the E. S. Summer Corp., station representatives. Noonan was an account executive with WCAU-TV Philadelphia. Ozer was formerly with the D'Arcy Agency.

Esther M. Rauch joins PGW Radio as director of sales service. Miss Rauch, who completed a special assignment for KVIL Dallas at the close of February, has been a timebuyer with Leo Burnett Co., Chicago; KSTP St. Paul; and WMT Cedar Rapids, serving latter in various supervisory and creative capacities.

David O'Shea joined Adam Young, Inc. to fill newly created post of director of station relations. He has had an extensive broadcast background as general manager of WINQ Tampa, and as station manager for WMUR-TV Manchester.

Richard P. Luetters appointed vice president of Bill Creed Associates. Formerly with WEEI, CBS Station in Boston, as an account executive.

Carl Colombo has joined New York radio sales staff of Venard, Torbet & McConnell from Wm. Esty Co. Also, **Dick Wright, Jr.**, moves from Eastman to the television research department of Venard, Torbet & McConnell.

Miss Winifred Schaefer joins WCBS Radio as assistant sales promotion manager. She comes from the Radio Advertising Bureau and prior to that she was sales manager for Weed Television Corp.

William J. Ferguson, Jr., formerly senior media buyer in Young & Rubicam's New York office, has joined the agency's Chicago office as a supervisor in the media relations department.

Wade Advertising, Los Angeles, has added **Maurice Bowers** to its media department. He was formerly with BBDO.

WTRF-TV STORY BOARD

7
PETRY*

LONDON HEADLINES
"Revolution Avenged — Beetles Invade Colonies."
wtrf-tv Wheeling

STOCKS AND BLONDES! Learn the difference if you want to stay in business.
Wheeling wtrf-tv

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

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

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

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

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

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

CHANNEL SEVEN **NB** WHEELING, WEST VIRGINIA

George P. Hollingbery Co. announces the following executive changes: **Roy Edwards** has been made vice president in charge of the Chicago office; **George Hemmerle** has been promoted to vice president in charge of the west coast operations; **Clem Dowd** has been promoted to manager of the Los Angeles office; and **William F. Reitmann** has joined the company as a salesman in the Los Angeles office.

Advertising Representatives and prior to that was acting general manager and sales manager of KPIX San Francisco.

Bay. He was formerly vice president and general manager of WKST-TV Youngstown.

Jim Avis has joined WFBM-TV Indianapolis as producer-director. He previously worked on the staffs of WMSB-TV East Lansing; CBS News; and WTOP-TV Washington, D. C.

Charles F. Horne, president of the Electronic Industries Assn. as well as General Dynamics, Pomona, received EIA's Medal of Honor at the association's spring conference. He was cited for "outstanding contribution" to the electronics industry.

Julie Benell, women's director of WFAA-AM-FM-TV Dallas, was main speaker for the Laurel Society, an honorary group of senior women at Baylor U., at its recent Women's Day convocation.

J. C. Kellam, president of Texas Broadcasting Corp. (KABC-AM-FM-TV); has been elected to the board of directors of the Capital National Bank in Austin, Tex. Kellam, a past member of the CBS Radio Affiliates Advisory Board and the board of directors of CBS-TV Affiliates, is currently serving as vice president of the Board of Regents for the six state teachers colleges in Texas.

TV MEDIA

Leo F. Domeier promoted to chief engineer for WTCN stations, Minneapolis, from studio supervisor.

D. T. Knight, vice president and general manager of KODE-AM-TV Joplin, elected president of the Joplin Chamber of Commerce.

Frank J. Fugazzi appointed WRC & WRC-TV, Washington technical supervisor.

Richard Vincent named station manager of KCND-TV Pembina, N.D. He has served in the news departments of CDKM Dauphin, Manitoba, Canada, and CJOB Winnipeg.

Kenneth L. Hatch has joined KIRO-TV Seattle in the newly created post of general sales manager. He formerly held a similar position at KSL-TV Salt Lake City. **KIRO-TV** also named **Richard W. (Nick) Freeman** new operations manager.

Ed Sullivan and **Sammy Davis, Jr.**, will serve as east coast co-chairmen of the NAACP nationwide closed-circuit television special May 14. Others on the program will be **Sidney Poitier**, **Marlon Brando**, **Ossie Davis**, **Ruby Dee**, **Frederick March**, **Gloria Foster**, and **Garry Moore**. Music will be furnished by **Duke Ellington** and his band.

Hunt Stromberg, Jr., promoted to vice president—programs, Hollywood, for CBS-TV.

Philip J. Richtscheidt appointed general manager of WLUK-TV Green

RADIO MEDIA

Roy Meachum appointed promotion director of WTOP Washington. For the past year he has been with the station as write-host of "Symposion."

Ralph L. Atlass named to new post of assistant sales manager of WINS New York. He formerly was owner and manager of KIUP Durango, Colo.

The following appointments announced by WMAR-TV Baltimore: **Robert B. Cochrane** from program director to assistant general manager, programs; **Donald P. Campbell** from administrative assistant to assistant general manager, administrative; **Carlton G. Nopper** from chief engineer to director of engineering; **Charles B. Lau** from assistant chief engineer to chief engineer; **Gordon W. Wooden** from assistant to the chief engineer to assistant chief engineer.

Mary Neal appointed promotion coordinator and publicity director by WTRF-TV Wheeling.

Dean McCarthy appointed program director for WIBK-TV Detroit, replacing **Bob Guy**, who returns to his full-time duties as program development manager for Storer.

Lawrence Laurent, who has been television and radio editor for the Washington Post, has been appointed chairman of the editorial board of Television Quarterly, the Journal of the Academy of Television Arts and Sciences.

Lamont L. (Tommy) Thompson has been appointed general manager of WBZ-TV Boston. He formerly was executive vice president of Television

HOW CAN YOU SOUND BIG ON RADIO?

Get a *great* jingle, that's how. From Studio Ten productions. Studio Ten is new, and young, and vigorous. Studio Ten has an outstandingly creative talent-team. Studio Ten has really big facilities. Plus the best equipment in the business. Studio Ten is already gaining an enviable reputation for reliability. Tear out this page, send it to Studio Ten, and you'll get your very own jingleman by return mail. No obligation, except to listen to him for five minutes. We'd like your business. How about it?

Customized Musical Commercials
Radio and TV ID's
Animation and Stop Motion
Station Creative Services

STUDIO
QUALITY ON PURPOSE

STUDIO TEN PRODUCTIONS
SUITE 1329, EXCHANGE BANK BLDG., DALLAS



Boyle

WING Dayton has appointed **Peter J. Boyle** sales manager. He has been on the sales staff of the station since 1957.

Albert A. Pellegrino promoted to assistant sales manager of

WAVZ New Haven.

Bill Brown appointed manager of program department of WSJS Radio, Winston-Salem. He moves from the radio-television news department.

Charles J. Hoban of WFIL Philadelphia received distinguished salesman's award at annual banquet of the Sales and Marketing Executives of Philadelphia.

Robert F. Hurleigh, president of Mutual Broadcasting System, will serve as co-chairman of the 16th Anniversary Ball given by Veterans Hospital Radio and Television Guild Apr. 17 at the N.Y. Hilton. Proceeds from the ball will benefit VHR TG's "Bedside Network" volunteer services in over 100 veteran hospitals.

Dick Covington resigned as program manager of WEEI Boston and returned to Baltimore as production director and assistant program manager for WCBM.

Arthur L. Sulzburgh appointed director of research for ABC Radio. Before coming to ABC he was assistant director of research for CBS-TV Stations Division.

Don S. Schlosser named director of advertising and sales development for the ABC Radio Network. He reports to Theodore M. Douglas, Jr., ABC vice president in charge of sales.

Rod Innes to WTAL Tallahassee as station manager. **George Pell** joins same station as program director.

Jack L. Katz joins KMA Shenandoah, Ia, as station program director. He formerly owned and managed KQAL-FM Omaha.

Blayne Butcher appointed promotion director for WIP Philadelphia. He formerly managed station WXUR-AM-FM Media, Pa.

David Murdock named director of publicity for WIP Philadelphia. He started his broadcasting career with WORK York, Pa.

Donald A. White, Jr., is new production manager at WGAN Portland, Me. He comes to WGAN from WIPS Ticonderoga, N.Y., where he was news and programming director.

WGBI Radio Scranton-Wilkes Barre has named **Joseph Kilcullen** general sales manager. He was former manager of Muzak For the Industrial Valleys, which he will now serve as consultant.

Norm Hankoff, formerly with sales staff of KCRA Sacramento, joins KGMS that city as account executive.

Fred E. Walker, general manager of KDKA Pittsburgh, has been named to the board of directors of the Pittsburgh YMCA and to the executive committee of the city's Convention and Visitors Bureau.

WMCA New York announces appointment of **Henry Walter** as director of editorial research. An expert on New York City and State affairs, he formerly was a reporter for the New York World Telegram & Sun and was director of public information for the New York City Department of Highways before joining WMCA.

Steve Rubinkam, formerly with Pulse, Inc., has been named an account executive with WAAF Chicago.

Hal Hamilton has returned to WITH-FM Baltimore as station manager and account executive for both WITH-AM-FM.

Fulton Wilkins, general manager of KEX Portland, Ore., has been named a vice president of Parent Golden West Broadcasters. He formerly was a sales executive with KSFO San Francisco, and before that was associated with CBS Radio Spot Sales in N.Y.

John Sharra joined the sales staff of the Long Island Network's WGSM Huntington, L.I. He formerly was an account executive with KRUX Phoenix and with the Pan American Broadcasting System in New York City.

SYNDICATION & SERVICES



Grower

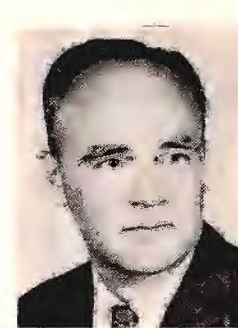
Edgar A. Grower is new account executive in the sales department of Videotape Center. He previously served as sales service coordinator, associate production manager, and staff producer for the company.

John Adler, senior associate of Booz, Allen & Hamilton and formerly general manager of Gimbels, New York, joins Audits & Surveys Co. in the new post of vice president-corporate development.

Gerald L. Salzer appointed MGM Telestudios sales manager. He has served the company as account executive and prior to this was associated with Walt Framer Productions and Entertainment Products.

Howard Dempsey appointed broadcast sales engineer covering the territories of Colorado, New Mexico, Utah, Wyoming, and Nebraska for Gates Radio Co. He formerly was with the engineering staff of WIRE Indianapolis and more recently was chief engineer of KFML Denver.

Hal Williamson appointed director of promotion and publicity for Official Films. He produced and directed last season's "Celebrity Column" on local radio.



Klein

Irving Klein named vice president in charge of creative services for Independent Television Corp. He has been president of Donall & Harman, and before this was with Screen Gems' advertising and promotion department.

ment.

Independent Television Corp. announces the appointment of **Tom Sibert** as director of foreign sales, responsible for ITC's international sales operations in the Western Hemisphere. Prior to this Sibert was associated with 20th Century-Fox.

Thomas F. Scannell, Sr., appointed senior sales management consultant for Cooper, Strock & Scannell, in Milwaukee. He recently retired as vice president and general sales manager for the Falk Corp. in Milwaukee.

Madeleine Gottlieb has joined ABC Films as a special press representative. A former actress and singer she has been associated with several theatrical booking organizations in the past.

Steve Grossman appointed general manager and vice president by Imarco Graphics. Prior to this he operated his own graphic art service.

John S. Symank appointed midwest regional manager by Richard H. Ullman Associates, Los Angeles, which also appointed **Larry Fineg** as Ullman special projects manager headquartered in Hollywood.

Bill Wood Bell appointed executive producer of Stars International Producers, a division of Ullman Music Creations. Previously he has served in an executive capacity with KEWB San Francisco, as well as KFWB and KLAC in Los Angeles.



DIRECTED . . . and DEDICATED . . . to BUYERS!!

There are 2,000 national timebuyers. Another 2,000 — 4,000 may have some influence on the purchase of time. This is the **specialized** audience that enthusiastically reads and uses SPONSOR.

We edit SPONSOR 100% for buyers — not sellers. We do it with news. We do it with features. We do it with "how-to's". We do it with think pieces.



SPONSOR

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New York 10017

212 MURRAYHILL 7-8080

March 23, 1964

59

ANNOUNCING...
A NEW MOVE!



Our new address is

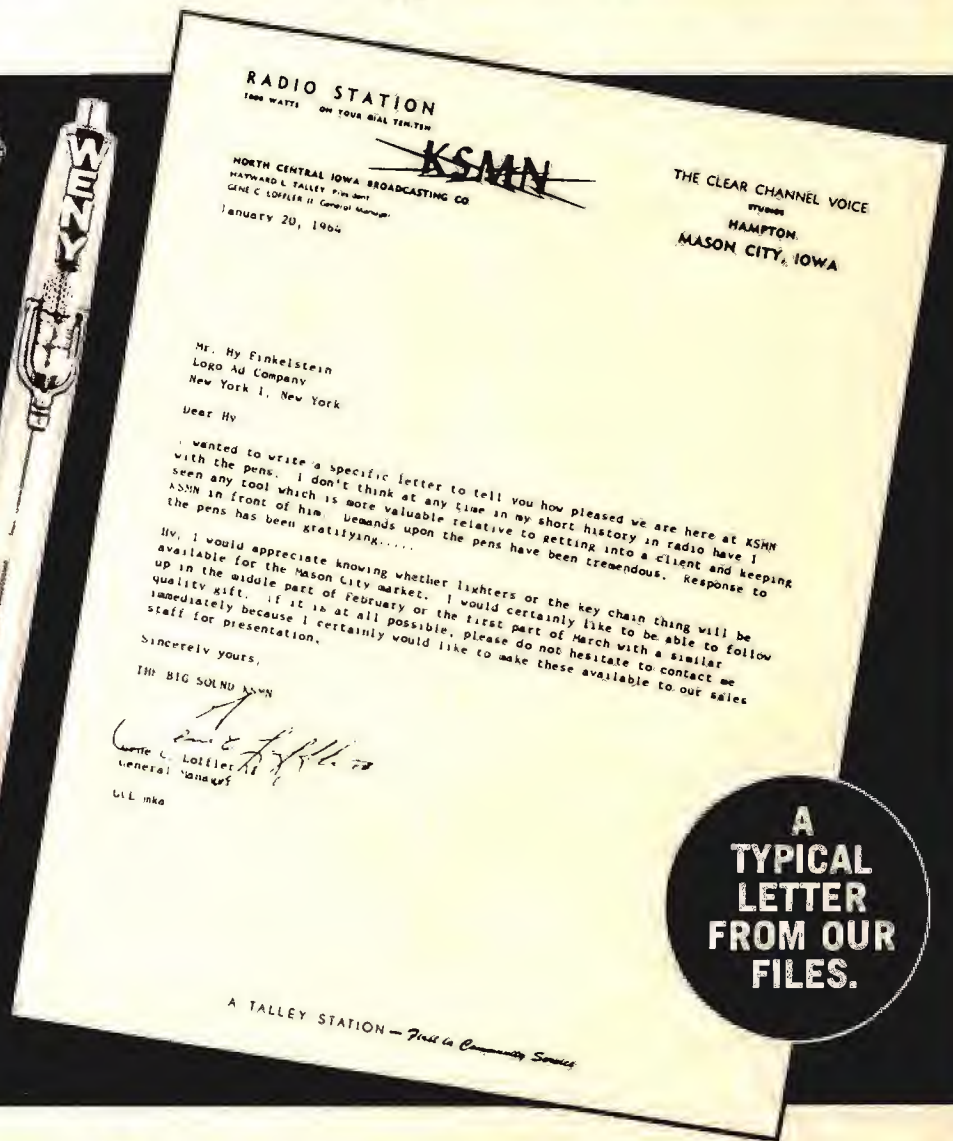
"LOGO" AD COMPANY

65 WEST 55th STREET Penthouse E
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Our new phone number is (212) CO 5-4114

"Mike" Pens are bigger and better than ever!

"Mike" and "TV"
Pens are useful,
lasting, beautifully
hand-finished by
jewelry crafts-
men . . . your
call letters are
permanently
mounted in
3-DIMENSIONS.



A
TYPICAL
LETTER
FROM OUR
FILES.

NEW!
Key Case
with
Light!



Reciprocal Trade Considered. For information on famous "Mike" and "TV" pens, the new "Mike" Key Case with Light, and other promotional items — contact

HY FINKELSTEIN

"LOGO" AD COMPANY

65 W. 55th St., N.Y. 10019 (212) CO 5-4114

Look for us at the April N.A.B. Convention

THE WEEK IN WASHINGTON

WASHINGTON BUREAU Washington, D.C., Mar. 20, 1964

FTC for
curbs at
any cost

It was made very clear during last week's hearings on cigarette advertising that if the FTC's proposed curbs should ultimately knock all cigarette commercials from television and radio—the commission would not mind a bit.

Tobacco Institute spokesman H. Thomas Austern suggested that the proposed rules as presently worded, could effectively prove all cigarette advertising in violation—with the stark exception of the brand name and the "Caution!" warning required in Rule 1.

This brought a shrug from Cmmr. Philip Eldman. "If 100,000 more deaths are caused each year by smoking—why should we be reluctant to cut the advertising to the cautionary label?" The statistic on excess deaths he used was based on a Metropolitan Life Insurance study. The Surgeon General's report did not try for any number of "excess" deaths due to smoking, because of too many variables to be considered, according to testimony by Assistant Surgeon General James M. Hundley

NAB
view

Statements and oral testimony by broadcast spokesmen not only questioned the Commission's authority to set up the proposed rules, but pointed out that they would be much harder on TV and radio than on printed advertising.

The NAB statement highlighted the broadcaster dilemma. Regardless of whether FTC's rules are upheld or knocked down in the courts, broadcasters are in jeopardy while the case drags through the years. If he carries the disputed advertising, the broadcaster risks government disfavor—if he doesn't, he faces advertiser wrath over failure to meet commitments.

Also, FCC policy requires any licensee to look twice before taking advertising under FTC complaint. Once an FTC desist order is final, the broadcaster can be brought to the mat on public interest questions at renewal time, if he continued to carry the advertising.

As RAB
sees it

RAB president Edmund Bunker said the situation is doubly hard on radio. In magazines and newspapers, the required hazard warning can take up comparatively little space in the advertising. But in radio's 10 second to one-minute spot advertising, the compulsory announcement will have far heavier impact on the listener—and be that much less attractive to advertisers looking for media.

and TvB
too

TV Bureau of Advertising, in a filed statement, said the rules would go beyond regulation of deception in advertising, and affect sales of the manufacturers' product.

THE WEEK IN WASHINGTON

TvB is staggered at the possibility of a new-style broad regulation that a product must not only advertise what it is, but also display its limitations. In this case, the proposed rules compel manufacturers to disclose to consumers something which is "already known"—via the broad dissemination of information on the hazards of cigarette smoking.

It was also brought out that if the rules put the whammy on smoking to a large degree, creation of a harmless cigarette by research might come too late to recover lost customers.

Senator
Bitter on
bills

On the subject of self-regulatory promises from media execs and the tobacco industry, estimates ranged from mildly hopeful to acutely scornful, among those who favor FTC enforcement of its proposed rules on cigarette advertising.

Sen. Maurine Neuberger dubbed the Tobacco Institute's promises of industry guidelines "cynical and impoverished." She pooh-poohed all media avowals that they would prefer their own, or congressional action to FTC's rules. She said industry had never supported any of her bills to put cigarettes in one of the consumer-protected categories.

Dr. Eva J. Salber, researcher of Harvard U named 7 incentives to teenage smoking—and said TV advertising exploits all o them.

Print gets
it too

Sharing the skepticism was Dr. Michael B. Shimkin of Fels Research Institute since 1914. Print media takes it on the chin in this series. Shimkin said 40 years of cigarette advertising claims to promote health, intelligence, non-chalance, slenderness, etc. showed the industry to have "the morals of a barracuda."

Actually, slides of earlier industry advertising from those blatant days ("Do you inhale?") go miles beyond anything seen on today's TV screens, however glamorous or sporty the commercials.

ACS pres.
has hope

Dr. W. G. Scott, president of the American Cancer Society, is more hopeful of media self-discipline—although disappointed in meager progress thus far, particularly among the advertising brethren.

Advertisers and agencies were a big help in the prevent-cancer campaign for the ACS, he said. Broadcasting and print media have been more than fair in reporting the Surgeon General's findings, the Cancer Society's reports, et al. But, the good doctor wonders why no other moves have been made by media—such as putting spots here and there on TV to warn the young of the hazards of the cigarette habit.

OF THE EVAPORATING MILK

7:00P

It wasn't really a case. Actually, it was a carload — an **extra** carload.

And it wasn't even milk, but a canned milk substitute.

And it didn't evaporate. It was **sold** in the St. Louis market. In a **single week**.

All it took was a tempting offer featured in 167 IGA stores . . . backed up with just 23 hard-selling daytime announcements on Station KTVI.

Is there anything you'd like to "evaporate" (spelled S-E-L-L) in the thriving St. Louis market? Then, use KTVI. Daytime or night time, it's your **best buy** for reaching the **most buyers!**

KTVI ^{HR}**2** ^{St. Louis}
abc



We always get our man. We get him with a television set and a few brief words. Maybe, a little music. We let him do the listening. We lull him with great entertainment. We give him sporting events, award-winning news coverage, fine NBC programming interspersed with top-

notch local shows.

Then, we throw in a sales pitch. We point it right at him. He surrenders everytime.

We could go into a long song and dance about our hand-basted commercials, hand-basted availabilities, and hand-basted prices,

but he wouldn't even listen. Anyway, it's all written down in a little booklet carried by every Edward Petry man. Better still, we can capture the Houston Market for you, every man in it. For the Petry man nearest you, please write to KPRC-TV, P. O. Box 2222, Houston, Texas 77001.